

The 2013 New York Early Music Celebration  
The Polish Cultural Institute New York  
and  
The Doctoral Program in Music, CUNY Graduate Center  
  
present

Bach, Poland, and the Polish Style in Bach's Music

*A seminar and master class with Raymond Erickson and Szymon Paczkowski*

In 1736 Johann Sebastian Bach became Royal Polish and Electoral Saxon Composer. This frequently-cited title invites inquiry into the composer's Polish connections in the 18th Century, yet the topic remains surprisingly uninvestigated. This day-long event will explore our knowledge of the problem, outlining promising areas of research and raising questions relating to, among other topics, Bach's contacts with 18<sup>th</sup>-century Poland and the reception of his music there. Raymond Erickson will provide a broad context for this by considering Bach's insatiable curiosity about music from the widest variety of sources and his unique ability to synthesize the most diverse musical traditions, while Szymon Paczkowski will deal more specifically with Poland, focusing on the popularity of the so-called "Polish style" in the music of the time and explaining the presence and importance of Polish elements in Bach's music. Their complementary perspectives will be shared with performers and audience in the master class coachings, open to advanced performers on either modern or period instruments..

**Tuesday, Oct 8, 2013, 10am-4pm**  
**The CUNY Graduate Center**  
**Elebash Recital Hall**  
**365 Fifth Avenue (at 34<sup>th</sup> Street)**  
**New York**  
**Admission free**

Program

**10:00 Welcome and Introduction: "Bach, the Great Synthesizer of National Styles" (Raymond Erickson, Queens College and The Graduate Center, CUNY)**

**10: 40 "Bach, Poland and the Polish Style in His Music" (Szymon Paczkowski, University of Warsaw)**

**11:30 Master Class\* (those wishing to perform should contact Prof. Raymond Erickson, [raymond.erickson@qc.cuny.edu](mailto:raymond.erickson@qc.cuny.edu) in advance; although any work by Bach or 18<sup>th</sup> century music in the Polish style by any composer, e.g., Telemann, is welcome, a repertory list below lists works by Bach influenced by the Polish style.)**

**1:00 Lunch**

**2:00 Summary recapitulation of the morning lectures ( Raymond Erickson and Szymon Paczkowski)**

## 2:30 Master class\*

\* Both harpsichord and piano will be available. Participation is free, but those wishing to perform in the master class must contact Raymond Erickson at [raymond.erickson@qc.cuny.edu](mailto:raymond.erickson@qc.cuny.edu) in advance.

### Presenters

**Raymond Erickson**, internationally recognized Bach scholar and one of America's most experienced teachers of historical performance practices, brings to this work international experience as pianist, harpsichordist, and music historian. He has taught the subject since the mid-1970s at Queens College's Aaron Copland School of Music and CUNY's Doctoral Program in Music, as well as Juilliard's Historical Performance program. He directs the annual summer program "Rethinking Bach: A Performers' Workshop" at Queens College.

Erickson was harpsichord soloist in the first New York period-instrument performance of Brandenburg Concerto No. 5 (1974) and a participant in the first American period-instrument recording of the complete Brandenburg Concertos (Smithsonian). For a quarter-century he performed regularly with Europe's and America's leading early music performers in the Aston Magna Festival in Great Barrington, MA.

A popular pre-concert lecturer for New York's Lincoln Center and other New York musical institutions, Erickson has also written program notes, mainly on Bach, for Carnegie Hall and Lincoln Center. He has recently presented papers on his Bach-related research in Leipzig, Oxford, Harvard, and Warsaw and has given master classes on Bach performance throughout this country and abroad. His books include the richly-illustrated, multi-disciplinary volume *The Worlds of Johann Sebastian Bach* (Amadeus Press, 2009), which he edited, and he has offered a radically new, but historically grounded, interpretation of Bach's *Ciaccona* for solo violin in publications and in presentations at leading conservatories. He is a winner of the William B. Scheide Research Award of the American Bach Society and has been decorated by the German government. His Bach research is currently supported by the Andrew W. Mellon Foundation.

**Szymon Paczkowski**, a professor of musicology at the University of Warsaw, where he earned his Master's and Ph.D. degrees, is involved in intensive primary research of the musical culture of Poland and Saxony in the 18th c., during the so-called Polish-Saxon Union under Augustus II and Augustus the III (1697-1763). The central field of his academic interest has been occupied by the issues of national styles in 18th century music, especially of the so-called Polish style and its influence on the works of J. S. Bach (1685-1750). This subject is covered in his book *Styl polski w muzyce Johanna Sebastiana Bacha* (Polish Style in Johann Sebastian Bach's Music, Lublin, 2011), which will be published in English by the Scarecrow Press in 2015. He is also the author of numerous contributions published both in Polish and foreign journals, including two papers in *BACH: the Journal of the Riemenschneider Bach-Institute* (Baldwin-Wallace College, USA).

