

CHAIN XVII

25.01-8.02 2020
WARSAW

WITOLD
LUTOSŁAWSKI
FESTIVAL



WITOLD LUTOSŁAWSKI FESTIVAL **CHAIN**
25.01-8.02 2020 **XVII**
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The importance of phenomena is understood in various ways and judged accordingly. It is also assessed according to a measure shown by a certain famous author sensitive to the hierarchy of matters, also in music: "If we say something is 'important', this only means the richness of interconnections." Someone who thinks this way of artistic phenomena will find close the modest idea of "Chain," a festival dedicated – forever, but not exclusively – to the author of *Mi-parti*.

Abandoning exclusivity exposes the loftiness of a leading idea. Importance comes from a variety of interconnections. Witold Lutosławski's place in the musical world is one given to him also at the Festival. His style and thought constitute an intersection of various lines, connecting other styles and creative personalities, allowing to sense their hidden unity.

The plan of "Chain" is thus not quite random: it proposes a defined composition of strands, mutual debts, and relationships. Thought about timbre and harmony as interconnected elements traversing one another, crucial in Lutosławski's music, calls upon the nearby constellation of Chopin-Debussy, but also Messiaen's rainbows of sonorities and Webern's timbral structuralism. *Chain II* and the Double Concerto expose the connection of strict cantilena with fantasy ornamentation in a coherent

and balanced manner; a connection leading above period limits, back to Romanticism (Chopin), Classicism (Mozart), and Scarlatti's keyboard sonatas. The Concerto's and *Chain's* particular tone – lyrical-grotesque – connects both compositions with Prokofiev (op. 19). The idea of a purely instrumental drama and grandiose form connects Lutosławski's Quartet and Symphony with Beethoven's *Grand Fugue* and Sonata op. 109. Also Krzysztof Penderecki holds a place in this particular domain. New juxtapositions sometimes reverse the set perspective. It is possible that neighbouring Penderecki and Lutosławski will expose what in their oeuvre occupies a background place: in the first, intervallic logic and finesse of textures; in the second, sonoristic sense and vivid colours. Such shifts are also within the Festival's nature; as a result of stylistic forces, they too have their full rights, though cannot always be foreseen.

The way in which works modulate each other's sense allows us to know their life force. Thus, finally, the stakes in the game of repertoire associations is deeper subject and life experience. If this happens, the goal of our Festival will indeed be achieved.

The Organizers

CHAIN
XVII

25.01

SATURDAY 25.01.2020 7 PM

THE WITOLD LUTOSŁAWSKI
CONCERT STUDIO OF THE POLISH RADIO
59 Z. MODZELEWSKIEGO ST.

CHARLES IVES (1874–1954)

The Unanswered Question
for orchestra (1908/1935) 7'

KRZYSZTOF PENDERECKI (*1933)

Symphony no. 1 (1973) 31'

Arché I

Dynamis I

Dynamis II

Arché II

[[INTERMISSION]]

WITOLD LUTOSŁAWSKI (1913–1994)

Symphony no. 2 (1967) 32'

Hésitant

Direct

**National Polish Radio Symphony
Orchestra in Katowice**
Paolo Bortolameolli conductor

CHAIN
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This concert connects, in an unobvious manner, three seemingly distant works, which juxtaposed here reveal surprising affinities of compositional thought: abstractionism founded on existential pondering and formal constructivism.

The Unanswered Question, lasting only several minutes, is a visionary, musico-philosophical treatise; clear in the extreme, and simultaneously opalescent, with symbolic references. Ives' (1874–1954) particular conception is based on a juxtaposition of three disparate instrumental layers, which not only are led in differing tempos, but also must stay mutually invisible (hence the strings play outside the stage). The idea stems from the composer's suppositions described in his program. Slowly evolving, quiet, euphonic chords in the strings, repeating their looped, quasi-hymnic, nearly static course represent the "Silence of the Druids – Who Know, See, and Hear Nothing." A trumpet solo appears on this background, insistently asking the "Perennial Question of Existence." A group of "Fighting Answerers" attempts a reply, represented by a woodwind quartet. Seven further attempts seem as agitated improvisation, each time more dissonant, disarrayed. The sole thing remaining for the "fighters" is derision of the Great Question. The trumpet asks it one more time; the answer is silence. Thus, what remains on the battlefield is the "Silence of the Druids" in their "Undisturbed Solitude." It is difficult not to see the irony in this picture of the priestly caste, whose power (in Celtic culture) encompassed both the current spirituality and the pragmatic (judiciary) as well as future sphere (prophetic authority). The tradition's static nature, which through force of repetition is able to silence all questions? The last and final G major chord is thus interpreted as eternity winning over the desperate and ineffective efforts of humanity. The background to the composer's vision was (according to a thesis by known Ives specialist Wayne Shirley) transcendentalist Ralph Waldo Emerson's poem *The Sphinx* from 1847. In this meeting-conversation of the poet and the sphinx, hieroglyphic words are uttered at the human: "Thou art the unanswered question; / Couldst see they proper eye, / Always it asketh, asketh; / And each answer is a lie. / So take thy quest through nature, / It through thousand natures ply; / Ask on, thou clothed eternity; / Time is the false reply."

The Unanswered Question was originally conceived by Charles Ives as part of *Two Contemplations* (1908) along with another innovative work:

Central Park in the Dark. Much later, in 1930–35, Ives made changes to the score, adding a 13-measure introduction, more dissonances in the woodwinds, and dynamics as well as articulation. The trumpet “question motif” ends in the original with its opening note, while in the final version it is left unresolved. Similarly to many other works by the composer-visionary ahead of his time, they were premiered – like *Central Park in the Dark* – as late as in 1946, with the participation of New York’s Juilliard School students.

Krzysztof Penderecki’s **Symphony no. 1** for grand orchestra (1972–73) is according to the composer a *summa* of his experiences as avant-garde composer: “My First Symphony was written in 1973, when I was forty. That is a time when one crosses a shadow line. I was then attempting to make a reckoning of my two decade’ worth of musical experience—a time of radical, avant-garde seeking. [...] Four symmetrical movements: *Arche I*, *Dynamis I*, *Dynamis II*, *Arche II* – testify to a desire of rebuilding the world anew. Great destruction – according to the avant-garde logic – also meant the desire for a new cosmogony.” (K. Penderecki, *Labyrinth of Time*, 1998.) The composer also perceived this work as a natural conclusion of his compositional style’s development until then, which relied on creating new types of textures and formal dramaturgy with sonorities obtained by inventive sound production, while rejecting all traditionally employed elements, such as melody and harmony. The Symphony (commissioned by Perkins Engines, an English concern producing high-pressure engines, for the Annual Industrial Concerts series) was performed in 1973, in Peterborough, by the London Symphony Orchestra under the composer’s direction, and subsequently at Warsaw Autumn under the baton of Witold Rowicki.

Krzysztof Droba, a great connoisseur of Penderecki’s work, said in his essay that the Symphony no. 1 simultaneously set out “the limits of sonoric cosmogony,” where the musical world was created fully anew. Futuristic planes – as the course of the work demonstrates – are set on powerful constructional supports in the character of tonal centres:

Thus, we can listen to the Symphony tonally, and seek points of resistance in the notes “a” and “c” distinguished within it, as tonal spans on which rests the musical action of a half hour. It is also possible to listen to it classically, observing its formal symmetry; the outermost movements assemble into a relationship of exposition (*Arche I*) and recapitulation (*Arche II*), while the inner movements reworking

the material (*Dynamis I*, *Dynamis II*) form a generally conceived development section. But we may still listen to Penderecki's First sonoristically, i.e. as music born out of the strikes of a whip. This strike is an impulse, a sign for the music to gallop through textural "rough terrain," sonoristic mountains and valleys, to encircle a large part of the globe and finally, well-romped, return home. I love most Penderecki's First listened to precisely like this. [...] The work's end recalls its beginning: the basses reiterate the note "a" seven times (*Arché 1* begun with seven "strikes of a whip").

Like in the case of Ives, an abstract conception is intertwined with philosophical thought; *Arché* and *Dynamis* are names of angels that the composer saw on a basilica's mosaic vault in Ravenna...

Lutosławski composed his **Symphony no. 2** (1965–67) on a commission by the Hamburg radio Norddeutscher Rundfunk, the first movement written being the second, *Direct*, performed in Hamburg in 1966 under the direction of Pierre Boulez. The symphony resounded as a whole in 1967 in Katowice – the composer himself conducted the Great Symphony Orchestra of the Polish Radio. A year later, the recording won First Prize at the International Roster of Composers in Paris organized by UNESCO's International Music Council. From Symphony no. 1 (1941–47) two decades elapsed, which meant light years in the development of Lutosławski's compositional technique. He emphasized that formally, the work "has relatively little in common with the classical idea of a symphony," and yet, "the choice of this little old-fashioned title for my piece, whose form has nothing to do with the classical, romantic, or neoclassical symphony, is certainly not a pure fantasy," since although the Symphony no. 2 is not kept in classical sonata form, it remains a true symphony. This stems from the composer's conception of the great form's nature as a juxtaposition of relations between particular movements, and within the formal span, allowing the listener to perceive the entirety as a single experience, instead of a mere sequence of sonic events containing given musical ideas.

In his brilliant essay penned before the performance of Symphony no. 2 in Katowice in 1967 (see *Lutosławski on Music*, trans. & ed. Zbigniew Skowron, Scarecrow Press 2007), Lutosławski clearly explains its construction, while provocatively stating: "I have described here only one, the external, aspect of my composition. It is only a *façade* that hides the true life of this as it does of every other work. It is the inner life, however, which is the more important, the more essential part of the musical composition. What can I say about it? How would I describe it? What is

it supposed to express? Fortunately, I cannot possibly have anything to say on the subject." Thus, communicating this essence is only possible by the music itself.

But in turn, he explained the work's architecture as follows:

Symphony no. 2 is composed in two movements that are not separated from each other by a pause. The last phrase of the first movement still echoes when the second movement begins. The composition, therefore, constitutes an indivisible whole. There is a close interdependence between the two movements, though they stand in sharp contrast to each other in many respects. The first movement is composed in such a way as to prepare for the second movement, while the second movement is a natural consequence of the first. To put it in the most general terms, the first movement is designed to involve the listener in the musical "action;" it is the kind of music that makes the listener receptive to the musical "occurrence" presented by the second movement. On the other hand, the second movement would not be a musical "occurrence" in the full sense if the first movement had not prepared us for it. Using a trivial comparison, if I may, the first movement is an appetizer before the main course.

This initial movement, titled *Hésitant*, has certain characteristics associated with Ives' *The Unanswered Question*. It is built with episodes of analogical, "indecisive," or "shy" character introducing a short, "attempts" phrase. The latter falls silent; there follows a musical course gaining momentum until its energy is dissipated, breaking off, with subsequent attempts to continue the motif revealed as futile and rejected. These episodes are separated by slow refrains in three instruments not participant in the episodes, while the entire construction is intentionally deprived of a climax, so as to leave a lack of satiety. The last refrain's conclusion has a "raw and deliberately ugly sound, which serves to heighten the contrast with the double-bass *arco pianissimo*, with a totally different subtle tone color."

Precisely here, the chain connection of both movement takes place. The second movement with five phases, *Direct*, develops in turn "continuously without any pauses. Individual musical ideas overlap one another frequently, creating uninterrupted discourse. This development heads straight for the final solution without any digressions." The strings make their first appearance, and the earlier "solo and chamber-group character is superseded by the full sound of a large-scale sound mass. The lively tempo and the prevalence of short notes in the episodes of the first movement give way to the slow, sustained, and at time lyrical melodic lines of the first stage of the second movement." What also transpires

in the second movement's second stage, is a principle found in Ives: music flowing simultaneously in two different tempos, achieved here by the superimposition of quick passages overtop of slow ones in the strings. The entire symphony is maintained in the technique of controlled aleatoricism, with performers realizing their individual parts, while this movement's fourth phase – leading to a climax – is the sole section notated traditionally, and likewise conducted. In the climax, a sudden return to the aleatoric, group *ad libitum* occurs; the common pulse does not return even conclusively, and the narrative is extinguished in the epilogue.

POLISH NATIONAL RADIO SYMPHONY ORCHESTRA

The Polish National Radio Symphony Orchestra (NOSPR) is an ambassador of Polish culture in the international artistic scene. The Orchestra has collaborated with some of the greatest composers of the second half of the 20th century, including Witold Lutosławski, Henryk Mikołaj Górecki, and Krzysztof Penderecki, giving world premieres of their works.

