



**WITOLD LUTOSŁAWSKI FESTIVAL**

**Chain**  
**XVI**

**Warsaw 26.01 – 9.02.2019**



WITOLD LUTOSŁAWSKI FESTIVAL

**Chain**  
**XVI**

Warsaw 26.01 – 9.02.2019

**SATURDAY 26.01.2019 19.00**

Witold Lutosławski Concert Studio, Polish Radio

**National Polish Radio Symphony Orchestra,  
The Katowice City Singers' Ensemble Camerata Silesia\***

**Alexander Liebreich** conductor

**Anna Szostak** conductor\*

**Xenakis, Lutosławski, Ligeti**

for details, see page. 6

**SUNDAY 27.01.2019 18.00**

Witold Lutosławski Concert Studio, Polish Radio

**Zuzanna Sosnowska** cello

**Polish Radio Symphony Orchestra**

**Michał Klauza** conductor

**Bacewicz, Lutosławski, Beethoven**

for details, see page 13

**SATURDAY 02.02.2019 19.00**

Witold Lutosławski Concert Studio, Polish Radio

**Maciej Grzybowski** piano

**Lutosławski, Haydn,**

**Andrzej Czajkowski,**

**Schönberg**

for details, see page 20

**SUNDAY 03.02.2019 18.00**

Witold Lutosławski Concert Studio, Polish Radio

**Agata Zubeł** soprano

**Andrzej Ferenc** actor

**Chain Ensemble**

**Andrzej Bauer** artistic director, conductor

**Lutosławski, Bacewicz, Szymanowski**

for details, see page 24

**THURSDAY 07.02.2019 19.00**

Witold Lutosławski Concert Studio, Polish Radio

**Łukasz Długosz** flute

**Weronika Rabek** mezzo-soprano

**AUKSO – Chamber Orchestra of the City of Tychy**

**Marek Moś** conductor

**Lutosławski, Bacewicz, Szabelski**

for details, see page 31

**SATURDAY 09.02.2019 19.00**

Witold Lutosławski Concert Studio, Polish Radio

**SinfoniaVarsovia**

**Marek Janowski** conductor

**Lutosławski, Beethoven**

for details, see page 39

The organizer reserves the right to change the programme without prior notice.

The 16th edition of the Chain Festival refers directly to the ideas of the previous fifteen events. Witold Lutosławski's compositions, which constitute the core of its programme, are placed alongside works by other composers which represent several secondary strands that are linked to Lutosławski by a network of both overt and hidden affinities. These affinities, which form the Festival's inner logic, are easier to hear and sense than to be explained in any description. Without venturing into any such explanations, it is nevertheless worth pointing to several pivotal elements of this year's Festival and to the links between them. Such a configuration of musical events may be perhaps treated as a coherent whole in which the music of Lutosławski can be seen in a new light. February 7, 2019 marks the 25th anniversary of his death, and it is this occasion that encourages us to adopt such an approach.

Chain  
XVI

This year's Chain focuses to a large extent on Lutosławski's bonds with modernity and on works such as *Livre*, *Venetian Games*, and *Trois poèmes d'Henri Michaux*, in which the composer transformed, for his own purposes and in his own manner, the ideas of other innovators, his contemporaries. In order to show this phenomenon in its proper context, these works are programmed side by side with the 'progressive' music of Iannis Xenakis and György Ligeti and the compositions which were written under the evident influence of post-war modernists. These include rarely-performed pieces by Bolesław Szabelski and Grażyna Bacewicz. In a year that marks the 110th anniversary of Bacewicz's birth, and the 50th of her death, and the 40th anniversary of the death of Szabelski, the programming of their works is a modest tribute to these two prominent composers.

Parallel to the modernist strand is a classical one. Works by Haydn and Beethoven (as well as the traditional genres of sonatas and suites in their various guises) are also included in order to deepen the overall historical perspective and not in opposition to present-day inventiveness. While listening to the Haydn sonata and Beethoven's symphony during the festival, it is good to recall that this is the tradition to which Xenakis, Ligeti and Lutosławski enthusiastically referred (albeit never directly) and which served as the basis for their own explorations. All of them would have surely agreed with Ligeti's well-known remark: "One should compose at the same level that is represented by (...) Beethoven's late sonatas – but in a new language and a new style".

Beethoven's Symphony No. 7 and Lutosławski's Concerto for Orchestra will be performed in the festival's final concert under the baton of the world-renowned conductor Marek Janowski, who is a native of Warsaw. Held on the eve of his 80th birthday, the concert will be a joyous celebration of his jubilee, being at the same time, programme-wise, the climax of the festival's 'classical' strand.

An important place in the programme is also occupied by Lutosławski's less well-known miniatures that were conceived as incidental music for the theatre and the radio. Polished to perfection and full of charm, they surely merit attention as the composer's area of explorations whose results were later employed in his mainstream works. Listening to Lutosławski's sideline activity offers insights into the composer's mature style *in statu nascendi*, hopefully casting fresh light on it in line with the principal concept of the Chain Festival.

#### **Festival organizers**

**SATURDAY**  
**26.01.2019**  
**19.00**

Witold Lutosławski  
Concert Studio,  
Polish Radio

**Iannis Xenakis (1922–2001)**

*Metastaseis<sup>B</sup>* (1954)

**Witold Lutosławski (1913–1994)**

*Trois poèmes d'Henri Michaux* (1963)

for 20-part mixed choir\*

and orchestra

*Pensées*

*Le grand combat*

*Repos dans le malheur*

Interval

**György Ligeti (1923–2006)**

*Clocks and Clouds* (1972)

for 12 female voices and orchestra

**Witold Lutosławski**

*Livre pour orchestre* (1968)

National Polish Radio

Symphony Orchestra

The Katowice City Singers' Ensemble\*

Camerata Silesia

Alexander Liebreich conductor

Anna Szostak conductor\*

Chain  
XVI

26.01.2019

In the initial post-war decades, composers became aware of the fact that new times called for new ideas in music, and they began to build their compositional ideas on the basis of experiments covering all aspects of the compositional process – texture, form, the passage of time, organization of pitch and rhythm, and sound-world.

One of the most radical revolutionaries was Iannis Xenakis, whose legacy was governed by its own principles, drawing on European musical tradition only to a small extent. He drew these principles from mathematics, and *Metastaseis* (literally: dialectic transformations) was one of the first compositions in which he employed them. An architect by profession, Xenakis demonstrated that he was interested not so much in sounds but in lines and planes, his original notation being more of a graph, only later transformed into a traditionally notated score. The work's premiere at the Donaueschingen Festival in 1955 caused a scandal. The audience was shocked to be confronted with glissandi instead of melodies and sound masses instead of harmonies. In the composer's note for the premiere, Xenakis wrote: "The sensual shock must be just as forceful as when one hears a clap of thunder or looks into a bottomless abyss." Indeed, the audience was totally disorientated, but the composer soon became famous and his innovations entered the vocabulary of the European avant-garde.

The score of *Metastaseis* has 61 individual instrumental parts. The work opens with a glissando performed by 46 solo strings, leading to an extended cluster. In the second section, Xenakis employed serial technique (of which he was a critic), shaping the rhythmic relationships according to the Fibonacci Sequence (a series in which every number after the first two is the sum of the preceding pair) and using several mathematical rules. The glissandi return in the coda, coming together on a single note.

In a subsequent commentary to the piece, Xenakis stressed: "It was the first attempt, at the time, to demonstrate that the human orchestra was capable of out-classing, in the matter of new sonorities and in finesse, the new electronic music which was threatening to oust it."



In many of his works penned after 1960, György Ligeti focused on the thickening of texture by means of filling the spaces between sounds with intervals smaller than a semitone, a device that led him to micropolyphony. *Clocks and Clouds* (1972-73) is one of the most characteristic examples of such an approach. The poetic title stems from an essay by Karl Popper, but it has nothing in common with its content. What for the philosopher are two types of occurrences in nature – the exactly determined and the statistically measurable – for the composer become metaphors for two ways of ordering the musical material – precise in terms of rhythm and harmony (“clocks”) and continuous, smooth and with blurred contours (“clouds”). In the latter, the sound is thickened by filling the spaces between semitones with microtones. The orchestra is divided into two groups, one of which performs in equal temperament, the other in microtones.

The flute parts even contain directions concerning the fingerings which have to be used to achieve the desired deviation from perfect tuning. The voices also sing micro-intervals, the combination of sounds having both a timbral and a rhythmic function. The music proceeds at a very slow pace, from the opening whole tone, through the thickening of the texture and fluctuations between its two kinds, to the final whole tone.

Witold Lutosławski developed his new musical idiom in stages. After *Venetian Games*, *Trois poèmes* was another composition in which he used limited aleatoricism, and he did so to a wider extent. The two ensembles, vocal and instrumental, are treated independently to such a degree that there are two separate scores requiring two conductors. Their actions, which are obviously coordinated, produce a considerable rhythmical freedom, creating the impression of improvisation.

