

Witold Lutosławski Festival - Chain XIV
Warsaw, 28 January - 12 February 2017

Marcin Krajewski **A word about Chain XIV**

Music festivals have their logic too. It is not the only element that shapes them but if it is there it gives our experience of the music a programmed, and therefore, festive shape. It is only thanks to this logic that series of concerts become festivals.

Polish Radio Music Festivals, whose thematic concept was devised by the late Michał Bristiger, can serve as excellent examples of such events. They demonstrated how it was possible to listen to music in a wise manner, over and above, as it were, the formulaic ideas of day-to-day life. In the programming of those festivals, what had earlier been separated was deliberately joined together, the objective being, to paraphrase the poet Cyprian Kamil Norwid, "to bring to light the circulation of beauty". And so Busoni was programmed alongside Karłowicz, Berio alongside Chopin, Wagner and Rossini alongside Moniuszko, whereas works by Weinberg and Ohana, together with Szymanowski's First Violin Concerto, were included with Lutosławski. He who learns the lesson will never forget it.

The idea behind the 14th annual Chain Festival dedicated to Witold Lutosławski stems in a way from the notion of such a lesson. In addition to the music of its patron, the event has another focal point which is prompted by a forthcoming anniversary - the 80th anniversary of the death of Karol Szymanowski at the end of March. At first glance, the idea of placing Szymanowski in Lutosławski's company does not seem self-explanatory, irrespective of the fact that certain circumstances may strongly justify such an approach. Let us therefore point to some of the arguments before listeners themselves decide whether the idea is sufficiently convincing.

The programme of the Festival places side by side the two greatest musical personalities in 20th-century Polish culture. The idea is to highlight their mutual similarities and differences, to bring them to the fore and harmonize them, in terms of genre (song, quartet, symphony, lullaby) and expressive features ('fairy-tale tone', solemnity and the grotesque). The degrees of divergencies and convergencies covers a wide range, from the mundane and more perceptible aspects of technique and style to the highly elusive matters of musical aesthetics and ethics, and it was the intention of the organizers of the Festival to demonstrate at least some of these elements, without ignoring the biographical aspects.

One of these aspects lies behind the programme of the opening concert, which includes Szymanowski's 'Song of the Night'. Lutosławski recalled his first encounter with this composition as a very meaningful experience:

"I first heard Szymanowski's Third Symphony when I was a boy of eleven, and the occasion was a real revelation to me.¹ [...] for the first time, music of the first decades of the twentieth century spoke to me and had an impact on me, and opened up future possibilities I had never sensed before.² That work also marked my initiation into contemporary music, and as such became a kind of symbol for some years after."³

This moment opened Lutosławski's creative mind and led, to all intents and purposes, directly to the Fourth Symphony – solemn, elegiac, nocturnal – the composer's last work.⁴ The two compositions are programmed in the same concert, interspersed, as they are, by the music of Ravel, which was close to both Lutosławski and Szymanowski on account of its Oriental and French flavour.

The loftiness of the two symphonies is counterbalanced in the programme by very different atmospheres: the 'fairy-tale tone' of the vocal cycles and the grotesque character of the two *divertissements*: *Mandragora* and the Double Concerto. Four quartets, by Stravinsky, Webern and the two protagonists of the Festival, are located somewhere between these extremes, or perhaps even on a completely different plane. One is tempted to say that, as regards their moods, these quartets achieve a state of weightlessness.

The bonds between Szymanowski and Lutosławski emerge fully in the Festival's third concert, in which we see them treading parallel paths, creating, in their own, and to a large extent a shared style, the violin *berceuses*, songs to poems by Iłakowiczówna, paraphrases of the popular caprice and two large-scale closed forms: *Myths* and *Partita*. Lutosławski's characteristic quotation from Szymanowski – 'the harmonics evoking Pan's flute' – provides a thought-provoking punch line to this parallelism.

Two composer-portrait concerts occupy separate places in the programme. They prove that such an approach to the structure of a festival is desirable, or indeed is likely to be indispensable in the future. In line with the central idea, one of them is devoted to Lutosławski and the other to Szymanowski, with the proviso, however, that in the latter case the principal patron of Chain XIV can also make his voice heard. After all it is his festival.

1 Tadeusz Kaczyński, *Conversations with Witold Lutosławski*, translated by Yolanta May and Charles Bodman Rae, revised and expanded edition, Chester Music, London 1995, p. 53.

2 *Lutosławski on Music*, edited and translated by Zbigniew Skowron, The Scarecrow Press, Lanham, Maryland, 2007, p. 227.

3 Tadeusz Kaczyński, op. cit. p. 53.

4 The link between Lutosławski's Symphony No. 4 and other works with Szymanowski's single-movement structure has been thoroughly analysed by Adrian Thomas in: *One Last Meeting: Lutosławski, Szymanowski and the Fantasia*, which was first published in Zbigniew Skowron (ed.), *Karol Szymanowski w perspektywie kultury muzycznej przeszłości i współczesności* (Karol Szymanowski from the perspective of musical culture past and present) (Kraków: Musica Jagiellonica, 2007), pp. 309-26.

Saturday, 28 January 2017, 7.00 p.m.

Witold Lutosławski Concert Studio, Polish Radio
ul. Modzelewskiego 59

1.

Karol Szymanowski (1882-1937)

Symphony No. 3 *'Song of the Night'* Op. 27

for voice, mixed choir and orchestra (1916),

to a poem by Jalaluddin Rumi,

translated by Tadeusz Miciński

24'

Interval

Maurice Ravel (1875-1937)

Shéhérazade for voice and orchestra (1903)

to poems by Tristan Klingsor

18'

Asie

La flûte enchantée

L'indifférent

Witold Lutosławski (1913-1994)

Symphony No. 4 (1992)

22'

Iwona Sobotka (soprano)

Andrzej Lampert (tenor)

Choir of the Karol Szymanowski Philharmonic in Kraków

National Polish Radio SO

conducted by Alexander Liebreich

Teresa Majka Pacanek - choirmaster

1. **T**he works included in tonight's programme, even though formally different and representing different periods in the careers of their composers, have nevertheless some vital features that unite them in a perceptible way. The earlier of these works comes from Maurice Ravel's early period. The first orchestral composition published in his lifetime, it testifies to the composer's masterful craftsmanship. Karol Szymanowski's symphony is perhaps the most important work of the second, mature stage in his career. It is an example of the changing spheres of influence to which he was exposed, from German to French music, as well as of the development of his own, strongly individualized musical idiom. Witold Lutosławski's symphony, dating from the early 1990s, is his last large-scale work and crowns his long creative path. Looking at these three compositions chronologically in terms of genre, one can see a line leading from a vocal triptych to a symphony which belongs to the realm of absolute music. Szymanowski's tripartite vocal-instrumental symphony provides the link between the other two works. What is most important, however, is the *esprit français* which is common to all three. It is inseparably linked to two aesthetic categories: *sérénité* (calm, cheerfulness, balance) and *clarté* (clarity, light, transparency). In compositional practice these categories are realized in reference to both soundworld and form. The latter covers both the structural pattern and the form-shaping process dependent on other parameters – melody, harmony, rhythm, texture, tempo and performing directions. This is how Lutosławski described the French composer: "Ravel is the kind of composer who would polish everything down to the last detail. He would not release anything that was not finished. This is a very French approach. This [...] need for precision – *clarté*. They take pride in this – *clarté*.⁵ These words contain also an excellent self-commentary, as it was Ravel's clarity that Lutosławski absorbed (Ravel was one of several composers who exerted a strong influence on him). Szymanowski, too, admitted on many occasions that he was deeply fascinated by Ravel's music which tangibly influenced the process of shaping his new style in the second decade of the 20th century. This is manifested, among other works, in his Third Symphony, which for the young Lutosławski provided a direct stimulus to enter the compositional path.

Szymanowski's **Symphony No.3 'Song of the Night'** occupies an important place in his musical legacy for at least two reasons. Firstly, it is perhaps the finest of all his four symphonies (even though the composer himself claimed that it might rather be a symphonic poem). Secondly, it contains a vocal element which plays a key role in Szymanowski's entire creative development. The work is a setting of lyrical verse by the 13th-century Persian poet Jalaluddin Rumi, translated from the German by Tadeusz Miciński.

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Irina Nikolska, *Muzyka to nie tylko dźwięki. Rozmowy z Witoldem Lutosławskim* (Music Is Not Only Sounds. Conversations with Witold Lutosławski), PWM – Adam Mickiewicz Institute, Warsaw-Kraków, 2003, p.37

The poem's idea of mystic love that unites man and God resonated with the composer's intention to translate this relationship into the language of music: the melting of the human self into the cosmic universe ("I and God are together alone this night").

The artistic merit of the composition rests on its expanded performing forces and masterful orchestration. It is the most refined study of the soundworld typical of Szymanowski's new style; no other composition of his second, 'impressionistic' period matches the Third Symphony in this respect. Particularly characteristic of this style is the frequent use of *divisi* tremolo in the strings, a device which creates a fluttering background for the motifs presented mainly by the wind instruments. Another important technique is the use of flexible arabesques in the melodic lines, primarily in the highest register of solo violin.

In its formal design, the composition is in single movement but in fact it falls into three distinct sections (in accordance with Szymanowski's overall predilection for tripartite forms, particularly strong in his 'impressionistic period'). It is worth underlining the vital role of the central section (*Allegretto tranquillo*), which functions as a scherzo. It brings a new dynamic to the formal process by enriching the timbral palette with a choral vocalise. The dance idiom also comes to the fore here. This is another important element in Szymanowski's oeuvre, making a particularly strong impression in its Oriental guise as demonstrated in the song cycles Ops. 26 and 31, the opera *King Roger* and this very symphony.

Despite its truly monumental design, the Third Symphony is highly personal in tone, thus aptly reflecting the central idea of Rumi's poem. Bearing in mind the character of the music and the time and circumstances of its composition – the first years of the Great War spent in his native Tymoszkówka near Kiev, before Szymanowski fled to Elizavetgrad, itself engulfed in revolutionary turmoil – one can safely say that the Third Symphony is the fullest reflection of the world of the composer's creative imagination, a world which was soon to perish and be brought to life again, this time in a free Poland and in an entirely new shape.

Maurice Ravel's ***Shéhérazade*** for voice and orchestra (1903) was preceded by an overture of the same title, one of the composer's first orchestral works, written five years earlier. Even though the thematic and musical link between the two pieces is not particularly evident, they exhibit certain similarities, with the overture giving a foretaste of some orchestral techniques later developed in *Shéhérazade*. What merit attention, however, are, first and foremost, the differences between the two compositions, notably Ravel's moving away in his vocal work from the more banal 'Orientalist' devices and focusing instead on creating an atmosphere that enhances the contemplation of the poetic text which is superior to the music. The text is based on three poems by Tristan Klingsor, the *nom de plume* of Léon Leclère (1874-1966) – *Asie*, *La flute enchantée* and

1 *L'indifférent* - from a collection inspired by *The Arabian Nights* and Rimski-Korsakov's suite *Shéhérazade*.