The NOSPR was founded in 1935 in Warsaw by Grzegorz Fitelberg, its leader until the outbreak of World War II. In 1945, the Orchestra was revived in Katowice by Witold Rowicki. In 1947, the post of Artistic Director was reassumed by Fitelberg. After his death in 1953, the Orchestra was headed successively by Jan Krenz, Bohdan Wodiczko, Kazimierz Kord, Tadeusz Strugała, Jerzy Maksymiuk, Stanisław Wisłocki, Jacek Kaspszyk, Antoni Wit, Gabriel Chmura, returning Jacek Kaspszyk, and Alexander Liebreich. In September 2000, Joanna Wnuk-Nazarowa became NOSPR's General and Programme Director, with Ewa Bogusz-Moore taking over this function in September 2018. Currently Lawrence Foster is Artistic Director and Chief Conductor of the NOSPR, and Domingo Hindoyan is Principal Guest Conductor.

In addition to recordings for the Polish Radio collection, the Orchestra has released over 200 albums in the most renowned record labels, winning such recognitions and awards as the Diapason d'Or and the Grand Prix du Disque de la Nouvelle Académie du Disque. Performing with the NOSPR were many distinguished conductors and soloists.

The Orchestra has toured and played at festivals in most European countries, in the Americas, as well as in Japan, Hong Kong, China, Australia, New Zealand, Korea, and the Persian Gulf states. Its numerous and internationally acclaimed projects include the "Maraton twórczości Góreckiego" ("Górecki Music Marathon"), "Pociąg do muzyki Kilara" ("Train to Kilar's Music") and "Muzyczne podróże morskie" ("Musical Sea Voyages").

Since 2005, NOSPR has organized the Festival of World Premieres / Polish Modern Music, whose 7th edition was nominated for the 2017 Polish Music Coryphaeus Award in the category of Event of the Year. In 2015, the Orchestra was also organizer of the annual Katowice Kultura Natura Festival.

In 2018, the Polish National Radio Symphony Orchestra won the ICMA Special Achievement Award, and has been invited in 2019 to join the European Concert Hall Organization, bringing together the best concert halls of Europe.

PAOLO BORTOLAMEOLLI

Recently named Associate Conductor of the Los Angeles Philharmonic, Chilean-Italian conductor Paolo Bortolameolli has a bustling concert schedule across the Americas, Asia, and Europe. In addition to his post in Los Angeles, he is also Principal Guest Conductor at the Teatro Municipal in Santiago.

Highlights of his upcoming season include performances at the Hollywood Bowl and across the city of Los Angeles, appearances with the Houston, Cincinnati, Detroit, and Vancouver symphony orchestras, as well as tours with the Orchestra della Toscana (Florence),

Gulbenkian Orchestra (Lisbon), and Orchestra of the Americas (Mexico). In addition, he will debut with the Polish National Radio Symphony Orchestra, and the Hong Kong Philharmonic at the Hong Kong Arts Festival that will see him conduct Mahler's epic *Das Lied von der Erde* in a production premiered in Los Angeles at Disney Hall last season.

Having conducted every significant orchestra in his Chilean homeland, Paolo Bortolameolli received three awards of the Arts Critics Association as Symphonic and Opera Conductor of the Year. He returns this season to the Orquesta Sinfónica Nacional Juvenil to conduct the world premiere of Jorge Peña Hen's *Piano Concerto*, and the Orquesta Filarmónica de Santiago at the Teatro Municipal de Santiago with Mahler's *7th Symphony*, as well as to extend his operatic repertoire by conducting *The Flying Dutchman*.

In addition to these upcoming engagements, Paolo Bortolameolli's recent visits to the Latin world have included concerts with the Orquesta Sinfónica Simón Bolívar (Venezuela), Orquesta Clásica Santa Cecilia (Spain), Orquesta Filarmónica de Buenos Aires (Argentina), Orquesta Sinfónica del SODRE (Uruguay), and the Orquesta Sinfónica de Minería (México).

He is passionately committed to new music and audiences, having developed innovative projects such as "RiteNow," celebrating the centenary of *The Rite of Spring*, and as creator of "Ponle Pausa," a project seeking to revolutionize the concept of music education through the implementation of short videos and concerts aimed at social network users. Paolo Bortolameolli conducted *Atlas*, a landmark new production of Meredith Monk's innovative opera, performed at Walt Disney Concert Hall in Los Angeles.

In 2018, he was invited TED Talk lecturer in New York.

Paolo Bortolameolli holds a Master's of Music degree (Yale School of Music, 2013), Graduate Performance Diploma (Peabody Institute, 2015), Piano Performance Diploma (Universidad Católica de Chile, 2006), and Conducting Diploma (Universidad de Chile, 2011).

26.01

SUNDAY 26.01.2020 6 PM

THE WITOLD LUTOSŁAWSKI
CONCERT STUDIO OF THE POLISH RADIO
59 Z. MODZELEWSKIEGO ST.

WITOLD LUTOSŁAWSKI (1913–1994)

Little Suite for orchestra (1951) 12'

Fife

Hurra polka

Song

Dance

SERGEI PROKOFIEV (1894–1953)

Violin Concerto no. 1 op. 19 in D major
(1917) 20'

Andantino

Scherzo: Vivacissimo

Moderato. Allegro moderato

[[INTERMISSION]]

CHARLES IVES (1874–1954)

A Set of Pieces for Theatre or Chamber
Orchestra (1906/1911) 9'

In the Cage

In the Inn

In the Night

CHAIN
XVII

WITOLD LUTOSŁAWSKI*Chain II. Dialogue for violin and orchestra*(1985) **19'***Ad libitum**A battuta**Ad libitum**A battuta – Ad libitum – A battuta*

Anna Maria Staśkiewicz violin
Polish Radio Orchestra in Warsaw
Michał Klauza conductor

Lutosławski's musical experiences from his Warsaw studies in 1931–1937 had an influence throughout his entire creative life. He had the opportunity to hear great composers play their music; apart from Ravel, Szymanowski, and Hindemith, he mentioned a solo recital and piano concertos played by Sergei Prokofiev. These interpretations became “a great lesson in understanding art, performing music, and an inspiration to conduct my own works.” In today's program, we find multi-directional connections between various works, while two delimiting compositions by Lutosławski, belonging to two different epochs and musical worlds, show the evolution of his compositional style.

The *Little Suite* was created in 1950 on a commission by Roman Jasiński for the Polish Radio Orchestra, which in those Stalinist times played mostly popular and folkloristic repertoire. Originally destined for chamber orchestra, it would soon be instrumentated for symphonic orchestra, and in that version performed in April 1951 by the Great Symphony Orchestra of the Polish Radio under the direction of Grzegorz Fitelberg in Warsaw. The composer reached here for folk melodies from the Rzeszów region. As Andrzej Chłopecki wrote, the *Little Suite* is worth listening to as a virtuosically realized stylization of folk music, highly typical for Neo-Classical and national styles until mid-20th-century. It is moreover contained within utilitarian music; following the ravages of WWII, Lutosławski, like other Polish composers, attempted to enrich a repertoire combining an educational character with high artistic value. Most importantly, however, the work constituted — as frequently was the case with Lutosławski's utilitarian music — repertoire for theatre and radio: a preparatory study for the masterwork Concerto for Orchestra, completed three years later.

Testifying to this is the cycle's seemingly idyllic first link, where the title's fife becomes lightly and humouristically portrayed by the piccolo, yet with an accompanying, slightly “military” snare drum; there simultaneously appear momentary, driving, “dangerous” sections that form — along with an analogous cantilena in the flute — such an essential element of narrative in the Concerto for Orchestra's first movement. We can simply admire how knowingly Lutosławski smuggled in more serious content here, while creating the sense (through multiple repetition of the piccolo's motif) that all we hear is a country fife benign for

“the system.” The *Little Suite*'s second link, a driving *Hurra polka*, whose title alone may in this context be perceived as a jest, has the traits of a scherzo, in which the folk original's duple meter is transformed into triple meter, with woodwinds dominant. In the slow *Song*'s opening, the dialoguing and melody-exchanging woodwinds create an atmosphere that again is seemingly idyllic, but in reality filled with melancholy, and building a dramatic pile-up with alarmistically sounding trumpets. The closing *Dance* links a quick lasowiak stylization in the outermost sections, with a slower lyrical song in the centre. The co-existence of humouristic elements with attenuated lyricism and mastery of form links this work with the aesthetic of early Prokofiev and Shostakovitch.

In turn, Prokofiev's **Concerto for Violin no. 1** owes much to impulses coming from Polish composers. The opening lyric melody, written in 1915 under the influence of love for Nina Meshcherskaya, was supplied with further inspiration. It was Karol Szymanowski's *Myths* for violin and piano op. 30, heard by the young composer in Petersburg in Paweł Kochański's interpretation, which supplied the idea for writing the remaining two movements of the concerto, originally planned as a smaller concertino. Kochański would perform this new work in 1917, but in the meantime, Prokofiev occupied himself with composing his new opera *The Gambler*, returning to the Concerto only in the summer of 1917, when the revolutionary saga had already begun. Finally first performer of the Concerto was Marcel Darrieux in Paris, 1823.

The work has a classical three-partite form; however, the arrangement of tempos departs from the traditional model, where contrast depends on a juxtaposition of the outermost fast movements with the inner slow movement. Already the opening in triple 6/8 and slow *Andantino* tempo is extraordinary — it begins mysteriously with a tremolo in the *pianissimo* viola, on whose background there appears a dreamy (marked *Sognando*) solo violin melody, ascending into the high registers; it is gradually joined by the clarinets and flutes. Starkly different is the second theme, dynamic and clear, slightly grotesque, which according to the composer's indications must be told *recitando* — in declamatory style. In the breakneck-speed (*Vivacissimo*) second movement, *Scherzo*, the grotesque-sarcastic character of Prokofiev comes forward, while solo violin develops a full array of colours and virtuosic effects, with rising harmonic glissandos, *sul ponticello* performance, and pizzicatos alternating with bowed sounds.

This spirit also dominates in the third movement, while being balanced with more lyric passages. The *Moderato* introduction has a humouristic bassoon theme on the background of steady eighth-note accompaniment, and subsequently a songful melody in solo violin. This instrument also returns later and quite often in the *Allegro moderato*, to the somewhat mismatched, frequently dissonant, two-note sonority accompaniment to melodies in the strings, or in turn plays a broad cantilena, to later accompany – with its flowing, up-and-down turns – the grotesquely weighty melody in low register by the tuba, basses, and cellos. The closing sounds heavenly, sunnily brightened with a clear finish in D major with a trilled melody in solo violin's high register, and again palpable inspiration from Szymanowski's *Myths*.

Set for Theatre Orchestra is an intentionally “disunited” work, made by Ives around the year 1914 from earlier composed pieces and premiered as late as in 1932, in New York. It is comprised of three movements: *In the Cage*, *In the Inn*, *In the Night*. The particular genesis of the first movement, an instrumental song of the same title, was elucidated by the composer himself:

The first movement is a result of taking a walk one hot summer afternoon in Central Park with Bart Yung (one-half Oriental) and George Lewis (non Oriental), when we were all living together at 65 Central Park West in 1906... Sitting on a bench near the menagerie, watching the leopard's cage and a little boy (who had apparently been a long time watching the leopard) – this aroused Bart's Oriental fatalism – hence the text in the score and in the song:

A leopard went around his cage
from one side back to the other side;
he stopped only when the keeper came around with meat;
A boy who had been there three hours
began to wonder, “Is life anything like that?”

A drum is supposed to represent the leopard's feet going pro and con. Technically, the principal thing about this movement is to show that a song does not have to be in any one key to make musical sense.

The irregular oscillating rhythm stems from the changing metre, and moreover, the particular instrumental strata are maintained independently from one another: the melody is led by the oboe with the English horn, the second stratum is the timpani's part (leopard), and the third, strings

with “colour blotches” from the piano. Modernistic aphorism is also characteristic for the second movement, *In the Inn*, which moreover carries the subtitle *Pot-pourri*, whose disunity is realized in another type of musical world. The present jazz sonorities result from layering torn bits of ragtimes, including the first *Four Ragtime Dances*. As mentioned by the composer, the ragtime inspirations go back to his college studies, when he frequented a cafe with the piano at which George Felsberg, his acquaintance, was king. Felsberg could read the paper and simultaneously play (N.B. like Lutosławski’s friend Konstanty Regamey), “better than some pianist could play without any newspaper at all.”