The composition is not a musical setting of the text. Lutosławski first developed an idea of the work’s dramaturgy and sound-world, and it was only afterwards that he came across texts that fulfilled his expectations. The poetry, in turn, in its content, emotionality and sound quality, influenced the further course of the composition. In the outer movements, the vocal parts are sung in the traditional way. The middle movement – the work’s expressive focal point – is an almost theatrical presentation of the reaction of a crowd witnessing a combat between two men. The composer uses here different types of voice production, such as speech, whisper and shouting. The musicologist Henryk Schiller observed: “The literary and musical contents are mutually interwoven and are wreathed into one, presented by the voices of the 20-part choir in a wide range of singing techniques and very broadly-understood speech.”

In *Trois poèmes* Lutosławski moved as close as he ever did to the avant-garde of the time. The work had its world premiere at the Music Biennale in Zagreb on 9 May 1963, with Lutosławski conducting the Zagreb Radio Orchestra and Slavko Zlatić as chorumaster.

*Livre pour orchestre* has a title which does not correspond to its content (a rare case in Lutosławski's oeuvre). Initially, the composition was to be a collection of small-size pieces, modelled on the *livres de clavecin* of the French Baroque. Eventually, it developed into a symphonic cycle consisting of four movements – *Chapîtres (Chapters)*. As the composer himself explained, the original concept underwent such transformations that the title lost its justification. But as the work had already been included in a concert programme, it was too late to change the title. In the first three, fairly short 'chapters', the composer employs various kinds of texture and sound, with a predominance of glissandi and pizzicati. This is a preparation for the fourth, and last, 'chapter', which contains the development of the key 'dramatic action', leading up to the climax. The chapters are separated by interludes performed *ad libitum* which, being deliberately 'less important', provide a moment of rest for loosening one's attention and even coughing, before another 'chapter' begins.

26.01.2019

*Livre pour orchestre* was instantly hailed as a masterpiece, both by the critics and audiences. After its Polish premiere at the Warsaw Autumn Festival, the whole work was repeated as an encore. The composition is dedicated to Berthold Lehmann, who conducted the Orchestra of the City of Hagen in the world premiere in November 1968.

**Grażyna Teodorowicz**

## The National Polish Radio Symphony Orchestra

is one of the country's cultural ambassadors, representing Poland at numerous prestigious events. It was founded in 1935 in Warsaw by Grzegorz Fitelberg, who led the ensemble until the outbreak of World War II. In 1945, it was given a new lease of life in Katowice by Witold Rowicki. In 1947 Fitelberg returned to Poland from abroad and assumed the post of Artistic Director again. After his death in 1953, the orchestra was headed by some of the best Polish conductors, Jan Krenz, Bohdan Wodiczko, Kazimierz Kord, Tadeusz Strugała, Jerzy Maksymiuk, Stanisław Wiśłocki, Jacek Kaspszyk, Antoni Wit and Gabriel Chmura. In 2012 Alexander Liebreich took over as Artistic Director and Chief Conductor of the orchestra. He will be replaced by Lawrence Foster in the 2019/2020 season. Jan Krenz is the orchestra's Conductor Laureate.

The National Polish Radio SO has worked – in Poland and abroad – with many outstanding conductors and soloists including Leonard Bernstein, Plácido Domingo, Barbara Hendricks, Paweł Klecki, Kyril Kondrashin, Stanisław Skrowaczewski, Witold Lutosławski, Misha

Maisky, Neville Marriner, Kurt Masur, Ivan Monighetti, Kun Woo Paik, Krzysztof Penderecki, Maurizio Pollini, Mstislav Rostropovich, Artur Rubinstein, Jerzy Semkow, Isaac Stern, and Krystian Zimerman.

The orchestra worked closely with the greatest Polish composers of the second half of the 20th century, the late Witold Lutosławski, Henryk Mikołaj Górecki, and Wojciech Kilar, and Krzysztof Penderecki, giving first performances of many of their works.

In addition to recordings for Polish Radio, the orchestra has recorded over 200 CDs for renowned labels, including Decca, EMI, Philips, Chandos and Naxos. Many of these recordings have won numerous awards (the Diapason d'Or, the Grand Prix du Disque de la Nouvelle Académie du Disque, the Cannes Classical Award, the MIDEM Classical Award).

Foreign tours have taken the orchestra to most European countries, the two Americas as well as Japan, Hong-Kong, China, Australia, New Zealand, South Korea, and the Persian Gulf. In recent years the orchestra has organized several spectacular projects which proved to be both popular and critical successes, including the Górecki Marathon, The Train Journey to Kilar's Music, and Musical Sea Voyages. Since 2005

the orchestra has organized the bi-annual Festival of Premieres – Poland's Newest Music, and since 2015 – the Festival 'Katowice Kultura Natura'.

## Alexander Liebreich

has served as Artistic Director and Chief Conductor of the National Polish Radio Symphony Orchestra in Katowice since the 2012/13 season and concludes his tenure at the end of the current season. He was Artistic Director of the 'Katowice Kultura Natura' Festival (2015–18).

In September 2018, he took up the post of Artistic Director and Chief Conductor of the Prague Radio Symphony Orchestra.

He was also recently appointed Artistic Director of the Richard Strauss Festival in Garmisch-Partenkirchen. He is head of the Richard Strauss Society, succeeding Wolfgang Sawallisch and Brigitte Fassbaender in the role.

From 2006 to 2016, Liebreich served as Chief Conductor of the Munich Chamber Orchestra. Under his leadership, the orchestra has made many highly-acclaimed recordings. The CD featuring Tigran Mansurian's Requiem (recorded with RIAS Kammerchor) received nominations for the International Classical Music Awards and Grammy in 2018. Another recording under Liebreich's baton, with works by Szymanowski and Lutosławski recorded with the Katowice

orchestra and Gautier Capuçon as the soloist, won the International Classical Music Award in 2017.

Liebreich has worked closely with many leading orchestras (Royal Concertgebouw, Orchestre National de Belgique, BBC Symphony Orchestra, Rundfunk-Sinfonieorchester Berlin, Symphonieorchester des Bayerischen Rundfunks, Orquestra Sinfônica do Estado de São Paulo, NHK Symphony Orchestra, Tonhalle-Orchester Zürich) and soloists (Lisa Batiashvili, Krystian Zimerman, Frank Peter Zimmermann, Leila Josefowicz, Isabelle Faust).

His honours include an award for cultural achievements from the Bavarian State Ministry for Education, Culture, Science and the Arts (2016).

Liebreich studied with Michael Gielen and Nikolaus Harnoncourt at the Hochschule für Musik und Theater in Munich and the Mozarteum in Salzburg. He benefitted greatly from the advice offered by Claudio Abbado, with whom he collaborated on several projects with the Berliner Philharmoniker and the Gustav Mahler Jugendorchester.

## Camerata Silesia

is Poland's foremost vocal ensemble. It was founded in 1990 by the charismatic conductor Anna Szostak, who has held the post of Artistic Director ever since. It has established a fine reputation for its excellent interpretations of both contemporary and early music. Camerata Silesia officially represents Katowice, which in 2015 joined UNESCO's Creative Cities Network as a city of music. The choir performs regularly in Poland and abroad, including such prestigious venues as London's Royal Festival Hall, Gewandhaus in Leipzig, Parco della Musica in Rome, Palais de Beaux Arts in Brussels, the Concertgebouw in Amsterdam, Gran Teatro La Fenice in Venice, Le Théâtre Royal de la Monnaie in Brussels and Lanfang Theatre in Beijing. It has given critically acclaimed performances at major festivals (Warsaw Autumn, the Beethoven Festival in Warsaw, Chopin and his Europe in Warsaw, Wratislavia Cantans), performing as a chamber ensemble in unaccompanied repertoire, as well as, in an expanded line-up, singing the choral parts in oratorios and cantatas.

The world calibre of the ensemble is highly appreciated by Krzysztof Penderecki, who has enlisted

26.01.2019

its participation in numerous performances of his *St Luke Passion*, *Polish Requiem* and *Seven Gates of Jerusalem* (Münster, Hamburg, Kraków) and of *Canticum Canticorum* (Warsaw Autumn Festival). In 2012 Camerata Silesia was invited to take part in the stage performance and DVD recording of the *St Luke Passion* (dir. Grzegorz Jarzyna).

The supreme skills of Camerata Silesia have encouraged many composers to write pieces specially for the ensemble, dedicating them and entrusting their first performances to it. The ensemble's discography includes several dozen CDs, many of which have won prestigious awards. In 2017 two of its CDs, 'Camerata Silesia sings Szymański' (cond. Anna Szostak) and 'Józef Zeidler: *Missa ex D – Musica Sacromontana*' (recorded with Sinfonia Varsovia under Jerzy Maksymiuk), were nominated for the 'Fryderyk' Awards of the Polish recording industry.

Recent highlights in the career of Camerata Silesia have included appearances with the London Baroque Orchestra, the premiere of Marcel Pérès's *Missa Ex tempore*, the performance of Penderecki's *St Luke Passion* in London (with the London Philharmonic Orchestra under Vladimir Jurowski) and the concert performance

of Gluck's *Orfeo ed Euridice* (with Akademie für Alte Musik Berlin conducted by Alexander Liebreich).

