



PROGRAMME

1 X 2023 – 12 XI 2023

Białystok



Izabela Branicka International Festival of Early Arts is a platform for the presentation of culture, art and early music in reference to the cultural splendour of the Versailles of the North, as the unique Białystok residence of Hetman W.K. Jan Klemens Branicki and his wife Izabela Branicka née Poniatowska, sister of the last King of Poland – patrons of culture – was called. The project's original idea was an artistic reconstruction of various elements of the grand celebration of Isabella's Name Day (19 November). Currently, the Festival presents the works of the 18th century and earlier eras, reconstructing culture, art and early music for modern audiences using old styles and performance techniques. The event's international character refers to the foreign cast of musicians in Branicki's ensemble and the numerous invited artists from the main musical centres of 18th-century Europe.

The aim of the Festival is to present the works of a given period as faithfully as possible, taking into account both the performance characteristics (historically informed performance, using old techniques and copies of historical instruments), as well as old customs and the context in which the work was created. This performance can be shown in the broad context of searching for an artistically interesting performance idiom. The Festival programme includes events of a very diverse nature, from reconstruction and oratorio concerts to ballet performances. In order to ensure the highest artistic level of presentation, the festival organisers cooperate with artists specialising in old arts, both from Poland and abroad. Over 10,000 viewers have participated in the 12 editions of the Festival so far, as well as 750 artists who have prepared and performed over 55 events. The Festival will last from 1 October 2023 to 12 November 2023.

Since 2021, the Festival began operating in an extended formula to present the most interesting phenomena in the performance of broadly understood early music from the Middle Ages to the 19th century.

In 2023, the Festival will be held under the slogan "Music from the thatch and the manor", presenting mainly secular early music from all over Europe. We will start with France and the medieval Songs of Colin Muset in the "Wine, Women and Song" programme by Jacek Kowalski, and then travel with the Gait ensemble to medieval Scotland and hear a short history of Scottish kings, courts and musicians of the 13th and 14th centuries. On 8 October, we will commemorate the anniversary of the death of Jan Klemens Branicki during the concert "Music of the Polish-Lithuanian Commonwealth" – a harpsichord recital on the occasion of the 700th anniversary of Vilnius performed by Alina Rotaru (Lithuania). In the vast Vilnius Diocese, to which Białystok once belonged, many musical traditions coexisted, which will be presented by groups from Poland and Lithuania, presenting *Devotional Songs* performed by the people of the borderland under the roofs of Podlasie and Lithuania. By exploring secular court music, we will stage a dance performance of *Sobieski and Marysieńka* performed by the Cracovia Danza ballet and to the festival finale (12 November) – the premiere performance of the opera by G. Ph. Telemann *Pimpinone*.

We wish you a pleasant experiences!

1 October 2023 (Sunday) 07:00 pm

CHAMBER CONCERT

”WINE, WOMEN AND SONG. SONGS OF COLIN MUSSET”

Jacek Kowalski and the Saint Louis Club

Aula Magna of the Branicki Palace

8 October 2023 (Sunday) 05:00 pm

MUSIC OF THE POLISH-LITHUANIAN COMMONWEALTH

HARPSICHORD RECITAL ON THE OCCASION

OF THE 700TH ANNIVERSARY OF VILNIUS

”CHIARA E LUCENTE STELLA”

ALINA ROTARU – harpsichord (Lithuania)

City Hall in Białystok

15 October 2023 (Sunday) 07:00 pm

CONCERT TITLED “KANTIČKOS AND DEVOTION SONGS”

GŠ Ansamblis (Lithuania)

and Starosielski Brotherhood of Singers (Poland)

Church of Our Lady of Fatima in Białystok

21 October 2023 (Saturday) 7:00 p.m.

CHAMBER CONCERT

”A SERIES OF UNFORTUNATE EVENTS

– THE MUSICAL HISTORY OF MEDIEVAL SCOTLAND”

Gaita (Scotland)

Aula Magna of the Branicki Palace in Białystok

5 November 2023 (Sunday) 07:00 pm

DANCE PERFORMANCE “SOBIESKI AND MARYSIEŃKA”

Cracovia Danza Balett

Ton Cinema in Białystok

12 November 2023 (Sunday) 7:00 p.m.

OPERA PERFORMANCE

G. PH. TELEMANN “PIMPINONE” COMIC OPERA

Małgorzata Trojanowska – Vespetta (soprano)

Maciej Falkiewicz – Pimpinone (bass)

Krzysztof Bitdorf – Ferrando Sapermentire

Zespół Muzyki Dawnej Diletto

Anna Moniuszko – conductor

Paweł Chomczyk – director

Małgorzata Tarasewicz-Wosik – scenography

Sebastian Łukaszuk – multimedia

Janusz Korczak Aula of the Faculty of Educational Sciences

University of Białystok, ul. Świerkowa 20

1 October 2023 (Sunday) 07:00 pm

CHAMBER CONCERT

"WINE, WOMEN AND SONG. SONGS OF COLIN MUSSET"

Jacek Kowalski and the Saint Louis Club

Aula Magna of the Branicki Palace

Jacek Kowalski Aula Magna of the Branicki Palace

Jacek Kowalski – singing, travelling guitar, translations, words

Tomasz Dobrzański – flutes, bagpipes, shawms, mandora

Agnieszka Obst-Chwała – fidel

Jan Kiernicki – lute, hurdy-gurdy

Jacek Muzioł – percussion instruments

The programme includes all songs by Colin Musset, preserved with musical notation, translated by Jacek Kowalski:

- › *Bels m'est li tens*
- › *De la procession*
- › *Devers Chastelvilain*
- › *En ceste note dirai*
- › *En mai quant li rossignolez*
- › *Hidousement vait li mons empirant*
- › *Je chant come desvéz*
- › *Quant je voi yver retourner*
- › *Sire cuens, j'ai vïelé*
- › *Trop volentiers chanterioie*
- › *Volez oïr la muse Muset?*