The third movement, *In the Night*, carries a specific, coded picture: “the heart of an old man, dying alone in the night, sad, low in heart — then God comes to help him — brings him to his own loved ones. This is the main line, the substance. All around, the rest of the music is the silence and the sounds of the night-bells tolling in the far distances...” Ives draws here in turn from his other pieces, and quotes the song “De Little Cabins All Am Empty Now,” placing its words in the score under the melody-leading horn part (*Oh, I hear the owl ahootin’ in the darkness of the night, and it brings the drops of sweat on my brow: and I git’ so awful lonely that I almost die of fright, for the little cabin all is empty now*).

Chain II, Dialogue for Violin and Orchestra (1984–85) composed in the last decade of Lutosławski’s creative path, is among the composer’s masterworks. While in Prokofiev inspiration by Karol Szymanowski’s *Myths* is audible in the violin colours, yet cast in traditional tonality, here they are treated as a symbolic point of departure by the opening movement’s distant, allusive calling upon the flageolet Pan’s flute from the *Myths*. The work has four movements: I. *Ad libitum*, II. *A battuta*, III. *Ad libitum*, IV. *A battuta — Ad libitum — A battuta*, the names signifying two ways of forming and realizing music: aleatoric (*ad libitum*), of introductory character, where the performers without a common metre realize their parts within a designated framework; and conducted (*a battuta*), much clearer, with well-placed points of formal balance. A year earlier, in 1983, Lutosławski composed the *Chain I* for an ensemble of 14 soloists, and a year later — *Chain III* for symphony orchestra, while emphasizing that the *Chains* do not constitute a cycle, being independent pieces. However, they are associated by their architectural principle, as the title suggests, and as described by the composer in relation to *Chain I*:

The music is divided into two strands. Particular sections do not begin at the same moment in each strand, nor do they end together. In other words, in the middle of a section in one strand a new section begins in the other. This principle has already been used in my previous compositions as a base for particular stages of the form or in whole movements, as in the *Passacaglia* of my Concerto for Orchestra.

Chain II, commissioned by Paul Sacher and dedicated to him, was performed under his baton in January 1986 in Zürich with Anne-Sophie Mutter and the ensemble Collegium Musicum. From the time of this artistic encounter, the violinist's performing art became an inspiration for future works for this instrument by Lutosławski.

In the dialogues between solo violin and the other instruments, passages filled with calm and lyricism (as in the opening of the third movement, *Ad libitum*, with melody entrusted to the violin), where orchestral textures create astonishing, magical, crumbling, and overlapping strata, give way to aggressiveness and ironic grotesqueness. The final *A battuta* surge creates an energetic finale, a crowning worthy of the great tradition of violin concerto.

ANNA MARIA STAŚKIEWICZ

She is third prize laureate of the 13th Henryk Wieniawski International Competition in Poznań, 2006, first prize and special prize laureate of the 5th Karol Szymanowski International Competition in Łódź, and winner of the Polish Auditions of Violinists in Elbląg, as well as the 16th Polish J. S. Bach Competition in Zielona Góra.

The violinist graduated from the I. J. Paderewski Academy of Music in Poznań in Prof. Marcin Baranowski's class of violin. She also perfected her skills under the direction of Prof. Wanda Wilkomirska.

She has given concerts in Albania, Austria, Brazil, Bulgaria, China, Estonia, Georgia, Japan, Germany, Russia, Romania, Slovakia, Scotland, Switzerland, Sweden, Turkey, the United States, Italy, Ukraine, Lithuania, and Latvia, as well as many Polish cities. She has collaborated with most philharmonic orchestras in her homeland (Bydgoszcz, Gdańsk, Kraków, Lublin, Łódź, Poznań, Toruń, Warszawa, and Zielona Góra), and the National Polish Radio Orchestra in Katowice, Amadeus Polish Radio Orchestra, Polish Radio Orchestra, Polish Art Philharmonic, Aukso Chamber Orchestra of Tychy, Leopoldinum Chamber Orchestra, Wratislavia Chamber Orchestra, and Sinfonietta Cracovia, Sinfonia Iuventus, Sinfonia Varsovia, and Sinfonia Viva. The foreign ensembles that partnered with her count chamber orchestras from Kaliningrad and Zürich, and symphonic orchestras from Ankara, Göttingen, Tirana, and São Paulo.

Anna Maria Staśkiewicz appeared as soloist in many renowned halls, including the Municipal Theatre in São

Paulo, Kaisersaal in Frankfurt am Main, Laeiszhalle, Grosser Konzertsaal in Hamburg, Konzertsaal im Kulturpalast in Dresden, Musikvereinssaal in Vienna, Raitt Recital Hall in Malibu (US), Hatch Recital Hall, Eastman School of Music in Rochester, Grossmünster in Zurich, Kioi Hall in Tokio, Aula of the Adam Mickiewicz University in Poznań, National Philharmonic in Warsaw, Witold Lutosławski Studio S1 of the Polish Radio, and Royal Castle in Warsaw.

Staśkiewicz is a scholarship holder of the Ministry of Culture and National Heritage (six times), the Yamaha Europa Foundation, and laureate of the scholarship program "Young Poland."

From 2015, she is concertmaster of Sinfonia Varsovia.

POLISH RADIO ORCHESTRA IN WARSAW

The Polish Radio Orchestra in Warsaw has a history dating back to 1934. To provide music for most of the broadcast time, Polish Radio managers followed other European radio broadcasters in establishing their own choirs and music ensembles, the most important of which was the Polish Radio Symphony Orchestra in Warsaw, founded in 1934 by Grzegorz Fitelberg. It was reactivated in 1945 by violinist and conductor Stefan Rachoń, whose successors have included Włodzimierz Kamirski, Jan Pruszek and Mieczysław Nowakowski. From 1990, during the tenure of Tadeusz Strugała (1990–1993) the ensemble – renamed the Polish Radio Symphony Orchestra – began rehearsing and performing in its new seat, the Witold Lutosławski Concert Studio of the Polish Radio.

In the favourable working conditions and having attained higher artistic standards, the orchestra began touring abroad (under Wojciech Rajski, its artistic director in 1993–2006), giving successful performances in France, Italy, Switzerland, Sweden, the Czech Republic, the Netherlands, Luxembourg, Austria, Spain, Germany, and Latvia. The Orchestra's critically acclaimed concerts helped to popularize Polish music there.

Under the direction of Łukasz Borowicz (2007–2015), it became a tradition to open new artistic seasons with concert performances of unknown or forgotten Polish operas, which included: Statkowski's *Maria*, Moniuszko's *The Raftsmen* and *Verbum nobile*, Dobrzyński's *Monbar*, or *The Filibusters*, and Noskowski's *Revenge for the Boundary Wall*.

In 2015, Michał Klauza was appointed artistic director of the Orchestra. The ensemble's professional development and programming policy were largely determined by Polish Radio's core mission of presenting Polish music, which became the staple of its repertoire. As in the previous years, the Orchestra continued its tradition of giving concert performances of vocal-instrumental works by Polish composers. These performances were commissioned by the Polish Radio Channel Two: Ogiński's opera *Zelis et Valcour ou Bonaparte au Caire*, Nowowiejski's *The Return of the Prodigal Son*, Kurpiński's *The Charlatan, or the Raising of the Dead*, and Szymanowski's *Hagith* (followed by a CD release). Under Klauza, new titles in the Orchestra's discography also included a world premiere release of Henryk Wars's symphonic works (*Maalot, City Sketches, Concerto for Piano and Orchestra*, as well as

Symphony No. 1), performed from scores discovered by the composer's widow Elżbieta Wars in the late 1990s.

During its history, the Polish Radio Orchestra in Warsaw was conducted, to great acclaim, by such masters as Jerzy Maksymiuk, Jacek Kasprzyk, Antoni Wit, Jan Krenz, Tadeusz Strugała, Jose Maria Florencio, Marek Moś, Paweł Przytocki, Andrzej Straszynski, Christian Vásquez, Mikhail Agrest, Daniel Raiskin, Jonathan Brett, Amos Talmon, Murad Annamamedov, Christoph Campestrini, Daniel Inbal, and Guillaume Tourinnaire.

The Orchestra boasts the collaboration (in concert and recording sessions) with such eminent soloists as Iwona Hossa, Izabella Kłosińska, Aleksandra Kurzak, Olga Pasichnyk, Anna Lubańska, Ewa Podleś, Jadwiga Rappé, Małgorzata Walewska, Piotr Beczała, Tomasz Konieczny, Mariusz Kwiecień, Artur Ruciński, Krzysztof and Kuba Jakowicz, Konstanty Andrzej Kulka, Bartosz Koziak, Rafał Kwiatkowski, Mariusz Patyra, Dominik Połoński, Tomasz Strahl, Łukasz Długosz, Rafał Blechacz, Charles Richard Hamelin, Krzysztof Jabłoński, Piotr Paleczny, Piotr Orzechowski, and Dang Thai Son.

In the last 30 years, the Orchestra released many CD releases of Polish symphonic and operatic music. For instance, in 2008/2009, Roman Statkowski's *Maria*. In the following years, the Orchestra released CDs of Szymon Laks's *L'Hirondelle inattendue* (original French version) and Ignacy Feliks Dobrzyński's opera *Monbar, or The Filibusters* (revived after 150 years). The album recorded with Dominik Połoński as soloist won the 2007 Fryderyk Award. Grażyna Bacewicz's three violin concertos, overture, and radio opera *The Adventures of King Arthur* were recorded and released for

her birth centenary and the 40th death anniversary. The Orchestra's recordings of works by Andrzej Panufnik (under Łukasz Borowicz) were issued on 4 CDs, winning the International Classical Music Award (ICMA) in January 2015.

The Orchestra has frequently taken part in major festivals and competitions, such as the Witold Lutosławski "Chain" Festival, International Festival "La Folle Journée," Ludwig van Beethoven Easter Festival, Witold Lutosławski International Cello Competition, final stage of the National Selections for the Eurovision Young Musicians annual contest, "Warsaw Autumn" International Festival of Contemporary Music, Laboratory of Contemporary Music, Warsaw Music Encounters, and Festival of Oratorio Music "Musica Sacromontana."

The Polish Radio Orchestra in Warsaw is presently the sole artistic ensemble within the structures of the national broadcaster Polish Radio S.A.

MICHAŁ KLAUZA

Michał Klauza has served as Artistic Director of the Polish Radio Symphony Orchestra since 2015. Since 2016 he has also worked as a guest conductor of the Bolshoi Theatre in Moscow, where he has conducted the new productions of Donizetti's *Don Pasquale* and Weinberg's *The Idiot*.

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 (*La Traviata*, *The Magic Flute*, *Carmen*).

His foreign engagements have also included Jabri's *Cities of Salt* with the Royal Opera House in London (2015) and Szymanowski's *King Roger* with the National Opera of Ukraine in Kiev (2011).

In 2004–2008, he was Associate Conductor and Deputy Music Director of the Welsh National Opera in Cardiff, conducting a wide range of productions such as *Carmen*, *Rigoletto*, *Il Trovatore*, *Aida*, *Otello*, *Falstaff*, *Don Giovanni*, *La Bohème* and Lehar's *The Merry Widow* (recorded for BBC Television).

In previous years he had worked at the Grand Theatre – National Opera in Warsaw and with the National Polish Radio SO in Katowice.

He has worked as guest conductor with numerous orchestras in Poland and abroad, including the Warsaw Philharmonic, Sinfonia Varsovia, most of Polish symphony orchestras, Orchestre National du Capitole de Toulouse, State Symphony Orchestra of The Russian Federation and the Moscow Philharmonic.

He has worked closely with the Baltic Opera in Gdańsk (*Salome*, *The Magic*

Flute, The Gamblers by Shostakovich/Meyer, *Rothschild's Violin* by Fleischmann/Shostakovich), Opera Nova in Bydgoszcz (*La Damnation de Faust*), Poznań Opera (*Aida, Die Fledermaus*).

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). He has also recorded *King Roger* (with Grand Theatre – National Opera in Warsaw).

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).

THURSDAY 30.01.2020 7:30 PM

THE WITOLD LUTOSŁAWSKI
CONCERT STUDIO OF THE POLISH RADIO
59 Z. MODZELEWSKIEGO ST.

