



CHAIN

15

WITOLD LUTOSŁAWSKI FESTIVAL

Warsaw

27.01. – 11.02.2018

**THE WITOLD
LUTOSŁAWSKI
FESTIVAL
CHAIN 15
WARSAW
JANUARY 27 –
FEBRUARY 11
2018**

Organizers:

The Witold Lutosławski Society

Polish Radio 2

Thematic concept:

Elżbieta Markowska

Marcin Krajewski

Concert programming:

27.01 Alexander Liebreich

Marcin Krajewski

28.01 Andrzej Bauer

03.02 Lutosławski Quartet

Marcin Krajewski

04.02 Michał Klauza

Marcin Krajewski

07.02 Jakub Jakowicz

Bartosz Bednarczyk

11.02 Andrzej Boreyko

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the WITOLD LUTOŚŁAWSKI society



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Warszawa

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CHAIN 15

The 15th 'Chain' Festival occurs on the 100th-year anniversary of Polish Independence. In the program — not without influence from these celebrations — a showcase of Polish music that weaves out counterpoints to Lutosławski's masterworks.

The Polish composer's style, rooted in Impressionism, Neo-Classicism, and sometimes drawing from folklore, originates in conjunction with many other styles and can be better understood as such. Hence, the festival presence of Karol Szymanowski and the composers of Lutosławski's generation: Grażyna Bacewicz, as well as the less often remembered Zbigniew Turski, Artur Malawski, Stefan Kisielewski, and Jerzy Fitelberg. Composers of this time were shaped and began their artistic activity in Independent Poland. The program's inclusion of recently composed works by Zygmunt Krauze and Krzysztof Meyer symbolizes a continuity of Polish artistic traditions, recalling also the anniversaries of those great masters, rightfully associated in our minds with the person and music of Lutosławski.

A concert program thus conceived is a work owing its shape largely to the invited performers — soloists, ensembles, and conductors with an affinity to Polish music of the last hundred years. It is worthwhile to receive it while conscious of the difficult times in which it was created and its original intentions. Witold Lutosławski said once: "(...) I hope that all which we now experience in our country, cannot be without effect on what issues from my pen (...). My bit of optimism (...) stems from the reality that someone might sense in the music that its author (...) is a member of society, who feels a strong and deep solidarity with it". Thoughts in the same vein were surely common among his peers. Their music was a voice of community expressing the aspirations of a free individual. The 15th 'Chain' Festival reveals this music in a modest presentation — but with the hope that it will resound similarly today.

The Organizers

Saturday, January 27, 2018 7 PM

**Witold Lutosławski Concert Studio
of the Polish Radio
59 J. Kaczmarek Street
(formerly: 59 Z. Modzelewskiego Street)**

**Witold Lutosławski (1913–1994)
Chain III for orchestra (1986) 12'**

**Karol Szymanowski (1882–1937)
Symphony No. 4 “*Symphonie
concertante*” for piano
and orchestra op. 60 (1932) 25'
Moderato (Tempo commodo)
Andante molto sostenuto
*Allegro non troppo, ma agitato e ansioso***

[Intermission]

**Claude Debussy (1862–1918)
Nocturnes. Symphonic Triptych
for Orchestra and Women's
Chorus (1899) 25'
Nuages
Fêtes
*Sirènes***

**Witold Lutosławski
Mi-parti for orchestra (1976) 15'**

**Peter Jablonski – piano
Camerata Silesia – The Katowice City
Singers' Ensemble
National Polish Radio Symphony
Orchestra
Alexander Liebreich – conductor
Anna Szostak – choirmaster**

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Warszawa**

The nature of Witold Lutosławski's music is constant searching — its successive stages mark out explorations in harmony, rhythm, form, and texture. In the 1980s, when he decided to have exhausted the possibilities that a grand bi-partite form gave him, he found another compositional solution: the chain form. He had been using it for a long time, employing a dovetailed succession of phrases or sections (first use of such a method happens already in the Passacaglia from Concerto for Orchestra). However, “because there's more of it here, I called the work **Chain**”, explained the composer in the commentary to **Chain I**.

Yet, something of bi-partite form was left in **Chain III**: the idea of a music that is initially “hesitant”, suspended, and only then advancing straight to its goal. We can set out three stages of development in this instance. The first is a succession of colourful episodes, performed by small groups of instruments. The second is comprised of sections in alternation conducted and *ad libitum*; it leads to the third, which features a cantilena-like treatment of brass instruments. And after the climax, the music ends, surprisingly, with a waning glissando of the cellos.

The premiere of *Chain III* was given on December 10, 1986, by the San Francisco Symphony Orchestra under Witold Lutosławski's direction.

Witold Lutosławski said in conversation with Elżbieta Markowska that Szymanowski stood as an idol for him and his entire generation. Lutosławski listened passionately to all his works, but

27. I

nevertheless, the Symphony no. 4 initially disappointed him. He received the opening passage in F major, with a beautiful melody, as an outright betrayal of his own ideals. But later, he saw the timeless value of this masterwork, and considered the lack of innovation as something unimportant.

Karol Szymanowski's composition whose final shape is the Symphony no. 4 was initially conceived as a piano concerto. The composer played some of its parts to his acquaintances as early as in the 1920s, but the work was ultimately abandoned. He returned to it in 1932, after several difficult years that followed his resignation from the post of dean at the Warsaw Conservatory. New circumstances and a worsening of his financial situation changed his approach to the envisaged concerto: he now wrote it with himself as soloist in mind (which he kept secret, not being a virtuoso soloist). The decision entailed a simplification of the piano part, and compensatory expansion of the orchestra's role. While working on the Symphony, Szymanowski wrote to Zofia Kochańska: “(...) just as from the conservatory, I seem to have broken out of my shackles and I'm writing this concerto with much ease and eagerness (I again implore you to ‘keep mum’ that it's a concerto — we can say it's the **Fourth Symphony**) and N.B. I have the sense that it's going to be a first-class trick (...)”. The compositional work lasted from March to June.

Symphony no. 4, “**Symphonie concertante**” op. 60 was created at a time when the composer sought to give his music a national and also universal character, yet without employment of folk melodies,

overused by his contemporaries. There reigns in this work a largely conceived primal atmosphere; Szymanowski thought that its “general character is very Lechitic” (i.e. relating to Poland, its people and culture). While no quotations from folk music are made, references to it are present, such as modal turns and the oberek-kujawiak (dance) rhythm of the finale. What is most memorable is the striking opening: a quasi-folk theme, perhaps slightly orientalized, played by the piano in double octaves on the background of pianissimo pizzicatos in the strings, coloured by timpani strikes. The first movement is in free sonata allegro form, the second in recapitulatory form, while the finale approaches a rondo.

The work’s premiere took place on October 9, 1932, in Poznań (Poland), under the direction of Grzegorz Fitelberg. At the piano, none other than Szymanowski. The brilliant finale went into an encore, also at other concerts, both at home and abroad.

Claude Debussy was among the artists for whom Witold Lutosławski had a special affinity. Their views on many compositional problems, such as the search for new harmony, form, and timbre, despite the composers’ temporal distance, have many important similarities. Lutosławski said that “From two traditions that ushered in twentieth-century music, i.e. the Schoenbergian and Debussian, the latter is the one whose preponderance I feel in my own compositional work”. This revelation might be a surprising one, if we remember the great importance he gave to twelve-tone structures. In conversation with Elżbieta Markowska, Lutosławski

reminisced Stefan Jarociński: “In my personal life, Debussy also played a prominent role (...) If we are speaking about Jarociński’s creative work, and especially that connected with Debussy, I must say that I was also its avid reader”.

Three Nocturnes is one of Debussy’s most unique works and perhaps the most revolutionary. Its first version was destined for violin solo with orchestra; the composer wrote it for the Belgian virtuoso Eugène Ysaÿe, but never finished it. He could have used the original sketches in the new version, but this might remain uncertain. The Nocturnes, composed in the years 1897-1899 for orchestra and women’s chorus (thus with the omission of the solo violin part), were most probably inspired by James Whistler’s namesake series of paintings made in the 1870s. Creating nightly visions of River Thames, Whistler used one dominant hue and its many subtle shades that effaced the contours, which made a great impression of Debussy and influenced his search for similar effects in music.

In the concert notes to the Nocturnes’ first performance, the composer explained the idea behind the title, betelling a painterly way of thinking: “The title Nocturnes is to be interpreted here in a general and, more particularly, decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. ‘Nuages’ renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones lightly tinged with white. ‘Fêtes’ gives us

the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision), which passes through the festive scene and becomes merged in it. But the background remains resistantly the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. ‘*Sirènes*’ depicts the sea and its countless rhythms and presently, amongst the waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on”.

To render the song of sirens, Debussy introduced a woman’s chorus in the final section, which even today poses an organizational challenge for performance. And to facilitate an appropriate reception, the composer brought in a number of references to the shine, vagueness, and mystery of night. He attempted to transmit everything sonically with the aid of new, exquisitely subtle effects. Notation became so complicated, that Debussy could not force upon his publisher the placing of all necessary markings. The author’s full, corrected proofs were considered only in 1999, nearly a century after the first edition!

At the premiere in 1900, the final *Nocturne* was omitted due to the lack of a women’s chorus. The full cycle of pieces was performed on October 27, 1901, in Paris.

The work known today as *Mi-parti* was commissioned from Witold Lutosławski by Amsterdam’s Royal Concertgebouw Orchestra, renowned for its splendid

performances of French music. The circumstances influenced the composition’s sound and the title choice, drawn from the French language.

The sense of the expression “*mi-parti*” is not an obvious one here. Lutosławski, quoting Quillet’s dictionary (“*Mi-parti* — consisting of two equal, but varied parts”), emphasized that the title refers not to “the compositional form, but rather to the manner of musical idea development. Musical phrases often consist of two sections, where the second, at the repetition, occurs in connection with a new element”. Thus the title refers to a specific compositional procedure, which we can perceive as the introductory stage of the chain form developed in the following decade. The fact that the Dutch orchestra is world-known for performances of French music is probably also the reason why also Lutosławski’s composition features a ‘French’ concept of sound: rich in subtle dynamic shadings and timbral nuances.

In *Mi-parti*, Lutosławski departs from the previously used bi-partite form; the work is divided into three sections. The first, comprised of three episodes with capricious, superimposed melodic lines, is rather calm, and — as usual in Lutosławski — ‘hesitant’. The second is a livening of events, leading to a climax. In the third section the motion gradually wanes, and a violin cantilena, with superimposed, ever sparser interventions by the brass and percussion instruments, gradually vanishes into silence.

PETER JABLONSKI

Award-winning Swedish-Polish pianist Peter Jablonski is internationally acclaimed for a natural fluency of playing, which coupled with an extraordinarily deep knowledge of piano repertoire, makes his performances timeless and captivating. He has performed and recorded all piano concertos by Beethoven, Tchaikovsky, Rachmaninoff, and Bartók, and Prokofiev's complete piano sonatas. He also has a deep appreciation for lesser-explored corners of piano repertoire, such as Barber, Gershwin, Szymanowski, Lutosławski, and Copland.

He is also an accomplished jazz drummer, classical percussionist, and conductor, and maintains the rare position of having received recognition from such heavyweights of jazz as Miles Davis, and having performed with such legendary names as Buddy Rich and Thad Jones in the historic jazz club Village Vanguard in New York. This makes Jablonski a versatile and unique artist with an extraordinary breadth of understanding and insight into the masterpieces of piano repertoire he has performed on major world stages for over twenty-five years.

Jablonski's path to professional musical career included studying drums and percussion at Malmö Academy of Music, and composition as well as conducting at the Royal College of Music. He inherited a rich and distinguished piano performance tradition that harks back to Ravel, Gilels, and Neuhaus, through his professors Michał Wesółowski at Malmö (who studied with Ravel's student Vlado Perlemuter), and Irina Zaritskaya at the RCM (a student of Jakov Flier, and Emil Gilels, who studied with Heinrich Neuhaus).

