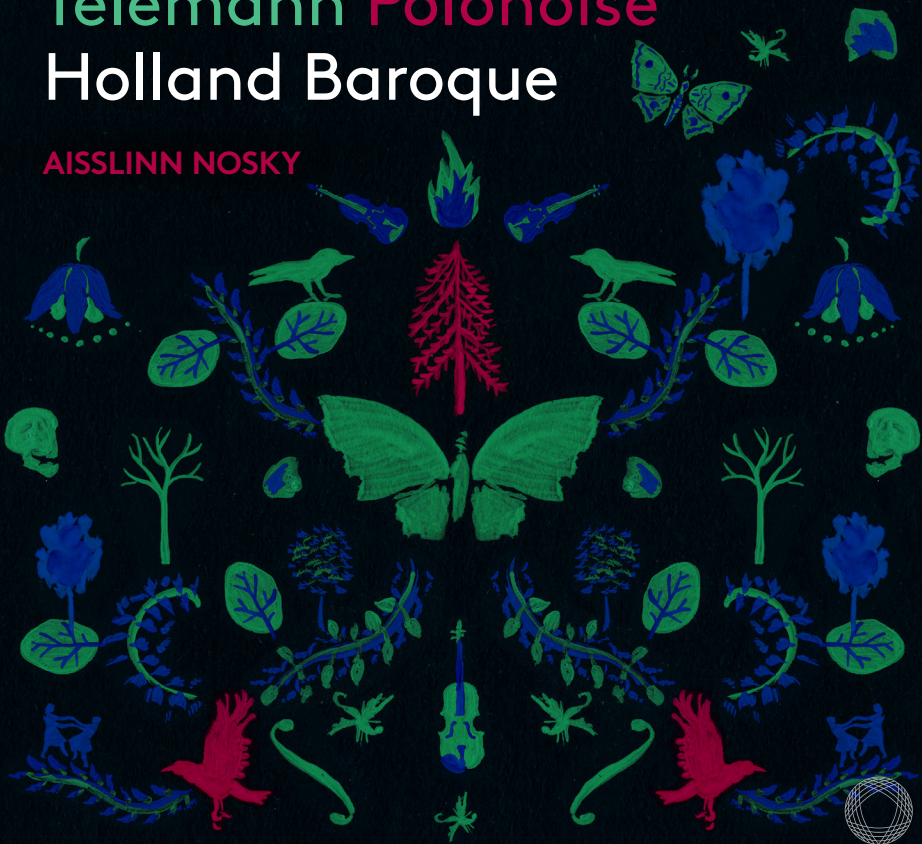


Telemann Polonoise

Holland Baroque

AISSLINN NOSKY





POLONOISE		Georg Philipp Telemann (1681-1767)			
Polonié					
1	Polonié 2 (TWV 45)	3. 28	18	Le Ris	1. 38
2	Polonesie (TWV 45)	1. 45	19	Rigidon	0. 58
3	Polonesie 8 (TWV 45)	1. 11	20	Combattans	1. 14
4	Allegro (TWV 43:B2)	1. 45	21	Hanaque - Sarrois	2. 04
5	Tourbillon (TWV 55:D12)	1. 52	22	Gigue	1. 40
Polonesie					
6	Polonoise (TWV 55:a4)	3. 17	23	Polonoise (TWV 41:D4)	1. 36
7	Polonesie 4 (TWV 45)	2. 03	24	Loure (TWV 55:g4)	3. 00
8	Polonesie 17&18 (TWV 45)	2. 35	Concerto Polonois in G Major TWV 43:G7		
9	Polonoise (TWV 55:D13)	1. 33	25	Dolce	2. 11
10	Musette (TWV 55:D13)	2. 33	26	Allegro	2. 12
11	Batelière (TWV 55:D13)	0. 59	27	Largo	2. 09
Concerto Polonois in B-flat Major TWV 43:B3			28	Allegro	1. 52
12	Polonoise	2. 01	Hanac		
13	Allegro	3. 19	29	Polonié (TWV 45)	3. 09
14	Largo	2. 44	30	Hanaquoise (TWV 55:D3)	1. 57
15	Allegro	1. 00	31	Hanac (TWV 45)	1. 01
Partie Polonois TWV 39			32	Hanac (TWV 45)	1. 34
16	Ouverture	3. 49	33	Hanasky (TWV 55:E1)	1. 02
17	Harlequinade	1. 30	Total playing time:		67. 40
			Arrangements by Judith and Tineke Steenbrink		

