

Is the 'Polish style' present in the music of Zelenka?¹

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Introduction

An important example of cultural interaction through music is to be found at the court of Dresden during the reigns of the Saxon Electors and Kings of Poland, August II and August III. There, from about 1719, musical taste was increasingly determined by the love of Italian music by the Electoral prince and his consort, the Habsburg Maria Josepha. This preference led to the appointment of Italians and Italian-trained Germans to key musical posts, culminating with that of Johann Adolph Hasse as Kapellmeister (c. 1731). These appointments were symptomatic of the gradual decline of French dominance in the music of Dresden.

In 1752 Johann Joachim Quantz, who experienced the musical-stylistic intercourse as a member of the Polish Kapelle and later as a member of the Dresden Hofkapelle, wrote:

In a taste, consisting, like the present German taste, in a mixture of tastes of various people, each nation finds something similar to its own—something, then, with which it cannot be displeased.²

The Germans claimed the distinction of amalgamating the best features of a variety of styles, particularly those of France and Italy. Jan Dismas Zelenka (1679-1745) wrote music—much of it for the Catholic court church of Dresden—that certainly contains some features of the French style, the Italian manner and a *stile antico*, but nevertheless also bears his individual stamp. Although the discovery of another national component in Zelenka's music cannot alone explain his idiosyncratic style, the presence of Polish elements goes some way towards accounting for the music's distinctiveness.

The Polish style

From the writings of Scheibe, Mattheson, Marpurg, Kirnberger and Telemann the principal characteristics of the Polish style may be summarised as follows:³

1. Rhythm: Spondaic rhythm in even (duple

and quadruple) metres which becomes iambic in uneven (triple) metres (Mattheson).⁴

2. Lack of anacrusis (Mattheson).⁵

3. Affect: A style that is truly merry but still of great seriousness and capable of the expression of satire (Scheibe).⁶ An affect suited to the expression of a particular frankness and very free manner, which can also be used for the most serious texts (Mattheson).⁷

4. Performance practice: Accurate observation of the rhythm and particular performance indications of emphasis and staccato for either the middle of the bar in duple metres or for the second and third beats of the bar in triple metres (Scheibe).⁸ Of the two examples of realisation of a figured bass provided by Telemann to a repeated vocal phrase with a Mazurka-like rhythm, the more simple and uncluttered realisation is preferred by the composer because it allows 'the merry Polish seriousness' (*lustige polnische ernsthaftigkeit*) which arises from the melodic rhythm to be heard more distinctly (Example 1).⁹

5. Tempo: Kirnberger provided a tempo indication for the performance of the Polonaise which was faster than the Sarabande but a third slower than the Minuet.¹⁰

6. Structure: 'The melody must continue in a certain specified number of bars until the end.' (Scheibe)¹¹

7. Harmonic features: Moderate or strong harmony (*starke Harmonie*), especially in slow movements (Scheibe).¹² For the Mazurka, static harmony (*liegender[n] Bass[e]*) or broken octaves (*brechende[n] Octaven*) in the bass (Marpurg).¹³

Rhythmic characteristics of descenderal rhythm (that is, progressively decreasing rhythmic density operating within a beat, bar or phrase, including the Lombardic rhythm), dactylic rhythm (particularly in sequences) and syncopation (especially the pattern



Wann ich hier von den griffen in den tacten (a) u. (b) die wahl habe, so halte ich es mit den letztern: man höret singen, u. bevördert die lustige polnische ernsthaftigkeit. (If I have the choice between chords (a) and (b) in these bars, I would choose the latter: one can hear the singing and the joyful Polish seriousness will be enhanced.)

Example 1: Telemann, *Singe-, Spiel-, und General-Bass-Übungen*, No. 25, 'Sanfter Schlaf', bars 1-8.

in triple metres) have been described as features of the Polish style. 'Indeed, the sheer variety of rhythmic patterns within a movement appears in itself to be a characteristic of the Polish style.'¹⁴

To these rhythmic characteristics must be added the particular rhythms that, from the eighteenth century, came to be associated with dances designated as 'Polonaise' or as 'Mazurka'.¹⁵ For the Polonaise these are:

For the Mazurka these are:

and the variants:

Vivace

Example 2: Zelenka, *Dixit Dominus*, ZWV 66, SLB Mus. 2358-D-61,8 (ca. 1725), bars 37-42.