Even though the narration of the first song (*Asie*) initially develops at a slow pace, the vocal part quickly grabs the listener's attention with its broadly designed line, is crowned with a climax of pitch and dynamics, placed slightly beyond the point of golden section. The climax falls on the words "Je voudrais voir des pauvres et des reines; Je voudrais voir des roses et du sang; Je voudrais voir mourir d'amour ou bien de haine" (I'd like to see base paupers and grand queens, too; I'd like to see red roses and red blood; I'd like to see death caused by love, or else by hatred). The ensuing instrumental fragment, the longest in the work, where the tone of intense confession diminishes, is followed by words exuding calm: "Et puis m'en revenir plus tard /Narrer mon aventure aux curieux de rêves" (And later then I'll return home / To share my adventure with curious young dreamers). The longing for a distant journey ("Je voudrais voir la Perse, et l'Inde, et puis la Chine" /I'd see Persia, and India, then also China) is communicated by Ravel in a very evocative manner, by opening up the musical canvas, introducing motifs of different timbre on solo wind instruments against a backdrop of shimmering strings - a musical symbol of the boundless space in which the poet's imagination wanders. Cyclic motivic material is integral to the work's structural cohesion because both the entire triptych and its individual songs represent a mosaic of tempos, metres, keys and orchestral timbres.

Fluctuating tempos are a particularly active stylistic parameter. The first two songs realize - in their most general plan - a single agogic pattern, leading from slow to fast tempo (in the climax) and back to slow in the finale. The frequent changes of tempo correspond to the diversity of metric patterns and the extraordinary richness of rhythm. The dynamic momentum results in the musical material proceeding with an incredible flow. The last song (*L'indifférent*) introduces an easily noticeable contrast in this respect. Fluctuations of tempo are smaller and the rhythmic pulse almost constant throughout. This regularity is weakened only once, on the words: "Mais non, tu passes" (But no...you pass on).⁶ In this case, sticking to a relatively steady slow tempo is designed to illustrate the equal rhythm of the steps of the lyrical hero. However, it is not only the element of motion but also pitch organization that deserves attention in the composition. The melodiousness of the second song (*La flûte enchantée*), in evident contrast to the declamatory character of the first and third (and the discreet drama of the first), makes this short fragment akin to a slow movement in the traditionally conceived cycle. This impression is enhanced by the strongly projected flute part, which serves a purely illustrative function.

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It is also worth underlining the importance of the pentatonic and whole-tone scales as well as of the consonances based on fourths and fifths, which, even though not over-used, convincingly evoke associations with the music of the Far East. The richness of the soundworld of *Shéhérazade* is achieved also by expanding the basic orchestral line-up with instruments such as piccolo, French horn, triangle, Basque drum, bass drum, cymbals, celesta and two harps. The most colouristically-refined fragment is the first and longest song. In the remaining two, the composer made a far-reaching reduction of the performing forces. Irrespective of the opening instrumentation, however, the rest of the composition is dominated by chamber combinations, which give the music its intimate flavour. (ac)

Lutosławski's **Fourth Symphony** was conceived as the development of the ideas relating to melody, texture and pitch organization which the composer explored in the last period of his life (from 1979). His sudden death, less than a year and a half after completing the symphony, placed the work in a particular context, directing listeners' attention to its many elegiac and tragic moments.

The opposition between a preparatory and main event, which is characteristic of much of Lutosławski's music, was not applied in the Fourth Symphony, despite the work's two-format structure. However, the introductory part is filled with ideas of far greater weight than that with which the composer usually opened his pieces. The composer's important statement begins at the very beginning of the symphony, with the clarinet and flute introducing an elegiac theme, the symphony's motto, against a backdrop of chords pulsating in the strings and harp.

The development of the theme is brought to a halt three times by interventions from the wind instruments. Each time, the interrupted idea returns, gaining in momentum until it reaches an unresolved climax, filled with pain. The climax is in turn aborted by sharp tutti chords, provoking a spontaneous sense of forward motion. It is at this point that the second section of the composition begins.

Its basic argument is introduced right at the beginning by the strings. Four motoric themes of a capricious character and a broad declamatory line appear for the first time (they return at the climax and in the epilogue). The 'motif of fate', played by the timpani right in the middle of the composition (almost identical with the one opening Szymanowski's Third Symphony), marks the end of the exposition.

The path to the climax opens with a peculiar 'nocturnal bird song' (a description that instantly comes to mind), reminiscent of the ideas present in Bartók's Third Piano Concerto and Szymanowski's First Violin Concerto. The texture, dispersed and chirping at the start, thickens up to a moment when loud chords in the strings close the whole section. From then onwards to

the climax, the musical material develops in three strands which differ in their selection of intervals, instrumentation and the liveliness. The most important of these strands (and the slowest) is a singing melody in the violins and violas.

Shortly before the climax, the centre stage is taken by the brass and the repetition of the declamatory line heard earlier in the violins. The theatrical exuberance of this fragment has no parallel elsewhere in Lutosławski's oeuvre. The work's epilogue has a truly unearthly character: the marimba and clarinets spin a trembling backdrop to three violins that return with the capricious themes of the earlier section, with reminiscences of the symphony's motto heard in the clarinet. The activity following the climax is interrupted after a while by a brilliant orchestral charge, racy but not victorious. (*mk*)

Iwona Sobotka

achieved instant international acclaim having won the Grand Prix of the Queen Elisabeth Competition of Belgium. Her other successes include First Prizes at the Polish Art Song Competition in Warsaw, the Paderewski Competition in Bydgoszcz and the East & West Artists International Auditions in New York, where she was awarded her debut concert in Carnegie Hall.

Ms Sobotka has performed all over Europe, in the Americas and Japan, in such prestigious venues as the Berlin Philharmonic, the Konzerthaus in Vienna, Salle Pleyel in Paris, Royal Albert Hall in London, Palais des Beaux Arts in Brussels and Suntory Hall in Tokyo.

She has cooperated with many orchestras including the Wiener Symphoniker, Rundfunk-Sinfonieorchester Berlin, NDR Sinfonieorchester, Bayerischer Rundfunkorchester, Royal Philharmonic Orchestra, Orchestre Philharmonique du Luxembourg, Sinfonia Varsovia, having worked with

many of today's pre-eminent conductors such as Sir Colin Davies, Sir Simon Rattle, Marco Armiliato, Sylvain Camberling, Jacek Kasprzyk, Massimo Zanetti and Antoni Wit. In Poland, she has performed with the Warsaw Philharmonic, Sinfonia Varsovia and the National Polish Radio SO.

Iwona Sobotka made her debut at the National Opera in Paris, and has created the roles of Violetta (*La Traviata*), Tatyana (*Eugene Onegin*), Pamina (*The Magic Flute*), Donna Anna (*Don Giovanni*), Julia (*Romeo and Juliet*) and Micaëla (*Carmen*). She made her debut in Poland in 2008 as Zuzia in Moniuszko's *Verbum nobile* at the Grand Theatre - Polish National Opera. In 2010 she performed at the Schleswig Holstein Musik Festival as the eponymous Halka in Moniuszko's opera, and continued that association in the following year appearing as Liù in *Turandot* to great critical acclaim.

Iwona Sobotka is widely acknowledged for her interpretations of the Polish repertoire,

in particular the works of Karol Szymanowski. In 2004 her first solo album containing a collection of his songs was released by the Dutch label Channel Classics and received the Fryderyk Award from the National Academy of Recording Arts in Poland for the most outstanding recording of Polish music. On a subsequent release for EMI Classics in 2006, she performed *Songs of a Fairytale Princess* with Sir Simon Rattle and the City of Birmingham Symphony Orchestra, receiving five stars from the prestigious BBC Music Magazine. In 2010 she participated in a Szymanowski Focus programme curated by Piotr Anderszewski to promote the music of Szymanowski with concerts in Wigmore Hall and Carnegie Hall. Iwona Sobotka is also a permanent guest of the Mecklenburg-Vorpommern Festival, where she received the 2007 Audience Award. Last season she joined the Berliner Philharmoniker and Sir Simon Rattle on a concert tour of Japan and Taiwan.

Ms Sobotka graduated from the Fryderyk Chopin University of Music in Warsaw and continued her studies with renowned artist and pedagogue Tom Krause at the Escuela Superior de Música Reina Sofía in Madrid.

Andrzej Lampert

was born in Chorzów, where he graduated from the State Secondary Music School. He continued his studies at the Academy of Music in Katowice (Faculty of Jazz and Popular Music). His interest in popular music brought him victory in the 'Chance for Success' television contest (in which he also sang classical repertoire), numerous appearances on TV and several recordings, including a CD with PIN band.

In 2008, he graduated with honours from the Voice and Drama Faculty of the Academy of Music in Kraków, where he studied with Janusz Borowicz. Since 2011 he has been coached by Professor Helena Łazarska.

He has won several vocal competitions, including the 3rd Ignacy Jan Paderewski Competition in Bydgoszcz, the 15th Ada Sari International Competition of Vocal Art in Nowy Sącz, and the 15th Imrich Godin International Vocal Competition Iuventus Canti in Vrāble, Slovakia.

In 2013, he performed at a concert within the framework of the Salzburg Festival as one of ten artists chosen from among over 1,100 candidates of the Sommerakademie

Mozarteum. He repeated the success in 2014. He made his opera debut in 2010 as Alfredo in Verdi's *La Traviata* at the Silesian Opera in Bytom, followed by the part of Lensky in Tchaikovsky's *Eugene Onegin* with the same company in 2013. As a soloist with the Kraków Opera, his major roles have included Pinkerton (*Madama Butterfly*), Nemorino (*L'elisir d'amore*), Barinkay's (*Der Zigeunerbaron*), Paris (*La belle Helène*), Alfredo, Lensky, Walther (*Tannhäuser*), Don Narciso (*Il Turco in Italia*) and Ernesto (*Don Pasquale*). His foreign engagements included the part of Alfredo in a series of performances of *La Traviata* at the National Opera in Montpellier, France (2014), and of Tamino in Mozart's *Die Zauberflöte* in Baden, Austria (2015).

As a concert singer, he has performed in Poland, Canada, Germany and Austria. In 2014 he scored a major success in Vienna as Evangelist in Bach's St. Matthew Passion (under the direction of Conrad Artmüller). In 2015 he sang the tenor part in Bach's St. John Passion in Salzburg.

Lampert has taken part in the world premiere recording of Moniuszko's opera *Paria* for the DUX label. He has also recorded vocal parts for the soundtrack for the film *Music, War and Love* (with the National Polish Radio SO in Katowice).

The Krakow Philharmonic Choir was founded in 1945. Five years later it received the status of a professional ensemble. In 1951, it won First Prize at the 1st Festival of Polish Music in Warsaw, and has been highly esteemed ever since, presenting a rich repertoire of oratorios and a cappella works from the 17th-century to the present.

The choir has participated in numerous prestigious festivals in Poland (Wratislavia Cantans, Warsaw Autumn, Gaude Mater in Częstochowa) and abroad (Festival de La Chaise-Dieu, Sagra Musicale Umbra, Maggio Musicale Fiorentino, Edinburgh Festival, Flanders Festival, Venice Biennale, Festival Gulbenkian de Musica, Festival Internazionale de Baalbeck, Festival d'Art Sacré de Paris, Internazionali Brucknerfest Linz, Festival Europäischer Musik, Festival de Berlioz). It has also performed at the Ludwig van Beethoven Easter Festival ever since its inception in 1997.