WITOLD LUTOSŁAWSKI (1913–1994)

3 Pieces for the Young (1954)

DOMENICO SCARLATTI (1685–1757)

Sonata A-dur K. 101 5'

Sonata f-moll K. 466 8'

Sonata F-dur K. 17 4'

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Sonata in E major op. 109 (1820) 20'

Vivace ma non troppo. Adagio espressivo

Prestissimo

*Gesangvoll, mit innigster Empfindung (Andante
molto cantabile ed espressivo)*

[[INTERMISSION]]

CLAUDE DEBUSSY (1862–1918)

Preludes for piano (1910, 1912)

I^{re} Livre

IV. *Modéré* (... "Les sons et les parfums tournent
dans l'air du soir") 4'

VII. *Animé et tumultueux* (... *Ca q'a vu le vent
d'Ouest*) 3'30"

II^{ème} Livre

VII. *Lent* (...*La terrasse des audiences du clair
de lune*) 4'30"

CHAIN
XVII

- IV. *Rapide et léger* (... "Les Fées sont d'exquises danseuses") **3'30"**
 VIII. *Scherzando* (... *Ondine*) **3'30"**
 XII. *Modérément animé* (... *Feux d'artifice*) **4'30"**

[INTERMISSION]

FRÉDÉRIC CHOPIN (1810–1849)**Preludes for piano op. 28 (1838) 40'**

- Prelude in C major: *Agitato*
 Prelude in A minor: *Lento*
 Prelude in G major: *Vivace*
 Prelude in E minor: *Largo*
 Prelude in D major: *Molto allegro*
 Prelude in B minor: *Lento assai*
 Prelude in A major: *Andantino*
 Prelude in F sharp minor: *Molto agitato*
 Prelude in E major: *Largo*
 Prelude in C sharp minor: *Molto allegro*
 Prelude in B major: *Vivace*
 Prelude in G sharp minor: *Presto*
 Prelude in F sharp major: *Lento*
 Prelude in E flat minor: *Allegro*
 Prelude in D flat major: *Sostenuto*
 Prelude in B flat minor: *Presto con fuoco*
 Prelude in A flat major: *Allegretto*
 Prelude in F minor: *Molto allegro*
 Prelude in E flat major: *Vivace*
 Prelude in C minor: *Largo*
 Prelude in B flat major: *Cantabile*
 Prelude in G minor: *Molto agitato*
 Prelude in F major: *Moderato*
 Prelude in D minor: *Allegro appassionato*

Jan Krzysztof Broja piano

Dear listeners!

First, I wish to thank the Festival's Management for the trust they put in me. Trust that was necessary for acceptance of the rather unusual form and also partly unobvious content of today's chosen program.

I took exclusively my most beloved works. What I mean is those I play not for pure entertainment or out of a sense of duty, or even at random, but only those for which I have a passion and inner need. I never get bored of those works; with time, they become something very personal and close, almost a part of you. Much like one's own children, they also change with time, grow up, mature, and – yes, you sometimes want to brag about them to others.

The recital is going to be quite long, but its reception will be facilitated by the short duration of individual works or their parts. In the end, you want your favourite pieces to be as many and as diverse as possible. It may sound like a mess, but it's not. The songs are grouped into cycles, and – within those, written by great masters – consistency was easily achieved with a whole sophisticated arsenal of the composers' "magic tricks."

Choosing a program using emotional judgement may seem selfish at first. However, while playing for an audience, it might be a significant fact that it is often easier to feel things together rather than to think in the same way. And there is one more reason pushing me towards emotional choices in music. Sometimes music just gives us joy, sadness, or reflection. But at other times, it brings us states we have a hard time even naming. As if it completely exceeded the limits of our knowledge. That's when music seems to enter a land that belongs not even to poetry – because that art still needs words. But rather to the one inhabited by magic and love.

Jan Krzysztof Broja

JAN KRZYSZTOF BROJA

Jan Krzysztof Broja is a leading Polish pianist, nominated for a Grammy Award (2009) for his first commercially issued release. His international solo debut took place in 2001 in the legendary Great Hall of the legendary Tchaikovsky Conservatory, where Broja appeared with a recital to standing ovation in a sold-out venue. He was also described by the country's leading musical journal *Ruch Muzyczny* (Musical Movement) as "one of Poland's greatest musicians" in 2003, following the success of his Warsaw Philharmonic solo debut.

Broja was born in Warsaw and studied under the direction of Wolfgang Hess in Frankfurt am Main and Karl-Heinz Kämmerling in Hannover, among others. He graduated with distinction in 1998 from the Frédéric Chopin University of Music in Warsaw as the last student of Jan Ekier, Editor-in-Chief of the National Edition of Frédéric Chopin's Works.

Broja has won numerous prizes at international piano competitions, including in Hanau, Germany (1989), Braunschweig, Germany (1991), Bucharest (1995), Warsaw (1995), Vilnius (1999), and Pasadena/Los Angeles (2002). After receiving First Prize in the Ciurlionis Competition in Vilnius (1999), Jan Krzysztof Broja was invited by the prominent Russian pianist, politician, and People's Artist of the Russian Federation, Nikolai Arnoldovich Petrov, to give three performances in Moscow within three years. He appeared with a solo recital as the first Polish artist after Krzysztof Penderecki at the Kremlin Music Festival for a selected audience, two times at the legendary Great Hall of

the Tchaikovsky Conservatory, playing Chopin's Piano *Concerto in E minor* with celebrated Argentinian conductor Carlos Païta and the Moscow State Symphony Orchestra, as well as in his official, international solo debut.

Broja has performed as a soloist with symphonic orchestras, including: Warsaw Philharmonic, Cracow Philharmonic, Szczecin Philharmonic, Sinfonia Iuventus, Sinfonia Varsovia, and other Polish orchestras. Furthermore, abroad with the Lithuanian State Symphony Orquestra, Lithuanian National Symphony, Symphony Orchestra of Murcia, Pasadena Symphony, Symphony Orquestra of Paraná, São Paulo State Symphony, and Jordanian National Orchestra, as well as numerous orchestras of the Russian Federation, including the State Academic Symphony Orchestra and Moscow State Symphony.

He has shared the stage with conductors Antoni Wit, Jan Krenz, Jerzy Maksymiuk, Tadeusz Wojciechowski, Tomasz Bugaj, Jerzy Salwarowski, Marek Moś, Marcin Nałęcz-Niesiołowski, Mykola Diadiura, Ligia Amadio, Luis Gustavo Petri, Charles Olivieri-Munroe, Christian Arming, and Carlos Païta, among others.

Broja has also appeared at various international piano festivals, including in Bratislava, Belfast, Ravello, and Kremlin Music Festival in Moscow, as well as in Colombia at the Bucaramanga International Piano Festival and Competition in 2004 as invited juror, also performing recitals and giving master classes.

He has recorded for radio and television in Poland, Lithuania, Russia, Spain, Germany, Great Britain, Belgium, France, Lithuania, Colombia, Brazil, the United States, and Russia: on CD, DVD, BluRay, and the Grammy nomination broadcast.

Jan Krzysztof Broja and the Warsaw National Philharmonic Orchestra conducted by Antoni Wit have recorded Szymanowski's *Concertante Symphony* Op. 60 on two occasions, both receiving worthy praise by international critics. The first recording, a CD issued by Naxos (and Broja's first commercially available release as soloist) was nominated in 2009 for a Grammy Award in the category "Best Orchestral Performance," among others. The award itself went to James Levine conducting the Chicago Symphony Orchestra, other nominees being Valery Gergiev and Simon Rattle with their respective ensembles. The second (live) recording — perfectly filmed by the Polish Television — received a nomination for the International Classical Music Awards (ICMA) in 2011, and was released by the British ICA Classics on DVD. The original CD recording was later added to Naxos' catalogue as an exclusive BluRay Audio release.

Jan Krzysztof Broja also recorded Frédéric Chopin's chamber music together with Jakub Jakowicz and Andrzej Bauer for the National Frédéric Chopin Institute series *The Real Chopin*.

Broja participated in a production of the world-acclaimed film "The Pianist" (2002) directed by Roman Polański, as musical consultant for the lead actor and Oscar winner Adrien Brody.

He also performed the piano part in Paweł Mykietyń's soundtrack for the film "Tatarak" (2009), directed by Lifetime Achievement Oscar winner Andrzej Wajda.

02.02

SUNDAY 02.02.2020 6 PM

THE WITOLD LUTOSŁAWSKI
CONCERT STUDIO OF THE POLISH RADIO
59 Z. MODZELEWSKIEGO ST.



Co-financed by
Fundacja PZU

FUNDACJA

WOLFGANG AMADEUS MOZART (1756–1791)

Concerto in C major for flute, harp and orchestra
KV 299 (1778) 26'

Allegro

Andantino

Rondeau: Allegro

CHAIN
XVII

WITOLD LUTOSŁAWSKI (1913–1994)

Double Concerto for oboe, harp and chamber
orchestra [flute version arranged by Jadwiga Kotnowska]
(1980) 19'

Rapsodico. Appassionato

Dolente

Marciale e grottesco

[INTERMISSION]

ANTON WEBERN (1883–1945)

Concerto for 9 instruments op. 24 (1934) 6'

Etwas lebhaft

Sehr langsam

Sehr rasch

BRUNO MANTOVANI (*1974)

Chamber Concerto no. 1 for 17 instruments (2010) **23'**
[Polish premiere]

Jadwiga Kotnowska flute

Anna Sikorzak-Olek harp

Chain Ensemble

Andrzej Bauer conductor

It is not possible to put this type of experience into words or phrases. Every adjective: “pure,” “crystalline,” “perfect,” etc., sound empty and naïve as soon as we hear the first bars of any Mozart symphony, concert or quartet.

— thus Lutosławski concluded — in his short text (which, according to Zbigniew Skowron, probably comes from 1956) — that since everything that could be written on this subject seems to him “insufficient, pale, [and] awkward,” he prefers to “realize once again, how fortunate we are to be given the chance to commune with his art.”

Mozart’s **Concerto for Flute and Harp in C major** is the first of the four extremely different concertos we will hear tonight. Faced with the exceptional simplicity of this piece — especially in the central *Andantino* — one can experience a comforting feeling of happiness.

The spring of 1778 in Paris was a time of intense work for Mozart; he was composing, touring, and teaching. And although he did not value the musical taste of Parisians (and not only their taste), he could infallibly identify the features of the French style and, as expected, include them in his commissioned works. Mozart wrote in a letter to his father about one of his patrons, the Duke Adrien-Louis de Bonnières de Souastre: “(...) Duke de Guines, whose daughter is my student *en composition*, plays the flute in an unequalled way and she plays the harp, really *magnifique*.” The daughter, Marie-Louise-Philippine, until recently unknown by name, was the apple of her father’s eye and she also took composition lessons with Mozart — with no success, for which her teacher is not necessarily the one to be blamed. It is for this pair of talented amateur musicians that Mozart composed his three-movement concerto in a style which was then à la mode in Paris — light, delicate, and of an almost weightless charm. Charles Rosen, in his outstanding book *The Classical Style*, calls it, rather sharply, a hackwork, and adds: “it is true that Mozart’s hackwork is a lesser composer’s inspiration, and his craftsmanship is significant even here, but it would be doing Mozart less than justice to discuss this work along with the great concertos.”¹

And despite all the pleasure of listening to this music, it is difficult to disagree with him — because although we find here the expression of Mozartian genius: perfect proportions, melody, wit, even traces

¹ Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven*, New York — London 1998, pp. 595-596.

of an operatic narrative – it is lacking in depth. Almost as if Mozart had decided that the Parisians, whom he considered empty and deaf, deserved nothing more. The aforementioned weightlessness is enhanced by the solo instruments (especially with interpretations carried out on the historical flute, which is quieter, richer in shade, and more delicate) – the sound is ethereal, lacking in stronger contrast. The composer treated the harp part as if it were the piano, the instrument dearest to his heart, and perhaps that is why when listening passages and themes elaborations like something out of a piano concerto one gets impression of a certain amorphism in instances where the text calls for the tangibility of keyboard.

The **Double Concerto for Oboe, Harp and Chamber Orchestra** (1979–1980) by Lutosławski, commissioned by Paul Sacher and dedicated to him, turned out shocking to some critics of the time. The piece was written for the Swiss oboist Heinz Holliger and his wife, Ursula, a harpist. When composing it, Witold Lutosławski left open the possibility of exchanging the oboe for a flute, although it is not indicated in the score nor in the official catalogue of his works. The piece consists of three movements: 1. *Rapsodico*, 2. *Dolente*, and 3. *Marciale e grottesco*. In the opening section of the *Rapsodico*, in the aleatoric texture *ad libitum*, orchestral episodes alternate with those performed by the two soloists. Only the second, more dramatic section of this movement – the *Appassionato* – is conducted in the traditional manner. As noted by Lutosławski in his commentary, the basic natures of the individual movements are consistent with the terms used in the titles, but they should not be interpreted too literally. Lutosławski repeatedly emphasized that any attempt to describe music using words “carries the risk of misunderstanding it and has no objective value.”