Elements of the Polish style in Zelenka's psalm settings

Forty-one Vespers psalms were set by Zelenka between c. 1725 and c. 1730, a group of works which represent a major contribution to the collection of Vespers compositions of the Catholic court church of Dresden.¹⁶ In several of these works are to be found rhythmic characteristics that are particularly associated with the Polish style, especially the fanfare-like Polonaise rhythm (Example 2) and rhythmic syncopation (Examples 3 and 4). An ostinato pattern which provides the continuous accompaniment to one setting appears to be inspired by dance rhythm (Example 5).

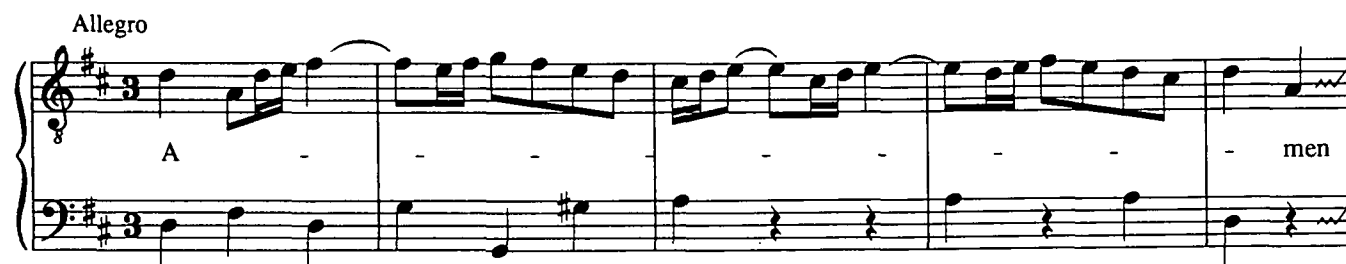
Examination of another psalm, listed by Zelenka

as a motet, is instructive. The work, *Chvalte Boha silného* (Psalm 150, ZWV 165), is an oddity in the collection of the Dresden Catholic court church since it is not set to a Latin text but to the text of the Kralická bible, a vernacular version said to have been banned by the Bohemian Jesuits during the Counter Reformation.¹⁷ The second movement, in which verses 3 to 5 are set, is full of dance-like rhythms which may, according to the criteria established by the eighteenth-century theorists, be identified as Polish. The instrumental responses to the texts, which are sung by the solo bass, demonstrate some of these rhythms (Examples 6, 7 and 8).¹⁸

Only one of the Vespers psalm settings, however, can be identified as meeting all the require-



Example 3: *Confitebor tibi Domine*, ZWV 72, SLB Mus. 2358-D-61,9 (1725), bars 56-60



Example 4: *Laudate Pueri*, ZWV 81, SLB Mus. 2358-D-67 (ca. 1729), third movement, bars 1-5.



Example 5: *Nisi Dominus*, ZWV 92, SLB Mus. 2358-D-61,4 (ca. 1726), bars 1-11.

Vivace

[Oboes]

f

Bc.

Example 6: *Chvalte Boha silného*, ZWV 165 (ca. 1729-31), second movement, verse 4—'Chvalte jej na buben a píšťalu : chvalte jej na husle a varhany' (Praise Him with the timbrel and dance: praise Him with the stringed instruments and organ), bars 148-50.

Vivace

[Strings]

f

pleno organo

Example 7: *Chvalte Boha silného*, second movement, bars 156-59.