Foreign tours have taken the choir all over Europe, as well as to Iran, Canada, Lebanon, Turkey, United States, and the countries of the former Soviet Union. It was the first Polish ensemble to perform at Milan's La Scala.

The choir has accompanied many European orchestras, including Wiener Symphoniker, Beethoven Orchester Bonn, Orchestre de la Radio Télévision Belge, Orchestra Sinfonica della Radiotelevisione



1 Italiana di Roma, Orchestra dell' Accademia Nazionale di Santa Cecilia Roma, Orchestra della Emilia-Romagna 'Arturo Toscanini' Parma, Orchestra Sinfonica Siciliana di Palermo, Staatskapelle Dresden, Rundfunk-Sinfonieorchester Berlin, Rotterdams Philharmonisch Orkest, Orchestre Philharmonique du Montpellier, Stockholm Philharmonic Orchestra, and Limburgs Symphonie Orkest Maastricht.

The Kraków Philharmonic Choir participated in major international events, such as the celebration of the 10th anniversary of the pontificate of John Paul II, the Berlin concert commemorating the Unification of Germany (1990), the 50th anniversary of the liberation of the Nazi German concentration camp of Auschwitz (1995), and the Concert of Reconciliation in the Vatican (2004).

On 27 April 2014, it performed during the Canonization Mass of Popes John XXIII and John Paul II, and on 5 May 2014, it participated in a special concert under the motto 'Peace through Music in Our Age', which was a musical tribute paid to the canonized Popes. Held at the Constitution Hall in Washington, the concert was conducted by Sir Gilbert Levine, often referred to as the 'Pope's maestro' due to his close contacts and friendship with John Paul II.

Apart from large-scale oratorios, the Kraków Philharmonic Choir has performed in opera

productions (from Mozart to Penderecki's *The Black Mask*) as well as in works such as *Misa Criolla* by Ariel Ramirez, *Liverpool Oratorio* by Paul McCartney, *Requiem* by Andrew Lloyd Webber, and *Trionfi* by Carl Orff.

The Choir has made a great contribution to the promotion of Krzysztof Penderecki's music. A brilliant performance of his highly demanding *Utrenya* has become the ensemble's showpiece rendition, and the recording of *St Luke Passion* has received the Grand Prix du Disque. Penderecki dedicated his *Stabat Mater* to the Kraków Philharmonic Choir as a token of his long-standing cooperation with the ensemble.

Since 2009, the position of Choirmaster has been held by Teresa Majka-Pacanek.

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

From 2006 to 2016, Liebreich also served as Chief Conductor of the Munich Chamber Orchestra. Under his leadership, the orchestra made tremendous strides through the development of new concert formats. In the same

way, South Korea's Tongyeong International Music Festival (TIMF), which Liebreich led from 2011 to 2014, has also benefitted greatly from this spirit of renewal. In May 2016 the new concert hall in Katowice hosted the 'Katowice Kultura Natura' Festival under the artistic guidance of Alexander Liebreich for the second time.

Liebreich continually unearths new perspectives through his sleek, distinct and deft approach. He is equally aware of the historical, political and social dimensions of music. As he himself has said, it is one's responsibility towards the future to portray the present. Vocal music has always played a prominent role in his career. Born in Regensburg, Liebreich was steeped in the choral tradition of his hometown at an early age. In addition to conducting, he studied voice with the goal of being able to focus on both Romance philology and music history.

Liebreich has conducted many renowned orchestras. He recently made his debut at such venues as the Musikverein in Vienna, Suntory Hall in Tokyo and Cité de la Musique in Paris.

The National Polish Radio Symphony Orchestra

is one of the country's cultural ambassadors, representing Poland at numerous prestigious events. It has worked closely with the greatest Polish composers of the second half of the 20th century, the late Witold Lutosławski and Henryk Mikołaj Górecki, and Krzysztof

Penderecki, giving first performances of many of their works.

The orchestra was founded in 1935 in Warsaw by Grzegorz Fitelberg, who led the ensemble until the outbreak of World War II. In 1945, it was given a new lease of life in Katowice by Witold Rowicki. In 1947 Grzegorz 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 Wisłocki, Jacek Kaspszyk, Antoni Wit, Gabriel Chmura and, again Jacek Kaspszyk. In September 2000 Joanna Wnuk-Nazarowa was appointed the orchestra's General and Programme Director. Stanisław Skrowaczewski is the orchestra's Principal Guest Conductor and Jan Krenz its Conductor Laureate. At the beginning of the 2012/2013 season, Alexander Liebreich took over as Artistic Director and Principal Conductor of the orchestra.

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).

The National Polish Radio SO has worked with

many outstanding conductors and soloists. Foreign tours have taken the orchestra to most European countries, the two Americas as well as Japan, 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. These include the Górecki Marathon, The Train Journey to Kilar's Music, and Musical Sea Voyage (two editions). Since 2005 the orchestra has organized the bi-annual Festival of Premieres – Poland's Newest Music.

On 1 October 2014, the orchestra inaugurated its new hall. The hall and other facilities in the complex were designed by the Katowice-based Konior Architectural Studio in association with Nagata Acoustics.

In the 2015/16 season the orchestra celebrated its 80th anniversary.

Teresa Majka-Pacanek graduated from the Faculty of Music Education at the Academy of Music in Kraków (the class of Arkadiusz Basztoń). While still a student, she started working with amateur choirs, which gave her ample opportunity to develop her conducting skills. Since 1983 she has led the Henryk Jordan 'Hasło' Male Choir. In 1985 she joined the Choir of the Karol Szymanowski Philharmonic in Kraków. From 1989 to 1993 she served as manager and conductor of

the Philharmonic's Chamber Choir, with which she made three tours of France (giving 55 concerts in 49 cities), gave numerous concerts in Poland and abroad, participated in international festivals (Guitar Music Days, 1988, 1993; Futures Musiques IV Contemporary Music Festival in Paris, 1989; European Month of Culture in Kraków, 1992) and made three recordings. Between 1991 and 2009 she served as assistant choirmaster of the Philharmonic's Mixed Choir. In October 2009 she won the competition for the post of its choirmaster.

Foreign tours have taken her to Austria, the Czech Republic, Denmark, Lithuania, Ukraine, Romania, Sweden, Turkey, Hungary and Italy, where she conducted the Krakow Philharmonic Choir during the Canonization Mass of Popes John XIII and John Paul II in the Vatican (2014). In 2003 she prepared a gala concert to mark the 70th birthday of Henryk Mikołaj Górecki, with the composer's participation.

In October 2014 Teresa Majka-Pacane has received the 'Honoris Gratia' Medal from the President of Kraków.



2. Sunday, 29 January 2017, 7.00 p.m.

Witold Lutosławski Concert Studio, Polish Radio
ul. Modzelewskiego 59

Igor Stravinsky (1882-1971)

Three Pieces for String Quartet (1918) 7'

[crotchet = 126]

[crotchet = 76]

[minim = 40]

Karol Szymanowski (1882-1937)

String Quartet No. 2 Op. 56 (1927) 20'

Moderato (dolce e tranquillo)

Vivace, scherzando

Lento

Interval

Anton Webern (1883-1945)

Six Bagatelles for string quartet Op. 9 (1913) 4'

Mäßig

Leicht bewegt

Ziemlich fließend

Sehr langsam

Äußerst langsam

Fließend

Witold Lutosławski (1913-1994)

String Quartet (1964) 25'

I 'Introductory' movement

II 'Main' movement

Silesian Quartet:

Szymon Krzeszowiec (violin)

Arkadiusz Kubica (violin)

Łukasz Syrnicki (viola)

Piotr Janosik (cello)

Chamber music occupied a significant place in the output of many 20th-century composers. This came as a response to certain limitations in the performance forces required for orchestral works. Composers were compelled to write pieces of utmost clarity and chamber music became an area that was perfectly suited for a refinement of compositional techniques. The 20th century also saw a return to 18th-century-rooted diversity in terms of genre and performing forces. In addition to the typical line-ups of works that had 'sonata' in their titles, there were also pieces which referred to the tradition of the divertimento and serenade, genres which offered composers complete freedom relating to formal structure and performing forces. What is clearly evident against the background of such diversity is the key role assigned to the string quartet, a genre which was particularly favoured in the classical and romantic periods, in which new music was strongly rooted. Even though chamber music does not occupy an equally important place in the oeuvre of Stravinsky, Webern, Szymanowski and Lutosławski, they all wrote for string quartet, seeing in the genre an inspiration for experiments relating not only to form but also to timbre.

Igor Stravinsky wrote **Three Pieces for String Quartet** in 1914, a year after *The Rite of Spring*. This seems to explain well the key significance attached in this chamber work to rhythm, metre and tempo, the three parameters that shape the work's momentum. The fundamental role of this respect is reflected in the specific handling of instrumental roles. The first piece, a miniature lasting less than a minute, is a kind of an energetic prelude which is a clear foretaste of the timbral solutions employed in *L'histoire du soldat*, a work written a few years later, in which the violin melody is supported by the percussion accompaniment. In the first of the *Three Pieces* the role of the percussion is taken by lower strings - the viola and, first and foremost, the *pizzicato* cello. The focus on rhythm is additionally enhanced by the invariable pitches assigned to each instrument, as a result of which the melodic line seems to be annihilated.

In the second piece, which may be described as a quasi-recitative, brief melodic sections (interpolated by a purely rhythmic refrain) evoke close associations with Webern's new style, known from works such as *Six Bagatelles* Op. 9. Even though in his music Stravinsky distanced himself for many years from this style, with the passing of time he recognized the merits of the oeuvre of his Viennese contemporary. This is evidenced by his telling remark about Webern dating from 1954: "We must hail not only this great composer but also a real hero. Doomed to total failure in a deaf world of ignorance and indifference, he inexorably kept on cutting out his diamonds, his dazzling diamonds, of whose mines he had a perfect knowledge."⁷ (However, the presence of certain technical analogies in the compositions from the years 1913-1914 does not give ground

to claims that Stravinsky's compositional craft was influenced by Webern's idiom, because the *Six Bagatelles* were premiered and published only in 1924).

The third, and longest, piece has the character of a meditative chorale and is based on the five-note initial motif of the Gregorian *Dies irae* sequence, which comes after a two-bar introduction by the first and second violins in the characteristically austere parallel fourths.

Ten years after writing his inspired First String Quartet Op. 37, despite the fact that chamber music was only a sideline in his creative endeavours, Karol Szymanowski penned **String Quartet No. 2 Op. 56. (1927)**.