In demand around the globe as one of the major interpreters of an eclectic list of works, Jablonski has performed with the world's leading orchestras that include the BBC Symphony Orchestra, Royal Philharmonic Orchestra, Leipzig Gewandhaus, Kirov, La Scala Philharmonic, Tonhalle Zurich, Orchestre Nationale de France, NHK Tokyo, DSO Berlin, Warsaw Philharmonic, Philadelphia, Los Angeles Philharmonic, and Cleveland Orchestra.

He worked with such composers as Witold Lutosławski and Arvo Pärt, and collaborated extensively with such conductors as Vladimir Ashkenazy, Valery Gergiev, Charles Dutoit, Kurt Sanderling, Esa-Pekka Salonen, Riccardo Chailly, Daniele Gatti, and Myung-Whun Chung.

Jablonski had a number of works composed for and dedicated to him, including Wojciech Kilar's Piano Concerto, which won him the Orpheus award for the world premiere performance at the Warsaw Autumn Festival.

His continuous passion for chamber music lead him to establish, as a founding director, what is now a well-known musical event in Swedish musical calendar—the Karlskrona Chamber Music Festival. In 2007, he recorded the cello sonatas of Prokofiev and Shostakovich with Ralph Kirshbaum for Altara label.

Jablonski's extensive discography includes recordings for Decca, Deutsche Grammophon, Philips, and Altara labels for over twenty years. They have received numerous awards, which include the Edison award for best concerto recording of Shostakovich's First Piano Concerto, Rachmaninov's Rhapsody on a Theme of Paganini, and Lutosławski's Paganini Rhapsody with Ashkenazy and RPO for Decca. He also received the Gramophone Classical Music Award for his Deutsche Grammophon recording of works by Cécile Chaminade with Anne Sofie von Otter and Bengt Forsberg.

Jablonski's achievements have been recognised by the King of Sweden, who awarded him the Litteris et Artibus medal in 2005. In 2017, he has joined the keyboard faculty of the Royal College of Music as professor of piano.

He is Executive Director of the Jablonski Piano Academy and Artistic Advisor for the Tokyo International Piano Association.

CAMERATA SILESIA – THE KATOWICE CITY SINGERS' ENSEMBLE

One of Poland's leading chamber vocal groups, Camerata Silesia Katowice City Singers' Ensemble was established in 1990 by the widely acclaimed and charismatic conductor Anna Szostak, who has led the ensemble since then. The Camerata is famous above all for its excellent renditions of contemporary music, but they also feel at home in the sphere of early music.

During its 25-year-long career, Camerata Silesia has gained international fame, promoting Poland and the City of Katowice at performances in Europe's most prestigious concert halls, taking part in numerous international festivals, and

performing not only a *cappella* chamber works, but also oratorio and cantata repertoire in an expanded setup.

Maintaining close relationships with leading representatives of contemporary music, Camerata Silesia has premiered numerous new works, many of which were composed especially for the ensemble. Just as the Camerata's concert performances, its CD recordings have found international critical acclaim, and presently count several dozen.

Camerata Silesia's artistic mastery has been highly praised by Krzysztof Penderecki, whose *St. Luke Passion*, *Polish Requiem*, and *Seven Gates of Jerusalem* were frequently performed by the ensemble under the baton of the conductor himself in such cities as Münster, Cracow, and Hamburg. The Camerata has also performed Maestro Penderecki's *Canticum Canticorum* at the Warsaw Autumn Festival. In 2012, Camerata Silesia was invited to take part in performances and DVD recordings of the stage version of Penderecki's *Passion*, directed by Grzegorz Jarzyna. The same work was performed in London last year, with the London Philharmonic Orchestra under the baton of Vladimir Jurowski.

The Camerata's recent highlights also include concerts with the London Baroque Orchestra, the premiere of Marcel Peres' *Missa ex tempore*, and the cooperation with top jazz artists Leszek Możdżer and Anders Jormin.

Since 2014, Camerata Silesia has realized its own series at the new seat of the Polish National Radio Symphony Orchestra, regularly performing a variety of works ranging from classical music to jazz and popular music.

ANNA SZOSTAK

Anna Szostak is a leading Polish choir conductor known as an excellent interpreter of choral music both in the concert and the recording environment. A founder of the Katowice-based ensemble Camerata Silesia, her leadership contributed to the high performance skills that have won the Camerata recognition in Europe. She has shaped the ensemble's performing style, repertoire, and artistic profile. Since its foundation in 1990, the Camerata Silesia has been recognized as an ensemble committed to early and contemporary music performance. Its decisive rendering of the latter is often a result of her good working relationship and collaboration with contemporary

composers. Anna Szostak is a recipient of many prestigious prizes and awards for her performing and recording achievements.

NATIONAL POLISH RADIO SYMPHONY ORCHESTRA

The Polish National Radio Symphony Orchestra in Katowice fulfills the role of an ambassador of Polish culture on the international artistic scene. The ensemble has performed in Brussels (*Europalia*), Vienna (opening of the Polish Year in Austria), Madrid (gala concert of the Polish Year in Spain), Rome (celebration of the 70th anniversary of Henryk Mikołaj Górecki's birthday), Kiev (inauguration of the Polish Year in Ukraine), Paris (gala concert of the *New Poland Year* in France), and in London (inauguration of the Polish Year in Great Britain). The Orchestra has collaborated with the greatest composers of the second half of the 20th century: Witold Lutosławski, Henryk Mikołaj Górecki, and Krzysztof Penderecki, delivering the first performances of their works.

The orchestra was founded in 1935 in Warsaw by Grzegorz Fitelberg, who led the ensemble until the outbreak of World War II. In 1945, it was given a new lease on life in Katowice by Witold Rowicki. In 1947, Grzegorz Fitelberg returned to Poland from abroad and assumed the post of artistic director. After his death in 1953, the orchestra was headed by some of the best Polish conductors: Jan Krenz, Bohdan Wodiczko, Kazimierz Kord, Tadeusz Strugała, Jerzy Maksymiuk, Stanisław Wisocki, Jacek Kasprzyk, Antoni Wit, Gabriel Chmura, and again Jacek Kasprzyk. In September 2000, Joanna Wnuk-Nazarowa was appointed the orchestra's general and programme director. Jan Krenz is the orchestra's honorary conductor. To begin the 2012/2013 season, Alexander Liebreich took over the position of the orchestra's artistic director and principal conductor.

Apart from making archival recordings for the Polish Radio, the Orchestra has recorded more than 200 CDs for many renowned record companies (including Decca, EMI, Philips, Naxos, and Chandos). The NOSPR was honoured with numerous awards for its recording achievements, including the *Diapason d'Or*, *Grand Prix du Disque de la Nouvelle Académie du Disque*,

Cannes Classical Award, and Midem Classical Award.

Many renowned conductors and soloists have performed with the NOSPR, including Martha Argerich, Boris Belkin, Leonard Bernstein, Rudolf Buchbinder, James Conlon, Plácido Domingo, Pierre Fournier, Nicolai Gedda, Barbara Hendricks, Julius Katchen, Leonidas Kavakos, Wilhelm Kempff, Paweł Klecki, Kirill Kondrashin, Marguerite Long, Witold Lutosławski, Charles Mackerras, Mischa Maisky, Neville Marriner, Kurt Masur, Shlomo Mintz, Ivan Monighetti, Garrick Ohlsson, Kun Woo Paik, Krzysztof Penderecki, Maurizio Pollini, Hermann Prey, Ruggiero Ricci, Mstislav Rostropovich, Artur Rubinstein, Jerzy Semkow, Stanisław Skrowaczewski, Leonard Slatkin, Isaac Stern, Henryk Szeryng, Yan Pascal Tortelier, Pieter Wispelwey, Krystian Zimerman, and Nicolai Znaider.

The Orchestra has performed in nearly all European countries, in the Americas, and in Japan, Hong Kong, China, Australia, New Zealand, Korea, and Taiwan, as well as the Persian Gulf countries. In recent years, the NOSPR has implemented some spectacular projects, which have been very well received by audiences and reviewers alike (*The Marathon of Górecki's Works*, two presentations of the *Musical Sea Voyage*, and the *Górecki•Penderecki Festival* – in celebration of the 75th anniversary of the composers' birth). Since 2005, the NOSPR has been organizer of the biennial event called *The Festival of World Premieres Polish Modern Music*, whose 7th presentation was nominated for the *Koryfeusz Muzyki Polskiej 2017* award in the *Musical Event of the Year* category.

ALEXANDER LIEBREICH

Alexander Liebreich has proven himself to be one of the most active conductors of his generation. Having assumed the position of Principal Conductor of the National Polish Radio Symphony Orchestra in Katowice in 2012, he has already achieved widespread recognition in Poland for reinventing the sound and programming of this tradition-steeped orchestra.

From 2006 to 2016, Liebreich also served as Chief Conductor of the Munich Chamber Orchestra. Under his leadership, the orchestra made tremendous strides through development of new concert formats. Similarly, South Korea's Tongyeong International Music Festival (TIMF),

which Liebreich led from 2011 to 2014, has also benefitted greatly from this spirit of renewal. He was also entrusted with the artistic directorship of the festival Katowice Kultura Natura, which was celebrated for the third time in May 2017.

Alexander Liebreich has led many prominent orchestras, appearing in world-famous concert halls, including the Musikverein, Suntory Hall, and Cité de la Musique. Liebreich continually unearths new perspectives through his intuitive, proficient, and distinct approach. He is equally aware of the historical, political and social dimensions of music. As he himself has said, it is one's responsibility towards the future to portray the present. Vocal music has always played a prominent role in his career. Born in Regensburg, Liebreich was steeped in the choral tradition of his hometown at an early age. In addition to conducting, he studied voice with the goal of focussing on both Romance philology and music history.

In January 2017, the recording *Szymanowski, Lutosławski* – made by the NOSPR under the baton of Alexander Liebreich, with the participation of Gautier Capuçon – was honoured with the International Classical Music Award; it is also the third album in the series of twentieth-century Polish music classics.

Sunday, January 28, 2018 6 PM

**Witold Lutosławski Concert Studio
of the Polish Radio**

Witold Lutosławski (1913-1994)

String Overture (1949) 5'

**Trio for oboe, clarinet
and bassoon (1945) 12'**

Allegro moderato

Poco adagio

Allegro giocoso

**Paroles tissées for tenor and chamber
orchestra after poems by
Jean-François Chabrun (1965) 16'30"**

[Intermission]

**Grave. Metamorphoses for cello
and 13 string instruments (1981) 7'**

**Musique funèbre for string
orchestra (1958) 13'30"**

Prologue

Metamorphoses

Apogee

Epilogue

**Karol Kozłowski – tenor
Maria Kamila Leszczyńska – cello
Chain Ensemble
Andrzej Bauer – artistic director,
conductor**



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Financed by the Fundacja PZU

**CHAIN
ENSEMBLE**

It is with joy, but also a growing sense of responsibility that we present another concert dedicated to Witold Lutosławski's music prepared by the Chain Ensemble, a chamber ensemble founded and always more active under the auspices of the Witold Lutosławski Society.

Chain Ensemble is a good mixture of experienced musicians, often prominent soloists and chamber musicians, as well as student youth making their first steps in professional activity and sometimes experiencing their first encounters with twentieth and twenty-first century music.

Witold Lutosławski's ingenious work, through its inner discipline and notational precision, is a very cherished treasure for us that combines the highest artistic value with important educational qualities.

We shall continue the project of performing at the Chain festival, and including into the ensemble's repertoire, all music composed by Lutosławski. We will attempt a reading of the Master's work that is always fresh, full of creative energy and enthusiasm.

This year, in addition to the excellent tenor Karol Kozłowski, who will perform the solo part of *Paroles tissées*, Maria Leszczyńska will appear as soloist in *Grave*, being the youngest Polish candidate in the Witold Lutosławski International Cello Competition.

Andrzej Bauer

Lutosławski's compositions from the 1940s have only a small amount of marked individuality. Nevertheless, they are testimony to a great imagination and steadfast work on style, i.e. developing its possibilities and removing stock elements. Most prominent here is the tendency to abandon the tonal system in favour of alternate sonic orders. Major-minor tonality — obviously rather extended or even distorted — still encompasses the *Lacrimosa* (1937) and *Symphonic Variations* (1938), although it yields under interaction with procedures drawn from Stravinsky, Prokofiev, and Bartók. The *Trio* (1945) and *Overture for Strings* (1949) presented today reveal such a tendency. They are exercises in atonal harmony that regulate selected musical scales and interval models. Linked with such an order is a clear contrapuntal texture and classically appropriate form.