Vivace

Violini stacc.

f

Example 8: *Chvalte Boha silného*, second movement, verse 5—'Chvalte jej na cymbály hlasité' (Praise Him upon the loud cymbals), bars 171-172.

ments of the Polish style. It is *Laetatus sum* (ZWV 90), the last (and the most *galant*) of Zelenka's extant psalm settings. This work, probably composed c. 1730,¹⁹ contains vocally brilliant writing. It is scored for soprano and alto soloists, violins 1 and 2, viola, *traversi* 1 and 2 and basso continuo.²⁰ The setting consists of six sections (see Table 1) and is the most extended of all the surviving psalm settings of Zelenka.

- | | |
|--------------------|--|
| 1. Verses 1-3: | Duet: soprano, alto, strings, [oboes], basso continuo. A Major; 3/4; Allegro assai. 162 bars. |
| 2. Verses 4-5: | Aria: soprano, strings, [oboes], basso continuo. D Major; Common time; Allegro (assai). 83 bars. |
| 3. Verse 6: | Duet: soprano, alto, basso continuo. b minor; 3/4; Andante. 76 bars. |
| 4. Verses 7-9: | Aria: alto, strings, <i>traversi</i> 1 and 2, basso continuo. e minor; 3/8; Larghetto. 143 bars. |
| 5. 'Gloria Patri': | Duet: soprano, alto, strings, basso continuo. b minor; 3/8; Adagio. 52 bars, with the final cadence on c# minor and leading to |
| 6. 'Sicut erat': | Duet: soprano, alto strings, [oboes], <i>traversi</i> 1 and 2, basso continuo. A Major; 2/4; Allegro assai. 156 bars. |

Table 1: The structure of *Laetatus sum*

Classic signs of the Polish style are evident in the first movement (Example 9). The movement, in triple metre, contains a variety of Polish rhythmic ingredients including Lombardic patterns (bars 2, 4, 6), syncopations (principally the sequence of bars 9 to 14) and the iambic rhythm in the vocal part (not shown here). The recurring staccato dashes, especially those on the second and third beats (see, for example, bar 1), are performance indications described by Scheibe as an attribute of the Polish style:

In the case of triple metre, the last two beats of each bar have to be distinguished very carefully from the first beat. They have to be accented rather effectively so that even the most insensitive listener can be moved.²¹

These features, combined with the tempo indication 'Allegro assai' all serve to bring about the affect of joy and merriment which is not only the overriding affect in settings of this psalm, but a mark of the Polish style.

The opening of the fourth movement of this setting of *Laetatus sum* appears to include many of the characteristics of the Mazurka (Example 10).

The rhythm:



combined with the four-square phrase structure (2+2+2+2) to be seen in the opening eight bars, the associated harmonic rhythm and the performance direction implied by the use of the staccato mark on the second and third beats of certain bars, are all attributes of the Mazurka. This movement provides an example of the sometimes tender aspect of Polish style, described by Hasse and reported by Charles Burney.²²

The Polish style in Saxony during the reign of the Elector, August II, as King of Poland

The influence of Polish nobility at the Dresden court during the first half of the eighteenth century should not be underestimated. The Berliner, Baron von Pöllnitz, found it impossible to obtain an appointment at the Dresden court unless August II 'by special favour, could do me an act of kindness, which could only be at the expense of several Polish nobles who were all begging for places to which their birth gave them special claim.'²³ It is probable that, as part of the attempt to maintain Polish pride during the reigns of the Saxon electors as Kings of Poland, homage to certain forms of Polish culture was given at the Dresden court. Part of this process was the transformation of the Polonaise into 'the most highbred expression of the Polish national spirit.'²⁴ Charles Burney acknowledged the impetus provided by the courts of August II and August III to the transmission of Polish musical stylistic elements into Saxony when, in 1775, he wrote:

Musical airs, known by the name of *Polonoises*, are very much in vogue at Dresden, as well as in many other parts of Saxony; and it is probable, that this was brought about during the long intercourse between Poles and Saxons, during the reigns of August the second and third.²⁵

Allegro Assai

Violin

Viola

Bc.

6

7
5
3

tr

6

6

6

Example 9: *Laetatus sum*, BWV 90 (ca. 1730), first movement, bars 1-12.