The first movement, *Moderato (dolce e tranquillo)*, holds the listener's attention with the first violin's lyrical, rocking main theme performed in the high register. The device is reminiscent of the opening of the composer's early Second Symphony, which also begins in an untypical fashion with a broad cantilena of solo violin. The second movement, *scherzo* in rondo form, requires the highest degree of concentration because of its fast tempo. The movement also contains several brief lyrical episodes and is based mainly on a lucid refrain, whose dance-like character draws on folk patterns and makes it the most accessible part of the quartet. The work's overall formal structure is extremely interesting and is nowhere else to be found in Szymanowski's output. The three movements incorporate the entire four-movement sonata cycle. This is possible thanks to combining slow movement and finale. Even though such a solution carries a potential risk, Szymanowski is in perfect command of the formal process, using a fugue (with two themes in this case) to round off the composition. The integrity of the divided finale is tangibly enhanced in its power thanks to the second theme being developed entirely from the closing motif of the first. The final cadence, alongside the *scherzo*, is clear evidence that the quartet belongs to the so-called 'national period' in Szymanowski's career.

Anton Webern's **Six Bagatelles Op. 9** was his second encounter with the string quartet texture after *Five Pieces* Op. 5 from 1909. In it, the composer continued the painstaking process of forging an individual musical idiom and of making his style more subtle. Webern realized his task in a truly aphoristic way, surpassing even Beethoven's most radical antecedents in the genre, because the entire cycle was to have lasted just two minutes. Webern used this experience in his subsequent compositions, including the late Quartet Op. 28. *Six Bagatelles* became the turning point in his career, influencing subsequent pieces, including his late Quartet Op. 28. Years later he recalled that it was this particular composition that put him on the track of creating a musical idea limited solely by the single use of each of the 12 notes of the chromatic scale, freed once and for all from the stringencies of the traditional tonal system. The realization of this idea, coupled with a growing tendency to shorten the musical phrase, bore fruit in a new concept of texture, dubbed punctualism. The fifth miniature is its most vivid

example. The far-reaching minimalization of the formal structure in the *Bagatelles* resulted in a greater focus on articulatory, dynamic and rhythmic details. This, in turn, brought about a highly nuanced soundworld, so characteristic of Webern's mature style. (ac)

Lutosławski penned his **String Quartet** at a time which truly may be described as his Sturm und Drang period. The aggressive, avant-garde soundworld of the work, however, is not a result of the composer taking up the fashionable techniques of the time but of his application of his own three ideas. Most episodes in the String Quartet use regular arrangements of all twelve notes, and the musicians perform their parts with some degree of freedom with regard to rhythm, playing independently of their colleagues. Thus, the work is governed by the twelve-note harmony and controlled aleatory.

To them, Lutosławski added a third crucial approach in the Quartet - its two-part form, which he regularly used, sometimes unobtrusively. The plan provided for loosely-knit, vague episodes to be used in the 'Introductory' movement, while the second, 'Main' movement, was to keep listeners in continuous tension, leading up to the main climax. This is the relationship between the quartet's 'Introductory' and 'Main' movements.

The former comprises diverse episodes separated by a recurring signal - a single C note, repeated many times by all instruments in various registers. Successive repetitions of this motif in the first movement become increasingly expanded. Appearances of the signal make it easy for the listeners to follow the musical material as it evolves, while at the same time slowing down the development of events, as befits an introduction in a two-part form. Listeners become accustomed to this musical 'interlude' and start anticipating its next appearance. Toying with this sense of anticipation lies at the core of the 'Main' movement of the work.

As it begins, the persistent sound disappears. Episodes evolve from one to another without its mediation. Their more decisive nature and lack of this 'punctuation' suggest that the work has entered the main stage of its development. Sounds and moods change with increasing rapidity. The signal returns suddenly, but in a markedly changed form - instead of a repeated C note we hear a series of dissonant pizzicato chords. This unexpected return opens the most important section of the Quartet. The climax is followed by a mysterious chorale in four-parts and a longer episode which is filled with sighing, falling glissandi. The work ends as it began - a play of single notes and brief motifs. (mk)



The Silesian

Quartet has been performing since 1978. At the beginning of their activity, the Quartet's musicians developed their skills at masterclasses given by the members of such quartets as LaSalle, Amadeus, Juilliard, Smetana and Berg.

The Quartet's repertoire includes over 400 pieces of chamber literature, of which almost three hundred are by 20th and 21st-century composers. It has premiered over 100 works by Polish and foreign composers, many of which have been dedicated to the Quartet. It has performed at numerous festivals around Europe, as well as in the United States, Canada, Mexico, Japan and Hong Kong, in such prestigious venues as the Concertgebouw in Amsterdam, Konzerthaus in Vienna, De Singel in Antwerp, Schauspielhaus in Berlin, Tivoli in Copenhagen, Salle Pleyel in Paris, Carnegie Hall in New York, Jordan Hall in Boston, Hoam Art Hall in Seoul and Bellas Artes in Mexico City.

The discography of the Silesian Quartet includes almost 40 albums for various labels (ECM, EMI Poland, Olympia, CD Accord, Radio Katowice). Most of them feature music of the last three decades. Three of them have received the Fryderyk awards of the Polish recording industry.

The ensemble has won many awards and distinctions including the 'Orpheus' Prize for the best performance of a Polish composition at

the Warsaw Autumn Festival (2002), the Gold Cross of Merit (1999) and the Gloria Artis Medal of Cultural Merit (2008).

In 1993, the Silesian Quartet launched an annual chamber music festival held under the motto 'The Silesian Quartet and its Guests'. Since 2005, the Self-Government of the town of Gliwice has served as the Quartet's patron and the Music Theatre of Gliwice as its partner.

Sunday, 5 February 2017, 7.00 p.m.

Witold Lutosławski Concert Studio, Polish Radio

ul. Modzelewskiego 59

Witold Lutosławski (1913-1994)

Lullaby for Anne-Sophie

for violin and piano (1989)

2'

Karol Szymanowski (1882-1937)

La Berceuse d'Aïtacho Enia Op. 52

for violin and piano (1925)

5'

Children's Rhymes. Twenty Children's Songs Op. 49

for voice and piano,

to poems by Kazimiera Iłakowiczówna (1923) - selection

19'

No. 1 *Before Falling Asleep*

No. 2 *How Best to Keep the Hornet Away*

No. 3 *Home*

No. 5 *Little Star*

No. 6 *Princess's Wedding*

No. 7 *The Bumblebee and the Beetle*

No. 8 *Saint Christine*

No. 11 *The Bullfinch and the Magpie*

No. 14 *Chrissie's Lullaby*

No. 15 *The Cat*

No. 16 *The Doll's Lullaby*

No. 17 *Mice*

No. 20 *The Villainous Starling*

Witold Lutosławski

Five Songs for female voice and piano,

to poems by Kazimiera Iłakowiczówna (1957)

11'

The Sea

The Wind

Winter

Knights

Church Bells

3.

Karol Szymanowski

Paganini Caprices Op. 40

for violin and piano (1918)

No.3: Caprice No. 24 in A minor

7'

Witold Lutosławski

Variations on a Theme of Paganini

for two pianos (1941)

7'

Interval

Karol Szymanowski

Myths. Three Poems Op. 30

for violin and piano (1915)

Fountain of Arethusa

Narcissus

Dryads and Pan

20'

Witold Lutosławski

Partita

for violin and piano (1984)

Allegro giusto

Ad libitum

Largo

Ad libitum

Presto

18'

Joanna Freszel (soprano)

Mariusz Rutkowski (piano)

Katarzyna Krzyżanowska (mezzo-soprano)

Łukasz Chrzęszczyk (piano)

Tanja Becker-Bender (violin)

Péter Nagy (piano)

Ravel Piano Duo:

Agnieszka Kozło & Katarzyna Ewa Sokołowska

The significance of the two-part format in Witold Lutosławski's oeuvre, which manifested itself most fully in the Second Symphony (Part I *Hésitant*, Part II *Direct*) has been taken up by musicologists so many times that in the entire body of Lutosławski research it has become a stereotype, a buzzword. This format has penetrated into the programme of tonight's concert, in a surprising way where every piece by Lutosławski has a corresponding work by Karol Szymanowski, thus creating a dualistic order: two lullabies, two song cycles to poems by Kazimiera Iłakowiczówna, two arrangements of Niccolò Paganini's caprices and two masterpieces of the violin literature. Furthermore, these pairs are joined by composer-performer duos, Szymanowski's violin pieces being the fruit of close relationship with Paweł Kochański and those by Lutosławski having been inspired and performed by Anne-Sophie Mutter. And somewhere in the background there is also the Lutosławski-Panufnik piano duo, which had the *Variations on a Theme of Paganini* in its repertoire. Who stands for *Hésitant*, and who for *Direct* in these binary combinations is left to the listener to decide. (ks)

Lullaby for Anne-Sophie is a testimony to the friendship between Lutosławski and Anne-Sophie Mutter, an outstanding performer of his violin music. It was written to celebrate the violinist's wedding and its title refers to the sleeping problems that she had mentioned to the composer.

The soundworld of the *Lullaby* is extremely simple. Against a rocking accompaniment, the violin plays a lyrical melody which is more of a declamation than a cantilena. As it starts to rise, the chords appear in the piano part and continue to accompany the melody in the climax. When the violin line descends to the instrument's lowest notes, the piano part returns to its initial figures. In terms of its structure, the piece is a model of the so-called 'thin textures' that Lutosławski introduced in the *Epitaph* (1979) and developed in his later works. (mk)

In July 1925 Karol Szymanowski, together with Paweł and Zofia Kochański, visited Saint-Jean-de-Luz in the Basque country, at the invitation of Dorothy Jordan-Robinson, the composer's American patroness and owner there of the 'Aïtacho Enia' Villa. Szymanowski highly valued the peace and quiet of the place and the trips to the mountains in Mrs Robinson's limousine. The musical mementos of the time are the *Two Basque Songs* Op. 44 (lost) and **Berceuse d'Aïtacho Enia Op. 52** for violin and piano, the fruit of cooperation with Kochański.

The recurring iambic motif in the accompaniment, combined with the melody's semitonal and whole-tone inflections, imbue the work with its lullaby character. The delicate sound of the muted violin and the slow tempo add to the soft mood of the piece. It becomes somewhat livelier in the trill-filled middle section, in which the opening theme returns, more subtle than before,

in the shape of violin harmonics. The chorale coda seems to suggest a tonal gravitation but this is only an illusion: the composer rounds off the piece with a Dorian cadence resolved onto an open fifth D-A, thus indicating that the D major key signature is not of much significance in the composition. (ks)

The cycle of twenty songs to poems by Kazimiera Iłakowiczówna, entitled **Children's Rhymes** (Op. 49, 1925), was dedicated 'to the memory of Alusia', the daughter of the composer's sister Stanisława Szymanowska, who passed away in January 1925. Szymanowska herself, who was the performer of her brother's vocal pieces, referred to *Children's Rhymes* in the following words: "It is necessary to forget for the moment that you are a singer, to control your ambition 'to sing beautifully', to forget about the formulaic routine of your voice production; it is necessary to 'live' these moments in a children's room and do your best to sing as small children do". Indeed, remaining faithful to the child-like naivety of Iłakowiczówna's poems, Szymanowski composed songs based on simple rules of declamation, patterns of equal rhythmical values, narrow-range melodies and frequent repetitions. The prosodic accents that are deliberately placed on wrong notes additionally highlight children's incoherent speech. With the vocal part simplified, the content of the poems is illustrated by the piano part in which we can hear the chirping sparrow, the persistent hornet, the barking dog, the noisy magpie, the old cow, running mice, and the toilworn horse. Some of the songs, such as *Princess's Wedding* (No. 6) and *The Villainous Starling* (No. 20) are devised as dramatic scenes in which the metre, tempo and character change several times to illustrate the text in the best possible way. Despite the 'children's' character of the composition, Szymanowski avoids simple tonal phrases focusing rather on modality and parallel runs, which are particularly evident in *Saint Christine* (Op. 8), the ascetic song exploring modalisms based on perfect fourths and fifths. The oft-repeated open fifths in the bass, as well as the use of the 'mazur' rhythm and the highlanders' scale (in the song *Home* Op. 3), point to the composition's link with folk music and are a foretaste of *Twenty Mazurkas for piano* dating from 1924-1925. (ks)

Five Songs to poems by Kazimiera Iłakowiczówna are another result of the experiments that Lutosławski began in the late 1940s. After composing the *Overture for Strings*, the composer changed the direction of his explorations and started to test structures consisting of all the pitches resulting from dividing the octave into twelve equal parts.