The *Overture* is shaped into sonata form. Its beginning introduces a four-note motto, which returns frequently, becoming the work's leading idea. The first theme is presented by solo cello, while the second — demarcated by a lengthy link — by a group of violins; both are maintained in scales counting eight notes each. The development is based mainly on material from the motto and the link, with constantly changing scale material. Finally, the recapitulation is in mirror form: both main ideas return in reverse order, with the climax occurring at the reappearance of the second theme.

Equally straightforward in terms of form and sonority are the three movements of *Trio* for oboe, clarinet and bassoon.

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The first — a sonata *Allegro moderato* — features two themes: a driving idea (in the oboe) and a cantilena (in the bassoon). An accompanying motto signals the beginning and end of this movement, also initiating the recapitulation. The second movement (*Poco adagio*) is kept in simple ABA form. What draws attention is primarily the content of the outermost sections: an austere, two-voice counterpoint of the oboe and bassoon, set off by the clarinet's ornamental melody. The final *Allegro giocoso* is in rondo form. A lively melody in the oboe constitutes the refrain, while the episodes feature the oboe's cantilena and a tightly-knit fugato.

Work on stylistic matters led quite rapidly to great results. In the mid-50s, Lutosławski included the most recognizable factor in the music: harmony based on the 12 tones. The earliest examples of this rather developed style include the *Apogee* from *Musique funèbre* (1958); one of the most mature ones is the *Paroles tissées* (1965). Lutosławski's *Grave* from 1981 — added to these compositions in today's program — presents a later idiom, where 12-tone sonorities play a less prominent role, with a dominant atonal melody flanked by accompaniment in an exquisitely original and refined manner.

Paroles tissées (*Weaved Words* in English) were written in 1965 on a commission by the great British tenor Peter Pears. Lutosławski set a lyric by Jean-François Chabrun (1920–1997), in which ambiguous, allusive pictures weave a story of love and death issuing from the Mediaeval romance *Chastelaine de Vergi* (and perhaps also the story of Tristan and

Isolde). The composition owes its exquisite softness of sound to the employment of configurations in thirds, transparent texture, and tasteful orchestration. The work's dramaturgy is easily grasped and consists of four phases: introduction, initiation of action, tragic adventure, and contemplative epilogue.

The 'hero' of *Grave* is Stefan Jarociński (1912–1980), a friend of Lutosławski and connoisseur of Debussy's music. The composition was written soon after the scholar's death and was dedicated to his memory. Here, the life and work of Jarociński find their place through prominent quotation of the motive *d–a–g–a* from Debussy's *Pelléas et Mélisande*, which appears at the beginning of *Grave* and returns frequently in the cello, as a component of a 12-tone row subjected to transposition in the circle of fifths. The row always occurs in the solo part, accompanied by two opposing musical strands: the chordal and the melodic. With the approaching climax, the rhythm becomes fragmented and the texture thickens. Similar solutions in construction and equally deep expression occur in the second movement of *Musique funèbre*. This shared quality is emphasized by the word 'metamorphoses', used in both scores.

Musique funèbre was written in the years 1955–1958 on a commission by Jan Krenz for the tenth anniversary of Béla Bartók's death, which came in September 1955. Besides the dedication "à la mémoire de Béla Bartók", the score features many allusions to the master's work, particularly to his *Music for Strings, Percussion and Celesta* (1936).

Lutosławski's music is based here on a twelve-tone row, restricted intervallically to tritones and minor seconds, which are decisive in the sonority and expression of the entirety. The first movement (*Prologue*) and fourth movement (*Epilogue*) present a canonic imitation of the row; the third movement (*Apogée*) is a sequence of twelve-tone chords. In the second movement (*Metamorphoses*), the series gradually turns into a succession of diatonic formations, with the simultaneous thickening of texture and increase in voice motion.

The composition garnered an immense international success in 1959, receiving the highest recommendation of the UNESCO Rostrum of Composers (tied with Tadeusz Baird's *Four Essays*). From this time, it is among the most often performed and known works by Lutosławski.

Marcin Krajewski

KAROL KOZŁOWSKI

Karol Kozłowski graduated from the Academy of Music in Gdańsk (Master of Music degree in Voice and Drama with distinction in 2007), where he studied under Prof. Stanisław Daniel Kotliński. He also holds a Master's from the Department of Sculpture at the Academy of Fine Arts in Warsaw. He participated in master classes by Ryszard Karczykowski, Rolando Panerai, Salvatore Fisichella, Sylvia Geszty, Helena Łazarska, and Claudio Desderi. Karol Kozłowski was awarded Second Prize at the Hariclea Darclee International Voice Competition (Romania, 2005), and was nominated for Polityka Weekly's 2013 Passport Award for classical music, as well as together with pianist Jolanta Pawlik for the 2013 Fryderyk Award in the category of chamber music for a recording of Schubert's song cycle *Die schöne Müllerin* (DUX, 2012).

In 2007–2009, he was soloist at the Wrocław Opera, where he debuted as Alfred in Johann Strauss' *Die Fledermaus* (*The Bat*), and sang the part of Tamino in Mozart's *The Magic Flute*, Count Almaviva in Rossini's *The Barber of Seville*, Cassio in Verdi's *Otello*, and Archangel in Penderecki's *Paradise Lost*. Karol Kozłowski performed on the stages of the Théâtre Montanier in Versailles (Oebalus in Mozart's *Apollo et Hyacinthus*), the Latvian National Opera in Riga (Count Almaviva in Rossini's *The Barber of Seville*), Staatstheater am Gärtnerplatz in Munich (Lindoro in Rossini's *L'Italiana in Algeri*), and the Kyiv Opera (Edris in Szymanowski's *King Roger*). Since 2009, he has collaborated with the Grand Theatre – Polish National Opera, where he has been featured as Vitellozzo in Donizetti's *Lucrezia Borgia*, Misail in Musorgski's *Boris Godunov*, Damazy in Moniuszko's *The Haunted Manor*, Young Servant in Richard Strauss' *Elektra*, Kudryash in Janaček's *Katya Kabanova*, Edris in Szymanowski's *King Roger*, Goro in Puccini's *Madame Butterfly*, Dancing Master and Lamp-lighter in Puccini's *Manon Lescaut*, and Father Mignon in Penderecki's *The Devils of Loudun*.

Since 2010, Kozłowski has been a soloist in the Capella Cracoviensis early music ensemble. Together with Capella Cracoviensis, he has performed Monteverdi's music (in the m.m.m.bar.okowa uczta project), Haydn's *Stabat Mater* and Requiem, as well as Mozart's Great Mass in C minor. He also performed J. S. Bach's Magnificat, and the Evangelist's part in both the St. John

28. I

Passion and St. Matthew Passion. He has worked with such directors as Fabio Bonizzoni, Andreas Spering, Andrew Parrott, Konrad Junghänel, Kai Wessel, Christophe Rousset, and Jan Tomasz Adamus. He participated in concert performances of Handel's operas, where he sang Bajazet in *Tamerlano* and Lurcanio in *Ariodante*. He has collaborated with major Polish Baroque music ensembles, performing on period instruments: the Wrocław Baroque Orchestra, The {oh!} Orkiestra Historyczna, Musicae Antiquae Collegium Varsoviense, Il Giardino d'Amore, and Arte dei Suonatori, among others.

His voice's exceptional timbre and versatility has inspired living composers. Since 2012 Kozłowski has regularly participated in the Kissinger Sommer Festival in Bad Kissingen, where in counterpart to the masterpieces of Romantic and 20th-century art song and accompanied by such outstanding pianists as Melvyn Tan, Axel Bauni, and Jan Philip Schulze, he has given world premieres of voice and piano works written specially for him by Oliver Schneller, Manfred Trojahn, and Bernd Redmann, among others. In 2014, Andrzej Kwieciński's composition *Canzon de'baci* for tenor and orchestra (performed for the first time in Katowice a year earlier at the 6th Festival of Premieres by Karol Kozłowski with the AUKSO Chamber Orchestra of the City of Tychy under the baton of Marek Moś) won the 61st International Rostrum of Composers in Helsinki. The artist's tenor voice inspired Paweł Mykietyn — an eminent contemporary music composer — to cast Karol Kozłowski as Settembrini in his new opera *The Magic Mountain*. Its world premiere, directed by Andrzej Chyros took place at the 2015 Malta Festival in Poznań.

www.karolkozowski.eu

MARIA KAMILA LESZCZYŃSKA

Maria Kamila Leszczyńska was born in 1998 in Warsaw. At five years old, she began instruction on the piano, and three years later on the cello, first with Michał Nyznyk and later with Marcin Zdunik. She currently studies in the class of Andrzej Bauer at the Frederic Chopin University of Music in Warsaw. She participated in cello and chamber competitions, receiving awards that include: the First Award at the Polish Cello Contest in Warsaw (2009), First Award at the 'Young Polish Cellist', 5th Polish Cello Competition in

Bochnia (2013), Second Award at the 11th International Cello Competition in Liezen (2014), First Award and Special Award for the performance of a 20th and 21st century composer's work at the 18th Bohdan Warchal International String Competition in Dolny Kubin (2014), and Third Award at the CEA Polish Cello Competition in Warsaw (2016). She participated in music workshops led by Arto Noras, Danjulo Ishizaka, Kazimierz Michalik, Andrzej Bauer, Marcin Zdunik, Bartosz Koziak, Magdalena Bojanowicz, and Tomasz Strahl. She is scholarship recipient of the Minister of Culture and National Heritage, as well as the Sinfonia Varsovia Foundation. From 2013, together with Ewa Pobłocka and Ewa Leszczyńska, she forms the Multi Trio, appearing in many concert halls throughout Poland and the United States.

ANDRZEJ BAUER

Andrzej Bauer is winner of the First Prize at the ARD International Competition in Munich, a prize at the International 'Prague Spring' Competition, awards of the European Parliament and the Council of Europe, and prizes of the Polish Composers' Union as well as the Minister of Culture for his contribution to the popularization of new music. He completed his musical studies under Kazimierz Michalik at the Music Academy in Łódź, and continued his education at masterclasses with André Navarra, Miloš Sadlo, and Daniel Szafran. Owing to a Witold Lutosławski grant, he also underwent two-year studies program in London under the guidance of Prof. William Pleeth.

Andrzej Bauer has made recordings for many radio and television networks in Poland and abroad, and has taken part in prestigious international festivals. He has given recitals and appeared as soloist with symphony and chamber orchestras in most European countries, the United States, and Japan. His recordings have won several awards, including the Fryderyk Award, and an award of the German Record Critics.

Bauer's extensive repertoire features many contemporary works, including those written specially for him. A presentation of his Cellotronicum project won the Orpheus Critics' Prize at the 2006 Warsaw Autumn Festival.

He is also founder of the Warsaw Cellonet Group, an ensemble that has recently celebrated its tenth-year anniversary of concert activity in

the National Philharmonic, with the participation of Agata Zubel and Leszek Możdżer. He collaborates with prominent creators, inspiring new works for cello solo and electronic media ('Cellotronicum'). In the years 2012-2015, Bauer created a concert series titled Trans-Fusion, combining various performing and improvisational styles with computer technology.

Andrzej Bauer is founder and artistic director of the Chain Ensemble, which specializes in the performance of newest music. In 2017, together with Chain Ensemble he inaugurated the New Music Scene, a three-year concert series in Warsaw's New Theatre.

As professor of the musical arts, he directs cello classes at the Fryderyk Chopin Music University in Warsaw and the Bydgoszcz Music Academy. In recent years, he devotes an increasing amount of time to composition and improvisation.