Musicians

Aisslinn Nosky *violin*

Judith Steenbrink *violin*

Chloe Prendergast *violin*

Filip Rekieć *viola*

Tomasz Pokrzywinski *cello*

Christoph Sommer *lute*

Tineke Steenbrink *harpsichord*

Artistic leaders

Judith and Tineke Steenbrink



Polonoise examines Telemann's view of the Polish style. His *Danse d'Polonie* (TWV 45), in which he notated the dance music he heard during his stay in Poland, inspired the conception of this album. From the starting point of this manuscript, we also investigated how Telemann applied the Polish style in his own works, with the two *Concerti Polonois* in B-flat and G (TWV 43:B3 and 43:G7) as fantastic examples of this. In these concertos we hear Telemann playing with his knowledge of the different European styles. His mastery of the Polish style intertwines with the Italian, the German, and the French. Another excellent example of this is his *Partie Polonois* (TWV 39:1), a suite originally for two lutes notated in lute tablature, here in an arrangement for five strings and basso continuo. Searching further for the Polish style in Telemann's oeuvre, we looked at which pieces Telemann referred to as *Polonaises* or *Hanaquoises*. We then also chose dances that do not have an explicit Polish title, but where we recognized the



Aisslinn, Judith, Christoph, Chloe and Tineke

spirit and character of the style. Because this album is about the Polish style through the eyes of Telemann, we have chosen a chamber music setting, for which he wrote so much: four- and sometimes five-part strings with basso continuo.

Polish dance

Polish dance was already popular throughout Europe in the 16th century, known by names such as Chorea Polonica, Baletto Polacco, Polnischer Tantz, and Saltus Polonicus. What did 17th-century Europe associate with Polish dance? It seemed to be a collective term for many different dance forms, pieces that originated as a Polish melody or rhythm. Names designating a relation to Poland are used in manuscripts or printed books for a wide variety of pieces, in different time signatures with different rhythmic patterns. Sometimes pieces of music that originated elsewhere in Europe were also reworked into the Polish style, the so-called 'Proportio nach der Art der Pohlen'. In the

18th century, the character of the specific dance of the *Polonaise*, which is sometimes seen as a variant of the Mazurka, another traditional Polish dance, took on clearer forms. By the mid-18th century, the pan-European version of this specific Polish dance (known as *Polonaise* in French) bore increasing similarity to the source dance in Poland. The *Polonaise* consists of a phrase of 2 bars with a certain striking rhythm, the closing measure of which is always short-long. In German dances, it is the other way around, with many final measures ending in a rhythm of long-short. This variance is often explained by the difference in the rhythm of the Polish and German languages.

But what exactly defines a *Polonaise*? And how do you play it? This album is an example of research through practice. We played one *Polonaise* after another and this showed us both the nuances that distinguish each one, as well as an understanding of the general character of

the dance. A soundscape unfolded with the *Polonaise* at the source. It was Telemann himself who, with all his *Polonaises* and *Hanaquoises*, gave us a highly evocative picture of the Polish style. We discovered that *Polonaises* can differ considerably from each other. The name of the dance can also be written in many different ways. In his *Danse d'Polonie* Telemann uses many different titles: *Polonoise*, *Polonié*, *Polonesie*, *Polon*, *Polone* and *Polonoyse*. Interestingly, never *Polonaise*. However, it is not surprising, because *Polonaise* is the French title, and Telemann was incorporating the Polish style in his own way and not through a French lens. It is well known that he was a master of the French and Italian styles, but his exposure to the Polish style through his travels also happened at a young age. He was barely 25 years old and at the beginning of his career when he heard this Polish music that would inspire him for the rest of his life.

Telemann writes in his autobiography: "*In 1704 I was appointed Kapellmeister in Sorau (Zary) by His Excellency Lord Count Erdmann von Promnitz. When the Court resided in Plesse and Krakow for six months, I got to know both Polish music and the music of the Hannaken. This in all its barbaric beauty. The music came from four different instruments: an extremely shrill violin, a Polish bagpipe, a bass trombone, and a regal. I once heard thirty-six bagpipes and eight violins together. It is impossible to imagine the fantastic musical ideas they presented between dances when the dancers rested and the musicians improvised music together to fill out the time.*"

Telemann writes enthusiastically: "*After only a week of hearing what is played there [in the Polish taverns], you will have enough ideas to last a lifetime. In short, there is much to be gained from this music if you know how to work with this material properly.*"

He also writes:

"Later I wrote large concertos and trios in this style, which I then gave an Italian spin by alternating Adagios with Allegros."