It is likely that the powerful and majestic element of nobility in courtly Polish music, initially associated with ceremonial dancing, had degenerated in the intervening years into the type of characteristic pieces termed 'alla polacca' and 'Polonaise' to be found, for example, in Hiller's *Wöchentliche Nachrichten und Anmerkungen die Musik betreffend*.²⁶ Evidence also exists which demonstrates that the Polish style and forms could be used to portray a certain rustic naivety, or perhaps a satirical quality, identified by Scheibe. Kirnberger identified three movements of Bach's 'Peasant Cantata' (BWV 212) as being in the Polish style.²⁷

Contemporary accounts, however, demonstrate the earlier, high ceremonial status of the Polonaise in Dresden. One such report describes the opening of the royal reception given in 1719 as part of the festivities surrounding the return to Dresden of the Electoral prince with his new bride:

His Majesty [August II] rose and, together with the Queen [Christiane Eberhardine], he opened the ball to the strains of magnificent music, to which people danced in the Polish manner and couple by couple the *Dames* and *Cavaliers* followed the King.

Four Marshals with their staves walked before the King and after half an hour all Royal Persons and the *Dames* sat once more. Then the Royal Prince called upon his wife to dance the *Menuet*.

Following this, the Princess took her *Ober-Hofmeister* and then followed several *Dames* and *Cavaliers*. Again, when they had danced for approximately half

an hour, 36 Polish pages entered in couples accompanied by trumpets and timpani and in their midst were 20 Saxonian pages in the same order . . .²⁸

Another account states that the music for the dancing was provided by trumpets and timpani.²⁹ Late in his life, Hasse told Burney that a vocal work in Polonaise style was one of the most singular and best received of any one of his compositions.³⁰ There can be little doubt that it was composed for a Dresden audience.

Conclusion

Given these cultural manifestations of the political circumstances of the Dresden court during the first half of the eighteenth century, it would be surprising if Zelenka had not responded by incorporating elements of the Polish style into his compositions, the majority of which were liturgical.³¹ In this limited survey, definite evidence of the Polish style exists in two movements of Zelenka's final extant psalm setting. Rhythmic elements of the style are frequently to be found in other psalm settings. Whether these rhythmic elements were inherent in Zelenka's compositional style, or whether they were conscious additions to it, has not been determined. Much more information is required about the characteristics of early eighteenth-century dance music of Bohemia, Moravia and Silesia.³² Nevertheless, the vitality and imagination of Zelenka's rhythmic working is an important feature of his music, an attribute that is beyond question.

The musical score is for the first eight bars of the fourth movement of 'Laetatus sum', BWV 90, by Johann Sebastian Bach. It is arranged for Flute 1, Flute 2, Violin/Viola, and Bassoon. The tempo is marked 'Larghetto'. The key signature is one sharp (F#). The time signature is 3/8. The score includes various musical notations such as trills (tr), staccato (p), and dynamic markings (f, p). The Flute parts feature trills and staccato notes, while the Violin/Viola part has a staccato section. The Bassoon part has a staccato section.

Example 10: *Laetatus sum*, ZWV 90 (ca. 1730). Fourth movement, bars 1-8.

NOTES

¹ This paper was presented in the session 'Cultural Interaction Through Music: The Meeting of Slavic and non-Slavic Music Cultures since the Eighteenth Century' at the Symposium of the International Musicological Society, Melbourne, 1988.

² Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversière zu spielen* (Berlin, 1752), p. 89; the English translation given here is taken from *Source Readings in Music History*, ed. Oliver Strunk (New York: Norton, 1950), p. 597.

³ The following eighteenth century sources were drawn upon for descriptions of the Polish style:

Kirnberger, J. P. *Die Kunst des reinen Satzes in der Music*. Berlin and Königsberg, 1776-79, p. 202.

Marpurg, F. W. *Kritische Briefe über die Tonkunst*. Berlin, 1763, II, pp. 43-46.

Mattheson, J. *Der vollkommene Capellmeister*. Hamburg: Herold, 1739. Part I, Ch. 10, § 111; Part II, Ch. 13, § 105-08.