Saturday, February 3, 2018 7 PM

**Witold Lutosławski Concert Studio
of the Polish Radio**

Stanisław Moniuszko (1819–1872)

String Quartet no. 2

in F major (1840) 18'

Allegro moderato

Andante

Scherzo: Allegretto (Baccanale monacale)

Finale: Allegro

Grażyna Bacewicz (1909–1969)

String Quartet no. 4 (1949) 22'

Andante. Allegro molto

Andante

Allegro giocoso

[Intermission]

Witold Lutosławski (1913–1994)

String Quartet (1964) 26'

Introductory Movement

Main Movement

Lutosławski Quartet

Bartosz Woroch – first violin

Marcin Markowicz – second violin

Artur Rozmysłowicz – viola

Maciej Młodawski – cello

The three quartets in today's program have their respective weight in music history and differing meanings in their composer's oeuvre.

Stanisław Moniuszko composed his **String Quartets** in D minor and F major while studying in Berlin, most probably at the end of 1839. Yet, they are more than studies by a 20-year-old with musical abilities. Both compositions are rather contained, keeping to a Classical four-movement architecture and stylistically tying into Classical models, although sometimes entertaining bolder harmonic ideas. They turn our attention with melodic invention and almost entirely vocal character, betraying the true interests of the young musician. Moniuszko sought to introduce something into each to obtain a less conventional identity, and in both cases these were Polish elements. The Scherzo in the **String Quartet no. 1** has a mazurkan stylization, while the pointedly characteristic Finale, rhythmically a spirited folk dance (most probably Lithuanian) was given the humorous subtitle *Un ballo campestre e sue conseguenze* (A Country Ball and its Aftermath). The **String Quartet no. 2** in F major has less Polish elements, and only the Scherzo features a rakish *mazurka* characterization, while its humorous subtitle — *Baccanale monacale* (Monkish Bacchanalia) — is perhaps a surprise effect of reading Ignacy Krasicki's known literary work *Monachomachia*. Despite a successful attempt at trying his hand at the quartet genre, Moniuszko never returned to it. In the history of Polish chamber music, both quartets nevertheless secured an important place, a testimony to how the future creator of national opera developed his talent.

Music for violin (solo or ensemble) — sonatas, concertos, solo and chamber works — form a large part of Grażyna Bacewicz's body of work. In it, the composer (and concert violinist) knew how to link her vision with a deep knowledge of issues in performance. She would return to quartet composition as a rule, leaving us seven works in the genre, written between 1938 and 1965. The corpus of five mature quartets by Grażyna Bacewicz (counting from the third) finds no match in the twentieth century, and after Bartók's quartets constitutes, as Adrian Thomas emphasized, one of the highest achievements in the genre.

In **String Quartet no. 4**, Bacewicz finds a captivating way to link her own invention with folk or quasi-folk material. The introduction (*Andante*), is followed by free sonata form (*Allegro molto*), whose main theme brings to mind a *kujawiak* dance, while the secondary idea — played by the cello — is a kind of lamentation. Themes weave themselves into polytonal and polymodal successions, which enriches the harmony without abolishing the sense of tonal centre. Arising from a lullaby theme is a meditative *Andante*: the second and most emotionally charged movement of the Quartet; the work ends with a Finale assembled into rondo form with a dominant *oberek* dance rhythm, intertwined with a reflective note in the episodes.

The **String Quartet no. 4** was commissioned in 1951 by the Polish Composers' Union, with the intention of representing Polish music at the International Composition Competition in Liège. It received the First Award and was premiered on December 5, 1951, by the Quatuor Municipal

de Liège, an ensemble famed in Europe for this instrumentation. The work has won a permanent place in world repertoire and is Grażyna Bacewicz's most readily performed quartet.

Witold Lutosławski's interest in the quartet came at the simple opportunity of working on the concept of large symphonic form taking into account the psychology of musical perception, and the decision to test his idea on a "small ensemble" — a quartet of string instruments. In conversation with Tadeusz Kaczyński, he emphasized: "This is a very tough exam, because all the characteristics of your compositional technique are visible to the naked eye. The possibilities in colour and dynamics are limited, the number of sounds available for simultaneous sonorities is reduced, so everything must be weighed and well-placed, even more so than in an orchestral work". The large form in Lutosławski's concept is comprised of two movements: the first containing music of attenuated importance and playing a preparatory and 'engagement' role, and not 'filling in the blanks'. It is composed of a "series of episodes divided by a repeated element in a number of variants. The second movement — more essential and aimed at 'achievement' or 'attainment' — is dominant and does away with the short, 'miniature' sections. The first time I used this particular form — said Lutosławski — was in none other than the Quartet, and I consider it to be a result of several years of meditation on the large form".

The **String Quartet** also became a field for the experiment: to which degree can the aleatoric independence of

the particular musicians be pushed, while retaining control over the coexistence of various instrumental parts? The performers' freedom is much greater than in any other work by Lutosławski. To ensure it, the composer decided in favour of publishing only the instrumental parts, without the full score. He believed that a typical score notation of one voice over another would suggest their traditional coordination, unwelcome in this instance. However, he placed verbal indications in the voices, defining the the manner of communication amongst the musicians. Only at their request and thanks to an idea by Danuta Lutosławska, an atypical score was created, with whole sections — instead of particular sounds — placed in frames to suggest and demonstrate their full independence.

Lutosławski himself saw the String Quartet's significance mainly in the model worked out for use in a number of subsequent works, including the **Symphony no. 2** and the **Cello Concerto**. Each time, however, he applied it loosely, introducing at each level — both the large-scale and the micro-scale — always newer compositional solutions. Looking at the entirety of Lutosławski's achievements, the **String Quartet** must be considered a successful experiment in compositional technique, but even more so, a great artistic achievement. It was received as such by the world premiere audience on March 12, 1965, in Stockholm, in a performance by the La-Salle Quartet. Lutosławski's work, popularized by the American ensemble, quickly won a lasting place as one of the greatest twentieth-century masterpieces.

LUTOSŁAWSKI QUARTET

Named after the great 20th century Polish composer Witold Lutosławski, the ensemble was founded in 2007 and is now one of the leading Polish string quartets.

The Lutosławski Quartet has quickly established itself on the Polish and international classical music scene, appearing at numerous prestigious festivals: the Warsaw Autumn, Wratislavia Cantans, Klarafestival in Brussels, Ankara Music Festival in Turkey, the Hong Kong Arts Festival, Tongyegong International Music Festival in South Korea, World Music Days, and Jazztopad. The Lutosławski Quartet has performed in concert halls Kioi Hall in Tokyo, YST Conservatory of Music in Singapore, the Hangzhou Theatre, Forbidden City Concert Hall in Beijing, Megaron in Athens, Konzerthaus in Berlin, Bozar and Brussels Opera, as well as SESC in São Paulo, the Warsaw Philharmonic, and Witold Lutosławski Concert Studio of the Polish Radio in Warsaw.

The Lutosławski Quartet has enjoyed collaboration with Garrie Ohlsson, Piotr Anderszewski, Kevin Kenner, Bruno Canino, Michel Lethic, T. Akasaka, Eugen Indjic, Ryszard Groblewski, Andrzej Bauer, and with outstanding jazz musicians Kenny Wheeler, John Taylor Uri Caine, and Benoit Delbecq. The ensemble has cooperated with IRCAM in Paris.

Their recording catalogue includes the labels Naxos, CD Accord, DUX, and the National Forum of Music. The Lutosławski Quartet performs mainly music of the 20th and 21st centuries, with a focus on Polish music, including works by Lutosławski, Szymanowski, Mykietyń, and Marcin Markowicz, the quartet's second violinist.

The Lutosławski Quartet is a resident ensemble of the National Forum of Music in Wrocław.

BARTOSZ WOROCZ

Bartosz Woroch is prizewinner at major international competitions, such as the Pablo Sarasate in Spain and Michael Hill in New Zealand. As soloist, Bartosz has appeared with orchestras across the world, including the Royal Philharmonic Orchestra, Auckland Philharmonic, Bern Symphony Orchestra, Bournemouth Symphony, and the Polish Radio Orchestra with such conductors as Michael Tilson Thomas, Libor Pešek, Łukasz Borowicz, and Henk Guittart.

He performs worldwide at venues that include Wigmore Hall, the Barbican, Royal Albert Hall, Palais des Beaux-Arts (Brussels), and such festivals as the Radio France Festival (Montpellier), Edinburgh Fringe, Verbier, and West Cork. He has recorded for BBC Radio 3, Radio France, and the Polish Radio. In 2011, he was selected for representation by the Young Classical Artists Trust (YCAT) in 2011.

Bartosz Woroch studied at the Paderewski Academy of Music in Poznań, the Hochschule der Kuenste Berne, and Guildhall School of Music and Drama, where he received instruction from Marcin Baranowski, Monika Urbaniak-Lisik, and Louise Hopkins. He is currently violin professor at the Guildhall School of Music and Drama.

MARCIN MARKOWICZ

is concertmaster of the NFM Wrocław Philharmonic. He studied in Lübeck (Christiane Edinger), Warsaw (Krzysztof Jakowicz, Roman Lasocki), and in Boston (Roman Totenberg). He has participated in numerous master classes, working with such artists as Ida Haendel, Grigori Zhislin, and members of the Julliard String Quartet, Cleveland String Quartet, and Szymanowski Quartet. As soloist, he has collaborated with the NFM Symphony Orchestra and the Polish National Radio Symphony Orchestra in Katowice.

In the years 2009-2010 and 2013-2014, he was faculty member at the Katowice Music Academy. He continues to lead violin and chamber workshops in Poland, Italy, Greece, and teaches in Singapore, Turkey, and South Korea.

His recordings include releases by Naxos, CD Accord, DUX, NFM, and the Polish Radio.

Marcin Markiewicz is also a composer. In 1999, he received an award at the Andrzej Panufnik Composing Competition in Cracow. His works have been performed at festivals in many European and Asian countries, as well as the United States and Brazil. Marcin Markowicz's works have been commissioned by the International Festival Wratislavia Cantans, Silesian String Quartet, Lutosławski Quartet, and Agata Szymczewska.

ARTUR ROZMYŚŁOWICZ

was born in Warsaw, where he studied viola at the Fryderyk Chopin University of Music under Prof. Błażej Sroczyński. In 2004-2006, he

received a grant of the Guildall School of Music and Drama in London in Jack Glickman's master class. He is viola section leader with the NFM Wrocław Philharmonic.

He has taken part in numerous master classes including those in Łańcut, Pueblo (Mexico), London, Ottawa, and the Książ Castle. He mastered his skills with such artists as Pinchas Zukerman, Michael Tree, Stefan Kamasas, Stanislav Popov, members of the Guarneri Quartet, Takács Quartet, Heine Quartet, and Silesian String Quartet.

Artur Rozmysłowicz has received invitations to festivals that include the Warsaw Autumn Festival, Pacific Music Festival (Sapporo, Japan), Paxos International Music Festival (Greece), Chopin and his Europe, and Klara Festival in Brussels.

He has worked with the London Symphony Orchestra, National Basque Orchestra, Sinfonia Juventus, Polish Radio Orchestra, and World Orchestra For Peace. He has given concerts with distinguished conductors, including Jacek Kaspszyk, Gabriel Chmura, Michael Tilson Thomas, Valery Gergiev, sir Colin Davis and Yakov Kreizberg. He has appeared in most European countries, as well as in Asia and both Americas.

MACIEJ MŁODAWSKI

is first cellist of the NFM Wrocław Philharmonic. He studied cello at the Fryderyk Chopin University of Music under Prof. Tomasz Strahl and Prof. Andrzej Bauer, receiving a Master's with distinction. He was also guest student at the Hochschule für Musik Augsburg with Julius Berg and Sebastian Hess. Maciej Młodawski has developed his skills at numerous master classes by artists such as Miłoś Sadlo, Victoria Yagling, Claus Reichardt, Kazimierz Michalik, Johannes Goritzki, and as chamber musician with Roman Totenberg, Christiane Edinger, Jerzy Marchwiński, Maja Nosowska, Krystyna Borucińska, and Paul Gulda. He is prize-winner of the Dezyderiusz Danczowski Cello Competition in Poznań and the Chamber Music Competition in Łódź.

As soloist, he appeared chiefly with the Wrocław Philharmonic Orchestra, opening the 2008-2009 season, and as one of two soloists flanking Garrick Olsohn on the orchestra's tour across the United States in 2012. He gives concerts in Poland and abroad, as a member of the Lutosławski Quartet, and in duo with Agnieszka Przemyska-Bryła.