COLIN MUSET

One of medieval France's most famous and performed trouvères – poets and singers. He lived in the mid-13th century on the border of Champagne, Burgundy and Lorraine. He left behind a number of songs, mostly preserved with musical notations, in which he invariably returns to the theme of fun, carefree feasting and wandering around castles in search of a good “sponsor”. He usually puts a personal “signature” in them – exposing himself, his name and his nickname. Thus, in literary terms, he was the ancestor of Villon, Pantagruel and Colas Breugnot – but being older than them, he is the first of the French poets who gave their work such a characteristic aura of self-irony and love of “women, wine and songs”. Since other sources are silent about him, information about his life and work must be obtained from the works themselves. This is what Gaston Paris, one of the classic scholars of ancient French literature, did: Colin Muset was undoubtedly a professional singer. He spent the winter like a proper townsman with his wife and daughter, in a house where there was no shortage of comforts, where there was both a servant and a maid; and when spring came, he mounted his horse loaded with saddlebags, put his goose and bow on his back, and wandered among the castles to entertain great lords and ladies. He certainly played various songs for them, songs about great deeds and love songs, tribudels and pastorels. But he wove his songs between them, which gave him a high rank among minstrels. The complete works of Colin Muset in Polish language versions were released on the album of Klub Św. Ludwika in December 2022.



JACEK KOWALSKI

Songwriter, Sarmatian, art historian, lover of Old Polish poetry and translator of Old French poetry. He sings his own songs about old times and his own translations of songs from old times. He performs with the following ensembles: Monogramista JK (classical instruments) and Klub Świętego Ludwika (old instruments). He has published several dozen books, records, and popular and scientific publications about old Poland and old France's culture, art and literature.

AGNIESZKA OBST-CHWAŁA

Violinist and fidelist, founder and artistic director of the Early Music Ensemble Sabionetta, operating since 2004. Since 1989, she has been associated with the Zamość Early Music Ensemble Capella all Antico. She cooperates with many Early Music ensembles: Ars Cantus, Dekameron, La Tempesta, Ars Nova, Il Tempo, St. Louis Club, Alta, Narol Baroque Early Instruments Ensemble and with early dance groups. She also performs with folklore and folk ensembles, including: the Swoją Drogą and ZPiT "Zamojszczyzna" ensembles. She has recorded many albums with early music, folk music and music written for theatre performances. She is one of the founders and board member of the Early Music Circle, operating since 2010 at the Main Board of the Association of Polish Art Musicians in Warsaw.

TOMASZ DOBRZAŃSKI

A musician who plays old and modern wind and plucked contemporary and historical instruments. He manages the Wrocław Ars Cantus ensemble, which has prepared numerous recordings of unknown Wrocław and Silesian music. He also performs as a soloist. Author and co-creator of numerous recordings and publications, as well as musical arrangements of dance and theatre performances. Artistic Director of the Forum Musicum Early Music Festival in Wrocław. Builder of ancient instruments. Educator and populariser of early music.

JAN KIERNICKI

A musician who plays the lute, arch-lute, medieval guitar and hurdy-gurdy. He sings medieval liturgical monody and Renaissance polyphony, improving in these areas primarily under the supervision of Marcel Pérès from France. He is the founder and artistic director of the Lúthien Consort ensemble. He performs at concerts and festivals in Poland and abroad – in Lithuania, Italy, the Czech Republic, France and Belgium, with the Jericho, Klub Św. Ludwika, Ania Broda, Maria Klich, Morgaine, Jacek Hałas and Camino Polish ensembles. The organiser of the annual early music festival Poznań Katharsis Festival.

JACEK MUZIOŁ

Drummer musician collaborating with various artistic institutions (including NFM Wrocław). Founder and artistic director of the Repercussion Drum group and the originator and organiser of the Drumbattle Rhythm Festival. He uses his artistic experience in working with young people as a percussion teacher at the Music School Complex in Legnica and the Primary School No. 2 in Wrocław. In 2011, together with a group of Wrocław drummers, he established the Repercussion Foundation, which initiates many cultural projects, including running the Drumlinic drum school.

8 October 2023 (Sunday) 05:00 pm
MUSIC OF THE POLISH-LITHUANIAN COMMONWEALTH
HARPSICHORD RECITAL ON THE OCCASION
OF THE 700TH ANNIVERSARY OF VILNIUS
“CHIARA E LUCENTE STELLA”
ALINA ROTARU – harpsichord (Lithuania)
City Hall in Białystok

- › PETRUS DE DRUSINA (c. 1560–1611)
Praeambulum (Braunsberg organ tablature)
- › ANONYMOUS
Fuga (Braunsberg organ tablature)
- › GIROLAMO FRESCOBALDI (1583–1643)
Ricercar [IX] (Sapieha Album)
- › ANONYMOUS
[Praeambulum] Super primum Tonum (Kražiai manuscript)
- › ORAZIO VECCHI (1550–1605)
Mentr'io campai content (Canzonette, Libro primo, Venedig, 1580, and Braunsberg organ tablature)
- › JAKOB MEILAND (1542–1577)
Wolauff, gut gsell, von hinnen (Neuwe außserlesene Teutsche Gesäng, Frankfurt am Main, 1575, and Braunsberg organ tablature)
- › ANONYMOUS
Tantz und Coranta (Braunsberg organ tablature)
- ✿
- › ANONYMOUS
Ricercar [XIV] (Sapieha Album)
- › HANS LEO HASSLER (1564–1612)
Chiara e lucente stella (Canzonette, Libro primo, Nürnberg, 1590, and Braunsberg organ tablature)
- › JOHANNES CAIONI
Chorea Polonica (Codex Caioni)
- › ANONYMOUS
Ein hüpscher Tantz, Der Polnische Tantz, Catachio Gaillarde (Ammerbach tablature)
- › ANONYMOUS
Phantasia tertii toni (Gdańsk tablature)
- › DIOMEDES CATO (c. 1560–1627)
Canzon Diomedis (Braunsberg organ tablature)