Danse d'Polonie

Danse d'Polonie consists of a collection of dances in Telemann's handwriting. The manuscript is located at the University of Rostock and is therefore also known as the *Rostock Manuscript*. In addition to *Polonaises* with all different kinds of names, the manuscript also contains *Hanaques* (Hanacs) and a *tres viste*. Because the violin part is referred to as *Violino Pro* (*Violino Primo*), a second violin and a viola part may be missing. However, there are no other indications that these exist. It may also be that *Danse d'Polonie* was Telemann's notebook where he wrote down the melodies as he heard them, and then later wrote the middle parts when he incorporated the original material in his trios and concertos. In his autobiography Telemann writes that the 30 dances from



Tomasz

the *Danse d'Polonie* manuscript are literal quotes from the field. When he uses these dances in his concertos, as in TWV 55:D3 (*Hanaquoise*), he leaves melody and compositional form intact.

Musicians on Polonoise

Judith Steenbrink: “Softness and tenderness, mountains, trees, stones, and earth. There is so much you can find in a *Polonoise*. It might sound contradictory, but for me the *Polonoise* represents both melancholic solitude as well as uplifting energy.

Telemann shows you how to love the *Polonoise* and highly appreciate the Polish style. Through his melodies we began to imagine his visit there. More and more we started picturing what he must have seen and heard. We could almost smell the earth, the stones, and the fresh air of the Polish mountains while we were recording. Every day we could imagine this country from centuries ago clearer and clearer.

We saw Telemann sitting in a tavern and admiring the Polish musicians. We imagined how his beer and food tasted; the bread and the meat. We heard the music merging with the natural noises of the tavern. We saw people dancing. Through Telemann’s music, the past came to life and we enjoyed it so much! More and more we wanted to sound like the picture that Telemann brought to life. His music awakened our imaginations so easily. We wanted to make this album sound like the Poland that Telemann showed us through these dances and melodies.”

Cellist **Tomasz Pokrzywinski:** “For me, as a Pole, it has always been obvious what a *Polonoise* is: a dance that captures the spirit of old Poland and represents Polish culture of the 18th and beginning of the 19th centuries. We know it not only from musical sources, but also from beautiful descriptions in literature of this period.



Filip and Judith

During the preparations for the recording of this album, I realized that the *Polonaise* has been an object of fascination and research not only for Telemann, but for many other German composers and music theorists as well. Their observations and our modern image of a *Polonaise* seem to match very well!

What are the characteristic features that define a *Polonaise*? The first one that comes to mind is pride. It was a dance of a very proud nation. It was a royal dance. It was a ceremonial dance that opened all the important balls and festivities. Therefore, it had to be elegant. It was danced slowly, without fast figures or jumps. As with every dance, a *Polonaise* has its own typical rhythmic patterns. Interestingly, there are some analogies between these patterns and the rhythm and accentuation of the Polish language. And because it represents a culture that is gone forever, I always feel a shade of nostalgia in the *Polonaise*."

Holland Baroque's guest on this album is effervescent violinist **Aisslinn Nosky**, with whom we share an unconventional view of baroque music. "Working with Holland Baroque is one of the things I love most in my life as a violinist. What draws me to this group is their complete dedication to authentic emotional connection in their music making, which I believe gives each performance a unique intensity. You don't just hear a performance by Holland Baroque, you feel it. On this recording we turned that emotional intensity towards Telemann's Polish style. Focusing on some of his lesser known works and using an intimate five-part texture allowed us to explore what I think is an overlooked aspect of this composer's genius: the fact that he could be so inventive with very basic musical materials. A simple melody develops into an elegant overture. The same pitch repeated six times in a row blossoms into a jolly and humorous Allegro. At first glance (or listen) this music might seem simple, but upon playing it we were

drawn into a sound world of delightful variety and emotional complexity. After a six-month hiatus from performing, this project was my first opportunity to make music collaboratively again. For me, Telemann's Polish style will forever be associated with this glorious experience of reconnecting with my musical family."