Witold Lutosławski Concert Studio
of the Polish Radio

Witold Lutosławski (1913–1994)

Little Suite for orchestra (1951) 11'

Fife

Hurra-Polka

Song

Dance

Witold Lutosławski

Silesian Triptych for soprano and
orchestra to folk lyrics (1951) 9'

“Oh, My Oats are Spilling”

“In This Well a Spring Gushes”

“The Cuckoo Calls”

Zygmunt Krauze (*1938)

Preludes to Bukoliks
for orchestra (2016) 15'

Prelude I

Prelude II

Prelude III

Prelude IV

Prelude V

Witold Lutosławski

Bukoliks
for piano (1952) 5'

Allegro vivace

Allegro sostenuto, poco rubato

Allegro molto

Andantino

Allegro marciale

[Intermission]

Zbigniew Turski (1908–1979)

Little Overture for orchestra (1955) 5'

Stefan Kisielewski (1911–1991)

Symphony in a Square
for orchestra (1978) 22'

Allegro energico

Allegretto veloce

Andante cantabile

Allegro molto energico

Ewa Tracz – soprano

Zygmunt Krauze – piano

Polish Radio Orchestra

Michał Klauza – conductor

A common denominator for a most of the music in today's program are folkloristic inspirations in the work of Witold Lutosławski and his generation of composers.

The Łagów Convention in 1949 saw the social realist aesthetic decisively imposed on Polish composers, and one of its chief postulates was the use of motherland folklore. Witold Lutosławski availed himself of folk themes already before the war (e.g. in the unfinished *Kurpie Suite*), finding in them appropriate material for the development of his own compositional technique. But his statements testify that his aim was not to set folk melodies, but to build his own musical language with the means available at the time. In an important moment of his evolution, after composing the *Concerto for Orchestra* as a conclusion to the 'folkloristic period', he abandoned this source of inspiration.

In 1950, Lutosławski composed the *Little Suite* on a commission from the Polish Radio, destined for use by the Polish Radio Orchestra directed by Jerzy Kołaczkowski. He used melodies originating in Machów in the Rzeszów region. Soon, at Grzegorz Fitelberg's request, he made an orchestral setting of the work, the one most commonly performed today. Its world premiere under Fitelberg's direction was given on April 20, 1951, in Warsaw at the Polish Music Festival.

The first two movements — *Fife and Hurra-Polka* — can give the impression of an impressive but also very light piece; however, the third movement — *Song* — surprises with emotions rising to an unexpected level. Similar in seriousness is

the central episode in the sprightly, final *lasowiak* (dance) movement. The folk melodies are supported by a tasteful, predominantly bitonal harmony, while the refined instrumentation already foreshadows the *Concerto for Orchestra*.

In the same year, Witold Lutosławski also composed two other pieces inspired by folklore: the *Silesian Triptych* and *10 Polish Dances*. In both, he availed himself of Silesian melodies. The three movements of *Triptych* are settings of love songs. In comparison with the *Little Suite*, the instrumentation is more refined, and many details, including those involved with form and agogics, bring strong associations with the *Concerto for Orchestra*.

The *Silesian Triptych*, inspired by Grzegorz Fitelberg, was performed under his baton on December 2, 1951, in Warsaw as part of the Polish Music Festival by the Great Symphony Orchestra of the Polish Radio. The solo part was sung by Maria Drewniakówna. Two weeks later, the composition received the festival's First Award.

Witold Lutosławski's group of works inspired by folk music also includes the *Bucolics* for piano (1952), written for pedagogical reasons and dedicated to Zbigniew Drzewiecki. Their melodic material was drawn from Father Skierkowski's well-known collection *The Kurpie Forest in Song*. It was not his first time attempting it: in 1937, he based his *Kurpie Suite* on the same work, but left it incomplete. The *Bucolics* are five miniatures of uncomplicated texture, where a prominent role is played by polyphony, which strikes us with an original, 'rough' sonority, characteristic

of Lutosławski's works written in this period. It is not difficult to hear parallels with passages in Béla Bartók's *Mikrokosmos*. The *Bucolics* were premiered by the composer himself, who in the 1950s still appeared as pianist. In 1962, also for pedagogical reasons, Lutosławski prepared a setting of the work for viola and cello.

The *Bucolics* continue to inspire, which is testified by a recent project by Zygmunt Krauze. On a commission by the Szczecin Philharmonic, he composed the *Preludes to 'Bucolics'*, performed by the Lutosławski Youth Orchestra under the direction of Ewa Strusińska on September 17 last year in the Szczecin Philharmonic.

Zygmunt Krauze comments his work as follows:

These four orchestral *Preludes* refer not only to Lutosławski's *Bucolics*, but also to his other compositions where he used quotations from Polish folk music. The *Preludes* can be performed as an individual piece as well as in a combination with the *Bucolics*, or even played interchangeably: *Bucolic – Prelude – Bucolic – Prelude*, and so on.

I have in my music collection a copy of Lutosławski's *Bucolics*. On the cover I wrote the year 1957. This is when I played this – initially in school concerts, and then in concerts for the public. Even today I perform his *Folk Melodies*. This is why, when I composed the *Preludes*, I naturally used other folk music composed by Lutosławski, at the same time as I was careful not to resign from my own musical language. By doing this I wanted to show my respect for the composer, who means so much in Polish music.

Both Zbigniew Turski and Stefan Kisielewski are almost Witold Lutosławski's peers; the musical world which shaped them was also his world. All three are graduates of the Warsaw Conservatory. Music by Turski and Kisielewski, as in the case of many composers of their generation, bears the earmarks of Neoclassicism.

Zbigniew Turski is today a composer who is almost completely absent from musical life. A graduate of the Warsaw Conservatory (composition under Piotr Rytel, conducting with Walerian Bierdiajew), in the post-war years he served as Director of the Baltic Philharmonic, and subsequently chairman of the Polish Composers' Union, among others. He became known as author of the *Symphony no. 2 'Olympic'*, which was awarded the Gold Medal at the Art Competition in the 1948 Olympics in London. His most loved works also include the excellent *Violin Concerto*. The *Olympic Symphony* was however condemned as 'formalist' at the convention in Łagów, and the composer himself was the first victim of the new cultural politics of the authorities in the Polish People's Republic. Subsequently, he concentrated on music for theatre, radio and film.

Little Overture for orchestra by Zbigniew Turski is a light and cheerful, energetic and brilliantly instrumentated piece, set in compact sonata allegro form. Serving as material were, similarly to the case of Lutosławski in the *Little Suite*, folk melodies from the Rzeszów region, but the instrumentation blurs their primary character.

In 1978, Stefan Kisielewski completed his new symphony begun four years earlier. He had returned to this genre after a hiatus: **Symphony no. 2** was written in 1951, and the next **Symphony for 15 Performers** saw its creation in 1961 as a chamber work. He did not give it a number, but distinguished it with a title: **Symphony in a Square**. This quizzical appellation has a probable, although perhaps flippant explanation, as usual with 'Kisiel' (his nickname, the word also means kissel), who just loved to make fun of things. We can guess: four movements can — after all — fit into a square, and the composer does not strive to enrich the thematic material, instead presenting a single theme in each, simple as a children's song and always recognizable, although transformed melodically and harmonically. The Symphony proves that after many years, the composer is still true to himself and his anti-Romantic aesthetic, known from his other works. In this driving, and sometimes bruitistic music, we hear echoes of Stravinsky, Bartók, and Prokofiev (the one from the **Scythian Suite**). We have the characteristic orchestration, operating with contrasting hues of particular instrumental groups, with an emphasis on brass and percussion. The third movement takes us into another sonic universe, which reveals an interest in sonorism.

Symphony in a Square received its premiere at the inaugural concert of the 1981 Poznań Musical Spring festival given by the Poznań Philharmonic Orchestra under the direction of Renard Czajkowski.

EWA TRACZ

Ewa Tracz is a participant of the trainee program for young singers at the Accademia Teatro Alla Scala and the Young Artist Program – Opera Academy – National Opera in Warsaw – ENOA. She is a graduate of the Academy of Music in Katowice from the vocal class of Ewa Biegas.

She has received the First Award and a Special Award in the International Vocal Contest Iuventus Canti, 2011 (Vrable, Slovakia), Second Award at the 1st International Andrzej Hiolski Singer Competition, 2012 (Kudowa Zdrój, Poland), First Prize at the 3rd J. E. J. Reszke Vocal Competition, 2013 (Czestochowa, Poland), First Prize at the 15th Ada Sari International Vocal Artistry Competition, 2013 (Poland), 2nd Prize at the 9th Klaudia Taev International Competition for Young Opera Singers 2015 (Estonia), Second Prize at the 5th Ignacy Jan Paderewski Vocal Competition, 2015 (Poland), Second Prize at the 9th Moniuszko International Vocal Competition, 2016 (Poland).

Ewa Tracz performed at the Formal Inauguration Concert of the new Concert Hall of Polish National Radio Symphony Orchestra in Katowice (2015), singing Lutostawski's *Silesian Triptych* for soprano and orchestra, directed by Alexander Liebreich. At the inauguration of the 2017 National Forum of Music season in Wrocław, she sang Shostakovich's Symphony no. 14 in G minor for soprano, bass, chamber orchestra and percussion op. 135, directed by Joseph Swensen.

Ewa Tracz made her debut as Sour Angelica in Puccini's opera by the same name (2011) and Donna Anna in Mozart's *Don Giovanni* at the Silesian Opera in Bytom (2013). She performed the role of Giovanna in Verdi's *Giovanna D'Arco*, Contessa in Mozart's *Le Nozze di Figaro* (2014), Fiordiligi in *Così fan tutte* and First Lady in *The Magic Flute* (2015), Stella in Giacomo Orefice's *Chopin* (2014), Marianna in R. Strauss' *Der Rosenkavalier* (2015), and Ksenia in Musorgski's *Boris Godunov* (2016) at the Wrocław Opera. Tracz debuted on the Teatro alla Scala stage in the role of Kostanze in Mozart's *Die Entführung aus dem Serail* (2016), followed by First Fairy in Mendelssohn's ballet *A Midsummer Night's Dream* (2017), and Gertrud in Humperdinck's *Hänsel und Gretel* (2017).

In 2011, Ewa Tracz participated in the Neue Stimmen competition in Gutersloh (Germany). In 2015, she was semi-finalist at

the 15th International Tchaikovsky Competition in St. Petersburg–Moscow.

She perfected her skills at numerous courses and workshops led by such distinguished teachers and vocalists as Izabela Kłosińska, Matthias Rexroth, Eytan Pessen, Niel Schicoff, Anita Garanca, Doris Yarick-Cross, Wiesław Ochman, Helena Łazarska, Luciana D'Intino, George Kunde, and Eva Mei.

Ewa Tracz has worked with many conductors, including Michał Klauza, Nello Santi, Marc Albrecht, Joseph Swensen, David Coleman, Alexander Liebreich, Marco Guidarini, Pietro Mianiti, Michele Gamba, Wincenty Hawel, Adam Kłoczek, Andriy Yurkevych, Massimiliano Caldi, Wacław Kunc, Ewa Michnik, Maciej Tomaszewicz, Tadeusz Zathey, Tomasz Tokarczyk, José Ferreira Lobo, Marek Toporowski, and Robert Kabara.

ZYGMUNT KRAUZE

Is an important artist of his generation. His artistic achievements and efforts in the promotion of music have been recognised with many awards and distinctions, including the French National Order of the Legion of Honour (2007) and the Chevalier dans l'Ordre des Arts et des Lettres (1984). In 1987 he was elected President of the International Society for Contemporary Music and has been an honorary member of the organization since 1999.

Krauze's composition studies were completed under the supervision of Kazimierz Sikorski and his piano studies were supervised by Maria Witkomirska. Then, in Paris he worked under the supervision of Nadia Boulanger. Soon after, he began teaching young students of composition. He has been conducting seminars and composition courses in Darmstadt, Basel, Paris, Tokyo, Stockholm, Jerusalem, Beijing, Hong Kong and at universities in the USA: Columbia University, Yale University, Indiana University at Bloomington and the University of California in Santa Barbara. In 2002, he was appointed as a Professor of Composition at the Academy of Music in Łódź.