## Anna Szostak

is a graduate of the Arts Department of the Silesian University in Katowice, where she is now an assistant professor, with a doctorate in conducting. One of the leading choral conductors in Poland, she has founded and worked with several vocal groups, including Camerata Silesia, which she established in 1990. Under her artistic leadership, the ensemble has gained a wide international reputation, receiving numerous prestigious awards for its stylish interpretations of both contemporary and early music.

Chain  
XVI

**SUNDAY**  
**27.01.2019**  
**18.00**

**Witold Lutosławski**  
**Concert Studio,**  
**Polish Radio**

**Grażyna Bacewicz (1909–1969)**

*In una parte* for orchestra (1967)

**Witold Lutosławski (1913–1994)**

Concerto for Cello  
and Orchestra (1970)

Interval

**Ludwig van Beethoven (1770–1827)**

*Leonore Overture No. 3 Op. 72 b* (1805)

**Witold Lutosławski**

*Novelette* (1979)

*Announcement*

*First Event*

*Second Event*

*Third Event*

*Conclusion*

**Zuzanna Sosnowska** cello  
**Polish Radio Symphony Orchestra**

**Michał Klauza** conductor

In the last stage of her creative activity, Grażyna Bacewicz leaned towards the aesthetics of sonorism. *In una parte*, her last symphonic work, is a good example of such approach. A great deal happens in this fairly short piece. The place of thematic material that would be subjected to transformations is taken by events or 'sound images' of constantly changing colour. Even though they often collide with each other in unexpected ways, one can sense a dramaturgical concept underpinning the whole composition. *In una parte* was premiered in 1968 by the Szczecin Philharmonic Orchestra conducted by Renard Czajkowski.

The link between the two works by Witold Lutosławski on tonight's programme is Mstislav Rostropovich. It was with him in mind and at his instigation that Lutosławski composed his Cello Concerto, and it was to Rostropovich that he dedicated the work. It opens with the soloist's numerous repetitions (*indifferente*) of the note D, which serves as a kind of *leitmotiv*. The relationships between groups of instruments and between the orchestra and soloist are described by the composer as "interwencje/interventions", "reprimandy/reprimands", "escape/ucieczka", "próba sił/test of strength" (Bohdan Pocij even claimed that he heard of "wymiana ciosów/exchange of blows"). This testifies to the inner conflicts in the piece, of varying intensity, and the temporary "attempts of reconciliation". Indeed, Lutosławski's intention was to "refresh the form"; that is why he sought inspiration outside music – in

the theatre. All this gave rise, mainly due to Rostropovich, to programmatic, and even political, interpretations of the Cello Concerto, according to which the work reflected the conflict between the enslaved human being and the totalitarian state. Such interpretations were prompted by the political circumstances of the time. Rostropovich was soon forced to emigrate from the Soviet Union because of his outspoken support for Solzhenitsyn and in December 1970 the cities on Poland's Baltic coast were the scene of workers' protests, bloodily suppressed by the communist regime. Lutosławski himself was strongly against any politically-tainted interpretations of his work.

In his Cello Concerto, he unexpectedly introduced some innovations in performance technique. Even though encouraged by Rostropovich to pay no attention to technical problems, Lutosławski took him by surprise by introducing quarter-tone passages in some fragments of the piece, a feature which changes tangibly the manner of performance. The famous cellist later jokingly complained that three decades after starting his musical career he had to learn a new way of fingering.

The Cello Concerto had its world premiere on 14 October in London, with the Bournemouth Symphony Orchestra under Edward Downes and Rostropovich as the soloist. The Polish premiere took place on 30 September 1973 at the Warsaw Autumn Festival, with the Warsaw Philharmonic conducted by the composer and the young Heinrich Schiff replacing Rostropovich who was not able to come.

27.01.2019

Lutosławski's *Novelette*, as the title's diminutive form suggests, is less "serious" than his other orchestral works (symphonies, *Livre*, *Mi-parti*). Its relationship to them can be compared to the one between the divertimento and the symphony. It was to have been "something lighter – not in the sense of light music, but in terms of experience", the composer explained. As regards its general formal outline, *Novelette* comes close to *Livre*, but is made up of four instead five segments: Announcement, three Events and Conclusion. In this work, too, an element of theatricalization is very evident. For Tadeusz Zieliński, *Novelette* contains "a notion of pantomime" in which "almost each melodic motif and each rhythmic figure may be associated with a certain characteristic gesture or facial expression", whereas "the appearing characters seem to act in stylized masks." In a conversation with Zofia Owieńska, the composer revealed the source of one of his concepts: "There is one section of *Novelette* which was suggested to me by a blackbird sitting on a tree above the house in which we stayed in Norway. It kept on flying there. Its song floated about in my head and eventually I included it in *Novelette*. But this is an exception in my music with regard to drawing inspiration from nature or birdsong."



*Novellette* was written in 1978-1979 as a commission from Mstislav Rostropovich, who was then the music director of the National Symphony Orchestra in Washington. He conducted the work's premiere on 29 January 1980, and in the same concert performed Lutosławski's Cello Concerto under the composer's baton.

Beethoven worked on *Fidelio*, his only opera, between 1804 and 1814. He changed its shape many times and wrote as many as four overtures in the process. At the premiere of the first version, in 1805, *Leonore Overture No. 2* was performed. The following year, *Leonore No. 3* was performed at the premiere of the second version of the opera. It was subsequently rejected. Yet another overture, known today as *Leonore No. 1*, was intended for the aborted Prague premiere. Eventually, Beethoven accepted a much shorter and simpler version of the overture, which was written for the revival of the opera in 1814, finally to high acclaim. The composer rejected the earlier versions, as they had grown into almost independent symphonic pieces with their own dramatic structure and did not meet the expectations of opera audiences. The history of the overture to *Fidelio* reflects the dilemma of a composer who attempts to reconcile the requirements of music theatre with symphonic form. As a result of Beethoven's exertions, everyone was happy, the opera received what it needed while the earlier overtures, primarily *Leonore No. 3*, occupy a prominent place in the concert repertoire.

*Leonore No. 3*, which draws on themes from the opera, is almost a summary of *Fidelio*. It has the form of a sonata allegro, preceded by a slow introduction. It contains some illustrative elements. The opening falling phrase symbolises Leonora's descent into the underworld. Later on, the composer introduces the theme of the aria of the imprisoned Florestan. There is also a motif in which some detect an affinity with the motif of fate from the composer's Fifth Symphony. The allegro is based on the theme of Leonora, triumphantly heralding her victory. It is contrasted with a lyrical theme that draws on the duet of the main protagonists. The overture's "signature tune" is a trumpet signal from behind the scenes, which in the opera anticipates the arrival of the justice minister and the ensuing happy rescue of the hero.

**Grażyna Teodorowicz**

## Zuzanna Sosnowska

is one of the most promising young Polish cellists. She was the joint winner of the 10th International Witold Lutoslawski Cello Competition in Warsaw in 2015, sharing the top accolade with Maciej Kułakowski. She also received eight special awards at the event. Her honours also include prizes at cello competitions in Austria, Serbia, Croatia, Germany, Chile and Canada.

Born in 1993 in Białystok, she started playing the cello at the age of seven at a music school in her native town. Her first teacher was Grażyna Gedroyc. She continued her musical education with Andrzej Orkisz in Warsaw and, in 2012–2018, with Wolfgang Emanuel Schmidt at the Hochschule für Musik Franz Liszt in Weimar. She is currently studying under the guidance of Jens Peter Maintz at the Escuela Superior de Musica Reina Sofia in Madrid.

She has developed a career both as a soloist and chamber musician. As a member of the 'CellLISZTen' Ensemble she has performed in Germany, The Netherlands, Switzerland, Austria, France, Italy, Norway, Namibia and Canada. She has appeared as a soloist with

the Warsaw Philharmonic, the Polish Radio Symphony Orchestra, AUKSO – Chamber Orchestra of the City of Tychy, the Young Polish Philharmonic, the Orchestra of the Podlasie Opera and Philharmonic in Białystok, Yunge Kiel Philharmonie, Pforzheim Philharmonie and Metamorphosen Kammerorchester Berlin, under such conductors as Antoni Wit, Marek Moś, Alexander Humala and Jacek Błaszczyk. She has been a featured soloist at festivals in Poland, Germany and Switzerland.

She has held grants from the Polish Prime Minister, the Minister of Culture and National Heritage, the National Children's Fund, the 'Live Music Now' Yehudi Menuhin Foundation. She has received 'Deutschland Stipendium' and 'Charlotte Krupp Stipendium'.

She plays an instrument made by Stephan von Baehr in Paris (2012), on loan from the Hamburg-based 'Deutsche Stiftung Musikleben'.

## The Polish Radio Symphony Orchestra

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

The CD featuring Schumann's works (with cellist Dominik Połowski) won the Fryderyk Prize of the Polish recording industry in 2007. During the 2007/08 season, the orchestra gave concert performances of Verdi's *Falstaff* and Cherubini's *Lodoiska*. Both works were released on CD by Polish Radio, and the *Lodoiska* album was nominated for the Midem Classical Awards and the Fryderyk Prize.