Scheibe, J. A. *Der critische Musicus*. Das 15 Stück. Dienstags, den 17 September, 1737. Leipzig: Breitkopf, 1745, pp. 141-50.

Telemann, G. P. *Singe-, Spiel- und General-Bass-Übungen*. Hamburg, 1733-34. No. 25. See also Telemann's autobiography of 1739 for descriptions of the music-making of the Hanakian musicians he heard in Upper Silesia which, according to Telemann, influenced his own compositional ideas. First published by Mattheson in *Grundlage einer Ehrenpforte*, Hamburg, 1740; reproduced in the Introduction to *DDT28* (Wiesbaden: Breitkopf und Härtel; rpt. Graz, 1958).

Certain of these sources formed the basis of the description of the style provided by Andrew D. McCredie (Adelaide University) in 'The Polonaise Movement in the Orchestral? Ensemble Suites and Keyboard Music of Christoph Graupner at Darmstadt', *Filharmonia Pomorska im I. Paderewskiego, Musica Antiqua* 6 (Bydgoszcz, 1982), pp. 7-14. The quotations from Marpurg used in the present paper are taken from McCredie's article. John O'Donnell (University of Melbourne) drew upon several of these sources for his paper 'The Polish Style in German Music of the First Half of the Eighteenth Century' presented at the Symposium of the International Musicological Society, Melbourne, 1988 (unpublished). I express very great appreciation to John O'Donnell for allowing me access to his unpublished paper and also for his advice concerning the source of Kirnberger's direction concerning the tempo of the Polonaise.

⁴ *Capellmeister*, Part II, Ch. 13, § 106: Bey ungerader Zeitmaasse verändert sich der Spondäus in den Iambum, so daß bey der ersten Art zwo gleich-lange Noten, oder halbe Schläge in einem Ton; bey der andern aber eine kurtze und eine lange, nemlich eine Viertel und ein halber Schlag, auch in einem Ton regieren.

⁵ *Capellmeister*, Part II, Ch. 13, § 107: Der Anfang einer Polonoise, in genauem Verstande genommen, hat darin was eigenes, daß sie weder mit dem halben Schläge im Aufheben des Tacts, wie die Gavot; noch auch mit dem letzten Viertel

der Zeitmaasse eintritt, wie die Bourree: sondern geradezu ohne allen Umschweif, und wie die Franzosen sagen, *sans façon*, mit dem Niederschläge in beiden Arten getrost anhebet.

⁶ *Der critische Musicus*, pp. 149-50: Insgemein ist diese Schreibart zwar lustig, dennoch aber von großer Ernsthaftigkeit. Man kann sich auch derselben zu satyrischen Sachen sehr bequem bedienen.

⁷ *Capellmeister*, Part II, Ch. 13, § 108: Wenn ich etwas zu setzen oder solche Worte in Noten zu bringen hätte, darin eine besondere Offenhertzigkeit und ein gar freies Wesen herrschte, wolte ich keine andre Melodien-Gattung dazu erkiesen, denn die Polnische: maassen meines Ermessens hierin ihr wahres Abzeichen, ihr Character und Affect beruhet.

⁸ *Der critische Musicus*, p. 149: Ihre Haupteigenschaft besteht insonderheit in einer sehr richtigen Beobachtung der Rhythmen, und dann in der deutlichen Bemerkung der Abschnitte der Takte. Die Melodie muß also allemal in einer gewissen bestimmten Anzahl der Takte bis ans Ende fortgehen. Ist der Takt gerade, so muß der Abschnitt in der Mitten des Taktes auf das deutlichste zu merken seyn, und allezeit einen besondern Nachdruck verursachen. Ist aber der Takt ungerade, so müssen sich die beyden letzten Theile desselben jedesmal von dem ersten auf eine recht empfindliche Art unterscheiden; sie müssen sich so nachdrücklich heben, daß auch der allerunempfindlichste Zuhörer in Bewegung muß gebracht werden.

⁹ *General-Bass-Übungen*, No. 25.

