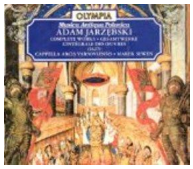
Adam Jarzębski - Canzoni e concerti a due, tre e quattro voci (1996)



CD1 *1 Concerto primo a 2 2:47 2 Concerto secondo a 2 1:53 3 Concerto terza a 2 3:12 4 Concerto quarto a 2 4:30 5 Diligam Te Domine, concerto a 2 5:08 6 Cantate Domino, concerto a 2 4:02 7 Cantate Domino, Secunda Pars a 2 4:27 8 In Deo Speravit, concerto a 2 4:18 9 In Te Domine Speravit, concerto a 2 5:26 10 Susanna videns, concerto a 2 5:32 11 Venite exultemus, concerto a 2 5:58 12 Cantate Joh. Gabrielis, concerto a 2 3:40 13 Corona aurea, concerto a 2 5:37 11* CD2 *1 Nova casa, concerto a 3 2:32 2 Küstrinella, concerto a 3 2:13 3 Sentinella, concerto a 3 3:44 4 Berlinesa, concerto a 3 3:57 5 Chromatica, concerto a 3 3:57 6 Spandesa, concerto a 3 2:40 7 Königsberga, concerto a 3 3:37 8 Tamburetta, concerto a 3 2:38 9 Bentrovata, concerto a 3 3:07 10 Norimberga, concerto a 3 6:20 11 Canzon prima a 4 2:31 12 Canzon seconda a 4 2:04 13 Canzon terza a 4 3:19 14 Canzon quarta a 4 2:24 15 Canzon quinta a 4 2:23*
Bruce Dickey – cornetto Michael Fentross - teorba, Alberto Grazzi – bassoon Charles Toet – trombone Janneke Guittart - violin Marinette Troost – violin Viola de Hoog – cello Richte van der Meer - viola da gamba Reiner Zipperling - viola da gamba Titia de Zwart - viola da gamba Jacques Ogg – organ Anthony Woodrow – keyboard Lucy van Dael – violin and direction

Adam Jarzębski, an eminent Polish composer, is a typical figure of the Late Renaissance. He was a violonist in the cappella of Johann Sigimund, Elector in Brandenburg, in Berlin, then in the Chapel Royal in Warsaw, and a composer of instrumental pieces. He was also engaged in the erection of the Royal Palace at Ujazdow and was the author of the rhymed description of seventeeenth century Warsaw, A Gift from a Journey or a Description of Warsaw. The earliest reference to Jarzębski as a composer is found in Mattheson, in 1740. There his name is cited among the names of composers of 50 works written by the members of Wladyslaw IV's Chapel Royal. In 1890 Emil Bohn discovered a manuscript with compositions by Jarzębski and described it. Then, after Bohn, it was Robert Eitner who mentioned the works of the composer. Curt Sachs's research contributed some important biographical details on Jarzębski, especially on his stay in Berlin and Italy.

In Poland Jarzębski is mentioned in the first half of the nineteenth century, but only as the author of Gosciniec albo opisanie Warszawy [A way, or the description of Warsaw], from 1642. It was only in 1909-11 that publications by Henryk Opienski and Zdzislaw Jachimecki appeared on Jarzębski, as a musician and composer. An extensive and detailed monograph was published by Jan Jozef Dunicz in 1938.

Adam Jarzębski was born before 1590 at Warka on the Pilica. We have no information on the composer's youth, nor have any details of his studies been preserved. The first known date connected with Jarzębski as a musicians is the year 1612 when he became a violonist in the capella of the Elector of Brandenburg in Berlin. Jarzębski probably remained there until 1619, i.e. until the Elector's death, after which the capella was considerably reduced. The composer's stay in this musical environment had undoubtedly a decisive influence on his own creative work. There he had the opportunity of becoming acquainted with the Western music of that time, vocal and - in particular - instrumental, especially since the Berlin capella was then enjoying its most successful period. Nicolaus Zangius, an eminent choral composer, was at the head of cappella, its members were excellent Italian singers, such as Bernando Pasquini Grassi, Alberto Maglio.

In 1615 Jarzębski received leave of absence from his duties in the cappella and went to Italy, where he had the opportunity to acquaint himself with Italian music. We have no exact information as to when the composer became a member of the Chapel Royal of Sigismund III. The records of 1621 show that he had been engaged in this capella ab aliquot iam annis, and so he had probably joined it in 1619, directly after leaving the Elector's cappella. Jarzębski remained in the cappella of Sigismund III, and afterwards Wladyslaw IV, until the end of his life, and whole of his musical output comes presumably from the period when he was working there. Thanks to his connections and his position at the Royal Court, Jarzębski's importance increased among the rich Warsaw bourgeoisie. He became a member of the municipal patriciate of the capital and on 5th February 1648 the name of Jarzębski was included in the Regestrum civium juratorum Antiquae Varsaviae. In the same year, in December, the composer dictated his last will, bequeathing of 1649, after thirty years' service at the Royal Court.

During the composer's lifetime only one composition was printed, the canon entitled More veterum, in the publication of Marco Scacch, Cribrum musicum, 1643. The other instrumental compositions were preserved until the last war in manuscript no. 111 of the former Municipal Library in Wroclaw. The inscription on the title-page of the manuscript was Canzoni e Conzerti A Due, Tre e Quattro Voci, Cum Basso Continuo Di Adamo Harzebsky Polono Anno MDCXXVII. On account of its exclusively instrumental character Jarzębski's output holds an important position in the history of Polish music. The significance of his work is still more enhanced by the fact that only a small part of Polish instrumental music from the first half of the seventeenth century has been preserved. We have no monuments of this kind apart from the seven canzoni by Marcin Mielczewski and a canzona by Andrzej Rohaczewski. The Canzoni e

Concertii by Jarzębski are evidence of the continuity and development of instrumental music in Poland. In comparison with the fantasias by Mikolaj Zielenski, or with the compositions for lute by Diomedes, the Canzoni e Concerti show great progress in the development of form and instrumental technique. --- usc.edu/dept/polish_music/composer/jarzebski.html

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