- › ANONYMOUS
Ardant und Lemma (Braunsberg organ tablature)
- › ADAM OF WĘGRÓW (?-1629)
Ave maris stella (Kražiai Manuscript)
- ✿
- › ORLANDO DI LASSO (1532-1594)
Bonjour, mon Coeur (Quatriesme Livre de Chansons, Leuven, 1564, and Braunsberg organ tablature)
- › HANS LEO HASSLER
Canzon (Braunsberg organ tablature)
- › ANONYMOUS
Saltus, Passamezzo, Tantz und Tantz (Braunsberg organ tablature)
- ✿
- › ADAM OF WĘGRÓW
Cum sancto spiritu (Kražiai manuscript)
- › PETRUS DE DRUSINA nach ORLANDO DI LASSO
Resonet in laudibus (Braunsberg organ tablature)
- › ADAM VON WĘGRÓW
Super Kyrie Dupliciter (Kražiai manuscript)
- › IVO DE VENTO (c. 1544-1575)
Hor pensat' al mio mal (Braunsberg organ tablature)
- › GIOVANNI PICCHI
Ballo alla Polacha (Intavolatura di balli d'arpicordo)
- › ANONYMUS
Polnischer Tantz (Königsberg manuscript)
- › ANONYMUS
Phantasia sexti tonii (Gdańsk organ tablature)

Sources:

- Kražiai Manuscript (c. 1618)
- Lithuanian National Library 'Martynas Mažvydas', Vilnius, NMMB RS F 105-67
- Braunsberg organ tablature (c.1619)
- Library of the Lithuanian Academy of Science, Vilnius, LMAB RS F 15-284
- Königsberg manuscript (c.1620)
- Library of the Lithuanian Academy of Science, Vilnius, LMAB RS F 15-285
- Ammerbach tablature (1583)
- The British Library, London, GB-Lbl, K.1.c.16
- Gdańsk organ tablature (1591)
- Gdańsk state archives, Ms. 300 R/Vv, 123
- Codex Caioni (c. 1652-1671)
- Szekler Museum, Miercurea Ciuc, RO-MCcsms Ms. 6199
- Picchi tablature (1621)
- Vatican Apostolic Library, V-CVbav

The first half of the 17th century brought cultural flourishing in the Polish-Lithuanian Commonwealth. Famous musicians from all over Europe were invited, whose music was heard in churches, courts and schools at various levels. In the Grand Duchy of Lithuania, the separate Society of Jesus, founded in 1608, brought a flourishing of the practice and study of sacred music, and the university founded in Vilnius in 1579, with its excellent vocal-instrumental chapel, various musical instruments and a rich music collection, was also one from the main places of musical performance and musical practice, thus keeping pace with the music and culture of the Kingdom of Poland. Alina Rotaru's research, for which she received a scholarship from the Lithuanian Cultural Council in 2019, mainly focuses on studying three sources of Jesuit Baroque (Braunsberg, Kraziai and Sapieha). However, in this programme, she highlights the broader space of the Polish-Lithuanian Commonwealth's keyboard music and the already distinguished genres of "Polish music" on the examples of manuscripts from Königsberg and Wittenberg and the Düben manuscripts.



ALINA ROTARU

studied piano and choral conducting at her hometown's music conservatory, Bucharest. After moving to Germany in 1999, she studied harpsichord with Siegbert Rampe and Wolfgang Kostujak in Duisburg, Carsten Lohff and Detlef Bratschke in Bremen and Bob van Asperen in Amsterdam. So far, she has performed as a soloist in most European countries, as well as in Japan, South America and the United States. She teaches at the University of Fine Arts in Bremen (Germany). Her solo recordings of harpsichord works by JP Sweelinck, JJ Froberger and English virginalists received excellent reviews in the music press, which put her on the list of the most outstanding harpsichordists of the young generation. In addition to her musical career, Alina Rotaru has been the organiser of the Bremen Music Festival since 2013. She has also worked as a music producer on several classical productions, some of which were released on Sony Classical /Deutsche Harmonia Mundi. Alina Rotaru currently lives in Vilnius, Lithuania. Together with violist Darius Stabinskas. She founded the MORGAINE ensemble, which debuted in 2016.

15 October 2023 (Sunday) 07:00 pm
CONCERT TITLED “KANTIČKOS AND DEVOTION SONGS”

GŠ Ansamblis (Lithuania)
and Starosielski Brotherhood of Singers (Poland)
Church of Our Lady of Fatima in Białystok

1. *Song about God's Blessing over the Land - God when Holy Faith*
 2. *Kas nor Panai Marijai tarnaut - Who Wants to Serve the Virgin Mary*
Władysław of Gielniów (1440-1505), Lithuanian translation: Saliamonas Mozerka Slavočinskis, SONGS for Catholic worship intended for 1646, traditional melody
 3. *Sveika Karaliene dangaus – Hail, Queen of Heaven*
Book of Hymns or Songs 1860, traditional melody
 4. *Sveika būk Marija – Hail Mary*
Saliamonas Mozerka Slavočinskis, SONGS for Catholic worship intended for 1646, Polyphonic texture by an anonymous 16th-century author
 5. *Song to the Blessed Virgin - the Lady of Heaven Court*
 6. *Penitential Psalm 129 - From the Depths I called to You, Lord*
 7. *Psalm 122 - In the Wretched Land - O You Who Dwell Above all Heavens!*
 8. *Psalm Karalau dangaus – King of Heaven (psalm 28)*
Motiejus Valančius, Book of Hymns or Songs 1860, traditional melody
 9. *Verk poor dūšia šiandiena – Cry Today, Poor Soul*
Motiejus Valančius, Book of Hymns or Songs 1860, traditional melody
 10. *Tawesp Viespatie – We cry to You, Lord, with all Our Hearts*
Saliamonas Mozerka Slavočinskis, SONGS for Catholic worship intended for 1646, traditional melody
 11. *Song of Faith, Hope and Love - Old God of our Fathers*
 12. *Song of Christian Duties - At Day and Night*
 13. *Song about the Greatness of God and the Wickedness of Man - Mighty God on Earth and Heaven*
 14. *Jėzau daržely alpstantis – Jesus Fainting in the Garden*
Motiejus Valančius, Book of Hymns or Songs 1860, traditional melody
 15. *Werksme dažname padeta - Office of human salvation*
Saliamonas Mozerka Slavočinskis, SONGS for Catholic worship intended for 1646, Melody of Žygimantas Liauksminas, Graduale pro exercitatione studentium 1693
 16. *Jėzau saldus atminime - Jesu dulcis memoria*
Motiejus Valančius, Book of Hymns or Songs 1860, traditional melody
 17. *Song of the Holy Spirit - Spirit of God, Live with Us*
 18. *Song While working in the field - God, We Live by Your Hands*
 19. *Song to Saint Poles Patrons of Poland - Heavenly Saint*
 20. *Heyg hanging zmones triumpha wokime - Let Us all Triumph*
Saliamonas Mozerka Slavočinskis, SONGS for Catholic worship intended for 1646, melody “Eternal Princess of the High Heaven” from Žygimantas Liauksminas, Graduale pro exercitatione studentium 1693
 21. *Dievop šaukiu – I Cry Aloud to the Lord (psalm 142)*
Motiejus Valančius, Book of Hymns or Songs 1860, traditional Lithuanian melody
 22. *Linksminkis dangau – Song of Saint Antonym*
Motiejus Valančius, Book of Hymns or Songs 1860, traditional melody
- Songs in Polish: by Br. Karpiński, Pious Songs 1792 Supraśl, traditional melody

