**The Madness of Repetitionsor *The Collection of Favourite Melodies of 17th and 18th century***

***François Couperin (1668-1733)***  *Les Goûts réunis ou Nouveaux concerts ( Paris, 1724)* ***Septième Concert***

*Gravement et gracieusement -Allemande - Sarabande - Fuguéte - Gavote - Siciliéne*

***Adam Jarzębski (ca. 1590- 1649)– Concerto primo of Canzoni e Concerti*** **(Warsaw, 1627)**

**Joseph Marchand ( 1673-1747)** *VI Suite F Major of the volume Suite de pièces* (Paris, 1707)  - Chaconne

***The Duke of Norfolk*** – Variations on a tune of a collection *The Division Violin by* John Playford (London, 1684)

***Une jeune fillette***– variations on a French song

**Andre Raison (1650-1719) – Variations on Une jeune Pucelle**
**Ph.F. Böddecker (1607-1683)***-***Sonata sopra*„La Monica”*** for basso and continuo (Strasbourg, 1651)

**Antoine Forqueray(1672-1745)** *–****Pièces de Viole, Composées par Mr Forqueray Le Père, Mises en Pièces de Clavecin par Mr Forqueray Le Fils***  Suite no 5 C minor - Jupiter

**J. Dowlan ( 1563-1626)** ***Flow My Tears*** (London, 1600)
**J. Schop** **(1590-1667)** ***Lachrimae Pavaen*** for violin and continuo
***The Lass of Paty’s Mill***– variations on a Scottish tune from
*A Collection of Favourite Tunes with New Variations* by Joshua Campbell (London 1798)and*Medley Overture and 36 Scots Airs with Variations*by Walter Clagget (Edinburgh ca. 1790)

**Arcangelo Corelli (1653-1713) *– La Folia* –** Sonata for violin and continuo 12 op. 5

What is the essence of the program Madness of Repetition? What do *La Follia* and the song *Une jeune fillette* have in common? Well, their extraordinary, almost viral popularity. What were these arias and melodies with endless variations to the people of the seventeenth and eighteenth centuries? The same what *What a wonderful* world by Louis Armstrong*, I will always love you* by Whitney Houston, *Summertime* sung in a snarling voice by Janis Joplin, a little earlier seductive *Ich bin von Kopf bis Fuss auf Liebe eingestellt* by Marlene Dietrich, nonchalant *Non, je ne regrette rien* by Edith Piaf are to us.

The simple song *Flow my tears* by John Dowland, dating back to the turn of the 16th and 17th centuries, also known as Lacrimae Antique, has lived to see many versions for various instruments - even Sting reached for it, already in our century popularizing his compatriot's piece anew. The musicians {oh!} chamber musicians will perform it in seventeenth-century ornamentation, i.e. the original. How popular did *Flow my tears* become at the time? Incredibly so, and this was certainly helped by the fact that Dowland did not care at all about copyright - this notion, moreover, did not yet exist at the time. The first attempts to secure the interests of creators and thus impose restrictions on the activities of artists were encountered in London, and it was through Handel. Up to that point, fame was more important than money and the most beautiful compositions more easily gained new interpretations, which sometimes appeared across the continent.

A formula for presenting an engaging melody while exposing the performer's showmanship is variations. Some are sometimes so far removed from the original that only the name recalls the affinity. Such is the case with the French song *Une jeune filette*. With its text and minor key, it is also related to sonatas using the well-known *La Monica*. The different tempo, different expression and emotion of the composition about a young girl's disagreement with being locked up in a convent suggest that not only the catchy melody, but also the subject matter were important elements in facilitating the work's popularization.

*The Duke of Norfolk* is a sparkling, fast-flowing song saturated with opportunities to show off and impress the audience with fast playing (that's always at a premium) - moreover, the themes of love addressed in it are relevant to any century. The Lass of Patie's Mill - to explain the narrative behind the text: a cheerful and beautiful milliner stole the heart of a not at all inexperienced admirer, whom she won with her “bare head” (disheveled hair?) and lustful eyes - is, after all, the most topical complaint that can still be heard in all musical literature today! This is the very essence of today's concert. Learning about what played in the heart and soul of the man of the Baroque era, we will discover to what extent it still resonates in us.