Thanks to Heinz Holliger – a great oboe virtuoso, who, besides the classical repertoire, specialized in performing contemporary music and searched for new means of expression – the composer was able to use new types of combination tones. Holliger recorded for him the sounds he invented and proposed a way to notate them. According to the composer:

The unusual character of these new tones is in sharp contrast with the noble sound that Holliger obtains when performing the classical repertoire; they appear primarily in the third episode of the final march (*marciale e grottesco*). This episode, with its unusual and caricatured sound bordering on ugliness, differs in a conscious

and clear way from other movements of the work, which are lyrical, emphatic or sarcastic in tone.

It was this third part of the Concerto that upset some critics. The first performance in Poland took place a month after the premiere in Lucerne, during the Warsaw Autumn festival in 1980, with the participation of Heinz and Ursula Holliger and the Polish Chamber Orchestra conducted by the composer. Afterwards, one of the critics (Tadeusz A. Zieliński in *Ruch Muzyczny*) did not hesitate to describe his impressions in detail: "The grotesquely banal (despite atonal means!) rhythmic theme of the third movement is far too incompatible with my concept of musical taste to let me listen to it without pain. It is not convincing to me, and leaves a distaste, especially since it crudely cuts (without a moment for the slightest reflection – *attacca*) the impression of the fabulous second movement."

Irony and comedy in music do not always need to be understood...

The music of Anton Webern is another important reference point for Lutosławski, who wrote about him: "Among the numerous discoveries made by this man, one particularly puzzles me. It is a discovery of the sound world of microscopic dimensions in which the shortest and instantaneous music event can become a source of strong experience." Such is the **Concerto for 9 Instruments** Op. 24 written by Webern in 1934 for the sixtieth birthday of Arnold Schoenberg. This aphoristic dodecaphonic composition of utmost coherence is composed of three movements: I. *Etwas lebhaft* (rather lively), II. *Sehr Langsam* (very slow), and III. *Sehr rasch* (very fast), compressed to less than six minutes. The instruments' (flute, oboe, clarinet, French horn, trumpet, violin, viola and piano) soloist, punctual sounds-gestures – complement each other in an extremely refined way. A somewhat parodist vein, similar in its own way to the third movement of Lutosławski's Double Concerto, can be detected in the last movement.

Chamber Concerto No. 1 for 17 Instruments by the French composer Bruno Mantovani was fully commented on by the author himself:

Between 2006 and 2009, I was mainly involved in composing for orchestra (*Time Stretch*, *Finale*, Concerto for Two Violas) and the idea of narration (several choral pieces, opera *l'Autre Côté* after Alfred Kubin, the ballet *Siddharta*). When the Berlin Philharmonic asked me to write a piece for an ensemble of about 15 performers

without a specific dramaturgical premise, I immediately grasped the chance to return to a more theoretical form, assuming that it would provide an opportunity for my language to evolve, to try new things. I composed Chamber Concerto # 1 while taking a break from work on my second opera (inspired by the life of poet Anna Akhmatova), and I found the lack of a libretto [...] an insurmountable obstacle. Completely blocked by the empty pages, I realized that even in the context of "pure music," I needed to consider composing as a logical sequence of events, in the sense of developing identifiable and distinguishable, "musical characters" (according to Messiaen's terminology), which would affect listening due to their luxuriance, but also through their simplicity (which is rather rare for me).

Several very basic motifs emerged during the numerous preparatory sketches: a fused scale, and chords that metamorphose into others through microtonal *glissandi*. In order to unify these two ideas, I thought of the initial explosion, of an element that could engender these elements, and I decided to couple each of the wind instruments with a resonant percussion instrument so that the impact would appear as a trigger of effusive formulas.

But, it is above all in the area of form that I attempted to renew my language. I tried, despite a certain overall energy, to work on the idea of waiting, as if, this time, the directions in my scores were to be less linear, less based on progression. These elements refute each other more than they extrapolate from each other, an extremely new texture appears midway through the piece (with the clarinetist and violinist moving to two distant places on the stage to create an interplay of echoes, and the end favours the repetition of obsessional motifs, broken up by silence. In the end, Chamber Concerto # 1 is certainly my least "logical" piece and the most troubling, having the equilibrium emerge from continual surprises (I think notably of the cadence played by two sets of tubular bells, heralding the coda).

JADWIGA KOTNOWSKA

A laureate of top prizes in eight international flute contests, including the Queen Sofia Music Competition in Madrid, the Maria Canals Competition in Barcelona, the G.B. Viotti Competition in Vercelli, the V. Bucchi Competition in Rome, she also won a Gold Medal and a Grand Prix at the Festival in Bordeaux. After winning a competition she was taken as Principal Solo Flute to Royal Flanders Philharmonic Orchestra in Belgium.

Apart of her studies at the F. Chopin Music Academy in Warsaw with Prof. Elżbieta Dastyk Szwarz, she mastered her skills under Maestro Aurele Nicolet in Switzerland, Jean-Pierre Rampal and Alain Marion in France.

She gave concerts at such venues as the Berlin Philharmonic Hall, the Schauspielhaus Berlin, the Lincoln Center in NYC, the Grieg Hall in Bergen (at the Bergen International Festival), Tivoli Hall in Copenhagen, the Palau de Musica in Barcelona, the Teatro Real in Madrid, the South Bank Centre/ the Purcell Room in London, De Doelen in Rotterdam, the Great Hall of The Moscow Conservatory, KLCC in Kuala Lumpur, the Warsaw Philharmonic and at festivals, including the Bergen Grieg-Festival, the Kuhmo Chamber Music Festival (Finland), The Warsaw Autumn, the Premiere Festival in Katowice, the Krzysztof Penderecki Festival in Kraków or the Mozart Festival in Warsaw.

In her native Poland she is usually the soloist of choice for premieres of flute concertos of contemporary composers such as Hanna Kulenty, Mikołaj Górecki, Marta Ptaszyńska, Aleksander

Szczetyński, Krzesimir Dębski, Andrzej Jagodziński, Włodek Pawlik, Maciej Małecki, Jerzy Maksymiuk, Piotr Wróbel, Dariusz Przybylski, Pavel Klimahevsky, Krzysztof Knittel.

These compositions were written especially for her. The artist performed these concertos with such orchestras as the National Radio Symphony Orchestra during "Premieres Festival in Katowice," the National Warsaw Philharmonic Orchestra and the Aukso Chamber Orchestra led by Marek Moś.

She was the first Polish flutist to perform Henryk Mikołaj Górecki's flute concerto (with the National Polish Radio Symphony Orchestra, the Warsaw Philharmonic, the Moscow Philharmonic) and the Krzysztof Penderecki's flute concerto conducted by the composer. She also gave concerts with the Gulbenkian Orchestra in Lisbon under Claudio Schimone and with the Royal Flanders Philharmonic Orchestra in Belgium.

Jadwiga Kotnowska also participates in "crossover" projects blending classical music and jazz, working together with acclaimed jazzmen such as Andrzej Jagodziński, Krzysztof Herdzin, Mike Richmond and Vitold Rek.

She has been recording for the radio in Spain, France, Switzerland, Holland, USA, and for the record labels: Polskie Nagrania, MDG, Quantum (Paris), Scots-town Music (Edynburgh), Tonpress, DUX.

The artist is a professor at the Feliks Nowowiejski Music Academy in Bydgoszcz (Poland), she has been giving master classes in the USA, Malaysia, Finland, Italy, France, Spain and at the Royal College of Music in London.

ANNA SIKORZAK-OLEK

She is a graduate of the Frédéric Chopin Academy of Music in Warsaw. She has led a long and active concert schedule as soloist and chamber musician. Her repertoire includes several dozen solo concertos. She was first in the world to perform and record many concertos by Polish composers: Tadeusz Paciorekiewicz, Marcel Popławski, Piotr Moss (three works), Mikołaj Hertel (three works), Maciej Małecki, Bogusław Schaeffer, Stanisław Moryta, Jerzy Maksymiuk, and Aleksander Tansman. She has made archival recordings of concertos for the Polish Radio, including those by Witold Lutosławski, Marta Ptaszyńska, Elżbieta Sikora, Marcel Grandjany, Georg Friedrich Händel, Thomas Daniel Schlee, Claude Debussy, and Don Gillis.

As chamber musician, Sikorzak-Olek has appeared for years in duos, with flute, oboe, soprano (with Nadine Nassar from 2010), violin, percussion, and also two harps. She permanently collaborates with the Polish Radio Orchestra in Warsaw.

In addition, she records film music, working with such artists as Zbigniew Preisner, Jan A. P. Kaczmarek, Paweł Szymański, Krzesimir Dębski, Michał Lorenc, Maciej Zieliński, and many others.

Besides performing, Anna Sikorzak-Olek is a musical pedagogue. She promotes beginner instruction on Celtic harp in Poland and has founded the society Harp for Children and the children's harp ensemble Wiktorska Harp Open. She leads the publishing house for harp sheet music "Polska Muzyka Harfowa" (Polish Harp Music), and composes short Celtic harp pieces for children.

In 2018, she defended a doctoral dissertation at the Stanisław Moniuszko Academy of Music in Gdańsk that proved the decisive contribution of a Pole, Karol Groll, to the invention of the modern harp mechanism more than 200 years ago. She is presently an adjunct of the faculty, leading a harp class. She is a member of Fides et Ratio Society.

CHAIN ENSEMBLE

A chamber orchestra performs under the patronage of the Witold Lutosławski Society. As a "matter of honour" it has set out to study all of Lutosławski's works for small ensembles and chamber orchestra, to include them in its staple repertoire and perform them at the annual Chain Festivals.

The Chain Ensemble brings into its membership – besides experienced chamber musicians – many young performers: students and young graduates of musical faculties, within the framework of its educational activities. The ensemble works intensively, constantly evolving and since 2017 giving more than a dozen concerts in the series New Music Scene at the Nowy Theatre in Warsaw.

ANDRZEJ BAUER

Andrzej Bauer is a cellist and conductor, the founder of the Warsaw Cellonet Group and Chain Ensemble, both of which specialise in the performance of new music. He was the winner of First Prize at the ARD International Competition in Munich and a prize at the International "Prague Spring" Competition. His honours include

awards from the European Parliament, the Council of Europe, the Polish Composers' Union and the Polish Minister of Culture.

He completed his musical studies under Kazimierz Michalik at the Music Academy in Łódź and continued his education attending masterclasses with André Navarra, Miloš Sadlo and Danil Shafran. Thanks to a Witold Lutosławski grant, he also studied for two years in London under the guidance of William Pleeth.

Andrzej Bauer has made recordings for many radio and television networks in Poland and other countries and has taken part in prestigious international festivals. He has given recitals and appeared as a soloist with symphony and chamber orchestras across Europe and in the USA and Japan. His recordings have won several awards, including the Fryderyk Prize of the Polish recording industry and an award from German critics.

His extensive repertoire features a number of contemporary pieces, including those written specially for him. His "Cellotronicum" project won the Orpheus Critics' Prize at the 2006 Warsaw Autumn Festival. He works closely with many prominent composers, inspiring them to write works for cello and electronic media as part of the "Cellotronicum" project.

In 2012–2015, he devised a series of concerts at Polish Radio under the motto "Trans-Fuzja," which combined different performance styles and improvisation with computer technology.

In 2017 he inaugurated, with the Chain Ensemble, the "New Music Scene" – a three-year series of concerts at Warsaw's Nowy Theatre. Andrzej Bauer also pursues a teaching career,

running cello classes at the Fryderyk Chopin Music University in Warsaw and the Music Academy in Bydgoszcz.

In recent years he devotes more and more time to composition and improvisation.

Since 2018 he has served as President of the Witold Lutosławski Society.

THURSDAY

06.02.2020

7:30 PM

THE WITOLD LUTOSŁAWSKI
CONCERT STUDIO OF THE POLISH RADIO
59 Z. MODZELEWSKIEGO ST.