In *Five Songs*, Lutosławski tested the musical applicability of such 12-note structures. The clarity of the test is perfectly served by the musical means chosen expressly for this purpose: a simple texture (melody with accompaniment) and brief, uncomplicated lyrics (from Iłakowiczówna's *Children's Rhymes* that had earlier enchanted Szymanowski). The composer also engages himself in a subtle game, trying to illustrate with music the images successively evoked by the poet,

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a device which he had employed earlier in his songs for children and returned to later in *Chantefleurs et Chantefables*.

Following the composer's play with the texts is great fun for attentive listeners. The music in the first song, 'The Sea', becomes even more charming when we realize that the swaying accompaniment illustrates the waves, while the growing span of the 12-note chords evokes the vastness and depths of the waters. Similarly, in the fifth song, a setting of the poem 'Church Bells' conjures two contrasting images: the vision of 'singing' bells is accompanied by a gentle, euphonic 12-note chord, whereas the image of 'angry church bells' is illustrated by a sharply contrasting and aggressive 12-note sequence. (mk)

Szymanowski composed the **Three Paganini Caprices Op. 40** in 1918 in Elizavetgrad as repertoire for the chamber concerts there. The word 'composed' is fully justified despite the fact that what Szymanowski did was just to add piano accompaniments to existing works for solo violin: Niccolò Paganini's Caprices Op.1 (No. 20 in D major, No. 21 in E major, No. 24 in A minor). Even though the arrangements are of a functional character, the composer did not limit himself to a simple harmonization of the original (as was the case in popular transcriptions by Fritz Kreisler or Ferdinand David). He did not try to remain faithful to Paganini's style but deleted some passages of the original pieces and introduced parallelisms, pedal notes and strong chromaticism in the accompaniment, as a result of which the tonality of Paganini's music was greatly weakened. Szymanowski's interference went the furthest in the third part of the cycle - the arrangement of the popular theme with variations, the Caprice No. 24 in A minor. To achieve a succession of changeable tempos, he permuted the order of the variations and modified their character. Thanks to the harmonic and textural richness of the transcription, the original becomes less recognizable and the piece sounds like Szymanowski's original work. Widespread chords on the piano that accompany the exposition of the theme make one wonder if this particular piece might have served as an inspiration for Lutosławski in writing his *Variations on a Theme of Paganini*. (ks)

Lutosławski spent the years of the German occupation in Warsaw, earning his living as a pianist. Initially, he performed on his own, but later formed a duo with Andrzej Panufnik. Their repertoire included mainly transcriptions of well-known symphonic works as well as improvisations. In 1941, following advice from a fellow musician, Lutosławski wrote **Variations on a Theme of Paganini** for two pianos - a paraphrase of Paganini's popular Caprice in A minor, Op. 1 No. 24, for violin solo.

The work is indeed a paraphrase rather than an original composition, like Rachmaninov's *Rhapsody on a Theme of Paganini* or Boris Blacher's *Variations on the same theme*. This is because the theme from Paganini's Caprice is not followed by variations created by Lutosławski, but by those comprising

the original work. The paraphrase consisted in rearranging them, as was the case with the version of Szymanowski's Op. 40.

Lutosławski tangibly enriched Paganini's original piece in terms of harmony and texture. What emerged is a spicy composition, a true display of pianistic and compositional virtuosity. Such music might have been composed by Paganini had he lived in the times of Bartók and Szymanowski, and had he become a pianist and, most importantly, a composer with Lutosławski's talent. (mk)

Myths. Three Poems Op. 30 for violin and piano belong, alongside the First Violin Concerto and the Sonata in D minor for violin and piano, to the finest fruits of Karol Szymanowski's long-standing collaboration with Paweł Kochoński. Written in 1915, the work can be described as a translation into the realm of violin music of the musical idiom which the composer had earlier developed in his *Metopes* Op. 29 for piano. In these works, Szymanowski rejects tonality and makes colour the most important element of his music. A plethora of highly original means of articulation employed in the *Myths* includes double trills, glissandos, harmonics, glissandos on harmonics, glissandos combined with tremolos, *sul ponticello* and *sul tasto* playing and even quarter-tones. As the result of the accumulation of these techniques, they cease to be an external ornament but are integral to the music. The extraordinary soundworld of the composition is an evocation of the fantasy mood of Ovid's *Metamorphoses*, which served as the 'plot structure' of Szymanowski's triptych.

In *Fountain of Arethusa* the shimmering semiquaver piano textures are suggestive of the flowing water's delicate whisper, while the arpeggios in the background are like flashes of light reflected on the water. In the central section, the dynamics gradually increase, leading to a climax on a thunderous chord (*sfff*) played *pizzicato*. The return of the opening figure in the accompaniment suggests that this is precisely the dramatic moment of the Ovidian metamorphosis. In terms of its formal shape, the second poem, *Narcissus*, is even more refined. The three themes of the composition enter a web of mutual relationships as if characters in a drama. This is particularly evident when the obsessive development of the first theme is interrupted by the surprising reprise of the second theme, and in the final section, in which all three ideas are interwoven. The closing poem of the triptych, *Dryads and Pan*, is without doubt the most virtuosic and with the most original soundworld, starting with the oscillating quarter-tones around the note D¹. Szymanowski himself allowed for an anecdotal listening to the piece - as a story of the fun and dancing of forest Dryads interrupted by the god Pan. Even though the nuances of such an interpretation depend on each listener's imagination, one thing is certain: the violin's melodic harmonics embody the voice of Syrinx - the nymph transformed into reed from which Pan built his flute. (ks)

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With the passing of time, Lutosławski worked more and more productively. In the period of *Funeral Music* and through the 1960s and early to mid-70s, it took him about two years to write a 20-minute composition. In subsequent years this time became much shorter: one of his most important works, **Partita for violin and piano**, was written over the course of two months. He was able to speed up his working process in the late 1970s thanks to inventing methods of composition that made it possible for him, to use his own words, “not to think about every single note but simply to write music”. At that time Lutosławski’s style was enriched by several important elements. Two of them, clarity of sound and expressive melody, imbue the *Partita* with its charm.

The work consists of five sections. The main musical content is carried by the odd-numbered segments, with the remaining segments acting as bridges. The shimmering sound of the latter results from the use of aleatory technique (*ad libitum* playing). This manner of coordination of the parts is not used in the odd-numbered sections - with the exception of the climactic fragment of the finale. The outer sections, *Allegro giusto* and *Presto*, are characterized by a quick tempo and a motoric rhythm that may bring to mind Baroque music. They stand in sharp contrast to the central *Largo*, the most important and most moving part of the *Partita*. It opens with a lyrical melody carried by the violin over pulsating piano chords. The mood changes with the second section which is inspired by birdsong. The return of the melody leads to an ecstatic climax, its emotional temperature (though not its style) reminiscent of the music of Berg and Szymanowski. There is another link between the work of the latter and the *Partita*: the ‘harmonics evoking Pan’s flute’ in the finale, borrowed (but with what purpose?) from Szymanowski’s famous *Myths*.

Joanna Freszel

graduated in 2012 from the Fryderyk Chopin University of Music in Warsaw, where she studied with Jadwiga Rappé. She held grants from the Minister of Culture and National Heritage, as well as from ‘Pro Polonia’ and ‘Młoda Polska’ programmes. She was shortlisted for the Passport Award of the Polityka weekly (2010, 2012).

Her accolades include Second Prize at the Halina Halska Competition in Wrocław (2009), Third Prize and a special

award at the Karol Szymanowski Competition in Łódź (2009), First Prize and three special prizes at the Reszke Competition in Częstochowa (2011), Special Prize at the Hans Gabor Belvedere Competition in Vienna (2011) and the Giuseppe Sinopoli Award and a special prize from the Frankfurt Opera at the ISA 12 - J:opera Voice Competition. She was also a finalist at the Viotti Competition in Vercelli (2012).

She has appeared at numerous festivals including the Warsaw

Autumn, Aix-en-Provence, Contrechamps, the Silesian Quartet & its Guests, Saaremaa Opera Days, Opera in the Town Hall Festival, and Musica Polonica Nova. Her operatic roles include Masetta in Puccini’s *La Bohème*, Vénus and Phrygienne in Rameau’s *Dardanus*, Fiordiligi in Mozart’s *Così fan tutte*, and Marguerite in Gounod’s *Faust*.

She has worked closely with many symphony orchestras in Poland and Ukraine as well as with Sinfonia Iuventus, Capella Bydgosciensis, Österreichisches Ensemble für

Neue Musik, Camerata Viva, and AUKSO. She performs regularly with the Estonian National Opera company.

In 2006 she received her Master of Science degree in environmental protection from the Warsaw University of Life Sciences SGGW.

Mariusz Rutkowski

is a graduate of the Fryderyk Chopin Academy of Music in Warsaw, where he studied piano performance with Maria Szaiber and chamber music with Maja Nosowska. He is a prizewinner of several competitions, including the Ignacy Jan Paderewski Competition in Bydgoszcz (the Jerzy Lefeld Polish Radio Prize; 1999, 2006) and the Moniuszko International Vocal Competition in Warsaw (Best Pianist Award, 2001).

He has performed in prestigious concert halls in Poland and abroad (Russia, the United States, Ukraine, Germany, the Czech Republic, Italy, Sweden, Belgium, Holland, Switzerland) and has participated in such renowned festivals as Wratislavia Cantans, the 'Chain' Lutosławski Festival in Warsaw, the Józef Hoffman Festival in Poznań, the Łańcut Festival, and the Beethoven Festival in Głogówek.

He has worked closely with leading singers and instrumentalists (Wanda Polańska, Jadwiga Rappe, Urszula Kryger, Stefania Toczyska, Jadwiga Kotnowska, Barbara Kubiak, Jadwiga Teresa Stępień, Irina Zakyán, Patrycja Piekutowska, Jerzy Artyś, Leonard Andrzej

Mróz, Adam Kruszewski, Jarosław Bręk, Bartłomiej Nizioł). He is the founder of the E.T.A Hoffman Trio. He also collaborates with theatre directors, actors and choreographers on drama and ballet productions.