GŠ Ansamblis (Lithuania)

Gabija Adamonytė

Milda Adamonytė

Tautvydas Mažeika

Antanas Pundzius

Laurynas Adamonis

Starosielskie Bractwo Śpiewacze im. Św. Stanisława

BARITONES:

Mariusz Perkowski,
art director, hurdy-gurdy

Łukasz Olechno,
portative organ

Ksawery Wojciechowski

TENORS:

Marcin Szaciłowski

Paweł Cichoński

Maciej Dziemiańczuk

Piotr Kamiński

Bogdan Piorunek

Jakub Dunaj

Karol Mateusz Pawłowicz

BASSES:

Karol Komenda

Mateusz Januszczyk

Piotr Mieszkowski

Adam Bańkowski

Artur Mądry

GUEST:

Monika Horodek
vocal

With a joint concert, GŠ Ansamblis and the Starosielskie Bractwo Śpiewacze im. Św. Stanisawa (Starosielski Brotherhood of Singers) take listeners to the world of traditional singing, showing the interpenetration of melodies, performance styles and singing traditions at the crossroads of Lithuanian and Polish cultures. These are different languages, but one music that brings people together and allows for a communal experience of beauty and the elevation of the soul to God. Religious songs taken from the Catholic tradition of the Archdiocese of Vilnius (to which Białystok also belonged for centuries) will be presented. The common history of the Polish-Lithuanian Commonwealth is also a commitment to getting to know each other, cultivating contacts and artistic cooperation today.



GŠ ANSAMBLIS

A Vilnius ensemble founded to provide the musical setting for the liturgy at the Sanctuary of Divine Mercy in Vilnius. The ensemble members fulfil their task by singing during the liturgy and deepening their knowledge about the place of their service, its past, and the broadly understood tradition of religious music in Lithuania. They draw inspiration from early and traditional music when working on the repertoire. In 2022, the ensemble released the *Clavis Coeli* album with liturgical music from an 18th-century manuscript of the Vilnius Bernardines.

STAROSIELSKIE BRACTWO ŚPIEWACZE IM. ŚW. STANISŁAWA

The group has been operating in Białystok since 2013 as part of the Ministry of the Latin Tradition of the Archdiocese of Białystok. Its interests and activities are the reconstruction and performance of traditional songs derived from Polish ritual (folk), and customary and patriotic traditions. The group annually participates in the Evenings of Remembrance of Captain Witold Pilecki (since 2014) and in traditional singing workshops and concerts during the Starosielski May Day Festival (since 2015). In 2019, together with the Jericho Ensemble and Bartosz Izbecki, it inaugurated the International Izabela Branicka Festival of Early Arts and also performed during the Old Polish Culture Festival "Starosielskie Presentations". In 2020, it performed during the Republic of Poland Tradition Day and the Old Polish Culture Festival "Starosielskie Presentations". Its singing also adds splendour to Independence Marches in Warsaw, performing patriotic and religious songs. In 2023, it is implementing the educational project "Workshops with the Brotherhood of Singers" at the Castle in Pułtusk, addressed to men interested in traditional singing, aimed at integrating the musical environment and getting to know each other about singers who share the religious and patriotic values promoted by the group.

21 October 2023 (Saturday) 7:00 p.m.

CHAMBER CONCERT

“A SERIES OF UNFORTUNATE EVENTS
– THE MUSICAL HISTORY OF MEDIEVAL SCOTLAND”

Gaita (Scotland)

Aula Magna of the Branicki Palace in Białystok

Cait Webb – Shawm, harp, bagpipes, recorder

Helena MacGilp – Voice, lute, percussion

Theodora Hidalgo – Vielle, narration

Chris Elmes – Bagpipes, citole, vielle, lute

- › *Purgator criminum – Conductus (instrumental)*
St Andrews Music Book, 13th C.
- › *Salve Virgo / Ave Gloriosa / Domino – Motet*
Las Huelgas ms 13th C.
- › *Jai mis / Je n'en puis / Puerorem – Motet (instrumental)*
Montpellier ms, 13th C.
- › *Crucifigat omnes – Conductus (instrumental)*
St Andrews Music Book, 13th C.
- › *Hare, Hare, Hye / Balaam – Motet*
W2 ms, Paris, 13th C.
- › *Celum non animum – Conductus (instrumental)*
St Andrews Music Book, 13th C.
- › *Lamours, dont sui espris Chansonnier d'Arsenal*
Trouvère Chanson by Blondel de Nesle, d. 1241,
- › *Ex te lux oritur – Sequence (instrumental)*
Orkney/Norwegian late 13th C
- › *Quant revient / L'autre jor / Flos filius – Motet*
Montpellier ms, 13th C.
- › *Veri floris sub figura – Conductus*
Paris/St Andrews, 13th C.
- › *Salve splendor – Response (Instrumental)*
Inchcolm, early 14th C.
- › *O mira regis – Response (Instrumental)*
Inchcolm, early 14th C.
- › *Flavit auster flatu levi – equence (Instrumental)*
Las Huelgas ms 13th C
- › *Ne m'oubliez mie / Domino – Motet*
Montpellier ms, 13th C.
- › *Ave celi imperatrix – Sequence (Instrumental)*
St Andrews, early 14th C.

The history of the medieval Scottish kings, from the dynasty founded by Malcolm Canmore to the Stewarts, is a series of brief periods of stability and hope punctuated by disaster and misfortune. Beset by the troubles of the English, the Norwegians, the papacy and, most often, their own nobility, these kings rarely died in peace.