¹⁰ *Die Kunst des reinen Satzes in der Music*, p. 202: Die Polonoisen, welche geschwinder als eine Sarabande, und um 1/3 langsamer, als eine Menuet gehen, so daß eine Zeit von acht Takten in einer Polonoise der von zwölf Takten einer Menuet gleich ist, leiden für die geschwindesten Noten auch nur Sechszehntheile.

¹¹ *Der critische Musicus*, pp. 149-50: see fn. 8 for German text; trans. O'Donnell in 'The Polish Style'.

¹² *Der critische Musicus*, pp. 149-50: Sie duldet mittelmäßige, und auch wenn es nöthig ist, starke Harmonie, insonderheit in ihren langsamen Sätzen, weil dadurch die Ernsthaftigkeit befördert wird.

¹³ *Briefe*, II, pp. 43-44: So wie die Deutschen ihre Murky, und die Franzosen ihre Musette haben, so haben die Pohlen ihre Masure, eine Art Tanzcomposition, die da, wo es sich thon lasset, insgemein mit liegendem Basse, oder brechenden Octaven im Basse begleitet wird.

¹⁴ O'Donnell, 'The Polish Style'.

¹⁵ See Zygmunt M. Szwejkowski, 'Tradition and Popular Elements in Polish Music of the Baroque Era', *Musical Quarterly* 56 (1970), pp. 99-115.

¹⁶ The collection is listed in Zelenka's *Inventarium rerum Musicarum variorum Authorum Ecclesiae Serventium, quas possidet Joannes Dismas Zelenka... Inchoatum Anno 1726... Sächsische Landesbibliothek, Sign. Bibl.—Arch. III H b 778d*. An overview of the collection is provided in *Zelenka-Dokumentation: Quellen und Materialien*, comp. and ed. for *Das Erbe deutscher Musik* by Ortrun Landmann, Wolfgang Reich, Wolfgang Horn and Thomas Kohlhasse, 2 vols (Wiesbaden, 1989). For a description of the listings of Zelenka's psalm settings and the liturgical functions of the psalms in Vespers see the section 'Zelenkas Vesperpsalmen'.

I, pp. 116 ff.

¹⁷ The autograph score of *Chvalte Boha silného* is missing from Dresden. A late-nineteenth century copy of the score is located in Prague, Národní Museum (CS-PNM), Sign. XXIV F 1. It has been suggested that Zelenka composed this work for a group of Czech Protestant emigrants living either in Poland or Saxony. See the notes of Jarmil Smolka accompanying the recording *Litaniae Omnium Sanctorum* [etc.], Supraphon 1112 4251-53 ZA.

¹⁸ See above for the characteristic dance rhythms of the Polonaise and Mazurka.

¹⁹ The autograph score of *Laetatus sum* is missing from Dresden. A set of eight eighteenth-century parts, the opening bars of which match the incipits in both eighteenth-century catalogues of the Catholic Court church of Dresden, is located in Prague, Archiv Pražského Hradu (CS-Pp), KMK 1400. The probable dating is based upon the position of the entry in Zelenka's *Inventarium* and stylistic features.

²⁰ The entry in the *Inventarium* lists two oboes as part of the ensemble. No oboe parts exist in the Prague source. It is probable that the oboes were used solely as *ripieno* instruments in this setting of *Laetatus sum*.

²¹ *Der critische Musicus*, p. 149; see fn. 8 for German text.

²² Charles Burney, *The Present State of Music in Germany, the Netherlands and the United Provinces* (London, 1775); ed. Percy A. Scholes as *Dr. Burney's Musical Tours in Europe* (London: Oxford University Press, 1959), p. 118: 'Polish music was truly national and often very tender and delicate.'

²³ Edith Cuthell, *A Vagabond Courtier: From the Memoirs and Letters of Baron Charles Louis von Pölnitz* (London: Stanley Paul, 1913), p. 131.

²⁴ Józef W. Reiss and Maurice J. E. Brown, 'Polonaise', in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), XV, pp. 49-52.

²⁵ Burney, *The Present State of Music*, p. 153.