Contemporary music occupies an important place in his artistic activities. He has taken part in world premieres and performances of works by such composers as Maciej Małecki, Mikołaj Górecki, and Anna Jastrzębska. He served as a faculty member of the Chopin Academy of Music in Warsaw for ten years and as head of the vocal department at the Grand Theatre in Poznań (2007-09).

He has recorded extensively for Polish Radio, Polish Television and the DUX label. His discography includes Władysław Żeleński's 'Songs' (with Jadwiga Rappé, the 2006 Fryderyk Award), Ignacy Jan Paderewski's 'Songs' (with Anna Radziejewska; the first recording of the composer's entire song output, nominated for the Fryderyk Award in 2007), 'Fantaisie' (with the flautist Agata Igras-Sawicka), Karol Szymanowski's 'Songs' (with Anna Radziejewska; nominated for the Fryderyk Award in 2008, ARTE-distinction, Prix Spécial Academie du Disque Lyrique (Paris), and Bohuslav Martinů's 'Chamber Music', with Agata Igras-Sawicka, Bartłomiej Nizioł (violin) and Maciej Zdunik (cello).

He has also recorded many television programmes, including 15 installments of 'Wokół wielkiej sceny' (Around

the great stage) for Polish public television TVP1.

Katarzyna Krzyżanowska

graduated with distinction from the Fryderyk Chopin Academy of Music, where she studied voice with Jadwiga Rappé. She developed her skills under Ileana Cotrubas, Ursula Filge, Ryszard Karczykowski, and Zofia Witkowska, who is her current vocal coach. She also has an M.A. in Polish philology from Warsaw University.

As a soloist of the Warsaw Chamber Opera, Katarzyna Krzyżanowska made her debut in 2008 as Isaura in Rossini's *Tancredi*. She has also sung in operas by Mozart (*Sextus* in *La Clemenza di Tito*, Dorabella in *Così fan tutte*, Cherubino in *Le nozze di Figaro*, Cinna in *Lucio Silla*) as well as the parts of Baba the Turk in Stravinsky's *The Rake's Progress*, Ernesto in Haydn's *Il mondo della luna*, Paquette in Bernstein's *Candide* and Łucja in Karol Kurpiński's *Zamek na Czorsztynie* (The Czorsztyn Castle).

Her diverse repertoire also comprises many oratorios, cantatas and mass settings by prominent composers: J. S. Bach (*Magnificat*, *St. Matthew Passion*), Vivaldi (*Gloria*), Pergolesi (*Stabat Mater*), Mozart (*Requiem*, *Coronation Mass*, *Vesperae*, *Great Mass in C minor*), Haydn (*Theresienmesse*), Rossini (*La Petite Messe Solennelle*), and Beethoven (*Symphony No. 9*). She has also performed works by contemporary composers (Krzysztof Knittel's

St. Matthew Passion and Henri Seroka's Credo) as well as in 14th-century compositions from the archives of the Jasna Góra monastery, recorded and released on CDs as the Musica Claromontana Collection.

Katarzyna

Krzyżanowska has taken part in numerous tours of the Warsaw Chamber Opera in Japan, Spain, France and Switzerland. She was a featured artist at many prestigious events, including the Warsaw Autumn, the Ludwig van Beethoven Easter Festival, the Gaude Mater Festival of Sacred Music, Crucifixus est and the Mozart Festival, organized annually by the Warsaw Chamber Opera. She has performed in the philharmonic halls of Gdańsk, Kielce, Rzeszów and Kalisz, and has worked with such conductors as Łukasz Borowicz, Tomasz Bugaj, Kai Bumann, Agnieszka Duczmal, Paweł Kotla, Charles Olivieri-Munroe and Ruben Silva.

Łukasz

Chrzęszczyk was born in Kielce in 1990. He started studying the piano at the age of six, initially with Elżbieta Sarama and then with Andrzej Domin. He is a graduate of the Fryderyk Chopin University of Music, where he studied with Piotr Paleczny and Maja Nosowska. At present, he works as an assistant of Katarzyna Jankowska-Borzykowska at the University's Faculty of Piano Chamber Music.

He is a prizewinner of several national and international competitions,

including the Festival of Polish Piano Music in Słupsk (2014), the All Poland Chopin Competition in Warsaw (2011), the Competition of the European Piano Teachers' Association in Kraków (2009), and the International J.S.Bach Competition in Gorzów Wielkopolski (2009). He has also received numerous distinctions in the field of chamber music, including First Prize, Grand Prix and special awards for the best performances of works by Beethoven and Penderecki at the International Beethoven Chamber Music Competition in Łusławice (2015), Third Prize at the International Kiejstut Bacewicz Competition in Łódź (2013), the Rector's Award at the Art of Youth Festival in Poznań (2012) and First Prize and special awards from the Polish President and Polish Radio at the Duo Competition in Warsaw (2012).

He has performed in most of the European countries, taking part in festivals such as Monteleon in Leon (Spain), Musica in Collina in Lapedona (Italy) and the International Chopin Festival in Duszniki-Zdrój. In 2014 he made his debut as a soloist with the Warsaw Philharmonic, subsequently appearing with the symphony orchestras in Kielce and Rzeszów, Jugendorchester 'Il mosaico' in Switzerland and the student orchestra of his alma mater, under such prominent conductors as Wojciech Rodek, Monika Wolińska, Hermann Ostendarp, and Tomasz Chmiel.

As a member of

Aperto Trio, he has recorded a CD with trios by Andrzej Panufnik and Maurice Ravel. He has also made recordings for Polish and Spanish Radio.

He held grants from the Ministry of Science and Higher Education, the Ministry of Culture and National Heritage, the Rector of the Fryderyk Chopin University of Music, Société Générale, the Theodore Leschetizky Association, and the 'Młoda Polska' programme run by the Ministry of Culture and National Heritage.

Tanja Becker-

Bender was born in Stuttgart. She has won top accolades at the international competitions in Geneva, Brussels, Tokyo, Houston, Gorizia and Genoa. These successes launched her spectacular career, with solo performances under the baton of Kurt Masur, Gerd Albrecht, Fabio Luisi, Hartmut Haenchen, Uri Segal, Günter Herbig and Lothar Zagrosek, and with renowned orchestras such as the Tokyo Philharmonic, Jerusalem Symphony, Yomiuri Nippon Symphony, Houston Symphony, the Orchestre de la Suisse Romande, Radio Symphony Orchestra Stuttgart of the SWR, Konzerthausorchester Berlin, Deutsche Radio Philharmonie, and the Vienna, Zurich, Prague and English chamber orchestras. She also appeared with the Leopoldinum Chamber Orchestra in Wrocław.

Her CDs for Hyperion and SWR Music (Paganini's 24 Caprices, Schulhoff's Works for Violin

and Piano, Reger's Violin Concerto, Respighi's Works for Violin and Piano, Hindemith's Sonatas for Violin and Piano, Violin Concertos by Busoni and Strauss, Bartók's Works for Violin) have received numerous awards from international music magazines. Her collaborations with contemporary composers led her to work with Peter Ruzicka and Cristóbal Halffter and she has given world premieres of works by Alexander Goehr, Rolf Hempel, Benedict Mason and Gabriel Iranyi.

In 2006 she was appointed one of the youngest-ever professors in Germany, in Saarbrücken, succeeding Maxim Vengerov in his position there, and since 2009 she has served as professor of violin at the University of Music and Theatre in Hamburg. Her students have become prizewinners of major competitions in Brussels (Queen Elizabeth), Augsburg, Gorizia (Rodolfo Lipizer) and Hamburg, and perform in major European orchestras.

Péter Nagy

skyrocketed to a major international career having won First Prize in the Hungarian Radio Competition in 1979. Born in 1960, he displayed outstanding musical gifts in his early childhood and was admitted at the age of eight to the Special School for Young Talents of the Liszt Ferenc Academy of Music in Budapest. At the age of eleven he won Second Prize at the International Competition in Usti nad Labem

(Czechoslovakia). In 1975 he became a student of the Liszt Academy of Music in Budapest, graduating with distinction in 1981.

Nagy's concerts include tours throughout Europe, performing concertos and solo recitals in Finland, Germany, Greece, Russia, throughout the former Soviet Union, France (where he has performed at the Louvre in Paris), and London (notably at Wigmore Hall). He has given recitals in New York, the Sydney Opera House, in New Zealand and throughout Japan. Among his concerto engagements in Japan are appearances as a soloist with the Tokyo Symphony Orchestra and the Yomiuri Symphony Orchestra.

As a chamber musician Péter Nagy has performed at major festivals in Europe, the United States and Japan. He appears regularly with partners such as the New Zealand String Quartet, Biava String Quartet, Chiara String Quartet, Zoltán Kocsis, László Polgár, Miklós Perényi, Leonidas Kavakos, the St Lawrence String Quartet, Kim Kashkashian, Boris Pergamenschikow, Tanja Becker-Bender, Håkan Rosengren, Ruggiero Ricci, Bruno Giuranna, Frans Helmerson and Colin Carr.

Péter Nagy is also active as a teacher, holding positions as professor of piano at the Liszt Academy in Budapest and the Hochschule für Musik in Stuttgart. He has been regularly invited to give masterclasses at the Liszt Hochschule für Musik

in Weimar. In 2001 he received the prestigious Liszt Award.

Ravel Piano Duo

(Agnieszka Kozfo & Katarzyna Ewa Sokółowska) is one of Poland's leading piano duos. Its members studied under the supervision of Professor Maja Nosowska at the Fryderyk Chopin Music Academy in Warsaw. They developed their skills at the Hochschule für Musik und Theater in Rostock, Germany, as postgraduate students of the duo Hans-Peter Stenzl and Volker Stenzl, gaining a diploma with the highest honours (2005). They also worked under the guidance of such outstanding musicians as Jan Ekier, Alexander Tamir, Bracha Eden, Berndt Goetzke, Leonard Hokanson, Tomasz Herbut, and members of the Camerata Quartet.

The Ravel Piano Duo has received awards at numerous competitions, including the International Piano Competition in Marcopoulo, Greece (Third Prize, the first two prizes were not awarded), the 11th International Franz Schubert Competition in Jesenik, the Czech Republic (First Prize and a special award for the best performance of a work by Schubert) and the Valentino Bucchi International Competition of 20th and 21st Century Music in Rome (Second Prize).

The duo has developed a fine concert career, appearing across Poland and in most European countries. It has a vast

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repertoire which includes compositions both for four hands and for two pianos, from the Baroque period to the present. A special interest in French music resulted in a CD featuring works by Fauré, Debussy, Ravel and Poulenc. The duo also participated in the recording of a CD with Brahms's works for chamber choir and piano duo (the Fryderyk Award of the Polish recording industry, 2005) and of a CD with Paweł Łukaszewski's Symphony No.2 (2012). The latest CD 'A Polish Kaleidoscope', featuring a selection of Polish compositions for four hands, has received the 2016 Fryderyk Award.

The Ravel Piano Duo has held grants from the Minister of Culture and National Heritage and the Zonta International Foundation.