During Borowicz's tenure it became a tradition for the Polish Radio SO to inaugurate its successive seasons with concert performances of lesser-

27.01.2019

known and forgotten operas by Polish composers. In collaboration with the Beethoven Easter Festival, which began in 2008, a series of live recordings of these performances have been released.

The orchestra's discography also includes four CDs with Andrzej Panufnik's symphonic music for cpo, which won an International Classical Music Award (ICMA), as well as CDs with song recitals by Piotr Beczala (for Orfeo), Mariusz Kwiecień (for Harmonia Mundi) and Artur Ruciński (for Polish Radio).

In February 2015 the post of Artistic Director of the orchestra was assumed by Michał Klauza, who has continued the programming line of rediscovering forgotten works. The 2015/16 season was inaugurated with the concert performance of Michał Kleofas Ogiński's opera *Zelis and Valcour*, or *Bonaparte in Cairo*. Recent recordings for Polish Radio have included Grażyna Bacewicz's works commissioned by Polish Radio and Józef Wieniawski's *Suite romantique* (both are premiere recordings in digital technology). In addition to Michał Klauza, the orchestra's regular Sunday concerts have been conducted by Jerzy Maksymiuk, Antoni Wit, Marek Pijarowski, and Jose Maria Florencio. Prizewinners

of the 2015 International Chopin Competition in Warsaw, Kate Liu and Charles Richard-Hamelin, appeared as the soloists.

## 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*). 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 Boheme* 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.

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

Chain  
XVI

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 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 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 Warsaw's National Opera).

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

27.01.2019

**SATURDAY**  
**02.02.2019**  
**19.00**

**Witold Lutosławski**  
**Concert Studio,**  
**Polish Radio**

**Witold Lutosławski (1913–1994)**

**12 Folk Melodies (1945)**

1. *O, my Johnny*
2. *Hey, I come from Kraków*
3. *There is a path, there is*
4. *The little shepherdess*
5. *An apple hangs on the apple tree*
6. *A river flows from Sieradz*
7. *Master Michael*
8. *The lime tree in the field*
9. *Flirting*
10. *The grove*
11. *The gander*
12. *The schoolmaster*

**Witold Lutosławski**

**Sonata for piano (1934)**

*Allegro*

*Adagio non troppo*

*Andante-Allegretto-Andantino*

Interval

**Chain**  
**XVI**

**Joseph Haydn (1732–1809)**

Sonata No. 44 in G minor (ca 1772)

*Moderato*

*Allegretto*

**Andrzej Czajkowski (1935–1982)**

Sonata (1958)

*Non troppo presto*

*Largo*

*Piano e veloce*

**Arnold Schönberg (1874–1951)**

Sechs kleine Klavierstücke op. 19 (1912)

*Leicht, zart*

*Langsam*

*Sehr langsam*

*Rasch, aber leicht*

*Etwas rasch*

*Sehr langsam*

**Maciej Grzybowski** piano

**W**hen writing his *12 Folk Melodies*, Witold Lutosławski, who was thirty two at the time, thought about young performers, those making their first steps on the road *ad astra*. In the early post-war years, having in mind composers who were particularly close to him, notably Béla Bartók and Karol Szymanowski, he often sought inspiration in folklore. It seems that the idea for *Folk Melodies* had its roots in Szymanowski's *Kurpie Songs*. Lutosławski's songs, however, are sketched with a thinner and simpler line, precisely with the young performers in mind. This is not to say that the composer did not try to give his artistic utterance a sublime character. More than that; this *sui generis* ascetic approach created truly formidable compositional demands.

Eleven years earlier, Lutosławski penned his only sonata. Seen from the perspective of his legacy of later periods, his instantly evident fascination with the sensuous aspect of French music, primarily by such composers as Claude Debussy, Maurice Ravel, as well as Albert Roussel, is not all surprising. The Sonata at the same time gives ample evidence of the fact that in his student years, and with a peculiar ostentation, Lutosławski did not hide his admiration for a composer with whom he can hardly be identified and from whom he clearly distanced himself. I have in mind Sergey Rachmaninov. Lutosławski's Sonata is a harmonious blend of the soundscape of French still life and generous and idiomatic gestures of Eastern European song tradition.

Joseph Haydn's two-movement Sonata in G minor is likely to leave listeners pleurably unsatisfied. The first movement, Moderato, which is based on a sonata allegro, is followed by the minuet-like *Allegretto*, even though it is not described as minuet. Its key of G minor, employed rarely by a composer who did not shun excesses when it came to the choice of key, gives the piece its specific mood. Haydn appears here to outpace Mozart in seemingly belittling the seriousness of a meticulously-produced drama: in the last section of the finale he moves to the carefree key of G major, cutting it off with a thick line from the G minor-tinctured narration. What a Mozartian device! Making a joke of solemnity. Or perhaps the younger colleague copied it from his elder?

Andrzej Czajkowski's Sonata is also the only piece of its kind in the composer's output. Written in 1958, it already bears the Czajkowskian characteristic stamp: in its intervallic idiom, on which he built his melodic and harmonic writing with unrelenting consistency until his last opus; in its theatrical gestures (the exceptional handling of silence); and in its phenomenally synthetised narrative discipline and lightheartedness of improvisation. At the same time, it is imbued with the spirit of Prokofiev and Bartók. One can also sense the composer's fascination with Kazimierz Serocki (Sonata), Igor Stravinsky (Sonata), as well as the young Szymanowski. Here and there, there are echoes of unorthodox dodecaphony. All this blended by the fascinating personality of a seasoned composer.

Six ephemeral visions from an exhibition of images that capture a moment of expression, merely suggesting a pretext for a motif, a half-gesture, quasi-intrigue, a suspended reflection, an echo of a whisper. The declamation which is rapt in itself. A dialogue in front of a mirror, which is silence. An expressionist turned introvert. Arnold Schönberg dedicated his last *Klavierstück* to Gustav Mahler, who had just died. The year was 1911.

#### Maciej Grzybowski

02.02.2019

#### Maciej Grzybowski

is a pianist and chamber musician with a special interest in 20th and 21st-century music. He has done a great deal to promote the music of Paweł Szymański and Paweł Mykietyń, both of whom have dedicated works to him. He gave the Polish premiere of Andrzej Czajkowski's Piano Concerto at the 2008 'Chopin and his Europe' Festival and performed

Roman Maciejewski's Piano Concerto at the same event in 2010. In 2013, which was marked as Lutosławski Year, he performed his Piano Concerto in many venues in Poland and abroad (Lviv, Kharkiv). He serves as Artistic Director of the 'Trzy-Cztery-Konteksty, Kontrasty, Konfrontacje' Festival, which he founded in 2016.

Two of his CDs have won nominations for the 'Fryderyk' Prize of the Polish recording industry: 'Dialog' (Bach, Schönberg,

Berg, Szymański, Mykietyń; Universal) and 'Paweł Szymański - Works for Piano' (EMI Classics). He was nominated four times for the 'Passport' Prize of the Polityka weekly.

In 1992-2005 he was a member of NONSTROM Ensemble. Foreign tours have taken him to many European countries, the United States, Australia, New Zealand, South Korea and Vietnam. He has taken part in many prestigious festivals.



**SUNDAY**  
**03.02.2019**  
**18.00**

**Witold Lutosławski**  
**Concert Studio,**  
**Polish Radio**

**Grażyna Bacewicz (1909–1969)**

*Contradizione*

for chamber orchestra (1966)

**Karol Szymanowski (1882–1937)**

*Śtopiewnie* op. 46 b for voice  
and chamber orchestra to words

by Julian Tuwim (1921–1928)

*Śłowisień*

*Zielone słowa* (Green Words)

*Św. Franciszek* (St. Francis)

*Kalinowe dwory* (The Guelder Rose Manors)

*Wanda*

Interval

**Witold Lutosławski (1913–1994)**

Incidental music for the radio play  
*Dziady* (Forefathers' Eve) by Adam  
Mickiewicz (1949, fragments of a recording)

*Maestoso*. Fragment of incidental  
music for Pierre Corneille's *Le Cid*,  
adapted by Stanisław Wyspiański (1948)

Incidental music for the theatre  
production of Jean Giradoux's  
*La Folle de Chailliot* (1958) – excerpts

**Chain**  
**XVI**

Music for the radio play  
*Słopiewnie* by Julian Tuwim (1946)

*Andante con moto*. Fragment  
of incidental music  
for Pierre Corneille's *Le Cid*

*Epilogue*. Fragment of incidental  
music for Juliusz Słowacki's  
play *Horsztyński* (1953)

*Little Suite*  
for chamber orchestra (1950)

*Fujarka* (Fife)

*Hurra-polka*

*Piosenka* (Song)

*Taniec* (Dance)

**Agata Zubel** soprano

**Andrzej Ferenc** actor

**Chain Ensemble**

**Andrzej Bauer** conductor



FUNDACJA

Co-financed by Fundacja PZU

In the immediate post-war years, Witold Lutosławski faced the need to look for ways of earning a living. One of his sources of income was writing incidental music for the theatre. He made his debut in this field by composing music for Pierre Corneille's *Le Cid*, in an adaptation by Stanisław Wyspiański, produced at Warsaw's Polski Theatre. The premiere took place on 8 January 1948. The production, directed by Edmund Wierciński, had a star-studded cast that included such famous actors as Nina Andrycz, Elżbieta Barszczewska and Jan Kreczmar. Even though critical reception was pretty cool, the production won high audience acclaim. The reviews made no mention of the music. The preserved score consists of 22 brief sections. In their study on Lutosławski, Danuta Gwizdalanka and Krzysztof Meyer write that "two elements merit attention: a structural ordering of melody and irregularly pulsating rhythm, in which the shifts of accents evoke associations with the *Little Suite*" and stress that "even on such an occasion the composer practised elements of his future style." Lutosławski's musical contributions for other theatrical productions confirm this observation.