In Closing

Polonoise is for curious listeners who want to discover a different side of Telemann. Here, his sparkling inventions combine with the noble tradition of the *Polonaise*. We enjoyed this voyage of discovery to the land of the Polish mountains. Thank you to our friend Aisslinn Nosky for joining us on this journey and bringing the dancing dream to life.

Holland Baroque

Holland Baroque is an original and innovative baroque orchestra. The musicians use their instruments to sing, dance, cry, and laugh through tradition, innovation, surprise, and a dash of entertainment. Founded in 2006, Holland Baroque has worked with many soloists, composers, choirs, and theatre producers.

Encounters with soloists often result in warm friendships and unlock new worlds of sound. The easy blend of Eric Vloeimans' velvety sound with the cornetto shows us that baroque is now. Together this trumpet whisperer and Holland Baroque were awarded an Edison for their album *Carrousel*. Touring with piano virtuoso Leszek Możdżer proved that in a baroque orchestra the score can keep changing when the composer is improvising among the musicians. Cellist Giovanni Sollima wrote compositions for Holland Baroque that could not have been more

Neapolitan: again, a tribute to the past and at the same time as current as today's news. Holland Baroque and Reinbert de Leeuw became close friends during their quest for his truth behind Bach's St. Matthew Passion. Cherry Duyns made a documentary about this process, which was shown in cinemas for months. Bach in the cinema: a unique event.

Tineke and Judith Steenbrink are the artistic team and beating heart of the ensemble. These baroque twins curate the ensemble's sound, create original programmes, and rewrite repertoire according to Holland Baroque's style. After years of musical encounters it is crystal clear to us: baroque can be found in many places. Baroque is now.

Holland Baroque has shared the stage with Daniël Lohues, Wu Wei, Reinbert de Leeuw, Giovanni Sollima, London Community Gospel Choir, Lars Ulrik Mortensen, Hidemi Suzuki, Amandine Beyer, Nederlands

Kamerkoor, Cappella Amsterdam, Radialsystem, Orkater, Marco Ambrosini, Dorothee Mields, Toshio Hosokawa, Nico Muhly, and many others.

Aisslinn Nosky

A versatile and dynamic violinist, Aisslinn Nosky has enraptured the world with her impeccable technique and innovative curiosity. Her fierce passion for early music and skills as soloist, director, and conductor have created a robust appreciation by press and audiences alike. Hailed as, "a fearsomely powerful musician" by The Toronto Star and called, "superb" by The New York Times, demand for Aisslinn spans continents and continues to grow. Aisslinn is concertmaster of the Handel and Haydn Society of Boston and a member of the Eybler string quartet. From 2005 to 2016 she was a member of Tafelmusik Baroque Orchestra.

Acknowledgments

PRODUCTION TEAM

Executive producers **Judith Steenbrink, Tineke Steenbrink** (Holland Baroque)

& Kate Rockett (PENTATONE)

Recording producer **Carl Schuurbiers**

Recording engineer **Jean-Marie Geijssen** (Polyhymnia International B.V.)

Liner notes **Judith & Tineke Steenbrink** | Photography **Wouter Jansen**

Design **Marjolein Coenrady** | Product management **Kasper van Kooten**

This album was recorded at Musis, Arnhem, The Netherlands, in August 2020.

Holland Baroque would like to thank: Team PENTATONE, Carl Schuurbiers, Jean-Marie Geijssen, Luuk van Dijk, Luuk van Geffen,

Clara van Meyel, Liane Verheul, Chloe Prendergast, Haru Kitamika, Harm Zeven, Matthijs Kappers, Wouter Jansen and Arth Pixels.

And Musis Arnhem, especially: Hans Verburgt, Kenne Peters, Mathieu Roskam, Casper and Marcel.

**HOLLAND
BAROQUE**

hollandbaroque.com

**FONDS
PODIUM
KUNSTEN**
PERFORMING
ARTS FUND NL



PENTATONE TEAM

Vice President A&R **Renaud Loranger** | Managing Director **Simon M. Eder**

A&R Manager **Kate Rockett** | Product Manager **Kasper van Kooten**

Head of Marketing, PR & Sales **Silvia Pietrosanti**

Also available
on PENTATONE



PTC 5186 800



Sit back and enjoy