The programme tells a short history of Scottish kings, courts and musicians of the 13th and 14th centuries. It includes music written in Scotland (St Andrews Music Book, Inchcolm Antiphoner), music exploring the attitudes of others towards Scotland and other contemporary sources, all interwoven with a narrative overview of this fascinating period of Scottish history and its relationship to music.



GAITA

Gaita is a Scottish medieval music ensemble that performs its music in a medieval context. The core of the ensemble's repertoire is secular and court music from medieval Europe - especially from Scotland, France, Spain and Italy. Gaita is Old Occitan for 'watchman' - such as a guard of town walls who was usually equipped with a horn or a shawm for raising the alarm. The Gaita is a stock character in the genre of Troubadour song called the 'Alba' (dawn song). He guards a tower where two lovers spend the night and alerts them of any intruders (usually the jealous husband). The same word in English became the 'Waite' - a member of a town ensemble. The association with loud instruments also led to the current use of Gaita as the name of a North African shawm and for some Spanish and Balkan bagpipes.

5 November 2023 (Sunday) 07:00 pm

DANCE PERFORMANCE "SOBIESKI AND MARYSIEŃKA"

Cracovia Danza Balett

Ton Cinema in Białystok

SCRIPT AND DIRECTION: **Romana Agnel**

CHOREOGRAPHY: **Romana Agnel, Leszek Rembowski, Dariusz Brojek**
and original choreographies from the 17th century

COSTUMES: **Monika Polak-Luścińska, Elżbieta Wójtowicz-Gularowska**

MASKS: **Maciej Luściński**

CAST:

Małgorzata Nabrzaska – Venus, Polish lady-in-waiting, season, Turkish woman

Ewelina Keller – French lady-in-waiting, season, Turkish woman

Zuzanna Frank – Marysieńka's lady-in-waiting, Polish lady-in-waiting

Anna Szczotka – French lady-in-waiting, season, Turkish woman

Anna Szklener – French lady-in-waiting, season, Turkish woman

Marta Yıldız – Marysieńka (Maria Kazimiera de La Grange d'Arquien)

Georgij Andrejczenko – Hermes, Polish courtier, Turkish man

Krzysztof Antkowiak – Jan III Sobieski

Maxim Berko – Polish courtier, Turkish man

Filip Świczkowski – Dance master

Iwan Zaharow – Polish courtier, Turkish man

PROLOGUE: Mars and Venus

IMAGE I: Great expectation

PICTURE II: The return of John III Sobieski

PICTURE III: A show for the winner

PICTURE IV: Turkish trophies



BALET CRACOVIA DANZA

founded and run by Romana Agnel, a dancer, choreographer, and an outstanding specialist in ancient dances, is the only professional historical dance company in Poland specialising in baroque dance. Choreographies composed in various

styles and techniques, often recreated from old treatises, carefully crafted costumes sewn in the spirit of bygone times, and excellent music are the characteristics of the Ballet's performances. The group's current repertoire includes over 20 performances from the Middle Ages to the 20th century.

The ballet participated in many prestigious cultural events, including at the Grand Theatre - National Opera in Warsaw, the Warsaw Chamber Opera, the Margraves' Opera in Bayreuth, and many Polish philharmonic halls. Cracovia Danza also often performs in museum spaces, such as the royal castles in Wawel, Warsaw and Niepołomice, or palaces in Wilanów and Nieborów, which often emphasises the nature of historical performances. The Ballet's frequent performances abroad contribute to the promotion of our country.

Moreover, Cracovia Danza has been organising the Court Dance Festival in Krakow for 20 years, which attracts old dance masters from all over the world to the Vistula River at the turn of July and August. Education is also an important element of the group's activities - dancers often perform in programmes and concerts for younger audiences and also conduct workshops, among others, in schools or music academies.



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ROMANA AGNEL

dancer, choreographer, teacher, art historian, founder and director of the Cracovia Danza Ballet. A graduate of the Social Ballet School in Krakow and art history at the Sorbonne University in Paris. In France, she gained experience in historical and character dances. A specialist in classical Indian dance, Bharata Natyam. She reconstructs Polish national dances. She is the author of choreography

for ballet and opera performances staged in Poland and abroad (including Theatre Champs Elysées in Paris, Conservatory Theatre in Oberlin in the USA; Concertgebouw in Amsterdam, Margraves' Opera in Bayreuth, Warsaw Chamber Opera, Krakow Opera), as well as to over 20 Cracovia Danza dance performances. She also prepared stage movement for theatre performances in many Polish theatres, including: J. Słowacki Theatre, STU Theatre, People's Theatre, Groteska Theatre in Krakow, Teatr Nowy in Krakow. K. Dejmek in Łódź or the Rampa Theatre in Warsaw. She has collaborated with outstanding artists from various fields, including: with harpsichordists Elżbieta Stefańska and Urszula Bartkiewicz, multi-instrumentalist Maria Pomianowska, conductors Kai Baumann, Władysław Kłosiewicz and Jean-Claude Malgoire, and directors Laco Adamik, Kazimierz Dejmek, Jan Polewka, Michał Żadara and Krzysztof Zanussi. She is a lecturer and author of publications on the history of dance. She conducts numerous lectures and workshops on dance and court etiquette. The many distinctions she has been honoured with include: the Silver Cross of Merit, Order of the Legion of Honour, Bronze Medal for Merit to Culture Gloria Artis, Knight's Cross of the Order of Polonia Restituta, and Silver Badge of Honour of the Małopolska Voivodeship - the Małopolska Cross.