Chain  
XVI

One of the composer's subsequent projects for the Polski Theatre was music for Juliusz Słowacki's play *Horsztyński* produced, also under Edmund Wierciński's direction, in October 1953 to mark the company's 40th anniversary. It has not been possible to establish how the music was received. In 1959, Lutosławski wrote incidental music for Jean Giradoux's *La Folle de Chailliot*, adapted for the stage and directed at the Polski Theatre by Bohdan Korzeniewski, with sets by Andrzej Pronaszko.

As early as April 1945, Lutosławski started to work at Polish Radio. His principal task was to provide musical illustrations to literary programmes. Even though he gave up full-time employment after a year, he continued to work for Polish Radio on a freelance basis until 1960, contributing music for around 80 radio plays (over the same period he also composed numerous children's songs for Polish Radio). In June 1946, Lutosławski prepared a feature devoted to Julian Tuwim's *Stópiewnie* (part of the series *Five Minutes of Poetry*), composing brief introductions to each of the five poems. The autograph score is kept in the Paul Sacher Foundation in Basle. Tonight's performance is based on this manuscript.

Lutosławski's incidental music for Adam Mickiewicz's *Forefathers' Eve* is considered to be his major achievement in this line of activity. Directed by Tadeusz Łopalewski, with Juliusz Owidzki and Wiesław Opalek as his assistants, the production had a star-studded cast, including Mieczysław Milecki as Konrad, Wojciech Brydziński as Father Piotr, and Michał Melina as the Senator. Recorded on 19 May 1949, the drama was not aired at the time for political reasons. It was first broadcast on 14 November 1955. It is worth recalling that, in post-war Poland, Mickiewicz's masterpiece was hardly welcomed by the communist authorities and it was not until Mickiewicz Year, which marked the centenary of the poet's death in 1955, that *Forefathers' Eve* had its first production in the theatre. Premiered at the Polski Theatre in Warsaw on 26 November 1955, and directed by Aleksander Bardini, it was an historic event. The musicologist Krzysztof Biegański, the author of a thorough analysis of Lutosławski's music for *Forefathers' Eve*, rated this as his best illustrative composition. In an article devoted exclusively to the composer's work for the radio, he listed its assets as follows: "firstly, the composer has a perfect feel for the possibilities of the radio in the technical sense; secondly, he knows how to adapt himself to texts from the most distant periods and with the most diverse nuances of moods, in a word possessing a great sense of the style and content of radio programmes, which he accurately translates into the language of music; and thirdly, in all those diverse musical fragments, the composer's creative personality comes through." Biegański concludes: "Lutosławski possesses his own style in the field of radio illustration".

03.02.2019

Lutosławski's music for the theatre and radio does not have a self-contained character, with longer narrative fragments being few and far between. These are mostly very succinct, brief interventions or interludes that supplement the words delivered from the stage or heard from the loudspeakers. For this reason they are hardly suited for independent performance, as their sense can only be appreciated together with the words that accompany them. Concert performances, deprived of text, will always be a compromise.

The *Little Suite* comes from the same period in Lutosławski's career as his music for the theatre and radio. Penned in 1950, it was commissioned for Polish Radio for its resident orchestra conducted by Jerzy Kołaczkowski. The work is based on folk melodies from the vicinity of the village of Machowa in the Rzeszów region of south-eastern Poland. The first two movements – *Fujarka* (Fife) and *Hurra polka* – may create the impression that the *Little Suite* is a spectacular but trivial piece. It is the third movement – *Piosenka* (Song) – that surprises listeners with its mounting emotional expression. In the final *Taniec* (Dance), whose last section is a stylization of the 'lasowiak' dance, the folk melodies are supported by refined, mostly bitonal harmonies,

with sophisticated instrumentation being a foretaste of the Concerto for Orchestra. Soon, at the request of Grzegorz Fitelberg, Lutosławski made a revised version of the *Little Suite* for large orchestra, and it is this version which is most often performed. It was premiered on 20 April 1951 during the Festival of Polish Music in Warsaw by the Polish Radio Symphony Orchestra, conducted by Fitelberg.

After 1920, Karol Szymanowski was in search of fresh creative stimuli. He resolved to follow in the footsteps of Stravinsky and Bartók and to draw inspiration from Polish folklore. Julian Tuwim's collection of verse *Słowieńie*, which was dedicated to him, proved to be a powerful inspiration for the composer because of its language, full of archaisms and neologisms, and therefore evoking an ancestral Polish character. The resulting *Słowieńie* is universally hailed as one of the masterpieces of lyric song in 20th-century music. The work marked the beginning of the 'national' period in Szymanowski's oeuvre. It contains many elements of stylized folklore of Poland's Tatra foothills, if only to mention the two motifs of the 'Sabała' melody in the song *Święty Franciszek* (St. Francis) and the rhythms of a highlanders' dance in *Kalinowe dwory* (The Guelder Rose Manors). Tadeusz A. Zieliński wrote in his study on Szymanowski: "In 'Słowieńie' we are confronted with artistry of the highest calibre, both as regards the originality of experience and the intricacy of construction. In their miniature form, these songs surely rank among the most innovative, 'avant-garde' compositions of their time in terms of harmonic devices and expressive character".

Chain  
XVI

Grażyna Bacewicz's *Contradizione*, which dates from 1966, the last period of her life, belongs to her rarely-performed works. Scored for a chamber ensemble of 15 players, it is of an experimental character. In a note in the programme book of the 11th Warsaw Autumn Festival in 1967, Bacewicz wrote: "The juxtaposition of all kinds of musical contradictions had to depend on the instruments used in the composition. This juxtaposition was not, however, an aim in itself. The matter of overriding importance is to create here contradictory elements in a composition capable of both reconciling those contradictions of the musical material and connecting them so closely as to provide, as a result, some refreshing aesthetic experiences."

The work was written in response to a commission from the Hopkins Center for the Arts in Hanover, US, where it was premiered in July 1967 under the baton of Mario di Bonaventura. The Polish premiere was given the same year at the Warsaw Autumn Festival by the Warsaw Philharmonic under Witold Rowicki.

Grażyna Teodorowicz

## Agata Zubel

Composer and singer, is a graduate of the Academy of Music in Wrocław. She is currently a member of its faculty. Known for her unique vocal range and the use of techniques that challenge stereotypes, Zubel gives concerts throughout the world and has premiered numerous new works. Her compositions have been commissioned by prestigious music institutions such as the Los Angeles Philharmonic, Seattle Symphony, State Opera in Hanover, West German Radio (for Neue Vokalisten), Ensemble Intercontemporain, Ultraschall Festival in Berlin, Deutsche Welle in Bonn, Wratislavia Cantans Festival and the National Opera in Warsaw.

She is the winner of several competitions, both as a singer and composer, and boasts important accolades such as the Passport Award of the Polityka weekly (2005), the Fryderyk Prize for *Cascando* (2010), Grand Prix at the UNESCO International Rostrum of Composers for *Not I* (2013), the 'Polonica Nova' Prize (2014), Coryphaeus of Polish Music (2016), and the Badge of Merit for services to Polish Culture.

Her latest composition, *Fireworks*, which was performed in Warsaw, Berlin

and London in August 2018, won her the European Composer Award.

Together with composer and pianist Cezary Duchnowski, Zubel founded the ElettroVoce Duo. As a singer and composer, she has worked closely with numerous festivals, symphony orchestras and opera companies as well as the world's leading ensembles such as Klangforum Wien, Musikfabrik, Ensemble Intercontemporain, Ictus, London Sinfonietta, Eighth Blackbird, Seattle Chamber Players, and San Francisco Contemporary Music Players.

Her discography comprises more than a dozen albums, including those with her own works: *Not I* (KAIROS) and *Cascando* (CD Accord), as well as her vocal interpretations of songs by Copland, Berg and Szymanowski (*Poems*), *El-Derwid*. *Blots on the Sun* and *Dream Lake*, featuring song cycles by, respectively, Witold Lutosławski and Andrzej Czajkowski (CD Accord).