WOLFGANG AMADEUS MOZART (1756–1791)

Adagio and Fugue in C minor for string quartet
KV 546 (1788) 7'

WITOLD LUTOSŁAWSKI (1913–1994)

String Quartet (1964) 26'

Introductory Movement

Main Movement

INTERMISSION

PAWEŁ SZYMAŃSKI (*1954)

Five Pieces for String Quartet (1992) 17'

quarter = 72

dotted eighth = 112

eight = 72 (*Massimo*)

quarter = 90

quarter = 48

LUDWIG VAN BEETHOVEN (1770–1827)

Grosse Fuge in B flat major for string quartet op. 133
(1825) 16'

Royal String Quartet

Izabella Szałaj-Zimak 1st violin

Elwira Przybyłowska 2nd violin

Paweł Czarny viola

Michał Pepol cello

I am in favor of the view that in a genuine musical work, everything must be the fruit of inspiration. I am using here a word that is often ridiculed, but there is no other term for it. What is inspiration? Something, which was not there a fraction of a second before, suddenly emerges in the composer's imagination. I believe that the existence of a musical work – and definitely its value – depends on such moments of epiphany.

These words – pronounced by Lutosławski near the end of his life, in 1990 on the secrets of the compositional process – can be applied to all works performed by the Royal String Quartet tonight. Arising from moments of inspiration in creators finding innovative solutions in each, these masterpieces form chains of amazing discoveries. One of these threads is the mutual inspiration connecting the art of painter Jerzy Stajuda with the work of Witold Lutosławski and Paweł Szymański, and their quartets intensely pulsating against the background of great works of the past.

CHAIN XVII

The first is Mozart's **Adagio and Fugue** in C minor KV 546 – a modestly sized piece, but with great expressive power – written at a special moment in the composer's life. "Please come visit me, I am always home, I've been living here for only ten days, but I have achieved more than at previous lodgings in two months. The new apartment is comfortable, pleasant and inexpensive, but I'd feel better if I hadn't dark thoughts, which unfortunately happen a lot, and I can hardly chase them away" – thus wrote Mozart to Michael Puchberg, his friend and fellow Freemason, on June 27, 1788. Indeed, in those ten days, as Ireneusz Dembowski (the letter's translator into Polish) mentioned in his comment, masterpieces followed one after another; Mozart composed among others the Symphony in E flat major KV 543, Sonata in C major "*Facile*" KV 545, and many other works, including the Adagio for two violins, viola and cello, which was added to the Fugue in C minor for two pianos, written five years earlier, arranged for string quartet on this occasion.

The piece he created is unusual for several reasons. First, nothing is known about a commission, and we know that Mozart rarely composed on "his own behalf." Second, the solemn and somber character of the Adagio is particularly at odds with the composer's nature, organically deprived of pathos (unless an opera's dramaturgical context required it, which is not the case here). It is difficult to say to what extent this was influenced

by the “dark thoughts” mentioned in the letter, or if it was a conscious creative experiment, or in turn simply the effect of an accumulation of musical ideas in such intense work on so many disparate works in a short timespan. Yet, it is not surprising that the slightly longer than three-minute Adagio spoke in character to another composer’s imagination — for whom such expression was “flesh and blood” and the string quartet a field of unhampered experimentation — namely Beethoven, who copied it to his archive.

The introduction (*Adagio*), painfully stretched between the extreme registers of violin and cello, is diffused by the energy of the four-voice fugue — considered the summa of Mozart’s studies in Bach’s contrapuntal puzzles — perfectly constructed and condensed to about three minutes. As a result, the entirety of KV 546 (emotional galaxies away from the “*Facile*” Sonata preceding it by just a number in the Köchel catalogue, and perhaps written one or two days earlier!) brings music — and this is the last of departures from the norm — typically Mozartian in its dramatic conciseness.

The only string quartet in Witold Lutosławski’s output was first performed by the famous LaSalle Quartet in 1965 in Stockholm, for which it was commissioned by the Swedish Radio. The Polish premiere took place in the same year at Warsaw Autumn Festival. The **String Quartet** (1964) consists of two connected parts: *Introductory Movement* and *Main Movement*. This two-phase formal model is characteristic of most late works by Lutosławski. The Quartet’s course is made up of episodes defined by the composer as “mobiles,” of varying lengths in individual parts, to be played by performers between specific points in time without strict synchronization, and even, at certain moments, as if in disregard of what others play: “in many sections of the form each particular player is supposed not to know what the others are doing, or, at least, to perform his part as if he were to hear nothing except that, which he is playing himself.”

The composer originally wished to give the musicians only the parts of individual instruments, to avoid traditional notation that juxtaposes individual parts one above the other and imposes simultaneous performance of notes in the same vertical line. At the request of the LaSalle Quartet, however, he prepared the score using a solution provided by his wife, who was architect by profession; the not strictly synchronized fragments of the four instruments’ parts were placed in rectangles stacked above

one another. Despite appearances, the scope of performer freedom is significantly limited; instructions written in the individual voices create the time frames and set the moments for moving to the next episode (e.g. “repeat until the entrance of the cello, then stop immediately and go to the next section,” or: “give the violist a signal that you have finished”), so that “nothing can happen that has not been foreseen by the composer.”

Yet, the goal of this technique was not a multiplicity of versions, but a loosening of time relationships and obtention of a specific, discontinuous texture. The work opens with the first violin’s solo, whose first three notes are to be repeated by the violinist (*espressivo, eloquente, but pianissimo*) “until the audience has become completely quiet” – and this short instruction alone shows the composer’s attention to issues of perception, his wish to approach the listener and perhaps also express his irony... Lutosławski compared the Quartet, with its technique of controlled aleatoricism, to a conversation where individual statements are being interrupted and begun anew. In the *Introductory Movement*, the role of this “interruptive” factor, which also sets a reference point for aleatoric fragments, is played by the dramatic octaves C-C, recurring several times. The *Main Movement*, quite more expansive, evolves smoothly from the preceding one after the cello solo. From its beginning, however, it is distinguished by a more accumulated expressiveness, greater mobility, and faster pace, heading for the episode *Appassionato, Presto*, where the climax is built by a long, rising glissando in all instrumental parts, after which the material becomes exhausted. The passage *piano – morendo, indifferente* (expiring, indifferently), emerging from silence is composed of slowly moving chords enclosed initially between low C-sharp of the cello and ethereal C-sharp of the first violin, slowed down and stretched in time with the use of fermatas, is the subsequent stage of closing the form. It is followed by a section marked *Funèbre* (although the composer refrained from extra-musical connotations) with intense imitations oscillating around F-sharp and falling in glissando to meet at the A-flat unison and fade away. The gesture *espressivo, quasi parlando*, in which some commentators see references to bird speech, seems to be an attempt to resume the conversation...

Paweł Szymański’s *Five Pieces For String Quartet* were written on a commission by BBC Bristol for the Brodsky Quartet. They were performed at the radio in 1993 and released a year later on a CD titled

Lament (Silva Classics). The work, completed by the composer in October 1992 is dedicated to the memory of the composer's friend Jerzy Stajuda, who died on 21 March of the same year, aged 56. Stajuda was an outstanding painter, whom Witold Lutosławski remembered as "not only a music lover, but also a man of great merit in spirit and personal charm." Lutosławski also mentioned Stajuda's works offered to him by the artist himself; *Strefa* (*Zone*, 1990, polymer) – "a wonderful, huge canvas that is a source of our constant joy, and not only decorates our home, but gives it a new life! Two beautiful Stajuda watercolours are the source of a truly creative atmosphere in my studio in Oslo" (typescript *On Jerzy Stajuda*, in: Witold Lutosławski, *On music*, ed. Zbigniew Skowron). In Poland, Paweł Szymański's *Five Pieces For String Quartet* were premiered by the Silesian Quartet at Warsaw Autumn 1993 (they also recorded it for EMI). Two days after the Polish premiere, the work was also played (fourth and fifth movements) at a concert titled *Jerzy Stajuda's Friendships in Music* among ten pieces dedicated to the painter's memory, organized by the Centre for Contemporary Art at the Ujazdowski Castle in Warsaw, accompanying an exhibition devoted to Stajuda's work.

Very expressive and evocative of spatial connotations, *Five Pieces For String Quartet* – available owing to the international distribution of the Brodsky Quartet recording – inspired a number of choreographic visions around the world. Already in 1995, the Canadian choreographer Ginette Laurin created *Horizon: 1.60* (1995) to Szymański's music for the Dutch group Introdans. Other projects have included: *String Quartet* with Lines Contemporary Ballet (San Francisco) choreographed by Alonzo King, *New Ways – Another Walk* by Ballet Braunschweig choreographed by Detlev Alexander, and ballet *De Groep van Steen* choreographed by Janette van Steen (Amsterdam, 2000). In turn, Maria-Pauli Majoor, the founder of Matangi Quartet, was inspired by the last of these events and contact with the *Five Pieces for String Quartet* (which she played live) to organize the 2019 edition of the Hague's *Unheard Music Festival* on the theme of Paweł Szymański.

The Royal String Quartet has been performing Szymański's music for quartet over several years, and recorded it for Hyperion, together with Paweł Mykietyn's *Second String Quartet* (*Szymański & Mykietyn – Music for String Quartet*, 2015), which received nominations for the 2016 Fryderyk award in the categories Best Polish Album Abroad and Best Polish Music Recording.

Andrzej Chłopecki wrote a virtuosic essay about this work, titled *Five Variations on Five Songs for String Quartet Paweł Szymański in Memory of Jerzy Stajuda*, quoted here in part:

i. (less than three minutes)

[...] Szymański, leaving the “bare” plane of baroque (or early classical...) bacchanal at the opening, in the next dozen seconds or so begins his case to treat us with the following matter. The case means immobilizing, stopping “the thing” which has promised that nothing surprising would happen. Selected from the still-image is a *continuum* of one motif. The motion is there and is not there; there is time, but time has stopped, like Zeno’s arrow hanging in the space, which — as we know — flies fast after having finished parting with the bowstring. A footage series, a slide series stopping the motion; the trills of the second violins bring no cause for a development, they remain fluttering in place. The case consists in freezing the matter, isolating it out of time; the affair consists in tossing it (or rather: gently and tenderly moving it) into space.

[...] Under the notes, Szymański rocked the staves and the “obedient” circle of fifths. He stopped time to dandle his beloved matter with space. At the climax, it seems that the swinging relationship between matter and space has been mastered, but this is a momentary illusion. If it were the end of the composition, the “thing” could end with an *al niente* outflow with a necessary punchline after the pause. But this is only the cycle’s first link. From the innocent matter, tritones of violin and viola descend in *glissandi*, the cello with its persistent *C*, played *con passione sul ponticello* announces a *memento*, and the final alibi of the first violins and violas in thirds does not believe that it brings a point. Baroque formulas, distanced into an oneiric afterimage through the use of glissandi, are brought down to earth by the cello string’s sound, bending its neck under expressionist pressure.

ii. (less than two minutes)

Paweł Szymański is a master of glissandi. Paweł Szymański is a master of pointillist texture. The master of pointillist technique can be recognized more by how he makes sound what does not sound, than how he makes sound what actually sounds. Sounds of pauses, creating sonorities with pinches of *staccato* and *pizzicato*, oblique sonorities of strings consecutively plucked. [...] Musical squirts expose the canon evidently pulsating under the staff: a canon clogged with pauses. A pause as a sound silencer, not as a caesura between phrases; a pause not as a breath, serving narration, but as a gag for eloquence deemed superfluous. The pause knows what it keeps secret. It also knows that the undisclosed is even more intensely present. [...] And in the end — as in the previous piece — a figure in Baroque convention. [...]

iii. (about two and a half minutes)

Center of the whole cycle. An elegy of harmonics. Some would write this piece for string quartet musicians, while recommending a partly different instrumentarium: it would probably be crystal glasses tuned with the right amount of water rubbed with bows. The history of music of the last half-century knows such a quartet. Paweł

Szymański is a master of the “harmonics game.” Frozen, numb, glass, unreal landscape, saturated with extraordinary lyricism. Hypnagogic drawing of an extremely delicate reality that you bring to the world, coming back from sleep. Any too violent a gesture can make it disappear like a soap bubble, and you won’t know what you wanted to keep from forgetting. And what you want to save is the emotion. The cello remains with a high C, the trace of a tritone has melted into the harmonics, from which shall bloom a romantic motif with a trill. The history of music has not really developed the form of *haiku*, and the expression of European music — despite numerous attempts — has not approached the essence of Far Eastern calligraphy. With this movement, Paweł Szymański does a calligraphy of Latin musical language, like no Japanese has I think so far latinized his calligraphy.

iv. (almost five minutes)

A capriccio for a single string instrument that plays an arpeggiated C minor chord and repeats the note G, released in a four-voice canon of four instruments in unison, with a shift of one sixteenth note. A model, as if left by the hand of a pattern music composer who wants to start his machine of repetitive music. A specific emotion is aroused by the canon, built on a repetitive ostinato note, raised by the polyphonist to the rank of a musical subject. [...] Szymański is a master of the textural acceleration and deceleration of the narrative. He is also a master of decomposing. The centrifugal force, incorporated into the element of this movement, deconstructs its obviousness. Szymański composes here the phenomenon of a glissandi widening of matter from unison to tritone, clearly marked on staves with notes (and not lines). The chromatically slipping tritones “remember” the previous movements and “predict” the last one.

v. (almost four minutes)

The tritone f-b / b-f, assigned to the first violin permanently. Like a scream. A seagull’s scream over the beach. And the horizon, initiated by the same sounds in the second violin and viola. A dialogue of two planes: a scream and a line beginning a glissando wave, to stop frozenly at the same, but different, interval. The fascinating coexistence of two identical figures: one signifying disagreement, the other consent.