12 November 2023 (Sunday) 7:00 p.m.

OPERA PERFORMANCE

G. PH. TELEMANN "PIMPINONE" COMIC OPERA

Janusz Korczak Aula of the Faculty of Educational Sciences

University of Białystok, ul. Świerkowa 20

GEORG PHILIPP TELEMANN

„PIMPINONE”

LIBRETTO: JOHANN PHILIPP PRAETORIUS

POLISH LIBRETTO: MICHAŁ ZABŁOCKI

Anna Moniuszko
conductor

Paweł Chomczyk
director

Małgorzata Trojanowska
Vespetta (soprano)

Maciej Falkiewicz
Pimpinone (bass)

Krzysztof Bitdorf
Ferrando Sapermentire

Małgorzata Tarasewicz-Wosik
scenography

Sebastian Łukaszuk
multimedia

Diletto Early Music Ensemble

Paweł Polak (concertmaster), **Jadwiga Korzeń**, **Anna Cieśluk**
1st violin

Anna Polak, **Julia Dombek**, **Urszula Laskowska-Bogusłowicz**
2nd violin

Radosław Koper, **Anna Mikołajczak**
violas

Katarzyna Martynkiewicz
cello

Rafał Makarski
double bass

Krzysztof Garstka
harpsichord

—

Adam Kondratowicz
rehearsal accompaniment

The opera performance produced in cooperation with Zakład Artystyczny
Faculty of Educational Sciences of the University of Białystok

PIMPINONE

Vespetta, a clever maid, is looking for a wealthy and naive husband able to free her from the humiliation of plebeian life. The young maid wraps the old Pimpinone around her finger, who entrusts her with the keys to his own cash register and takes her as his wife. The girl transforms from a very nice being into a real hag. Her only goal is to make quick money and a good social position. So we are dealing with a cruel farce without any trace of love illusions. When the new lady of the house parades around town dressed in the most beautiful dresses, the old husband trembles before her hellish temperament and carefully planned intrigues.

GEORG PHILIPP TELEMANN (1681-1767)

An outstanding German composer of the Baroque era (born 1681). His life was dominated by an extraordinary passion for music, which blossomed already in his childhood. At the age of only 12, he created his first opera. Although his family wanted him to choose a more stable profession, his mother confiscated his musical instruments, but this did not stop his passion for music. Telemann not only studied law but also developed his musical skills. He became a versatile musician, mastering many instruments, such as recorder and transverse flute, shawm, oboe, trombone, organ, harpsichord, violin, viola da gamba and double bass. Telemann began his musical career as musical director of the Leipzig Opera in 1702 and later took up the position of organist at the New Church in Leipzig. There, he founded the Collegium Musicum, bringing together student youth, which contributed to raising his reputation as a composer and conductor. The following years of Telemann's musical career included travels around Germany and employment in various positions, including bandmaster of the Counts of Promnitz. During this period, he had the opportunity to learn Polish folk music and dances, which became the inspiration for his later instrumental compositions. In 1721, he settled in Hamburg, where he served as a cantor and conductor of church music. He developed his operatic work there, becoming one of the most important opera composers of the late Baroque period. His operas competed with the works of Reinhard Keiser, and Telemann became the leading composer in Hamburg. His importance in the history of music is enormous. Telemann was one of the most prolific composers of all time, leaving behind over 3,000 works. His music was extremely popular during his lifetime, although it fell into obscurity at some point, only to be appreciated again in the 20th century. Telemann maintained contacts with other outstanding composers, such as Handel and Bach, which influenced their mutual inspiration and exchange of ideas. Telemann also had the opportunity to encounter Polish music during his stay at the court of Count Promnitz in Żary. He learned folk music and dance traditions there, which influenced his compositions featuring Polish motifs. His rich musical legacy includes cantatas, masses, passions, oratorios, operas, orchestral suites, concertos for various solo instruments, harpsichord pieces, sonatas and many others. Telemann became famous for his ability to create music accessible to a wide audience, which contributed to his popularity and influence on the development of baroque music.



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MAŁGORZATA TROJANOWSKA

A graduate of two specialisations at the Faculty of Instrumental and Pedagogical Studies at the Fryderyk Chopin University of Music in Białystok – choral conducting and solo singing in the class of Professor Ewa Iżykowska. She also trained her vocal skills during courses with outstanding singers, including: A. Garancia, O. Pasiecznik, I. Kłosińska, M. Rzepka. She is a winner of many vocal competitions, a scholarship holder of the Marshal of the Podlaskie Voivodeship, a two-time scholarship holder of the Mayor of Ełk, and a scholarship holder of the Minister of Culture and National Heritage.

She has extensive and diverse professional experience. She cooperates with philharmonic orchestras throughout the country, with the Polish Radio Orchestra, the Polish Royal Opera, the Podlasie Opera and Philharmonic, and the National Forum of Music in Wrocław. She also appears at music festivals. Her repertoire includes opera parts of works by, among others: Monteverdi, Händel, Mozart, Puccini, Moniuszko, Czyż and Krauze; parts of canonical oratorio works, including: Bach, Mozart, Haydn, Górecki, Kilar, as well as numerous songs, arias and operetta parts.

Małgorzata Trojanowska cooperates with outstanding conductors and leaders, including: M. Klauza, MJ Błaszczyk, V. Kiradijev, R. Silva, B. Akiki, R. Kłoczko, Cz. Grabowski, JM Zarzycki, A. Klock, N. Pavilionis, P. Deptuch, M. Wolińska, A. Moniuszko, M. Pastuszka, K. Garstka. She participated in world premieres and recordings of works by contemporary Polish composers, including: Night of the Ravens by Z. Krauze, Requiem by I. Zalewski, Ełk Mass by P. Grinholc, Stabat Mater by M. Nagnajewicz, Requiem by T. Trojanowski. She also took part in album recordings, including two solo albums: *Soul Voice with sacred works* (R. Sulima – organ) and CDs with songs by Polish composers with words by K. Przerwa-Tetmajer (R. Marat – piano). In 2022, she obtained a doctorate in musical arts in the field of vocal performance. She cooperates with the University of Białystok and the Fryderyk Chopin University of Music.



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MACIEJ FALKIEWICZ

bass, baritone, graduate of the Fryderyk Chopin University of Music in Warsaw at the Instrumental and Pedagogical Faculty in Białystok, in the solo singing class of Cezary Szyfman and Aleksander Teliga and the Postgraduate Song Studies at the FCUM in Warsaw.

He improved his vocal skills during courses conducted by, among others, Olga Pasiecznik, Romuald Tesarowicz, Marcello

Lippi, Jadwiga Rappé, Ryszard Karczykowski, Ewa Iżykowska, Marek Rzepka, Kai Wessel, Bogdan Makal, Bruna Baglioni.