## Andrzej Ferenc

Born in 1959, actor, director, reciter, is a graduate of the State Higher School of Drama in Warsaw (1982). As a member of the Rozmaitości Theatre company, he acted in the stage adaptations of Andrzejewski's *Ashes and Diamonds* and Antoine de Saint Exupéry's *The Little Prince*, as well as in Jerzy Szaniawski's *Two Theatres*, Juliusz Słowacki's *Balladyna*, and Shakespeare's *Romeo and Juliet*. In later years, he joined the Współczesny Theatre where his roles included those in Durrenmatt's *Der Besuch der alten Dame*, Gogol's *Dead Souls* and *The Feast of the Ascension*, after Tadeusz Konwicki. He also worked for the National Opera in Warsaw, appearing in Henryk Czyży's *The Baffled Cynologist* and Joanna Bruzdowicz's *The Penal Colony*. He has won a reputation as a dubbing artist in popular films, including the title role in the *Batman* series. He has acted in over a thousand radio plays, winning Polish Radio's prestigious 'Grand Splendour' Prize (2016). He has been on the faculty of the Music Academy in Łódź, running acting classes since 2011. In 2016 he founded the Scena Theatre at the House of Literature in Warsaw and serves as its artistic director.

03.02.2019

## Chain Ensemble

is a chamber orchestra which 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.

Chain Ensemble brings together the most talented young musicians, offering them the chance to gain experience by the side of seasoned performers. Since 2017, Chain Ensemble has participated in the 'New Music Scene' – a series of concerts at Warsaw's Nowy Theatre.

## 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 Daniel Szafran. 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.

Chain  
XVI

**THURSDAY**

**07.02.2019**

**19.00**

**Witold Lutosławski  
Concert Studio,  
Polish Radio**

**Witold Lutosławski (1913-1994)**

*Slides for 11 performers (1988)*

**Grażyna Bacewicz (1909-1969)**

*Pensieri notturni (1961)*

**Witold Lutosławski**

*Five Songs to poems by  
Kazimiera Iłłakowiczówna (1958)*

for female voice  
and 30 instruments

*The Sea*

*The Wind*

*Winter*

*Knights*

*Orthodox Church Bells*

Interval →



**Bolesław Szabelski (1896–1979)**

Concerto for Flute and Orchestra (1964)

**Witold Lutosławski**

*Venetian Games* (1961)

*Ad libitum*

*MM=150*

*MM=60*

*MM=60*

**Weronika Rabek** mezzo-soprano

**Łukasz Długosz** flute

**AUKSO Chamber Orchestra of Tychy**

**Marek Moś** conductor

07.02.2019

**F**or Witold Lutosławski, the 1950s and 60s was a period of shaping important elements of his new musical idiom. The two key compositions of the time – *Five Songs* to poems by Kazimiera Iłakowiczówna and *Venetian Games* – are programmed alongside works by other outstanding Polish composers, Grażyna Bacewicz and Bolesław Szabelski. 2019, the year of the ‘round’ anniversaries of Bacewicz’s birth and death, and of Szabelski’s death, is a particularly fitting time to perform their music. The concert begins, however, with an interesting miniature acting as an overture.

Lutosławski’s *Slides* is a short piece for eleven solo players. Written for the 80th birthday of Elliott Carter, it was premiered on 1 December 1988 in New York by Speculum Musicae conducted by Robert Black. It is based on a witty concept of illustrating a sequence of ‘slides’, with the change of the picture being signalled by a brief intervention from the percussion, resembling the sound of the projector. At a certain moment the ‘projector’ seems to jam because the percussion gesture is followed, time and again, by silence. But after a while...

**A**fter completing his First Symphony (1947), Witold Lutosławski started developing his own system of twelve-note harmony. It was used for the first time in *Five Songs* to poems by Kazimiera Iłakowiczówna for mezzo-soprano and piano (1956–57). A year later, the composer penned a second version, for voice and 30 instruments. In his note, Lutosławski wrote: “My intention in this piece was to put aside everything else and focus solely on the expressive and colouristic possibilities of the twelve-note method in its different versions. Hence the work’s simple, homophonic texture, rhythms that do not go beyond tradition, as well as the choice of children’s rhymes requiring a simplified, concise musical interpretation”. In each song, the harmonic foundation is built upon a different sequence of twelve-note chords of diversified intervallic structure and, what was of utmost importance for the composer, of contrasting expressive features. For example, the text of

the last song, *Orthodox Church Bells*, with its images of 'singing' and 'angry' bells, gave the composer the opportunity to juxtapose two types of chords – soft (mostly based on thirds) and austere (containing seconds, sixths and ninths). By expanding the timbral palette of the songs, the version with chamber orchestra underlines the music's expressive character and the diversity of its harmonic structures.

Lutosławski's *Venetian Games* (1961) marked another turning point in forging the composer's individual musical language. It was the first attempt to introduce his trail-blazing concept of going beyond the conventional rhythmic system and to allow an element of chance into the music. Lutosławski described this technique as 'limited aleatoricism' or 'controlled aleatoricism'. He devised it as a result of a chance coincidence, inspired by Cage's *Concert for Piano and Orchestra*, which he heard in a radio broadcast. As he himself stressed, however, what he owed to Cage was just an idea, not its realisation in sound. For he limited the element of chance to just small time shifts within the fragments that are precisely notated in terms of pitch. This is how he described the process: "The loosening of time relationships between sounds is not, as it may seem, a great innovation. And yet its consequences may have an enormous importance for the composer's work. I have in mind both the possibility of a great enrichment of the rhythmical side of the work without increasing the difficulties of performing, as well as facilitating free and individualized playing on the part of particular performers within the framework of an ensemble. These elements of aleatoric technique have attracted me above all. They open up a way for me to realize quite a number of sound visions which otherwise remain forever only in my imagination".

Chain  
XVI

According to the composer's directions, each musician should play as if he or she was the sole performer, treating the rhythmical values as approximate. Thanks to such an approach, each performance differs in its detail, without having an impact on the overall result, which is minutely planned. In each of the four sections of *Venetian Games* Lutosławski employs this technique in a different manner, thus producing a far-reaching diversity in its soundscape.

In 1961, the same year that Lutosławski wrote his *Venetian Games*, Grażyna Bacewicz penned *Pensieri notturni*, a work whose title ("Night Thoughts") may suggest some extramusical connotations. This is not so, however, because the title refers to the work's general aural atmosphere, which was a hallmark of Bacewicz's music during her interest in sonorism. Yet, this sequence of colourful 'sound images' possesses a certain inner logic and a formal shape that is clear to the listener.

*Pensieri notturni* had its first performance, together with Lutosławski's *Venetian Games* (in its first version, consisting of three sections) at the 1961 Venice Biennale by the Kraków Philharmonic Orchestra under Andrzej Markowski.

**B**olesław Szabelski, composer and organist, sadly almost forgotten today, studied at the Warsaw Conservatory: organ performance with Mieczysław Surzyński and composition with Roman Statkowski and Karol Szymanowski. Upon graduation, he settled in Katowice, where he gained a reputation as a professor of several generations of composers. His teaching career lasted for half a century and his students included such household names as Zbigniew Bargielski, Edward Bogusławski and Henryk Mikołaj Górecki. His own works initially followed the neo-classical and neo-Baroque style, as evidenced by his flagship piece – the spectacular Toccata, which was popularised abroad by Leopold Stokowski. After 1957 Szabelski made a radical U-turn in his music, moving towards dodecaphony and sonorism. The Flute Concerto (1964) is a work that rounds off this stage in the composer's career. Contrary to what the title may suggest, the composition departs considerably from classical form. Fairly short and concise, it consists of several episodes of aphoristic character and is internally highly diversified. Szabelski avoids everything that is predictable, juxtaposing multi-coloured 'motifs' or 'phrases' (which he describes as 'mottos'), which are either smoothly linked with one another or remain in sharp contrast. The melodic line developed by the flautist (who also plays piccolo and alto and bass flutes) is a form-building element which runs through the composition like a silver thread. It is based on a freely-treated dodecaphony. The work was premiered at the Contemporary Music Festival in Zagreb in 1965, with Severino Gazzelloni as the soloist.

07.02.2019

**Grażyna Teodorowicz**

## Weronika Rabek

is a graduate of the Fryderyk Chopin University of Music, where she studied with Jadwiga Rappé, specializing in early music. She is currently developing her skills under the guidance of Marek Rzepka at the Hochschule für Musik, Theater und Medien in Hanover. She has sung the mezzo-soprano parts in Charpentier's *Te Deum* and Mozart's *Mass in C minor*, as well as in Mozart's *La finta giardiniera*, Stradella's *Il Trespolo tutore*, and Cavalli's *Il Giasone*.

She has also given highly-acclaimed song recitals, including those featuring songs by Barber and Stravinsky (during the 'Trzy-Czte-Ry' Festival in Warsaw), and songs by 20th and 21st-century Polish composers (2017). She was a finalist at the Paula Salomon-Lindberg Competition 'Das Lied' in Berlin (2017) and won Third Prize (with the pianist Maurycy Stawujak) at the National Competition of Duos with Piano (2018).

She has worked closely with Sinfonia Varsovia, the Crown Tribunal Orchestra of Lublin, Sinfonietta Cracovia, the Young Baltic Philharmonic, La Tempesta and Chorakademie Lübeck.