Krauze's compositions include six operas, instrumental forms, from miniatures to symphonic works engaging hundreds of musicians, music for theatre and film, choral pieces and space compositions. Many of his compositions have been recorded and released on records of Polskie Nagrania, DUX, ORF, Nonesuch, Thesis,

Musical Observations (CP2), Collins Classics, Warner Classics, Recommended Records, Bött Records and EMI.

Exceptionally important in the list of Krauze's work is unitary music, which theoretical base comes from the paintings of Władysław Strzemiński. In his compositions, piano is the instrument given the highest priority. As an actively performing pianist, Krauze not only composes for this instrument, but also performs his own compositions. In 1966 Zygmunt Krauze received First Prize at the Gaudeamus International Interpreters Competition (in the Netherlands) for performers of contemporary music. In 1967, he founded his ensemble *Warsztat Muzyczny* (Music Workshop), which he directed for 25 years. The ensemble commissioned over 100 compositions that were created by renowned composers from around the world.

Krauze's activity as an organizer of musical events began in 1970 when he became a member of the Repertoire Committee of the Warsaw Autumn Festival. At the invitation of Pierre Boulez in 1982, he became an artistic advisor at the Institut de Recherche de Coordination Acoustique/Musique (IRCAM). He was one of the founding members of the Witold Lutosławski Society and for one term held the position of its president. He is regularly invited to be a judge in international composition competitions throughout the world.

www.zygmuntkrauze.com

POLISH RADIO SYMPHONY ORCHESTRA

The Polish Radio Symphony Orchestra has a history dating back to the pre-war years. It was re-activated in 1945 by violinist and conductor Stefan Rachoń, whose successors have included Włodzimierz Kamiński, Jan Pruszek and Mieczysław Nowakowski. During the directorship of Tadeusz Strugała (1990-1993), the ensemble was given its present name and moved to the brand-new Polish Radio Concert Studio, soon to be named after Witold Lutosławski. In 1993-2006, the orchestra worked with Wojciech Rajski as Artistic Director. In March 2007, he was succeeded by Łukasz Borowicz, who led the ensemble until the end of January 2015. The CD featuring Schumann's works (conducted by Borowicz, with cellist Dominik Potoński)

won the Fryderyk Prize of the Polish recording industry in 2007. During the 2007/08 season, the orchestra gave concert performances of Verdi's *Falstaff* and Cherubini's *Lodoiska* (staged under the artistic supervision of Christa Ludwig at the Ludwig van Beethoven Easter Festival in Warsaw). Both works were released on CD by the Polish Radio, and the *Lodoiska* album was nominated for the Midem Classical Awards and the Fryderyk Prize. It has become a tradition for the Polish Radio SO to inaugurate its successive seasons with concert performances of lesser-known and forgotten operas by Polish composers. These have included Roman Statkowski's *Maria* (2008/2009 season), Stanisław Moniuszko's *Flis* (to mark the 190th anniversary of the composer's birth in 2009), Ignacy Feliks Dobrzyński's *Monbar or the Filibusters* (the first presentation of this opera in 150 years), Feliks Nowowiejski's *The Legend of the Baltic* (2011/2012), Zygmunt Noskowski's *Revenge for the Boundary Wall*, with a libretto based on Aleksander Fredro's comedy (2013/2014), and Moniuszko's *Verbum nobile* (2014/2015). *Maria* and *Monbar or the Filibusters* have been released on CD by the Polish Radio. The orchestra's recent recordings also include Grażyna Bacewicz's violin concertos (with Joanna Kurkowicz as soloist) and Overture (for Chandos), and her radio opera *The Adventures of King Arthur* (for the Polish Radio), to mark the centenary of the composer's birth and the 40th anniversary of her death in 2009. The orchestra also gave concert performances of Szymon Laks's opera *L'Hirondelle inattendue* (first Polish performance in the original French version) and Karol Rathaus's ballet *Le lion amoureux*, also released on CD. In collaboration with the Beethoven Festival, the orchestra has continued its exploration of lesser-known operatic repertoire with Spohr's *Der Berggeist* (2009), Weber's *Euryanthe* (2010), Donizetti's *Maria Padilla* (2011), Italo Montemezzi's *L'amore dei tre re* (2012), Verdi's *Simon Boccanegra* (2013) and Gluck's *Iphigenia in Tauris* (2014), all subsequently released on CD. The orchestra's discography also includes a 4-CD-set with Andrzej Panufnik's symphonic music for CPO, which in January 2015 won an International Classical Music Award (ICMA) in the Special Achievement category.

In February 2015, Michał Klauza was appointed Artistic Director of the Polish Radio Symphony Orchestra.

MICHAŁ KLAUZA

Michał Klauza is Artistic Director of the Polish Radio Symphony Orchestra. In 2013-2015, he served as Music Director of the Podlasie Opera and Philharmonic in Białystok, where in addition to regular symphony concerts he worked on several opera productions (Verdi's *La Traviata*, Mozart's *The Magic Flute*, Bizet's *Carmen*). He also held the post of Associate Conductor of the National Polish Radio Symphony Orchestra in Katowice from 2009 to 2015. In 2004-2008, he served as Associate Conductor and Deputy Music Director of the Welsh National Opera in Cardiff, where he worked on a wide range of productions such as *Carmen*, Verdi's *Rigoletto*, *Il Trovatore*, *Aida*, *Otello*, and *Falstaff* (with Brian Terfel as main character), as well as Mozart's *Don Giovanni*, Puccini's *La Bohème*, and Lehar's *The Merry Widow* (recorded for the BBC).

Since 2016, he is guest conductor of Bolshoy Theater in Moscow, where he presents Donizetti's *Don Pasquale* and Weinberg's *The Idiot*.

In December 2011, he conducted Szymanowski's *King Roger*, performed in concert version with the National Ukrainian Opera in Kiev as the closing event of the cultural programme of Poland's presidency in the European Council. He has worked as guest conductor with numerous orchestras in Poland and abroad, including the Warsaw Philharmonic, Sinfonia Varsovia, most of Polish symphony orchestras, Beethoven Academy Orchestra, Orchestre National Capitole de Toulouse, State Symphony Orchestra of the Russian Federation and the Moscow Philharmonic. Foreign tours have also taken him to France, Germany, Switzerland (gala concert tribute to Mstislav Rostropovich, with Ivan Monighetti, Sol Gabetta, and Misha Maisky), as well as Great Britain, Italy, Armenia, South Korea, and the Persian Gulf countries. He has worked closely with the Baltic Opera in Gdańsk (Strauss's *Salome* and Mozart's *The Magic Flute*, Shostakovich's *The Gamblers*, Fleischman's *Rothschild's Violin*), and the Opera Nova in Bydgoszcz (Berlioz's *La Damnation de Faust*), Poznań Opera (Verdi's *Aida*, Johann Strauss II's *Die Fledermaus*).

Earlier in his career (1998 to 2003), Michał Klauza held positions at the National Opera in Warsaw. He has made numerous recordings for radio and television, including the very first

recording of Szymanowski's operetta *Lottery for a Husband* (with the National Polish Radio SO) and *King Roger* (with Warsaw's National Opera).

Michał Klauza is a graduate of the Fryderyk Chopin Music Academy in Warsaw, where he studied conducting with Ryszard Dudek. He developed his skills as a postgraduate student of Ilya Musin at the Rimski-Korsakov Conservatory in St. Petersburg and at international courses for conductors given by Kurt Redel (Rome, 1996) and Valery Gergiev (Rotterdam, 1997).

Witold Lutosławski Concert Studio
of the Polish Radio

Artur Malawski (1904–1957)

Andante e Allegro for violin
and piano (1949) 6'

Grażyna Bacewicz (1909–1969)

Sonata no. 4 for violin
and piano (1949) 20'

Moderato

Andante ma non troppo

Scherzo: Molto vivace

Finale: Con passione

Witold Lutosławski (1913–1994)

Partita for violin and piano (1984) 18'

Allegro giusto

Ad libitum

Largo

Ad libitum

Presto

[Intermission]

Karol Szymanowski (1882–1937)

***Myths. Three Poems for Violin
and Piano op. 30*** (1915) 20'

Fountain of Arethusa

Narcissus

Dryads and Pan

Alfred Schnittke (1934–1988)

Sonata no. 1 for violin
and piano (1963) 17'

Andante

Allegretto

Largo

Allegretto scherzando

Jakub Jakowicz – violin

Bartosz Bednarczyk – piano

CHAIN 15

The program of this recital can be read as an invitation to travel through various aesthetics that moulded twentieth-century violin music by prominent composers with one exception: Polish ones.

The group of prominent absentees in contemporary concert life includes Artur Malawski, a leading Polish artist of the previous century. Initially, he studied violin in Cracow, and until his hand injury in 1933, he appeared as concert violinist. Later, in the years 1936-1939, he studied composition under Kazimierz Sikorski and conducting with Walerian Bierdajew at the Warsaw Conservatory. He decided to destroy many of his early works, which he deemed unsatisfactory. Only in the post-war years did he gain recognition with a number of compositions, especially orchestral ones. They include, among others, the *Orchestral Etudes* for piano with orchestra, the ballet-pantomime *The Peaks, Symphony no. 2 'Dramatic'*, and *Hungaria 1956*.

It might be surprising that violin music finds itself in the borderland of his *oeuvre*. There are only a few works for the instrument. Those where he speaks with his own, mature language, are the *Burlesca* from 1940, and the *Andante e Allegro* as well as *Mazurka* written after the war (both in 1950), not counting two pieces based on themes by Feliks Janiewicz. Artur Malawski planned to write a violin concerto, but his untimely death did not allow it.

The diptych's first movement — *Andante* — allows the violinists to present a cantilena, and at times demands playing polyphonically. The second movement is

a driving, virtuosic *Allegro*, where both instruments lead a relation in dialogue. The *Andante e Allegro* was performed for the first time by Eugenia Umińska with pianist Zbigniew Jeżewski at a concert devoted exclusively to Malawski's *oeuvre* on March 30, 1955, in Cracow.

Grażyna Bacewicz's *Sonata no. 4* sets itself off from the remainder of her output with its powerful expression; in this sense we can perceive its clear nod to Romanticism. The *Moderato* that opens the Sonata from its first introductory measures creates an atmosphere of *gravitas*, which is not annihilated by the very energetic, driving main theme. The reference to Romanticism reveals itself especially in the second movement that carries a deep emotional charge. A brilliant *Scherzo* precedes the Finale, with its contrasting lyric and virtuosic episodes.

The Sonata no. 4 is among Grażyna Bacewicz's most important works, whose dedicatee is her brother Kiejstut. At the Polish Music Festival in 1951, the composer was honoured by the First Award for "the overall shape of music in the festival and especially for the Sonata no. 4 for violin".

Witold Lutosławski's *Partita* was composed in 1984 on a commission by the Saint Paul Chamber Orchestra for the violinist Pinchas Zukerman and pianist Marc Neikrug who performed it on January 18 the following year.

The work's title itself brings to mind associations with Baroque music, although obviously it has nothing of stylization. The *Partita* is comprised of three main

sections, interspersed with episodes of “secondary importance” that fill the role of links and are played aleatorically (*ad libitum*), independently by both instruments. The composer admits: “The very beginning, the inception of the *Largo*, and even the last movement, a kind of gigue, is a sort of flirtation with the Baroque, of course in my own personal language”. Allusions to the genre of partita or suite may only be perceived in the rhythmic formation of the outermost movements, which make reference to Baroque dances, and in the lyrically suffused *Largo*, a counterpart to instrumental ‘arias’.

The Partita has revealed itself to be a particularly important work in Lutosławski’s creative development. Before it was finished, he took up work on *Chain II*, for which it became a formal model. In both compositions, he returned after a several-year hiatus to the violin, which was also once his instrument. Both works are associated by similar expression, with a mostly light mood. When in 1988 Lutosławski made an orchestral setting of the Partita with Anne-Sophie Mutter in mind, he wished to connect it with *Chain II* into a larger whole. Due to the close relationship of both works, it became necessary to compose an additional one, which would play the role of a contrasting link between them, the *Interlude*. The entirety took on the size of a violin concerto. Lutosławski did not live to realize his plans of writing a ‘real’ concerto.