As a soloist, he took part in many concerts and festivals. He performed the solo part in the *Cantata about Coffee puppet show* by J.S. Bach at the Białystok Puppet Theatre, in the *Świętoszek* play by Molière (directed by P. Aigner) in cooperation with the A. Zelwerowicz Theatre Academy in Białystok and in the *Bezbrzeża* play (directed by R. Drobniuch) in cooperation with the Coincidentia Group. In the 2018/2019 season, he made his debut at the Warsaw Chamber Opera as Bombalo in S. Moniuszko's *Overnight Stay in the Apennines* (directed by R. Skolmowski). He also sang opera parts in *Dido and Aeneas* by H. Purcell, *Bastien und Bastienne* by W.A. Mozart, *New Don Quixote* by S. Moniuszko (dir. P. Chomczyk), *Don Pasquale* by G. Donizetti (dir. J. Stokalska), *The Haunted Manor* by S. Moniuszko (dir. B. Wiśniewska) during the 37^o Festival Internazionale di Mezza Estate in Italy and the Mediterranean Festival of Cultures of the Kallithea Commune in Athens and S. Moniuszko's *Haunted Manor* (directed by W. Zawodziński) in Seville.

He is a laureate of vocal competitions such as: the Tournament of Music Academies (2nd place, 2019), 1st National Vocal Competition for Conductors Dirigere e cantare (1st place, 2018), 19th International Iuventus Vocal Competition Canti (2nd place, Vrable /Slovakia/ 2017), 1st National Bella Voce Vocal Competition (1st place, Busko Zdrój 2017), 2nd National Vocal Competition named after Krystyna Jamroz (3rd place, Busko Zdrój 2016), 13th National Moniuszko Competition Aria and Evensong (2nd place and the Chancellor's Cup of the FCUM, Białystok 2015).

He is an artist of the Warsaw Philharmonic Choir and an instructor in the Białystok City Choir at the W. Pilecki No. 11 Secondary School.



KRZYSZTOF BITDORF

An actor born in Białystok on 25 December 1983, graduate of the Aleksander Zelwerowicz Theatre Academy in Warsaw, Faculty of Puppetry in Białystok. Theatre and film actor. Since 2007, an actor at the Białystok Puppet Theatre. He has over forty roles in his portfolio. He has collaborated with such directors as Piotr Tomaszuk, Paweł Aigner, Paweł Chomczyk, Marian Pecko, Petr Nosalek, Waldemar

Rażniak, Tomsa Legierski, Farbizio Montecchi and many others. Co-creator and regular participant of monthly BTL readings (as well as online readings). Juror in numerous recitation competitions. Host of author's literary meetings. Multiple participant of the Intergenerational Children's Literature Festival "Ojce i Dziaćki". Winner of the "Competition for the staging of old works of European literature" organised by the Theatre Institute and the Ministry of Culture. Awarded with the Bronze Medal for Merit to Culture Gloria Artis.



ANNA MONIUSZKO - DYRYGENT

She graduated from the Fryderyk Chopin University of Music (specialising in conducting vocal and vocal-instrumental ensembles) and postgraduate choir master's studies at the Feliks Nowowiejski Academy of Music in Bydgoszcz (2004), receiving diplomas with distinction. In 2010, she obtained a doctoral degree, in 2014 – a habilitated doctor in the speciality of conducting, and, in 2023, the title of professor of art.

In 2003, she started her professional career at the Białystok Branch of AMFC (currently the Fryderyk Chopin University of Music). In the same year, she took up the position of Second Conductor, and from 2017, she became the Conductor of the Choir of the Medical University of Białystok, with which she won many awards at competitions in Poland and abroad and was honoured many times with special awards for the Best Conductor of the Competition.

In 2005, she founded the DILETTO Early Music Ensemble, specialising in performing Renaissance and Baroque pieces. The ensemble's repertoire includes instrumental and vocal-instrumental pieces from the Baroque era, including great oratorios: *Messiah* and *Israel in Egypt* by GF Händel, *Ascension Oratorio*, *Christmas Oratorio*, *Easter Oratorio* by J. S. Bach, *Christmas Oratorio* by H. Schütz as well as passions: *Passion according to St. John* by J. S. Bach and *Brockes Passion* by G. F. Händel and odes by H. Purcell – *Hail Bright Cecilia!* and G. F. Handel's *Eternal Source of Light Divine*. DILETTO's artistic achievements also include stage performances of opera works by H. Purcell (*Dido and Eneas* and *The Fairy Queen*), GB Pergolesi (*La Serva Padrona*), J. Blow (*Venus and Adonis*), N. Piccinni (Polish premiere of the operas *La buona figliuola* and *Il Cavaliere per amore*), as well as A. Sacchini (Polish premiere of the opera *La Contadina in corte*).

In her activities, Anna Moniuszko pays great attention to promoting the works of old Polish composers, including newly discovered ones, whose works are still unknown to the wider public. In this trend, together with the DILETTO ensemble, she has recorded two albums: *Andrzej Siewiński – opera omnia* and *Old Masters – newly discovered*, which were published in the publishing series “Polska Muzyka Dawna” (Polish Early Music) of the prestigious DUX record label.

Anna Moniuszko is the winner of the Scholarship for Young Creators (2009) and the Scholarship for Professional Creators (2010) funded by the Mayor of Białystok. She is the originator and coordinator of the Białystok series of Baroque Masters Music concerts, presenting the works of old composers in the historic interiors of Białystok. She is also the Artistic Director of the International Izabela Branicka Festival of Early Arts, the idea of which is to present to contemporary audiences the culture and art from the glory days of the Branicki court in Białystok. Since 2016, she has been the Director of the International Choral Competition “Cantu Gaudeamus” in Białystok.

In 2016, she was honoured with the Artistic Award of the Mayor of Białystok for her artistic activity. In 2020, she received the Badge of Honour “Merit for Polish Culture”. In 2022, she received the Artistic Award of the Marshal of the Podlaskie Voivodeship in the field of artistic creation, dissemination and protection of culture and the 1st degree Award of the Rector of the Fryderyk Chopin University of Music.

Currently, she works as a professor at the Białystok Faculty of the FCUM and the Art Department of the Faculty of Educational Sciences of the University of Białystok.