## Łukasz Długosz

has been hailed by the critics as one of the most prominent flautists of his generation. He is a graduate of the Hochschule für Musik und Theater in Munich, the Conservatoire National Supérieur de Musique et de Danse in Paris and Yale University in New Haven. He is the winner of many prestigious international competitions, including the Jean-Pierre Rampal Competition in Paris (2008), the Theobald Boehm Competition in Munich (2006), the Carl Nielsen Competition in Odense (Denmark, 2006) and the Leonardo De Lorenzo Competition in Viggiano (Italy, 2005).

He has developed a fine career as a soloist and chamber musician, performing with leading Polish and foreign orchestras alongside such famous conductors as Zubin Mehta, James Levine, Mariss Jansons, Jerzy Maksymiuk and Jacek Kasprzyk. He has performed on many occasions Krzysztof Penderecki's Flute Concerto under the composer's baton and has given numerous premieres of works by Enjott Schneider, Michael Colina, Paweł Mykietyn, Grażyna Pstrokońska-Nawratil, and Piotr Moss.

His recordings for radio and television have been highly acclaimed by Polish

and European critics. In 2010 he recorded Colina's Flute Concerto with the London Symphony Orchestra.

He is the recipient of the International Classical Music Award (ICMA).

He has sat on the juries of international flute competitions and has given masterclasses in many countries. His distinctions include the Gloria Artis Medal of Merit for Culture from the Minister of Culture and National Heritage, Gasteig-Musikpreis, and Zeit-Preis. In 2016 he received the Orpheus Prize of the Polish Musicians' Association for his outstanding achievements in flute performance, notably the interpretations of works by Polish composers.

He has also been nominated for many awards, including the 'Passport' Prize of the Polityka weekly, 'Fryderyk' of the Polish recording industry, and 'Guarantees of Culture' of Polish Television.

## AUKSO – Chamber Orchestra of Tychy

One of Europe's finest chamber ensembles, AUKSO was established in Tychy, near Katowice, in 1998 as a result of the joint initiative of Marek Moś, an outstanding violinist, conductor and chamber musician, and a group of graduates of the Music Academy in Katowice. It was intended to be something more than a place of work for them; rather a space for artistic explorations and development, and of the joint creation of art of the highest merit.

07.02.2019

This is how AUKSO was born. Its name means 'growth' in Greek. The choice of name for the orchestra was therefore not accidental. It was an expression of the aspirations of its members, pointing to the direction of their professional path. It speaks of the need to strive for perfection, of determination, openness and readiness to face challenges. Educational projects occupy a prominent place in the activity of AUKSO. In 2000 the orchestra launched its own, annual summer festival in Wigry, north-eastern Poland, known as the 'AUKSO Summer Philharmonic'. It comprises concerts, workshops and masterclasses. Held in one of Poland's most scenic

regions, it attracts prominent musicians as well as numerous music lovers from all over Poland.

The orchestra's repertoire spans music from the classical period to the present day. Many contemporary Polish composers, such as Wojciech Kilar, Zbigniew Bujarski, Cezary Duchnowski, Aleksander Lasoń, Piotr Moss and Grażyna Pstrokońska-Nawratil, have entrusted first performances of their works to AUKSO.

Its discography includes several CDs with works by Polish composers (Grażyna Bacewicz, Henryk Mikołaj Górecki, Witold Lutosławski, Wojciech Kilar, Zbigniew Preisner). AUKSO has also recorded film soundtracks by such internationally-acclaimed composers as Elliot Goldenthal, as well as soundtracks for computer games.

Blending classical music with jazz and rock, searching for their common denominator, or conversely, playing with contrasts and clashing divergent musical idioms, are among the hallmarks of the activity of AUKSO. It has performed and recorded with Leszek Możdżer, Tomasz Stańko, Urszula Dudziak, Michał Urbaniak, and Motion Trio. In 2011 it worked closely with Aphex Twin and Jonny Greenwood during the European Cultural Congress in Wrocław. Their joint project won the 'Corypheus' Polish Music

Prize that year in the 'Event of the Year' category and was released a year later by Nonesuch on a CD 'Krzysztof Penderecki / Jonny Greenwood', featuring works by Penderecki and Jonny Greenwood's compositions inspired by Penderecki's music.

AUKSO's honours include the Fryderyk Prize in the 'Best Recording of Polish Music' category for the album 'Chopin. National Edition', recorded with the pianist Janusz Olejniczak (2011).

AUKSO performs regularly in Europe, Asia and South America, working closely with such prominent conductors and soloists as Jerzy Maksymiuk, Marc Minkowski, Rudolf Barshai, Howard Shelley, Jacek Kasprzyk, Władysław Kłosiowski, Daniele Alberti, Piotr Anderszewski, Andrzej Bauer, Kaja Danczowska, Agata Szymczewska, Janusz Olejniczak, Olga Pasiecznik and The Hilliard Ensemble. It has performed at prestigious festivals and venues in Poland (the Beethoven Easter Festival, Wratislavia Cantans, Warsaw Autumn, Sacrum Profanum, Film Music Festival, Dialogue of Four Cultures, Jazz Jamboree, Festival of Stars in Międzyzdroje) and abroad (Barbican Centre, SESC São Paulo, Auditorio Palacio de Congresos Zaragoza, Teatro Caja Duero, the Festival Armonie Sotto La Rocca).

## Marek Moś

is a conductor, violinist and chamber musician. He is the founder and Artistic Director of AUKSO and Artistic Director of the AUKSO Summer Philharmonic in Wigry.

He studied music with Kazimierz Dębicki and Andrzej Grabiec in Bytom and Katowice. He was the founder and for many years first violinist of the Silesian Quartet, which in a very short time has become one of Europe's finest ensembles of that kind. Together with this quartet Marek Moś has performed at important festivals and in prestigious venues in Europe and all over the world, such as the Konzerthaus in Vienna, the Concertgebouw and Ijsbreker in Amsterdam, Vredenburg in Utrecht, Schauspielhaus in Berlin, Tivoli in Copenhagen, Tonhalle in Düsseldorf, deSingel in Antwerp, the Merkin Hall in New York and the Jordan Hall in Boston.

He performed, with the Silesian Quartet, in the premieres of over thirty works by Polish and foreign composers, most of which have been dedicated to the Quartet.

He has made many recordings for Polish Radio and Television, as well as for such labels as CD Accord, Olympia, Patridge, Thesis and Wergo. Many of

these recordings have won prestigious awards, such as the 'Fryderyk' Prize of the Polish recording industry for an all-Górecki CD (1995) and a CD with string quartets by Karol Szymanowski and Witold Lutosławski (1997).

Marek Moś was a prizewinner of the Contemporary Music Competition in Kraków (1979). He is also holder of awards from the Polish Composers' Union (1994, 2005), the Minister of Culture (Gloria Artis Silver Medal of Merit for Culture, 2005) and the Marshal of the Silesian Province (2005). In 2009 he received the honorary citizenship of Tychy.

He also pursues a teaching career at the Karol Szymanowski Music Academy in Katowice.

**SATURDAY**

**09.02.2019**

**19.00**

**Witold Lutosławski  
Concert Studio,  
Polish Radio**

**Ludwig van Beethoven (1770–1827)**

**Symphony No. 7 in A major Op. 92 (1812)**

*Poco sostenuto. Vivace*

*Allegretto*

*Presto – Assai meno presto – Presto*

*Allegro con brio*

Interval

**Witold Lutosławski (1913–1994)**

**Concerto for Orchestra (1954)**

*Intrada*

*Capriccio notturno e arioso*

*Passacaglia, toccata e corale*

**Sinfonia Varsovia**

**Marek Janowski** conductor



**D**o Beethoven and Lutosławski have anything in common? Lutosławski, who tirelessly searched for new forms and in the mature period of his career was reluctant to draw inspiration from the music of the past, seems to be worlds apart from Beethoven. But it is not in the sphere of form but above it, in the form-creating element, that a common denominator between the two composers is to be found. Lutosławski derived his compositional procedures from his observation of the processes of perception of musical phenomena that occurred in the consciousness of listeners. In his view, Beethoven had a similar approach. In a conversation with Irina Nikolska, Lutosławski confessed: "I wanted to master Beethoven's methods of structuring what I call intramusical processes. These methods proved to be extremely innovatory. Beethoven had – and still has – no equal in this respect. Of particular interest to me was the way he was apt to guide the listener through the musical edifice he had erected. His ability to make a succession of musical events unpredictable, to counteract the listener's habits and customs, to build an irreproachable (but not stereotyped) musical form – or, rather (...) musical dramaturgy – all that has had an enormous influence upon me." (Irina Nikolska, *Conversations with Witold Lutosławski*, translated from the Russian, Valeri Yerokhin, Melos, Stockholm 1994, pp. 76–77).