Paweł Szymański is a master in saturating the same note with different meanings. One cannot give a recipe for it. To set the same two sounds in such a dramatic dialogue, you need a master. [...] Szymański is a master of the textural decrescendo. A tritone scream will slide into non-existence, silenced over a line that will be directed towards non-being. A threnody. With the disappearing f of cello, the work fades out.

This provides the context for our last piece tonight — the *Grosse Fuge* in B flat major Op. 133, masterpiece by Beethoven, who is passing towards non-existence, but not *decrescendo*. It opens with a potent G major chord. This chord, interpreted as “eternity winning over the desperate and ineffective efforts of humanity,” is also the closing gesture of Ives’ *Unanswered Question* that opened the “Chain” Festival this year.

In *Grosse Fuge*, the only answer to perhaps the same fundamental questions is chaos, and indeed an apotheosis of the desperate and ineffective efforts of humanity. This answer is all the more poignant because it is given by a composer whose earlier works were a tribute to the human power and bonding force of humanism.

The *Grosse Fuge* in B flat major was composed in 1825 as the finale of the Quartet in B flat major Op. 130 and it was thus performed for the first time, on March 21, 1826 by the Schuppanzigh Quartet, the most outstanding Viennese ensemble of its kind. At the concert, the *Fuge* – unlike other parts of the quartet – did not generate any enthusiasm. According to the *Allgemeine musikalische Zeitung*, it was “incomprehensible like Chinese,” and to the composer Louis Spohr – “an indecipherable, uncorrected horror.” However, the performers themselves and those closest to Beethoven saw the cause of the problem partly in the insufficient number of rehearsals, and partly in the gravity of the *Fuge*, which was in their opinion too overwhelming in the framework of this quartet. The latter opinion was also supported by the publisher, Artaria, who suggested publishing the *Grosse Fuge* as a separate work and adding a new finale to Op. 130. Beethoven himself was aware of the importance of his *Fuge*; hearing at the premiere that some parts of the quartet were encored at the audience’s request, his reaction was: “And why didn’t they want the *Fuge* to be encored? It alone should be repeated! Cattle! Donkeys!” It is therefore unsurprising that he agreed to publish his *Grosse Fuge* – “a symphonic poem in sonata form,” as some would term it – separately as Opus 133, which took place two months after the composer’s death in 1827.

The *Grosse Fuge* was the subject of many analyses, and although it may seem easy to isolate the elements of its structure (themes, motifs, sections), and their relations as to sonata form, it escapes categorization as a whole. However, it is not the form that determines its vital strength. If we ponder the reasons for which the *Great Fuge* has and continues to stir such new emotions, why it is considered the cradle of Schönberg, why Stravinsky considered it to be thoroughly modern music that will always remain so – we must look for answers in its content.

Beethoven saturates the form with extremely expressive, emotional, and at the same time disrupted, harmonically complicated, non synthesized content – its power lies in negation, laceration, indefiniteness, chaos – in thus perversely, but simultaneously touchingly conceived humanism.

As Theodor Adorno wrote about the composer's late works: "their essence lies in 'lost tonality' and that is why they are catastrophes." Only ashes are left from the Beethoven of the *Eroica* or Fifth Symphony, when every sentence, filled with coherent content, ended in a clear and precise manner. The world he had entered with such conviction and faith, and then built, developed and created it, was now deconstructed, as if in a prophetic flash. Or rather, through the construction of his last fugue, he showed this world's imminent destruction. In the *Grosse Fuge* he juxtaposes contrasts, not melding them into a unified whole. This coexistence devoid of unity – does it not sound like the song of our times?

Opposed to the monumental, eight chromatically climbing tones of the main theme, is the hysterically exploded, dotted second theme. The first measures' explosion is broken by sudden silence, which seemingly becomes the basic material of the entire 24-measure overture. After the first, furious fugue – a continuous, brutal, almost five-minute *forte* – comes the fugato, partly polyphonic and partly homophonic, and contrastingly, played almost entirely *pianissimo*. That same material, presented *Meno mosso e moderato*, reoccurring after the second fugue, gains a thoroughly different character. The idyllic innocence of the first *Meno mosso* will be replaced by a quasi-triumphant passage, which (as if gradually succumbing to dementia in the section with residual fragments of themes, disrupted by silence) leads us to the Coda. What are we left with in the end?

As Thomas Mann wrote in *Doktor Faustus*:

Beethoven's art had overgrown itself, risen out of the habitable regions of tradition, even before the startled gaze of human eyes, into the spheres of the entirely and utterly and nothing but personal – an ego painfully isolated in the absolute, isolated too from sense by the loss of his hearing; lonely prince of a realm of spirits, from whom now only a chilling breath issued to terrify his most willing contemporaries, standing as they did aghast at these communications of which only at moments, only by exception, they could understand anything at all.

ROYAL STRING QUARTET

The Royal String Quartet is a leading European ensemble. 20 years of collaboration, concert-making on all continents, 17 internationally acclaimed records, two Fryderyk awards and six nominations to the statuette. In addition, 15 years of Kwartesencja, their own festival, where musicians remind the great chamber classics, give world premieres written specially for them, and above all demonstrate that music is not cast in a mold, but forms a surprising, often uncanny sound art that perfectly describes the contemporary world. In their artistically ambitious projects, they cross genre boundaries and seek new forms of expression. This gave birth to their albums *Kayah & Royal Quartet* and the often awarded *New Warsaw* with Stanisława Celińska and Bartek Wąsik.

The ensemble, founded in 1998 at the Academy of Music in Warsaw in the class of Ryszard Duż, underwent post-graduate studies in Cologne under the direction of the Alban Berg Quartett, and trained under the watchful eye of Amadeus and Camerata quartets. The artists received awards at many competitions, including Banff, Casale, Kuhmo, and Cracow, as well as a scholarship of the Borletti-Buitoni Foundation, and a nomination to the prestigious British award of the Royal Philharmonic Society. In the years 2004–2006, the ensemble was protected by the prestigious BBC program New Generation Artists. From 2008, a collaboration with the British label Hyperion produced five records, acclaimed by the critics of monthlies *Gramophone* (Editor's Choice), *BBC Music Magazine* (Disc of the Month), *Diapason* and

The Strad. At home, RSQ released music under the labels DUX, BeArTon, and Bólt. The quartet's concerts can regularly be heard in the Polish Radio Program 2 and BBC 3 among others, while RSQ's recitals were transmitted by Mezzo and TVP Kultura.

RSQ appeared 5 times at the BBC Proms and 15 in London's famous Wigmore Hall. It regularly gives concerts in the Witold Lutosławski Studio, National Symphony Orchestra of the Polish Radio seat in Katowice, and the National Philharmonic in Warsaw. It also played at such festival as the City of London, Aldeburgh, West Cork Music, Schleswig Holstein and Rheingau, Sacrum Profanum, Wratislavia Cantans, and Australia's Perth. RSQ was guest in many splendid halls, including Cadogan Hall in London, Concertgebouw in Amsterdam, National Gallery of Art in Washington, Studio 104 in Maison de la Radio in Paris, Palais des Beaux-Arts in Brussels, Konzerthaus in Vienna and Berlin, Sejong Center in Seoul, and Beijing Concert Hall. Among artists collaborating with RSQ were Angela Hewitt, Mark Padmore, Urszula Kryger, Stephen Kovacevich, Janusz Olejniczak, Martin Fröst, Ingolf Wunder, Maciej Frąckiewicz, Marcin Zdunik Andrzej Bauer, Wojciech Światała, quartets Škampa, Śląski and Kwadrofonik.

The musicians have always shared their knowledge and experience. In 2012–2015, they lectured at Queen's University in Belfast. For a decade they have led their own master classes in Rybna. They teach on a regular basis at the Frédéric Chopin University of Music and in Warsaw music schools.

SATURDAY 08.02.2020 7 PM

THE WITOLD LUTOSŁAWSKI
CONCERT STUDIO OF THE POLISH RADIO
59 Z. MODZELEWSKIEGO ST.

IGOR STRAVINSKY (1882–1971)

4 *Études* for orchestra (1914/1921/1928) 9'

Danse

Excentrique

Cantique

Madrid

OLIVIER MESSIAEN (1908–1992)

Poèmes pour Mi for soprano and orchestra
(1936) 28'

1^{re} Livre

Action de grâces

Paysage

La Maison

Épouvante

II^{ème} Livre

L'épouse

Ta voix

Les deux guerriers

Le collier

Prière exaucée

INTERMISSION

CHAIN
XVII

WITOLD LUTOSŁAWSKI (1913–1994)

Interlude for orchestra (1989) **6'**

Symphony no. 4 (1992) **22'**

Ludmyla Ostash soprano

Sinfonia Varsovia

Simon Crawford-Phillips conductor

Two seldom performed, extraordinary works by Stravinsky and Messiaen astonishing with their rich resonances, create a specific context for Lutosławski's music in this year's final "Chain" concert. Both composers' creative output was an important point of departure for the Polish master, related on the one hand by aesthetico-musical roots, and on the other hand, a shared intensity and individualism of personal explorations in music and independent paths. Lutosławski's music partly grows out from the tradition of Rimski-Korsakov – though not directly like in Stravinsky, for whom Rimski became not just a composition teacher, but even a second father – but indirectly, through schooling obtained from his composition professor, Witold Maliszewski, at Warsaw's Conservatory. But these connections depart from the perfect knowledge, refinement, and infinite richness of the instrumental imagination paths set out by Rimski, and developed in such unexpected directions by representatives of successive compositional generations – Stravinsky and Lutosławski. Lutosławski himself most aptly described the importance of his great predecessor's heritage:

Stravinsky's oeuvre is in itself such an immense part of what constitutes the musical content of his era, that I sometimes think of and talk about "Stravinsky's era" as one thinks of and talks about Palestrina's, Beethoven's, or Debussy's era. When I contemplate a phenomenon of such dimensions, it is difficult not to resort to poetic comparisons: Stravinsky's creativity is like a mountain rising in the middle of the road that we all have to get past; there is no way to get around it. Surely, therefore, there is no composer of my generation who was not, at one time or another, subject, whether he wanted to or not, to the entrancing influence of Stravinsky's music. I feel a genuine gratitude for the unique lesson – astonishing and indestructible in its results – in the study and experience of his music.

On the other hand, the French tradition with its precision in building colour and dramaturgy, is generally speaking a second, strongly present current in Lutosławski's compositional thought. Writing about Messiaen, the latter emphasized that although his music did not exert a direct influence on him, its "visage and the greatness connected with everything" is very important for him. In particular, he distinguished Messiaen's empirical approach to harmony, for which he felt an affinity, and which is key in both composers's music. Lutosławski described the harmonic world of Messiaen as immense and incredibly rich. The former's *Poèmes pour Mi*

for soprano and orchestra from 1937 constitute a separate, spacious universe governed by its own laws, though organically growing out from the aesthetics of Debussy's *Pelléas et Mélisande*. This symbolist world – through fusion of quasi-static harmony developed by consecutive timbral spheres – seems to be recalled in the opening of Lutosławski's Symphony no. 4, with the beating of string instruments' great heart, dominant deep sonority and rhythm of the basses, transforming from a slow, regular pulse to syncopated, and thus virtually quickened. On this background, expanded by harp sounds in the consecutive scenes divided by *ad libitum* sections, phrases appear in the clarinet, flute, and solo violin like reminiscences of the past.

Stravinsky's eccentric and experimental **4 Études** (1928) orchestrate his earlier compositions: *Three Pieces for String Quartet* (1914) and *Étude for pianola* (1917), each movement supplied with titles: I. *Danse. Con moto*, II. *Excentrique. Moderato*, III. *Cantique. Largo*, IV. *Madrid. Allegro*. The premiere of such an assembled cycle took place in Berlin in 1930 under the direction of Ernest Ansermet.