Agnieszka Kozło and Katarzyna Ewa Sokołowska also pursue a teaching career as faculty members of the Fryderyk Chopin University of Music in Warsaw, the Fryderyk Chopin State School of Music in Warsaw and numerous music courses.

In 2011, both artists received the Doctor of Art degrees.

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Monday, 6 February 2017, 7.00 p.m.

Witold Lutosławski Concert Studio, Polish Radio

ul. Modzelewskiego 59

Witold Lutosławski (1913-1994)

Overture for strings (1949) 5'

Double Concerto

for oboe, harp and chamber orchestra (1980) 19'

Rapsodico. Appassionato

Dolente

Marciale e grottesco

Interval

Igor Stravinsky (1882-1971)

Concerto in D (1946) 12'

Vivace

Arioso: Andantino

Rondo: Allegro

Karol Szymanowski (1882-1937)

Mandragora. Pantomime in Three Scenes Op. 43 (1920)

for chamber orchestra, to a libretto by Leon Schiller

and Ryszard Bolesławski

24'

Maksymilian Lipień (oboe)

Giedrė Šiaulytė (harp)

AUKSO Chamber Orchestra of Tychy

conducted by Marek Moś

In their commitment to reinvigorate their musical idioms, 20th-century composers entered into an intense dialogue with tradition, their point of reference, admittedly with varying degrees of clarity. Igor Stravinsky, a composer steadfastly searching for new means of expression while being strongly rooted in the musical past, took up this issue in the lectures that he delivered at Harvard University in 1939-1940 (they were subsequently published in the collection *Poetics of Music*). In his opening lecture, he said: "In truth, I should be hard pressed to cite for you a single fact in the history of art that might be qualified as revolutionary. Art is by essence constructive. Revolution implies a disruption or equilibrium. To speak of revolution is to speak of a temporary chaos. Now art is the contrary of chaos". Composers exploring new styles referred to tradition in a multitude of ways, one of which was reaching for traditional genres and filling them with new content. In the 20th century, such creative attitudes to tradition manifested themselves in different shapes. One of them was the neoclassical style, which is present in the music of Witold Lutosławski and Karol Szymanowski, as well as in that of many other composers, notably Igor Stravinsky. (ac)

At the end of the 1940s, Lutosławski started the process of 'reforming' his music. The neoclassical style, which he had explored in earlier works, ceased to attract the composer, who now devoted himself to experiments. His first attempts focused on eight-note sequences with a specific, regular structure which he used to build chords and melodic lines. These experiments bore fruit in the **Overture for Strings**, written in 1949. Even though the composer employed here the conventional pattern of sonata allegro, he filled it with a new content, as evidenced by the use of eight-note groups and an extraordinary compactness of form, in Webern-like fashion, one is tempted to say. In a comment on the piece, Grzegorz Fitelberg, confused, described it as "a small human being preserved in alcohol".

The events proceed so quickly in the piece that listeners can easily become disoriented. The action begins with the introduction of a four-note motif, a motto that will reappear many times. The first theme is played by a solo cello against a backdrop of violas and the remaining cellos; the second theme emerges after a lively bridge presented by almost the full ensemble, with only the double basses remaining silent. The presentation of the themes is followed by a development, after which both ideas return in reverse order. The Overture ends with a powerful orchestral chord which sounds, however, more like a suspension of the action than its conclusion. This is what the audience felt at one of the performances (under Stanisław Wisłocki's baton). There was no applause after the final chord. The conductor brought the orchestra to its feet in complete silence and, somewhat discomfited, left the stage. (mk)

Double Concerto for oboe, harp and chamber orchestra was commissioned by Paul Sacher, the music patron and director of the Collegium

4 Musicum orchestra in Basel. It was written for the Swiss oboe virtuoso Heinz Holliger and his wife, Ursula, a harpist. Initially, Sacher thought about a 'single' concerto (for oboe with string orchestra and percussion), but when the commission was put in place Lutosławski did not have at his disposal the compositional devices that would allow him to satisfactorily display a melodic solo part – hence the idea of combining it with an equal part for harp. This also enabled the composer to introduce his typical division of his musical material between parallel planes, allocating each of the twelve pitches to just one solo instrument.

The dramaturgy of the piece is based on contrasting the orchestra with the soloists; the tradition of the concerti grossi of the Baroque period is not without significance in this. The farcical finale and its 'light-hearted' juxtaposition with the lyrical central movement instantly brings to mind Classical serenades, divertimenti and cassations.

The first movement is divided into two sections, *Rapsodico* and *Appassionato*. In the former, thick sound blocks in the orchestral part are interspersed with episodes performed by the soloists. The entire section has an *ad libitum* texture. The traditional manner of performance, with the same pulse maintained by all musicians, appears in *Appassionato*, in which the narration evolves in a continuous and more dramatic fashion, interrupted only by a sudden intervention from the percussion and a sound block similar to the one at the opening of the composition.

The central movement, *Dolente*, again brings to the fore the interplay between soloists and ensemble. This time, the strings play *pizzicato*, in contrast to the previous movement. The solo sections are filled with plaintive phrases of the oboe wrapped in harp figures. As the music proceeds, the oboe and harp are accompanied by percussion and towards the end by string glissandi.

The finale of the concerto, *Marciale e grottesco*, is a caricature of a fast march. The style of the music refers to the march-like theme from the composer's First Symphony and to similar works by Prokofiev and Shostakovich. The march theme appears right at the very beginning in the oboe part. The entry of the harp is accompanied by strings and then by percussion. A contrasting idea is introduced by the harp, which is accompanied by the static sounds of the strings, after which the solo instruments engage in a dialogue against the backdrop of an animated orchestra. The climax belongs to the soloists: a sudden explosion of the percussion is followed by the shy entry of the strings and, soon afterwards, a resolute entry by the solo instruments. Against the background of harp figurations, the oboe again takes up the march theme, which is repeated in canon with the xylophone. The last bars of the Concerto sound like a parody of a conventional symphonic coda.

The contrast between the march and the rest of the work (particularly the central movement) is incredible and so massive that the last movement seems

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to be attached to the two preceding ones. The comic effect confirms the view expressed by the poet Konstanty Ildefons Gałczyński: "Of all contemporary composers Lutosławski has the highest sense of the grotesque". (*mk*)

Igor Stravinsky's **Concerto in D**, yet another composition in the long list of works dedicated to Paul Sacher and his chamber orchestra, belongs to the strand of the new, 20th-century genre of concerto for orchestra (in this case for string orchestra), which indirectly also refers to the concerto grosso. While working on the piece, Stravinsky had already behind him tangible experience with the genres of symphony, solo concerto, concerto for orchestra (*Dumbarton Oaks*) and chamber music for various performing forces. The *Concerto in D* brings together elements of all these genres. A tripartite structure with a contrasting slow movement in the middle is typical of the concerto. The homogeneous instrumental apparatus brings associations with chamber music for strings, whereas the details relating to pitch organization point to the work's affinity with *Symphony in C* and *Symphony in 3 Movements*. As is mostly the case in Stravinsky's neoclassical compositions, the key role in the fast outer movements is assigned to metre and rhythm. The extremely rich soundworld of the first movement is achieved through the diversification of distinctive rhythmical groups and even more so through the use of metrical changes. The listener's attention is also grabbed by the polyphonic texture, which manifests itself in the distinctive counterpoint and the use of close imitation.

The application in subsequent movements of clear contrasts of tempo and expression is crucial for the development of the musical material. The second movement of the concerto - a smooth cantilena *Arioso*, which follows without break, *attacca* - conceals a mystery because the not-too-slow tempo *Andantino* and the dance-like aura of the violin-cello dialogue create the impression of a scherzo. The finale rondo *in moto perpetuo* - coming briefly to a halt three times - contains numerous interesting orchestral touches. This is announced already in the opening gesture: the violins stop playing, double-basses enter *divisi*, while the cellos are represented solely by two soloists. Thanks to these two devices - the introduction of *divisi*, and, first and foremost, the isolation of solo parts - employed successively in all the instruments in various combinations, the generic name of the composition - 'concerto' - is brought to life and is given its concrete shape.

Having arrived in Poland at the end of 1919, Karol Szymanowski not only began to forge a new musical style but also committed himself to the wide-ranging activities of the Warsaw artistic milieu. In 1920 he added to his own oeuvre two new and very disparate types of compositions. One was an arrangement of popular military songs (a project connected with a current political event, the Polish-Bolshevik War), while the other was incidental music commissioned by Leon Schiller, who, together with Ryszard Bolesławski and Leon Drabik, was working on

4 a production of Molière's *Le bourgeois gentilhomme* in Warsaw's Polski Theatre. Szymanowski fulfilled the task of writing functional music with flying colours and produced a work that has also proved a success as an independent piece.

Mandragora. Pantomime in Three Scenes was designed for inclusion in the last act of Molière's play, to replace the original ballet scene with its music by Jean-Baptiste Lully. The libretto, by Schiller and Boleśławski, has survived only in the annotations in Szymanowski's score. Yet this material is sufficient to reconstruct the pantomime's plot, which is modelled on the *commedia dell'arte*. The music of *Mandragora* has a profusion of very cleverly written illustrative effects, such as the King's yawning (the bassoon's extended run), the Queen's concern (the tremolo of violins and violas interrupted by pauses) or the Eunuch's story (the oboe's declamatory melody filled with figures typical of recitatives), if only to mention three of those occurring at the beginning of the first scene. Szymanowski is at ease in blending the various styles of parody to achieve the best comic effect. His most important point of reference is the 17th and 18th-century *opera buffa*, but he does not hesitate to employ devices rooted in 19th-century orchestral music in order to produce a short, dynamic climax in contrast to the prevailing comic character. The scoring for chamber orchestra – unique in Szymanowski's compositions – is an important element in shaping the work's soundworld. (In 1925 the composer made another foray into the realm of music for the theatre, but it was for a drama of an entirely different kind. His incidental music to Act V of Tadeusz Miciński's *Prince Potemkin* is not stylistically different from the core of Szymanowski's output).

Bearing in mind a totally distinct place of *Mandragora* in the composer's legacy and its jocular, light character, this rarely-performed composition deserves to be more appreciated. It allows us to imagine how the neoclassical style would have been shaped under Szymanowski's hand if his life had not been prematurely interrupted. In pondering this issue, *Mandragora* seems to fill to some extent the gap in his legacy (and in our knowledge of it) left by the destruction in the autumn of 1939 of the score of the *Concertino for piano and orchestra*. It is reasonable to infer that for Szymanowski his encounter with incidental music of a light character was of no small importance in view of the fact that at the end of the 1920s he toyed with the idea of writing a comic opera. *Mandragora* gives at least some taste of the fruit that this unfulfilled dream might have borne. (ac)

Synopsis (compiled by Małgorzata Komorowska, 'Dialog' No.1/1981)

The King is bored. The Queen is bored with him. The court Eunuch brings a new captive woman, Colombine. The jealous Queen is closed in a cage. Colombine's dance arouses amorous desires in the old King. Harlequin's singing can be heard from backstage. The Eunuch sets the Queen free. A ship with comedians reaches the shores of the Island. Harlequin begs the Captain to free

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Colombine, who, immune to the King's advances, was imprisoned in a tower. Seeing the King was enough for the Captain to faint. The Doctor comes to his rescue. The Queen gives Harlequin the key to the tower. The King snores in his bedroom. He is woken up by the screaming of a parrot. At the sight of Colombine in Harlequin's embraces, he throws himself at his rival. At this point, Monsieur Jourdain arrives as *deus ex machina*, bringing two women enveloped in veils to the King. The one that he chooses unfortunately turns out to be the Queen. However, the eponymous drink – mandragora – restores the monarch's long-lost passion for his spouse. And so the finale takes place in the bedroom, closed off from inquisitive onlookers.

