

Performers

Aira Maria Lehtipuu, Alina Järvelä - baroque violins

Anna Pohjola, Krishna Nagaraja - baroque violas

Louna Hosia - baroque cello

Marianna Henriksson - harpsichord

Krishna Nagaraja - artistic direction, edition and arrangements

Krishna Nagaraja

Violinist, violist, singer, composer, arranger, beatboxer, Krishna Nagaraja has always approached music from many different directions.

Unmistakably Italian-Indian, his path has guided him over the years to baroque violin and then to baroque viola, playing with major groups in Italy and abroad.

His passion for traditional music has steered him to Irish, Scottish, Breton and Nordic music while his love for choral music has led him to join vocal groups of every size and genre.

Krishna composes and arranges music of various genres: he has written music for vocal groups, choirs, chamber orchestras, and his main brainchild, the folk-baroque project Brú.

He holds a Master's Degree in Global Music (GLOMAS) at the Sibelius Academy in Helsinki, Finland and has recently completed his third year as PhD student in Folk Music in the same institution. The compositions featured in his doctoral concerts in 2017 and 2018 have been praised for the ingenuity and uniqueness of the blend between folk, baroque and contemporary music.



Polska Travels pt. 3: Baroque Roots

Baroque music influenced by Polish culture and folklore



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20.9.2018

Camerata, Musiikkitalo, h. 19:00

Concert Programme

Daniel Speer (1636-1707)

Suite of Ballets-Proportions from "Musikalisch-Türkischer Eulen-Spiegel" (1688)

1. *Intrada*
2. *Pohlnisch Ballet n. 3*
3. *Hungarisch Ballet n. 19*
4. *Griechisch Ballet n. 24*
5. *Wallachisches Ballet n. 4*
6. *Kosaken Ballet n. 2*
7. *Moscowitsch Ballet n. 5*
8. *Pohlnisch Ballet n. 6*
9. *Intrada*

Johann Valentin Meder (1649-1719)

Sonata a 5 "Der Polnische Pracher" (1689)

- I. *Preludio*
- II. *Choral*
- III. *Finale*
- IV. *Aria*

Johann Heinrich Schmelzer (1620-1680)

Sonata a 3 "Polnische Sackpfeiffen" (1680)

Georg Philipp Telemann (1681-1767)

Sonata "Polonese" a 3, TWV42:a8

- I. *Andante*
- II. *Allegro*
- III. *Dolce*
- IV. *Allegro (Mazurka)*

Georg Philipp Telemann (1681-1767)

Concerto Polonois a 4, TWV43:G7 (1715)

- I. *Dolce*
- II. *Allegro*
- III. *Largo*
- IV. *Allegro*

Programme notes

The journey on the wings of the most popular Nordic folk dance tune continues!

Fruit of Krishna Nagaraja's third year of doctoral research, this programme traces back the origins of the *polska* and aims at displaying the importance of Polish dances in German areas at the height of their diffusion between 1650 and 1720ca.

Protagonist here is the "Polish style", a way of composing instrumental music in the baroque period that J.S. Bach himself, at the end of the first long golden age of early *polonoises*, considered to be a "vital and valuable component of a composer's or virtuoso's craft and as a sign of musical education."

During the early stages of its long development arch, the *polska* showed its truly cross-over nature, breaking geographical, cultural and even social boundaries like few other European dance tunes. The Polish origins of the melodies were followed by their diffusion in the Central and Northern European countries, and their subsequent migration towards Scandinavia.

The composers on display tonight were all active in Germany and in the neighbouring areas: their work was influenced by music from abroad (or the fascination for it), in a period when Central Europe was a crucial crossroads of peoples and cultures.

In Speer's "Musical Turkish Owlglass" we follow the imaginary journey of a soldier across several lands in a sort of musical diary formed by pairs of *Ballets* where the second dance, according to the "Polish manner", corresponds to the first one but in a triple time signature.

A similar form of musical story-telling is employed by Meder and Schmelzer in their iconic sonatas, true examples of programme music in which picaresque portraits are drawn of stereotypical characters such as the Polish bagpiper, and the Polish beggar with his treble singer boy.

No excursion in the realm of the early days of the *polska* would of course be complete without the music of G.P. Telemann, who collected a considerable amount of first-hand experience of Polish music during his years of service at Polish courts. The music he heard at the inns and around the country was so copiously inspiring that "anybody who paid very close attention could pick up in eight days sufficient musical ideas to last a lifetime", to quote his own words. True to his observation, he poured this abundance into dozens of compositions reflecting that Polish style of which he had quickly become a fervent advocate.

K. Nagaraja