²⁶ Johann Adam Hiller, *Wöchentliche Nachrichten und Anmerkungen die Musik betreffend*, II (Leipzig, 1767) and III (Leipzig, 1768); rpt. in 4 vols (Hildesheim: Georg Olms, 1970), II, p. 124; III, pp. 40, 72, 173.

²⁷ In Bach's cantata BWV 212 the Polonaises are Nos. 4, 'Ach, es schmeckt doch gar zu gut' and 6, 'Ach, Herr Schösser'. The Mazurka is No. 12 'Fünzig Taler bares Geld' (NBA 39). See P. Spitta, *Johann Sebastian Bach*, trans. Clara Bell and J. A. Fuller-Maitland (London: Novello, 1889), III, p. 178, fn. 330, in which Marburg II, p. 45 is cited.

²⁸ David Faßmann, *Das Glorwürdigste Leben und Thaten Friedrich Augusti des Großen, Königs in Pohlen und Churfürstens zu Sachsen* (Hamburg and Frankfurt, 1733), p. 793. The entire description is given as follows:

Nach diesem satzten sich die Königl. Personen unter einem erhabnen Thron von vier Sesseln nieder, darauf sich Ihro Majest. bald wieder erhoben, und führten mit der Königin unter einer herrlichen Music den Ball ein, dabey Pohlisch getantzet wurde, und paar und paar *Dames* und *Cavaliers* dem Könige nachfolgten.

Vor dem Könige giengen vier Marschalle mit ihren Stäben, und als solches eine halbe Stunde gewähret, satzten sich allerseits Königl. Personen nebst denen

Dames wieder nieder, und foderte alsdenn der Königl. Printz dero Gemahl zu einer Menuet auf.

Nach solcher nahm die Printzeßin ihren Ober-Hofmeister, und folgten dann mehrere *Dames* und *Cavaliers* nach. Als ungefehr eine halbe Stunde wieder getantzet worden, kamen 36. Pohl. *Pagen* paar und paar unter Trompeten und Paucken, und hatten in der Mitten in gleicher Ordnung 20. Sächs. *Pagen* . . .

I am indebted to Dr Reich of the Sächsische Landesbibliothek, Dresden, who has most kindly furnished the copy of this source.

²⁹ Charles Louis von Pölnitz, *Das Freyherrn von Pölnitz neue Nachrichten*, Part II (Franckfurt am Mayn, 1739), p. 87.

³⁰ Burney, *The Present State of Music*, p. 118.

³¹ An important secular use of the Polish style by Zelenka is to be found in certain arias of his *Serenata* (Z WV 177; SLB Mus. 2358-G-1), a work probably composed in 1737 as part of the celebrations surrounding the marriage of Prince Georg Ignatii Lubomirski to the German Baroness von Stein. See *Zelenka-Dokumentation*, 67a. Vol. I, pp. 144-45. The terms 'Sarmatia' and 'Sarmati' (the classical Roman name for the lands and inhabitants of those lands north of the Danube) appear in two recitatives (pp. 64 and 77). By the seventeenth century the term 'Sarmatism' seems to have encompassed a variety of meanings expressing pride in Polish tradition, history and culture. See Szweykowski, 'Tradition and Popular Elements', p. 101.

³² In discussion following the paper 'Stilistische Einflüsse auf die Kompositionen Zelenkas am Beispiel der Vesperpsalmvertonungen von circa 1725-1730' presented by this writer at the *Internationale Fachkonferenz Jan Dismas Zelenka*, Marburg, 1991, the question of Polish influences on the music of Zelenka was raised. Dr Wolfgang Reich of the Sächsische Landesbibliothek Dresden, drew attention to contemporary reports of the Dresden courtly entertainments—'Wirtschaft'—during the early eighteenth century at which participants presented themselves in various roles, including national characters. A description of such an event in Warsaw, 1715, is to be found in: Jean Louis Sponsel, *Der Zwinger, die Hoffeste und die Schloßbaupläne zu Dresden* (Dresden, 1724), p. 94.