During WWI, Karol Szymanowski’s creative work underwent a deep transformation. He wished to leave behind the worn-out, Neo-Romantic style, and simultaneously

sought new means of expression. An exceptionally strong creative impulse were for him the experiences from his recent trips to Italy, particularly to Sicily, and the Middle East. They brought his discovery of Antique culture and fascination with the exoticism of the Orient, as it was called. A simultaneous, also very powerful creative impulse was his encounter with Stravinsky’s ballets. Together, everything allowed him to forge a new style, represented among others by the *Myths: Three Poems for Violin and Piano*, written in the spring and summer of 1915 in Zarudzie, a property of Józef Jaroszyński. Szymanowski was not intimately acquainted with the violin, and the work could not have been created without close collaboration with Paweł Kochański, a guest at Zarudzie at the same time. The *Myths* dazzle with an array of violinistic and pianistic means, employed unconventionally: both parts intertwine, creating capricious passages with a changeable, shimmering texture and surprising timbral effects; also harmonic means depart here from their traditional role, contributing much to an extraordinary, almost fairy-like sonic palette. This fantastical sonority enchants the listener especially in the first *Myth*, which calls on the story of nymph Arethusa who transformed into a source, and in the last one, which paints a picture of frolicking dryads and the mournful tones of Pan’s flute. In the middle piece — titled *Narcissus* — a passionate cantilena is dominant, conveying the feelings of the young man enamoured with his own reflection.

Szymanowski explained his musical idea in a letter: “It is not supposed to be a drama

that develops in the successive scenes (...), but rather, a complex musical expression of the Myth's enrapturing beauty". The **Myths** were premiered on May 10, 1916, in Humanie, by Paweł Kochoński; the virtuoso was accompanied on the piano by the composer himself.

In Alfred Schnittke's *oeuvre*, the violin appears as a solo instrument quite often, including the three sonatas, to which can be added a fourth one, a youth work from 1955, discovered quite late. All three 'official' sonatas were dedicated to the superb violinist Mark Lubotsky, with whom the composer became friends after the world premiere of the **Violin Concerto no. 1**, and also the dedicatee of the **Violin Concerto no. 2** (the two subsequent concertos were written for Gidon Kremer).

In 1962, the first composer of the Western European avant-garde arrived in the Soviet Union. It was Luigi Nono. The visit became for Alfred Schnittke a threshold moment. This is when he began studying scores and recordings of modern composers, such as Ligeti, Stockhausen, and Pousseur. One of the first pieces written under the impression of those experiences was the **Sonata for Violin no. 1**. In it, Schnittke employs the twelve-tone technique, but treats it freely in combination with harmonic major-minor structures, while frequently basing the horizontal musical level on successions of thirds. The opening *Andante* is a type of introduction to the *Allegretto*, in scherzo character. What surprises with its tonal harmony is the *Largo*, the central movement cast in passacaglia form, where Schnittke first introduced the *b-a-c-h* motive that frequently appears in his later

compositions. The Sonata closes with a fiery and metro-rhythmically adventurous *Allegretto scherzando*.

Schnittke's **Sonata no. 1** was premiered by Mark Lubotsky at the Gnesin Institute in Moscow in April 1964. Five years later, the composer prepared a version of the work for violin, harpsichord, and string orchestra.

Grażyna Teodorowicz

JAKUB JAKOWICZ

Jakub Jakowicz studied violin at the Fryderyk Chopin University of Music under the guidance of his father Krzysztof Jakowicz. He was also the last student of Tadeusz Wroński, one of the Polish legendary violinists.

The artist made his stage debut at the age of 11. He has played with all leading Polish orchestras. In 1998, Krzysztof Penderecki invited him to play at the Penderecki Festival in Cracow, where he performed *Capriccio per violino e orchestra* under Jerzy Maksymiuk. In 2001, Jakub Jakowicz made his debut with Munich Philharmonic Orchestra under the direction of Pinchas Steinberg, performing Karol Szymanowski's Violin Concerto No. 1. Since then, he has made solo appearances with several renowned orchestras, such as the Czech Philharmonic in Prague, Orchestra di Santa Cecilia in Rome, Drezden Philharmonic, Orchestre de la Suisse Romande in Geneva and Concerto Köln. He has worked with many conductors, including Jerzy Semkow, Antoni Wit, Jacek Kasprzyk, Kazimierz Kord, Jan Krenz, Yan Pascal Tortrllier, Eiji Oue, Marek Pijarowski, Krzysztof Penderecki, Agnieszka Duczmal, Kirill Karabits, Michail Jurovski, Marc Minkowski and Stefan Solyom. In 2009 and 2011, he was invited by Antoni Wit as guest soloist to the Warsaw Philharmonic's tour in Great Britain.

As chamber musician, Jakub Jakowicz performs on a regular basis with his father. Since 2000, he played with pianist Bartosz Bednarczyk, with whom he recorded four albums: *Subito* (Polskie Radio), *Beethoven Violin Sonatas* (Subito Records), *Lutosławski's Partita* (CD Accord), and *Schubert's Chamber Music* (Polskie Radio). He has also worked with many other musicians, who include Heinz Holliger, Paul Gulda, Jan Krzysztof Broja, Michel Lethiec, Anna Maria Staśkiewicz, Ruth Kilius, Katarzyna Budnik-Gałązka, Ryszard Groblewski, Avri Levitan, Ursula Smith, Daniel Müller-Schott, Andrzej Bauer, Rafał Kwiatkowski, Marcin Zdunik, Karol Marianowski, and Zvi Plesser.

He has collaborated with two strings quartets: from 2008 to 2014 he was primarius of the Lutosławski Quartet, and since 2006, member of the Zehetmair Quartet. The quartet's album of music by Bartók and Hindemith (ECM) received the Diapason d'Or award in 2007. Jakowicz has played with the ensemble at numerous venues, including the Berlin Philharmonic

Hall, Wigmore Hall in London, Santory Hall in Tokyo, Gulbenkian Center in Lisbon, Konzerthaus in Vienna, as well as several music festivals in Schleswig-Holstein, Salzburg, Lucerne, Aldeburgh, Edinburgh, and many others. In 2014, the ensemble was honoured with the prestigious Paul Hindemith Award of the City of Hanau.

Jakub Jakowicz is first-prize winner of the violin competitions in Lublin (1993), Wattrelos (1995), and Takasaki (1999). In 2001, he was among the three winners of the International Rostrum for Young Performers in Bratislava, organized by the European Broadcasting Union and the International Music Council UNESCO. He received the Polish-Japanese Foundation award for the most promising violinist of the young generation (2002), the Passport Award of *Polityka* magazine (2003), and the Orpheus Prize at the Warsaw Autumn International Festival of Contemporary Music (2007).

The artist obtained his PhD at the Fryderyk Chopin University of Music, where he lectures since 2004. He plays an instrument which belonged to the legendary Polish violinist Piotr Janowski (courtesy of the Janowski family).

BARTOSZ BEDNARCZYK

Bartosz Bednarczyk is a graduate of the Fryderyk Chopin Academy of Music in Warsaw in the piano performance class of Bronisława Kawalla. He also trained in the postgraduate diploma studies in chamber music under the direction of Krystyna Borucińska.

He is laureate of known competitions in Konin (Second Award, 1987; Third Award, 1993), Olsztyn (Second Award, 1989), and Warsaw (First Award in chamber music). He was three-time recipient (1992, 1993, and 1996) of the Fryderyk Chopin Society Artistic Scholarship, and in 1998, the Ministry of Art and Culture Scholarship. He also held a scholarship from the National Children's Fund. He has appeared as soloist and chamber musician at home (National Philharmonic, Concert Studio of the Polish Radio, and the Royal Castle) and abroad (England, Germany, Spain, Russia, Ukraine, Sweden, Finland, Switzerland, Japan, Indonesia, Slovenia, and Austria). In 2001 and 2002, he gave concerts while participating in the Witold Lutosławski Forum festival at the National Philharmonic.

From 2010, he is assistant in the Department of Piano Chamber Music at the Fryderyk Chopin Music University in Warsaw in the class of Katarzyna Jankowska, Maja Nosowska, and Krystyna Borucińska. For more than a dozen years, he plays in a duo with violinist Jakub Jakowicz, with whom he recorded *Subito*, a disc released by the Polish Radio, nominated to the Fryderyk Award in 2003. In 2007, the duo recorded Beethoven's *Kreutzer* and *Spring Sonatas* (for *Subito Records*), as well as Witold Lutosławski's works including the *Partita* (a CD Accord recording nominated to the Fryderyk Award in 2009). In 2017, Bednarczyk and Jakub Jakowicz recorded music by Franz Schubert, released by the Polish Radio.

Sunday, February 11, 2018 6 PM

**Witold Lutosławski Concert Studio
of the Polish Radio**

Jerzy Fitelberg (1903–1951)
Nocturne for orchestra (1944) 16'30"

Karol Szymanowski (1882–1937)
**Concerto no. 1 for violin
and orchestra op. 35 (1916) 24'**

[Intermission]

Krzysztof Meyer (*1943)
**Musique de la lumière
et de la pénombre for chamber
orchestra op. 118 (2012) 15'**

Witold Lutosławski (1913–1994)
Concerto for Orchestra (1954) 30'
Intrada
Capriccio notturno e Arioso
Passacaglia, Toccata e Corale

Agata Szymczewska – violin
Sinfonia Varsovia
Andrzej Boreyko – conductor

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Jerzy Fitelberg is still today — despite sporadic performances — almost an unknown composer in Poland. The son of Grzegorz Fitelberg, he first received his education from his father and was subsequently trained at the Warsaw Conservatory. In the years 1922-1926, he studied composition under Franz Schreker in Berlin, where he stayed afterwards. In 1933, after Hitler's seizure of power, he left for Paris, only to emigrate again in 1940, this time to America. He died suddenly in 1951. As an artist he was highly valued on both sides of the Atlantic, and his compositions were performed regularly at the festivals of the International Society for Contemporary Music. His list of works includes two violin concertos, two piano concertos, and chamber as well as piano solo works. In 1928, he received the First Award at the composers' competition of the Society of Young Polish Musicians in Paris for his **Quartet no. 2**, in 1936 also an award of the United States' Library of Congress for the **Quartet no. 4**, and finally in 1945, an Award of the American Academy of Arts and Letters for his overall output. He wrote of his music thus: "It has the energy and power of Stravinsky, the linear and harmonic complexity of Hindemith, and the colour of contemporary French music, as in Milhaud".

The **Nocturne** for orchestra, completed in December 1944, is structurally rather developed, its size equalling that of a symphonic poem. But, according to the composer, it lacks any literary program. Its form is a theme with variations, contrasting in terms of tempo and character. A four-measure introduction is followed by the theme, played by the violin — *Andante*. Variation I, *Allegretto*, which begins with

the theme in the cellos, basses and bassoons, has the character of a *scherzando*. In Variation II — *Andante* — there is a further transformation of the theme. Variation III — *Tempo giusto alla marcia* — is again closer to the theme. Variation IV — *Adagio* — brings still further harmonic transformations. Finally, after a brief reminder of the theme, the **Nocturne** ends as gently as it began.

One of the work's motives is a clear reference to the oberek (dance) finale of Karol Szymanowski's **Symphonic concertante**, which can be read as an *homage* to the earlier master.

The **Nocturne**'s premiere was given on March 28, 1946, by Artur Rodziński with the New York Philharmonic. The Polish conductor, very impressed by the music, wrote in a letter to Dimitri Mitropoulos, then director of the Minneapolis orchestra: "When I say that I truly don't remember the last time I was in such awe of a contemporary work, I wish to express my utmost admiration for Fitelberg's **Nocturne**. I am certain that if you decide to perform it in the next season, you will share my enthusiasm for this work."