The first movement has an affinity to the *Rite of Spring*, earlier by a year, with the irregular pulse of a Russian dance, in alternation duple and triple, and a looped melody built from just four notes. In turn, tradition has it that the second movement was inspired by the art of Little Tich, a famed English comedian and dancer, with whom the composer had contacts in 1914. It is possible that by the same token, he portrayed himself: a great wangler of sounds, with an eccentric imagination. When more than two decades later, in 1952, Stravinsky began composing with serial technique, he introduced changes to the *Études* – hence the probable source of the surprisingly pointillist colouring of textures in *Excentrique*. The third movement is a type of transformed *Dies irae*. The fourth movement's title – *Madrid* – reflects its genesis, i.e. the pianola *Étude*, commissioned by the pianola-producing Aeolian Company – a source of its musical inspiration was the composer's first voyage to Spain in 1916, on which he spent evenings in taverns, listening to improvisation by local musicians and the music of the streets.

Poèmes pour Mi for soprano and orchestra by Olivier Messiaen is a work alit with a myriad of novel sonorities. Messiaen had the gift of synesthesia, which allowed him to see strongly nuanced colours, perceived by

him as corresponding to particular combinations of sonorities. As he wrote in a lengthy commentary to his work:

[...] Colour is perhaps the essential element here. First harmonic colour. It is obtained either by the juxtaposition of “modes of limited transpositions,” which give blue-purple, red-mauve, orange, white and gold chords (as in *The Landscape*), or by the superposition of these same modes in moving colored complexes (as in *Your Voice*, in *The Necklace*, in the rhythmic canon at the beginning of *The Thanksgiving* and the great vocalise on the word “joy” at the end of *The Answered Prayer*). The orchestral colors follow the harmonic colors and reinforce them. The simultaneous double attack *arco* and *pizzicato* by the divided strings is frequent. The timbre is often pulverized with trilled chords. The character of the woodwinds is respected (oboe and English horn — dark and nasal, poetic and clear flutes, neutral or aggressive clarinets, round and warm horns). Finally, the percussion (cymbal trills, ostinato of the bells), and the rocket groups of the woods or strings, are there to underline at the same time the articulation, the timbres, and the colors of chords (Olivier Messiaen, in ‘96 Festival Musica programme book).

The title’s “Mi” is a concealed endearment to the composer’s first wife — violinist and composer Claire Delbos. The lyrics of Messiaen’s songs reflect his deep religious mysticism, love for his wife the dedicatee, and an awe for nature. They are collected into two volumes: I–IV and V–IX. The first song (*Thanksgiving*) is an ecstatic expression of belief in God, invisible soul’s unity, and mutual closeness of two beings in the light of immortality transforming everything. The second (*Landscape*) is a snapshot of a happy day, between a mountain lake shining like an azure gem and the smile of a wife, shielding her eyes from the sun. The third (*Home*) talks about home/body that must be left behind and the grief accompanying this knowledge, which is nonetheless eased with the promise of eternal youth. Opening with dramatic exclamations, the fourth song (*Terror*) is a forcefully expressive vision of casting a spell on desperation: “Don’t bury your memories in the ground, you will never find them again. / Do not pull, crease, tear. / Bloody shreds would follow you in the darkness/ Like a triangular vomit, And the noisy shock of the rings on the irreparable staff / Would rhythm your despair / To satiate the powers of fire.” In the fifth song (*Wife*), the words “Go where the spirit takes you” are like a refrain, and in the composer-poet’s metaphor, the wife to her husband is like Church to Christ. The sixth song (*Your Voice*) evokes the wife’s voice compared to a rising bird and juxtaposes the picture of an open window with the desire for eternity. The valorously expressive seventh song (*Two Warriors*) is an almost hyper-real picture of two melting into one while

battling the forces of darkness: “Your eye and my eye among the walking statues, / among the black howls, the collapses of sulphurous geometries. [...] Forward, sacramental warriors! Bring your shields joyfully. Throw to the sky the arrows of devotion to the dawn: you will reach the gates of the City.”

In the eighth song (*Necklace*), lyrical phrases from the musical heritage of Debussy’s *Pelléas et Mélisande*, heard especially in the repeated exclamation “Ah! mon collier!” (“Oh, my necklace!”), are expanded by psalmodies accompanied by other, vibrating and scintillating colours. The song builds a parallel between a chain of imagined visions — a light, morning rainbow, smile and grace, support for toiled ears, a multi-coloured, sunrise necklace — and a reminiscence of wife’s arms embracing her husband in the morning. The final song, *Prayer Answered*, crowns the cycle with poignant musical dramaturgy, fully intensifying the lyrics beginning with a call to God: “Shake the lonely, the old mountain of pain, / May the sun work the bitter waters of my heart!” and a thrice-expressed request for grace (O Jesus, Bread alive and giving life, / Say only one word, and my soul will be healed. / Give me your grace.” After a grand pause and change of tempo to very fast, the words “Carillon, my heart! Let your resonance be hard, and long, and deep! Strike, beat, shock (frappe, tape, choque) for your king / for your God!” are simultaneous with tubular bells, while the trumpets sound like Lutosławski’s quasi-improvised *Ad libitum* sections. The closing is an ecstatic image of a return to happiness, pictured by a lengthy vocalization on the word “joie” (joy).

The rhythm is built from irregular values, according to a technique developed by the composer, relying on application of added values, rhythmical canons, and borrowings from Greek metre and Indian rhythms; the influence of exotic scales is audible in the song’s melodic plane. Among the three great compositions of this type, this monumental song cycle is the sole orchestrated by Messiaen. *Poèmes pour Mi* was premiered in 1937 at Paris’ Salle Gaveau by Marcelle Bunlet and Orchestre de la Société des Concerts du Conservatoire under the direction of Roger Désormière.

Witold Lutosławski’s **Interlude** forms a certain “bracket” to this year’s first “Chain” concert. The work seems like a compositional reply to Charles Ives’ *The Unanswered Question* — or perhaps an identical question also reiterated in a concise formula lasting under seven minutes.

Here too, surprising interventions appear in the wind instruments on the background of a static plane in the strings. Equally astonishing is the ending – when all voices are extinguished *perendosi* on the note “f” performed in unison. *Interludium*, dedicated to Paul Sacher, was written in 1989 after composition of *Chain II* and the orchestral version of the *Partita* for Anne-Sophie Mutter, in order to enable the two compositions’ performance in one part of a concert “divided” by this contrasting piece. Its premiere was given in this specific configuration in 1990 by the Munich Philharmonic with the composer as conductor, and solo parts performed by violinist Anne-Sophie Mutter, whose art provided him with significant inspiration.

In turn, the **Symphony no. 4** – premiered under the composer’s direction by the Los Angeles Philharmonic Orchestra in 1993, thus a year before his death – is a majestic crowning of his entire symphonic *oeuvre*. The symphony has a bi-partite form, and the first movement, developed in successive sections after the introduction, is not preliminary – uncharacteristically for his output – but equivalent in weight to the second movement. The entirety creates a powerful synthesis of techniques and methods of formal construction invented by Lutosławski, comprising “chain” characteristics, juxtapositions of conducted and free music, and various sonic planes in a work astonishing with its mastery and beauty.

LUDMYLA OSTASH

Soprano, was born in 1989 in Kiev. She has specialized in piano at the S. A. Krushelnyska Ternopil Musical School in Ukraine, during 2004–2007. Beginning in 2007, she studied voice under the direction of Prof. Igor Kushpler, National Artist of Ukraine, and piano under Prof. Lidia Krykh, at the M. Lysenko Lviv National Music Academy. She obtained an Honours Bachelor's Degree in 2011, and graduated with a Master's Degree in 2012.

Ludmyla Ostash has participated in master classes with such artists as Jerzy Artysz (Poland, 2011), Zoriana Kushpler (Austria, 2011), Kaludi Kaludov (Bulgaria, 2016–17), and Olga Pasichnyk (2018).

She is laureate of the T. Teren-Yuskiv National Ukrainian Contest in Lviv, 2010, and the Adam Didur International Opera Singers Competition in Katowice, 2012, as well as holder of the Wagnerian Scholarship in 2015.

Since 2012, Ludmyla Ostash is soloist at the Lviv National Opera and Ballet Theatre.

Her repertoire features the full roles of Pamina and Elvira (Mozart's *The Magic Flute* and *Don Giovanni*, respectively), Micaela (Bizet's *Carmen*), Mimi (Puccini's *La Bohema*), Violetta (Verdi's *La Traviata*), Norina (Donizetti's *Don Pasquale*), Nedda (Leoncavallo's *I Pagliacci*), Oksana (Hulak-Artemovskyy's *Zaporozhets za Dunaem*), Saffi (J. Strauss' *Der Zigeunerbaron*), Natalka (Lysenko's *Natalka Poltavka*), Iolanta (Tchaikovsky's *Iolanta*), and Asa (Paderewski's *Manru*).

SINFONIA VARSOVIA

In 1984, the legendary violinist Yehudi Menuhin arrived in Poland to perform as a soloist and conductor at the invitation of Waldemar Dąbrowski, director of the Stanisław I. Witkiewicz Studio Center for the Arts in Warsaw, and Franciszek Wybrańczyk, director of the Polish Chamber Orchestra. To meet the demands of the repertoire, the orchestra invited renowned Polish musicians from throughout Poland to participate. The ensemble's first concerts, conducted by Yehudi Menuhin, were received enthusiastically by audience and critics alike, furthermore Menuhin accepted an invitation to become first guest conductor of the newly established orchestra, Sinfonia Varsovia.

Sinfonia Varsovia performs in the world's greatest concert halls and festivals, working with international conductors and soloists. The orchestra has recorded several albums, radio and television performances, and boasts a discography of more than 300 CDs, many of which have received significant prizes. In 1997, Prof. Krzysztof Penderecki became the ensemble's musical director, and in 2003, also artistic director. Sinfonia Varsovia is a municipal cultural institution coordinated by the City of Warsaw. In 2015, with President of the Capital city of Warsaw Mrs. Hanna Gronkiewicz-Waltz present, architect Thomas Pucher and Sinfonia Varsovia director Janusz Marynowski signed a contract for the delivery of design documentation for a new Sinfonia Varsovia concert hall and development of 272 Grochowska Street.

SIMON CRAWFORD-PHILLIPS

Simon Crawford-Phillips is a multi-festival director, renowned pianist, creative programmer with a passion for championing contemporary repertoire, and a chamber musician who regularly collaborates with artists such as Daniel Hope and Lawrence Power in repertoire from Haydn and Schumann to Adès, Byström, Dean and Reich. His own ensembles include The Kungsbacka Piano Trio, and Stockholm Syndrome Ensemble (resident artists at Stockholm Konzerthus).

Simon's spicy and eclectic programming is reflected in an extraordinarily varied career as a conductor/director alongside his solo collaborations. In 2017 he was appointed Artistic Adviser and Chief Conductor of Västerås Sinfonietta. Recent conducting engagements have included the Swedish Radio Symphony, Aalborg Symphony, Polish Chamber, Nash Ensemble and English Chamber orchestras as well as assisting Daniel Harding, Alain Altinoglu and Stanislav Kochanovsky annually at the Verbier Festival.

2020 brings debuts with Zurich Chamber Orchestra for an extensive European tour, directing Sinfonia Varsovia in Warsaw's Lutosławski Chain Festival, and in Australia with the Australian National Academy of Music and Lawrence Power. Västerås Sinfonietta plans include a return tour to the UK, debuting *Wild Waves and Woods* at Kings Place with Paul Watkins and Lawrence Power before touring on, and in 2021 a new commission from Hans Ek for Finnish jazz/classical pianist Jero Rantala to be paired with Mozart's Concerto for Two Pianos.

Simon is the Artistic Director of the Change Music Festival in Norra Halland, Västerås Music Festival and Co-Artistic Director of the Wye Valley Chamber Music Festival. A renowned teacher, Simon was elected a Fellow of the Royal Academy of Music in 2010 and currently teaches at the Gothenburg Academy of Music and Drama. Simon Crawford-Phillips is managed worldwide by Percius.

Organizers:

Witold Lutosławski Society

Polish Radio 2

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Marcin Krajewski

Concert programming:

Marcin Krajewski

Jan Krzysztof Broja (30.01)

Andrzej Bauer (25.01, 2.02)

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Katarzyna Naliwajek

Magdalena Romańska (W.A. Mozart Concerto in C major for flute, harp and orchestra KV 299, Adagio and fugue in C minor for string quartet KV 546, L. van Beethoven *Grosse Fuge* in B flat major for string quartet Op. 133)

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