Chain  
XVI

Lutosławski penned the Concerto for Orchestra in response to a commission in 1950, from the conductor Witold Rowicki, for the re-established Warsaw Philharmonic. His original intention was to compose a piece of modest scope, but eventually it turned out to be a large-scale work which took Lutosławski four years to complete. In it, he included the sum of his experience of previous years in which he employed folk material profusely (e.g. in the unfinished *Kurpie Suite* from 1937, *Little Suite* and *Silesian Triptych*). It should be stressed that Lutosławski used folk material solely as a point of departure, its original shape often being blurred. In his Concerto for Orchestra, he incorporated folk melodies from Oskar Kolberg's volume *Mazowsze / Mazovia* into complex polyphonic textures and expanded formal structures, creating a work with a strong individual stamp. Some critics, particularly in the West, claimed that he explored folkloristic themes because such was the demand of the 'regime'. The composer's response was: "This is not true. Folklore has its deep tradition in Polish music, in Chopin and Szymanowski, as well as in the latter's successors."

It is interesting that Lutosławski used the folk material in Baroque-like forms, albeit without elements of archaization. The main theme of the first movement, *Intrada*, which has the character of an expanded introduction, is the melody *A cyje to kuniki / Whose are these horses*. The second movement, *Capriccio notturno e Arioso*, opens with an ethereal scherzo, whereas in *Arioso*, which plays the role of a trio, brass instruments come to the fore. A mysterious theme, played pizzicato by the double-basses, opens the *Passacaglia*, the first section of the final movement. Characteristically, the beginning and the end of respective variations overlap the successive presentations of the theme – this being a harbinger of the chain procedures introduced by the composer in later years. *Passacaglia* directly turns into a spectacular *Toccata*, which is twice interrupted by a chorale. The work is rounded off by a virtuoso coda.

Lutosławski's Concerto for Orchestra is renowned for its lively narration, distinct sense of drama, textural variety, harmonic and timbral richness as well as orchestral virtuosity. Small wonder that it was recognised as unique in the entire Polish symphonic literature. The work was premiered on 26 November 1954 by the Warsaw Philharmonic conducted by Witold Rowicki. The event marked the beginning of the worldwide career of the Concerto for Orchestra which to this day has remained Lutosławski's most frequently performed composition.

09.02.2019

Beethoven completed his Symphony No. 7 in A major in the spring of 1812. The very choice of the key, joyous and full of light, gives a good idea of the work's character. Contrary to expectations, however, it is not solely gentle and carefree. It is rather an extraordinary explosion of wild joy, heightened by a strong emphasis on the rhythmic element. The whole symphony, from the first movement, with its slow introduction, to the orgiastic finale, is filled with obsessively repeated rhythmic formulae which imbue the music with the character of the dance. The rhythm turns the symphony into an unabated stream of energy, giving it at the same time an extraordinary formal cohesion. Wagner's description of the work as "the apotheosis of dance" is appropriate but does not give it full justice. The mysterious, melancholy *Allegretto*, based on an ostinato rhythm, hypnotises listeners with its oft-repeated theme which is reminiscent of a funeral march. One can only wonder if such was Beethoven's intention, but due to the circumstances of the work's first performance, on 8 December 1813 at a charity concert to benefit soldiers wounded at the battle of Hanau, the movement was received in a solemn mood. The audience liked it so much that it was played as an encore. The vivacious, dance-like character of the third movement's *Scherzo* is contrasted with the noble melody of the *Trio* (supposedly based on a pilgrims'

song), which is followed by a triumphant gesture. The symphony is brought to a close with a frenetic *Allegro con brio* which makes listeners giddy. It is to the finale that Beethoven's remark addressed to Bettina von Armin seems to apply perfectly: "Music is the wine which inspires one to new generative processes, and I am Bacchus who presses out this glorious wine for mankind and makes them spiritually drunken."

**Grażyna Teodorowicz**

### Sinfonia Varsovia

was founded in 1984. Its beginnings can be traced to the activity of the Polish Chamber Orchestra. It was in April 1984 that its director Franciszek Wybrańczyk, together with Waldemar Dąbrowski, director of the Stanisław Ignacy Witkiewicz Studio Arts Center, invited the legendary violinist Sir Yehudi Menuhin to Poland to perform as a soloist and conductor. In order to meet the exigencies of the repertoire, the orchestra was expanded by inviting outstanding musicians from all over Poland. The ensemble's first concerts, conducted by Yehudi Menuhin, were an overwhelming popular and critical success and Sir Yehudi accepted the invitation to become

the principal guest conductor of the newly established Sinfonia Varsovia.

The orchestra has performed in such prestigious venues as New York's Carnegie Hall, Théâtre des Champs Élysées in Paris, London's Barbican Centre, Vienna's Musikverein, Teatro Colón in Buenos Aires, Suntory Hall in Tokyo and Herkulesaal in Munich, as well as at major festivals in Salzburg, Gstaad (Yehudi Menuhin Festival), Aix-en-Provence, Montreux, La Roque d'Anthéron, Schleswig-Holstein, Würzburg, Frankfurt, Bonn (Beethovenfest), Warsaw (Beethoven Easter Festival, Warsaw Autumn, 'Chain' Lutosławski Festival).

Sinfonia Varsovia has developed particularly close links with the 'Chopin and his Europe' Festival in Warsaw, where it has been a featured

orchestra since the launch of the event in 2005, and La Folle Journée, which it has organized jointly with René Martin in Warsaw since 2010.

Another of the orchestra's annual events is the Festival 'Sinfonia Varsovia for its City'. Dedicated to Franciszek Wybrańczyk, it includes concerts of the staple repertoire performed under the baton of leading conductors and with top calibre soloists, held in concert halls and churches and offered to city residents free-of-charge.

The orchestra's extensive repertoire spans music from the 18th century to the present day. It has to its credit numerous world and Polish premieres. It has made numerous recordings for radio and television, as well as over 290 CDs, many of which have received

**Chain  
XVI**

09.02.2019

prestigious awards (Grand Prix du Disque, Diapason d'Or, Diapason Découverte, 'Fryderyk' Prize of the Polish recording industry).

Krzysztof Penderecki has served as Sinfonia Varsovia's Artistic Director since 2003, frequently appearing with the orchestra as a conductor.

In 2010, the orchestra received a new home on Grochowska Street in the Praga district. A modern concert hall is to be built there by 2024.

## Marek Janowski

is one of the great masters of the German tradition, recognized throughout the world for his interpretations of Wagner, Strauss, Bruckner and Brahms, Hindemith and the Second Viennese School. He served as Artistic Director of the Berlin Radio Symphony Orchestra (RSB) over the course of thirteen seasons (2002-2015), transforming it into one of the world's finest ensembles. His live recordings of the Wagner opera cycle with the RSB were released on Pentatone in 2016. In 2016 and 2017 he conducted Wagner's *Ring* cycle at Bayreuth.

He takes up the post of Chief Conductor of the Dresden Philharmonic at the start of the 2019/20 season.

In the 2017-18 season, Marek Janowski appeared as guest conductor with the Chicago Symphony, Cincinnati Symphony, National Symphony Orchestra in Washington, the Berlin Philharmonic, Frankfurt Radio Symphony Orchestra, WDR Symphony Orchestra Cologne, Orchestre National de France, Orchestre Philharmonique de Radio France, Budapest Festival Orchestra, and NHK Symphony Orchestra.

Marek Janowski was born in 1939 Warsaw, into a Polish-German family. He

began his musical studies with Wolfgang Sawallisch in Cologne. At the age of 30, he took up the post of conductor with the Hamburg Opera.

He served as Music Director of the Orchestre Philharmonique de Monte-Carlo (2000-05), Chief Conductor of the Dresden Philharmonic (2001-03), and Music Director of the Orchestre Philharmonique de Radio France (1984-2000).

A regular visitor to the United States since the early 1980s, he has worked closely with the Cleveland Orchestra, Philadelphia Orchestra, the Metropolitan Opera in New York, and the Lyric Opera of Chicago.

Organizers:

**Witold Lutosławski Society**  
**Polish Radio 2**

Thematic concept: **Marcin Krajewski**

Concert programming:

**26.01, 27.02, 7.02 Marcin Krajewski**

**2.02 Maciej Grzybowski**

**3.02 Andrzej Bauer**

**9.02 Marek Janowski**

[www.lutoslawski.org.pl](http://www.lutoslawski.org.pl)

President of the Witold Lutosławski Society:

**Andrzej Bauer**

Festival co-ordinators:

**Magdalena Dobrowolska**

**Grażyna Teodorowicz**

Programme book edited by

**Krzysztof Teodorowicz**

Translated into English and edited by

**Michał Kubicki**

Programme notes:

**Marcin Krajewski**

**Maciej Grzybowski**

**Grażyna Teodorowicz**

Design and type-setting:

**LAVENTURA Maciej Sawicki**

Printed by **SINDRUK**

Cover photo:

**Witold Lutosławski, by Marek Suchecki**

Towarzystwo im. WITOLDA LUTOŚLAWSKIEGO  
the WITOLD LUTOŚLAWSKI society



Ministerstwo  
**Kultury**  
i Dziedzictwa  
Narodowego



Co-financed by Fundacja PZU



**Sinfonia**  
**ORKESTRA**  
**VARSOVIA**



The Festival is co-organised with Polish Radio 2 and co-financed with funds from the Ministry of Culture and National Heritage and the City of Warsaw.