Karol Szymanowski's compositions written during WWI represent a new style in his music that is somewhat imprecisely called 'impressionist'. Staying at the time in Ukraine as guest of Józef Jaroszyński in Zarudzie, the composer wrote a series of violin works, for example the **Myths** in 1915 and the **Violin Concerto no. 1** in the following year. Thanks to a collaboration with Paweł Kochoński, both works employ an entirely novel array of violin technique

that unveils a surprisingly rich palette of effects in colour. In the **Concerto**, it further expands through the use of orchestra. Szymanowski did not conceal a sense of pride stemming from his achievements: “(...) together with Paul we created in the **Myths** and the **Concerto** a new style, a new expression of violin playing, something that is outright historic”, he wrote years later to Zofia Kochańska.

The **Concerto** astonishes with its innovation in every field — harmony, colour, form, and instrumentation. Szymanowski realizes here a kind of vision for violin with orchestra, breaking completely with the traditional concerto form and its typical concept of a virtuoso piece. There consequently arose a single-movement composition, free of any formula, with an extraordinary, even magical imaginative power, drawing us in like a drug with changes in timbre, harmony, and mood, striking us with unexpected successions of musical events. The solo part is a minefield of ‘special effects’ and poses a great technical challenge, but it has no trace of virtuosic play ‘for effect’: everything is kept at the service of music. Szymanowski wrote to Stefan Spiess after completing the **Concerto** in September, 1916: “(...) I am very happy with the whole work — again various new little notes — and also a bit of a return to old stuff. The entirety is terribly fantastic and striking”.

Performance of the work during the war, and later the Russian Revolution, was not a feasible task. Szymanowski’s **Concerto** was played as late as November 1, 1922, at the Warsaw Philharmonic under the baton of Emil Młynarski. The soloist

was the orchestra’s concertmaster, Józef Ozimiński. Paweł Kochański performed the music two years later in New York under the direction of Leopold Stokowski, to much acclaim.

Around 2009, Krzysztof Meyer discovered two possibilities offered by the chamber orchestra with single voicing of instruments. He decided it was a “gracious instrumental configuration allowing to obtain pure timbres and highlight the specificity of sound from every single instrument”. Meyer’s first works for this scoring was **Musique scintillante**, in which — as the composer emphasized — the basic factor was motion, a changeful and elemental one”.

Composing the next work for the same instrumentation, Meyer concentrated on another element, which is timbre. A combination of woodwinds and brass with a variegated set of percussion instruments and strings creates a richness of sonic possibilities, that allows to produce — as the composer wrote — “pure and mixed colours in various degrees of brightness, and drawing nourishment from the various traits of those instruments, lets us endow the musical motives with an original shape”. With this picture in mind, he created the **Musique de la lumière et de la pénombre** (Music of Light and Half-Shade), while the variety of the sonorities forms — as the composers termed it — a certain ‘dramaturgy’, ‘choreography’, or ‘animation’ — the exact word choice was left to the audience. He suggests: “Perhaps someone will deem the music to actually begin in sonic half-shade (which should not be identified with dynamics, such as *mezzopiano* or *mezzoforte*), and to gradually

brighten up, revealing always new colours and shapes”.

Music of Light and Half-Shade was premiered on January 31, 2014, in Düsseldorf. The NOTABU ensemble was directed by its founder and artistic director Mark-Andreas Schlingensiefen.

It should be remarked that Krzysztof Meyer continued to explore the possibilities of such scoring: in 2016, he wrote his third piece for chamber orchestra — *Metamorphoses* — where the field of his artistic explorations were the two previously emphasized elements: colour and motion.

Witold Lutosławski's *Concerto for Orchestra* was written on a commission by Witold Rowicki in 1950, for the benefit of the newly created Warsaw Philharmonic, still bearing this name. The work, not intended to be overdeveloped, grew to considerable size; work on it lasted as long as four years. The *Concerto* is a summing up of Lutosławski's experiences from his creative work until then, where he often employed material drawn from folklore (to mention only the *Kurpie Suite* from 1937, the *Little Suite*, and the *Silesian Triptych*). It is worth emphasizing that the folk material was only a point of departure: in the *Concerto*, Lutosławski weaves folk melodies (from Kolberg's *Mazovian* volume) into intricate polyphonic strands and developed formal constructions, the result being strongly marked by his original style. It is worth reminding the composer's reaction to (especially Western) commentators' statements, who said that “‘he wrote works on folkloristic themes, because that's what the “authorities” wanted’. (...)”

This is untrue. Folklore has its own deep traditions in Polish music — in Chopin and Szymanowski, and in their successors”.

Very interestingly, originally folk material is used here in forms making reference to the Baroque period, but without archaization.

The main theme of the first movement, in the character of a developed introduction or *Intrada*, is the melody “And Whose Horses Are These?”. In the second movement, *Capriccio notturno e Arioso*, the first section is an aerial scherzo, while the *Arioso* filling the role of a trio gives voice to brass instruments. The mysteriously sounding theme in *pizzicato* basses initiates the final *Passacaglia*, where characteristically, the beginning and ending of individual variations are shifted in relation to the theme's successive appearances. One perceives here an announcement of the chain form developed later. The *Passacaglia* passes directly into an impressive *Toccata* — interrupted twice by chant — the entire finale closing with a virtuosic coda.

The *Concerto for Orchestra* has a quick narrative, clear dramaturgy, impressive changes in texture, richness of harmony, timbre and orchestral virtuosity, thus aptly being considered an unparalleled work in the entirety of Polish symphonic literature. Its world premiere was given by the Warsaw Philharmonic, directed by Witold Rowicki on November 26, 1954. It began the illustrious career of the *Concerto for Orchestra*, which continues to be Witold Lutosławski's most often performed work.

Grażyna Teodorowicz

AGATA SZYMCZEWSKA

Agata Szymczewska is a Polish violinist and chamber musician, winner of the 13th Henryk Wieniawski International Violin Competition in Poznań, currently assistant in the Department of String Instruments at the Fryderyk Chopin University in Warsaw.

She studied the violin at the Poznań Academy of Music in the class of Bartosz Bryła and at the Hochschule für Musik und Theater in Hannover in the class of Krzysztof Węgrzyn. She later perfected her skills at master classes given by Pamela Frank, Koichiro Harada, Nobuko Imai, Nam Yun Kim, Yu Lin, Sadao Harada, Robert Mann, Wolfgang Marschner, PetruMunteanu, Seiji Ozawa, Wanda Witkomirska and Grigori Zhyshlin. In October 2010, she began work as assistant at the Poznań Academy of Music.

Apart from the First Award, Gold Medal, and Public's Award of Polish Culture Television at the 13th International Henryk Wieniawski Competition, she was also honoured with the London Music Mater's Award in 2009, First Award at the Internationaler Violinwettbewerb 'Zell an der Pram' in Austria, Gundlach Musikpreis in Hanover, and Concerto Competition in Calgary. She was scholarship recipient of the National Children's Fund and the President of the Ministers' Council in the program 'Young Poland'. She was recognized with *Polityka* Weekly's Passport Award, the Transatlantyk Chopin Award (2011), Polish Culture Television Award in the category of Classical Music, and four Fryderyk Awards.

After obtaining the London Music Masters Award in 2009, she was invited to participate in a concert at Royal Festival Hall in London with the London Philharmonic Orchestra under the baton of Osmo Vänskä in the fall of 2010, performing Mendelssohn's Violin Concerto. Following the concert, London's *The Times* wrote about her: "She plays with a poise, authority and musical intelligence beyond her years, sounding at times like a fiery young Ida Haendel".

Agata Szymczewska appeared in world famous European concert halls (including the Théâtre des Champs-Élysées in Paris, Victoria Hall in Geneva, Concertgebouw in Amsterdam, Konzerthaus in Berlin, Berwaldhallen in Stockholm, Wigmore Hall in London, and Bolshoi Theatre in Moscow), as well as in China, Japan, Korea, the United States, Canada, and Israel. She has toured with the 'Sinfonia Varsovia'

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Orchestra, National Symphony Orchestra, Polish Radio National Symphony Orchestra, Lahti Symphony Orchestra, Istanbul State Symphony Orchestra, China National Symphony Orchestra, Konzerthausorchester Berlin, Sinfonieorchester St. Gallen, and others, including many philharmonics throughout Poland. She has collaborated with prominent conductors: Andrey Boreyko, Maxim Wengerow, Neville Marriner, John Axelord, Okko Kamu, Jerzy Maksymiuk, Tadeusz Strugała, Marek Moś, Tadeusz Wojciechowski, Jacek Kasprzyk, Jan Krenz, and Krzysztof Urbański. She had the opportunity to appear with such artists as Anne-Sophie Mutter, Martha Artfwrich, Yuri Bashmet, Kristian Zimmerman, Gidon Kremer, Frans Helmerson, and Kaja Danczowska.

Beginning with the 2014/2015 season, she is member of the Szymanowski Quartet.

Agata Szymczewska has played on a violin by Antonio Stradivarius (Cremona, ca. 1680) from the German Instrument Collection made available by the Deutsche Stiftung Musikleben, and presently plays on a violin by Nicolò Gagliano from 1755, courtesy of Anne-Sophie Mutter.

SINFONIA VARSOVIA

Sinfonia Varsovia was founded in 1984. Its beginnings can be traced to the Polish Chamber Orchestra. In April 1984, its director Franciszek Wybrańczyk, together with Waldemar Dąbrowski, director of the Stanisław Ignacy Witkiewicz Studio Arts Center, invited the legendary violinist Yehudi Menuhin to Poland to perform as soloist and conductor. In order to meet the necessities of the repertoire, the orchestra was expanded by outstanding young talent from throughout Poland. The ensemble's first concerts, conducted by Yehudi Menuhin, were an overwhelming popular and critical success, and Sir Yehudi accepted the invitation to become principal guest conductor of the newly established Sinfonia Varsovia.

Since then, the orchestra has performed at the world's most prestigious venues and festivals, working closely with many renowned conductors and soloists. It has made numerous recordings for radio and television, as well as over 270 CDs, many of which have received prestigious awards.

In 1997, Krzysztof Penderecki, who had been associated with Sinfonia Varsovia for many years, became its Musical Director, and in July 2003, also its Artistic Director.

Sinfonia Varsovia is a cultural institution of the City of Warsaw. In 2015, a contract was signed by the Mayor of Warsaw Hanna Gronkiewicz-Waltz, architect Thomas Pucher, and Janusz Marynowski, director of Sinfonia Varsovia, for a design of the orchestra's new concert hall, and development of the property at 272 Grochowska Street, Sinfonia Varsovia's new official seat.

ANDRZEJ BOREYKO

Andrzej Boreyko is one of the most exciting and dynamic conductors to emerge from Eastern Europe in recent years. In addition to his post as Music Director of Orchestre National de Belgique, in 2014 he began his tenure as Music Director of the Naples Philharmonic in Florida. Additionally, he holds the position of Principal Guest Conductor of the Orquesta Sinfónica de Euskadi.

A passionate advocate for less widely-known works, Boreyko conducted the much anticipated world premiere of Górecki's Symphony No.4 with the London Philharmonic Orchestra and the United States premiere with the Los Angeles Philharmonic. Current and future European highlights include appearances with the Konzerthausorchester Berlin, Gothenburg Symphony, Royal Stockholm Philharmonic Orchestra, Rundfunk-Sinfonieorchester Berlin, Bamberger Symphoniker, Orchestra del Maggio Musicale Fiorentino, Orchestre Philharmonique de Radio France and the Netherlands as well as Warsaw philharmonic orchestras. Also in Europe he has conducted orchestras such as the Berliner Philharmoniker, Münchner Philharmoniker, Staatskapelle Dresden, Gewandhausorchester Leipzig, Wiener Symphoniker, Filharmonica della Scala, Royal Concertgebouw, Orchestre de Paris, Tonhalle-Orchester Zürich, London Symphony, the Philharmonia, and Rotterdam Philharmonic.

Equally in demand in North America, he has worked with the New York Philharmonic, Los Angeles Philharmonic, The Cleveland and Philadelphia orchestras, Orchestre symphonique de Montréal, and the Toronto, Chicago, Boston, San Francisco and Pittsburgh symphony orchestras. 2016/2017 included re-invitations to the Toronto and Detroit Symphony orchestras and appearances at both the Aspen and Ravinia Festivals – the latter with the Chicago Symphony.