Since 2006 he has been a member of the American Bach Society, and since 2011 of the Neue Bach-Gesellschaft in Leipzig. In 2006 he became involved with the International Research

Group Bach-Network UK (Oxford), and served as the primary organizer of an international conference on Bach sponsored by it in Warsaw in the summer of 2013. He organized or co-organized the symposium “Johann Adolf Hasse in seiner Epoche und Gegenwart” (J.A. Hasse in his times and in the present, Warsaw, 1999) and the Second International Chopin Congress “Chopin in his Cultural Context” (Warsaw, 1999). In 2006 he presided over the 12th Biennial Conference on Baroque Music at the University of Warsaw. He is an editor of two journals published by the University of Warsaw: *Barok* (since 2006) and *Przegląd muzykologiczny* (Musicological Review since 2000).

### **Music by J.S. Bach and his Sons in the Polish Style**

Although the list below specifies works directly related to the theme of “Bach and the Polish Style,” other music by Bach as well as Polish-style music by other composers (e.g., Telemann) may be proposed for the master classes. Those wishing to perform must, however, contact Raymond Erickson at [raymond.erickson@qc.cuny.edu](mailto:raymond.erickson@qc.cuny.edu) in advance to schedule a performance time.

#### Polish-style Works by J.S. Bach

French Suite No. 6 BWV 817, movt. 5 Polonoise  
Brandenburg Concerto in F No.1 (BWV 1046) (no.4) “Poloinesse”  
Orchestral Suite No.2 in B (BWV 1067) (no.5) “Polonoise”  
Chorale „Jesus richte mein Beginnen” from the 4th cantata of the Weihnachts-  
Oratorium BWV 248/4 (Fallt mit Danken, fällt mit loben)  
Motetto Singet dem Herrn BWV 225, opening movement  
Cantata BWV 190 Singet dem Herrn, opening chorus  
Cantata BWV 190 Singet dem Herrn, Alto aria (no.3) “Lobe, Zion, deinen Gott”  
Cantata BWV 69a Lobe den Herrn meine Seele (no.1) opening chorus  
Cantata BWV 137 Lobe den Herren, den mächtigen König (no.1) opening chorus  
Cantata BWV 50 Nun ist das Heil und die Kraft  
Cantata BWV 184 Erwünschtes Freudenlicht, Tenor aria (no.4) Glück und Segen sind bereit  
Cantata BWV 210 O holder Tag, soprano, Soprano aria (no.8) “Grosser Gönner”  
Cantata BWV 31a Angenehmes Wiederau, Tenor aria (no.11) “So wie ich die Tropfen zolle”  
Cantata BWV 205 Der zufriedengestellte Aeolus, duetto no.13 (Alto and Tenore) “Zweig und Aste”  
Cantata BWV 214 Tonet, ihr Pauken! Erschallet Trompeten! Aria no.3 (soprano –Bellona)  
“Blast die wohlgegriff nen Floten”  
Cantata BWV 212 Cantate en burlesque „Mer hahn en neue Oberkeet” BWV 212:  
Soprano aria (no.4) “Ach, es schmeckt doch gar zu gut”  
Soprano aria (no.8) “Gib, Schöne, viel Söhne”  
Basso aria (no.10) “Funfzig Taler bares Geld”  
Soprano aria (no.13) “Das ist galant, es sprich niemand von den caducken Schocken”  
  
Missa in B-minor (BWV 232), Bass aria “Quoniam tu solus sanctus”  
Missa in B-minor (BWV 232), chorus “Et resurrexit”

#### Polish-style Works by J.S. Bach’s Sons

**Wilhelm Friedemann Bach**

12 Polonaises Fk 12

**C.P.E. Bach**

Polacca (in G) Wq 81 ( Zwölf Kleine Stücke; Berlin, 1758)

Polacca in D and Polacca in F (nos. 7-8, Zwölf Kleine Stücke; Hamburg, 1770), Wq 82

Polaccas in A minor, G minor, and D (nos. 5, 11, and 17, Clavierstücke verschiedener Art; Berlin, 1756), Wq 112

Polaccas in various keys (nos. 2, 4, 8, 10, 12, 14, 16, 22, 24, 36, 43; Sammlung von Menuetten, Polonoisen und anderen Handstücken fürs Clavier), Wq 116

Two Polaccas (nos. 17 and 22; Sammlung von Solfeggios, Fantasien und charakteristischen Stücken fürs Clavier) Wq 117

**Johann Christian Bach**

Polonaise from Sonata 1, movt. 3 (6 Sonaten für Cembalo)

Polonaise from Sonata 4, movt. 3 (6 Sonaten für Cembalo)

Some other Polish-style works

Wolfgang A. Mozart, Klavier-Sonate in D, KV 284, movt. 3: Rondeau en Polonaise

L. van Beethoven: Allegretto alla Polacca, from Serenade D-major op. 8 for Violino, viola and cello