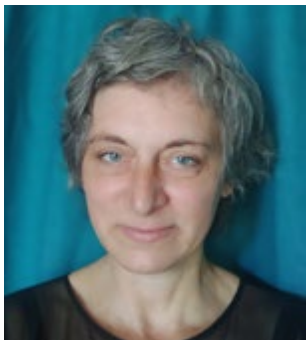


PAWEŁ CHOMCZYK

Actor, teacher, director, producer of shows. A graduate of the A. Zelwerowicz Theatre Academy in Warsaw, the Faculty of Puppetry in Białystok and the University of Białystok, Faculty of Pedagogy and Psychology. Professor at the University of Białystok at the Faculty of Educational Sciences, lecturer at the Faculty of Instrumental and Pedagogical Studies, Music Education and Vocal Studies of the University Fryderyk

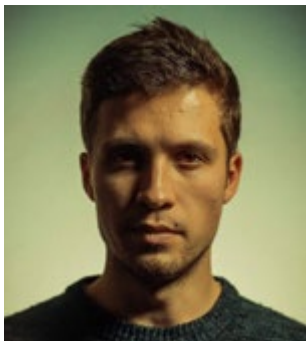
Chopin University of Music in Warsaw, Branch in Białystok. President of the board of the Coincidentia Creative Activities Foundation and member of the board of the Artistic Promotion Association.

Co-founder of the independent theatre Kompania Doomsday and Grupa Coincidentia and the Solniki 44 theatre stage. Performances produced by Paweł Chomczyk. His co-produced works were presented at theatre festivals and impresario stages in Europe, North America and Asia. He is the winner of many individual acting awards (including the Grand Prix of the Paderewski Festival in Buffalo, USA, the Grand Prix of the 4th International Kon-Teksty Festival in Poznań) and awards granted to performances that he co-created as a producer and actor (including The Bank of Scotland Herald Angel and Total Theater Award at the Fringe Festival in Edinburgh). He was a scholarship holder of the Minister of Culture and National Heritage as part of the Young Poland programme. He cooperated as an actor and director with the A. Węgiełki Dramatyczny Theatre in Białystok, Białystok Puppet Theatre, Baj Pomorski Theatre in Toruń, the Rampa Theatre in Warsaw, the Pinocchio Theatre in Łódź, the Polish Radio Theatre, the “Kubus” Theatre in Kielce, the Young Man Theatre, the Silesian Puppet Theatre and Actor of “Ateneum” in Katowice, Radost Theatre in Brno and as an academic teacher with the Faculty of Theatre and Dance of the University at Buffalo (USA) and the Faculty of Puppetry of Theatre Academy. As a member of the international Krabat Ensemble, he cooperates on an ongoing basis with German Lindenfels theatres Westflügel Leipzig and Figurentheater Wilde&Vogel. In his artistic achievements, in addition to theatre performances, his roles also include radio plays and film productions. Artistic director of the International Theatre Festival in the Forest – LasFest and Theatre Festival in the Forest – LasKids



MAŁGORZATA TARASEWICZ - WOSIK

Born in Białystok in 1976. Craftswoman, producer and maker of objects, props, dolls and costumes, set designer and artist. Since 1999, she has been active in the theatre field, in particular puppet theatre and form. The creator of projects and set designer for alternative, private and institutional theatres in Poland and international artistic groups. She is also active in the field of her own exploration of material, texture and conceptual art. A graduate of the Puppet Theatre Technology at the A. Zelwerowiczaw Theatre Academy in Warsaw Branch in Białystok (2018-2021). Second-year master's student at the University of Białystok, majoring in cultural studies, specialising in film studies (2021-2023 – master's thesis defence on 10 July 2023) Winner of the 3rd International Theatre Form/ Puppet Competition "Animatus" (2020) Scholarship holder of the Minister of Culture and Heritage National for outstanding artistic achievements [2020]. Winner of the Golden Mask for the best children's play "Noniek" of the Silesian Voivodeship [2022].



SEBASTIAN ŁUKASZUK

Born in 1988, a graduate of the Academy of Fine Arts in Poznań, majoring in Visual Communication with a specialisation in animation, which is his passion. A fan of new visual technologies and original concepts and forms of image movement. He uses his interdisciplinary interests by directing short promotional spots and designing theatre sets, combining animatronics and digital multimedia elements. Since 2014, he has been running the MUMA Studio, which deals with the creation, implementation, production and post-production of animated and film materials, such as: advertising and image spots, multimedia presentations and shows, and visual special effects.

DILETTO EARLY MUSIC ENSEMBLE

The ensemble was founded in 2005 to express interests and explorations in early music performance. Its members include both vocalists and instrumentalists. Artistic direction is provided by founder and conductor Anna Moniuszko. The ensemble's repertoire includes instrumental and vocal-instrumental pieces from the Baroque era, including great oratorios: *Messiah* and *Israel in Egypt* by G.F. Händel, *Oratorio on the Ascension: Lobet Gott in seinen Reichen* by J.S. Bach, as well as the passions: J.S. Bach – *Passion according to St. John*



and *Brockes Passion* by G. F. Händel and odes: H. Purcell *Hail's Bright Cecilia!* and G. F. Handel's *Eternal Source of Light Divine*. DILETTO's artistic achievements also include stage performances of H. Purcell's operas *Dido and Eneas* and *The Fairy Queen*, G.B. Pergolesi's *La Serva Padron*, J. Blow's *Venus and Adonis*, by N. Piccinni (Polish premiere of *La buona figliuola* and *Il Cavaliere per amore*) and A. Sacchini (Polish premiere of the opera *La Contadina in corte*). The idea that guides the artists in the group is to present early music in accordance with the requirements of historical performance style. In its activities, DILETTO pays great attention to promoting the works of old Polish composers, including newly discovered ones, whose works are still unknown to the wider public. In this trend, the DILETTO ensemble recorded two albums titled: Andrzej Siewiński – opera omnia and Old Masters – newly discovered, which were published in a series by the “Polska Muzyka Dawna” (Polish Early Music) publishing house of the DUX record label. The group regularly participates in festivals, including: East of Culture – Another Dimension, Old Arts Festival – Izabela Branicka's Name Day, Salesian Summer in Przemyśl and Forum Musicum in Wrocław.

Mariusz Perkowski

Festival Director

Anna Moniuszko

Artistic Director of the Festival



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