Maksymilian Lipień

graduated with distinction from the Academy of Music in Krakow, where he studied with Arkadiusz Krupa. In 2008 he joined the National Polish Radio Symphony Orchestra in Katowice, serving as its Principal Oboe since 2009.

His honours include Second Prize at the National Woodwind Competition in Olsztyn, First Prize at the Woodwind Auditions in Lublin, Third Prize (First Prize was not awarded) at the International Academic Oboe and Bassoon Competition in Łódź and Fourth Prize at the National Young Musicians' Competition in Szczecinek. He held grants from the Minister of Culture and the Arts and the 'Porozumienie bez barier' Foundation of Jolanta and Aleksander Kwaśniewski. He was a member of the Polish-German Youth Philharmonic Orchestra and the International Bach Academy under Helmuth Rilling.

He has been associated with a number of orchestras, such as Sinfonia Varsovia, The AUKSO Chamber

Orchestra of Tychy, Sinfonietta Cracovia, Beethoven Academy Orchestra and the Polish Chamber Orchestra in Sopot. He has recorded for Polish Radio and such labels as Sony Classical, Accentus Music and DUX. He has performed with orchestras across Poland as well as abroad (Germany, Switzerland, Great Britain, Sweden, Norway and France). In 2004-2005 he served as Principal Oboe at the Lebanese National Symphony Orchestra in Beirut.

In 2013 he took up teaching, currently serving as assistant teacher in Professor Jerzy Kotyczka's oboe class at the Academy of Music in Krakow.

Giedrė Šiaulytė

is one of the few harpists to perform on both the concert and the Celtic harp. Born in Lithuania, she graduated from the Conservatory in Klaipėda. She subsequently developed her skills with Arcola E. Clark at the Universität für Musik und darstellende Kunst in Graz (2004-2008) and with Helga Storck at the Mozarteum in Salzburg (2008-2011). She

also studied with Germaine Lorenzini oraz Ghislaine Petit-Volta. Since 2005 she has performed regularly as a soloist as well as in chamber and symphony orchestras in Lithuania, Poland, Germany, Austria and France. In 2010-2015 she was Principal Harp with the National Polish Radio Symphony Orchestra in Katowice, with which she has recorded Andrzej Panufnik's *Sinfonia concertante* for Polish Radio. She resides in Germany.

Marek Moś is

an outstanding violinist and conductor. He has served as Artistic Director and Conductor of AUKSO and Artistic Director of the AUKSO Philharmonic Festival since their foundation. 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

4 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, De Singel 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, some of which have been dedicated to the Quartet.

Marek Moś has recorded 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' Award of the Polish Phonographic Academy for an all-Górecki CD (1995) and a CD with string quartets by Karol Szymanowski and Witold Lutosławski (1997). The latter CD also received the 1997 'Record of the Year' award of the Studio magazine.

Marek Moś is a prizewinner of the Contemporary Music Competition in Kraków (1979). He is also holder of awards from the UNESCO International Composers' Rostrum in Paris (1984, 1988), the Polish Composers Union (1994, 2005), the Minister of Culture (Gloria Artis, 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 Music Academy in Katowice.

AUKSO - Chamber Orchestra of the City of Tychy

One of Europe's finest chamber ensembles, AUKSO was established in Tychy, near Katowice, in February 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.

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.

The young musicians, whose interests go far beyond the classical repertoire, put the emphasis on Polish music, particularly by contemporary composers. Many of them, such as Zbigniew Bujarski, Cezary Duchnowski, Wojciech Kilar, Aleksander Lasoń, Piotr Moss and Grażyna Pstrokońska-Nawratil, have entrusted first performances of their works to AUKSO.

AUKSO performs regularly in Poland and abroad, working closely with such prominent conductors and soloists as Jerzy Maksymiuk, Marc Minkowski, Piotr Anderszewski, Andrzej Bauer, Kaja Danczowska,

Władysław Kłossiewicz, Janusz Olejniczak and Olga Pasichnyk.

It has performed at prestigious festivals (the Easter Ludwig van Beethoven Festival, Wratislavia Cantans, Warsaw Autumn) and has recorded several CDs with works by contemporary Polish composers (Grażyna Bacewicz, Henryk Mikołaj Górecki, Witold Lutosławski, Wojciech Kilar, Zbigniew Preisner).

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, Motion Trio and Voo Voo.

In 2000 AUKSO launched its own, annual summer festival in Wigry, north-eastern Poland, known as the 'AUKSO 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.

AUKSO is growing. Year after year, it expands its repertoire, returning to its regular concert venues as well as accepting new invitations. It enjoys a steadily growing circle of faithful audiences and enthusiasts. It is one of Poland's premier orchestras, an all-round ensemble which has excelled right from the start and which wisely nurtures its individuality, making its presence distinctly felt in the European cultural circuit.

Friday, 10 February 2017, 7.00 p.m.

Witold Lutosławski Concert Studio, Polish Radio

ul. Modzelewskiego 59

5.

Witold Lutosławski (1913-1994)

Tune for Martin Nordwall for solo trumpet (1985) 1'

Mini-overture for brass quintet (1982) 3'

Dance Preludes for nine instruments (1954/59) 10'

Allegro molto

Andantino

Allegro giocoso

Andante

Allegro molto

Chain 1 for fourteen players (1983) 10'

Interval

Grave. Metamorphoses

for cello and 13 string instruments (1981) 7'

Preludes and Fugue

for 13 string instruments (1973) 35'

Magdalena Bojanowicz (cello)

Chain Ensemble conducted by Andrzej Bauer



FUNDACJA

Financed by the Fundacja PZU

ADMISSION: FREE

5.

Chain Ensemble - the chamber orchestra working with growing intensity under the auspices of the Witold Lutosławski Society - has made a point of artistic principle to study and include in its regular repertoire almost all of the works of the Society's patron for smaller instrumental ensembles and chamber orchestra.

The idea is to devise a cycle of concerts resulting from workshops devoted to Lutosławski's music, during which *Chain Ensemble*, with a selected group of the most talented young musicians, will focus on perfecting the interpretation of music from various periods of the composer's career.

I have a feeling that this project is our way of fulfilling our obligation towards the greatest Polish composer of the second half of the 20th century. We have embarked on it with a sense of joy and great enthusiasm, We are convinced that immersion in the music of Witold Lutosławski through participation in this concert series brings us closer to inner world of this outstanding personality, his aesthetics and both his artistic and humanistic messages.

In the opening concert of the series we have decided to include *Chain 1*, our eponymous ensemble's flagship composition.

Andrzej Bauer

Lutosławski composed **Tune for Martin Nordwall** in 1985 as a gift for the young trumpeter, the son of his friend, the Norwegian musicologist Ove Nordwall. A charming melody consisting of several short phrases has a profusion of turns of a slightly archaic or even folk nature. In view of its conservative style and somewhat nostalgic character, the work may be taken as the composer's glance backwards to his own music from the time of the Concerto for Orchestra.

Mini-overture is a short, cheerful composition which was written by Lutosławski in response to a commission from Walter Strebi - a Swiss lawyer and music lover and director of the Lucern Festival - for the 50th birthday of his daughter Ursula. The work was given its first performance in March 1982 by a brass quintet led by her husband, the trumpeter Philip Jones.

The love for order and precision is the hallmark of Lutosławski's music, even if the content is not necessarily serious. In this case, light, almost popular music masks an iron structure based on two 12-tone series that create the outline of sonata form. In its techniques it is typical of Lutosławski's late period and here harks back to the style of his neoclassical pieces, with echoes of his Overture for strings (1949) resurfacing after over three decades.

Together with the Concerto for Orchestra (1954), **Dance Preludes** complete the series of Lutosławski's works that were inspired by

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folklore. The hallmark of both is their extraordinary refinement and exceptionally strong links with the music of Béla Bartók.

The preludes hardly bring anything new to Lutosławski's style of the early 1950s. Yet the whole composition deserves attention, especially the deeply expressive and intricately devised Prelude IV (*Andante*), similar in its mood to the slow movement of *Silesian Triptych*, and, in terms of its technical devices, to the *Passacaglia* from the Concerto for Orchestra. We are dealing here with a three-layer structure: measured steps in the low register, static harmonies above them, and in the highest register a lament-like melody played by the clarinet, evidently shaped in the Bartókian fashion.

In its original version for clarinet with piano, the composition quickly found its way both to concert halls and the teaching repertoire. Encouraged by the success, Lutosławski produced two other versions of the cycle for larger ensembles, one for clarinet solo, string orchestra, percussion, piano and harp dates from 1955 and the one for flute, oboe, clarinet, bassoon, horn, violin, viola, cello and double bass from 1959. The latter was commissioned, and premiered, by the Czech Nonet.

Lutosławski composed **Chain 1** immediately after completing the Third Symphony. It is quite likely that with the great effort of composing this major work now behind him, and therefore dreaming of a relaxation, the composer penned a piece of much lesser weight, not only more modest than the Third Symphony but also the other two *Chains* (for violin and orchestra dating from 1985 and the purely orchestral work of a year later). Lutosławski's intention was to compose a work for about a dozen virtuosos, giving each of them a chance for solo display. The musicians he had in mind were members of the excellent London Sinfonietta.

The title of the work points to the 'chain technique' which was first employed in the Concerto for Orchestra (1954). It consisted in putting together several (usually two or three) parallel strands divided into sections, with sections of each strand not beginning or ending at the same time as others but overlapping like links in a chain.

It is in this chain-like fashion that Lutosławski connects sections in the work's first movement. Each highlights a selected instrument or a group of instruments, with one of the two overlapping sections containing the melody and the other the chordal accompaniment. In the second movement, the instruments play cantabile melodic lines using the *ad libitum* technique - playing independently of each other. Their overlapping leads to a climax, emphasized by the cymbals, gong and tam-tam. A short epilogue is filled with the 'chatter' of wind instruments, to which the violins, viola, cello and double bass respond with a 'scattered' chord played *pizzicato*.

May 1980 saw the sudden death of Stefan Jarociński, a distinguished musicologist and a close friend of Lutosławski. For many years there had been

5 a strong bond between them, based on their shared background in the landed-gentry, their time at the Stefan Batory High School in Warsaw and, above all else, their shared familiarity with French culture, Jarociński's admiration for his friend's music and his expertise in writing about the oeuvre of Debussy, one of Lutosławski's idols. When the organisers of a soirée commemorating the musicologist asked Lutosławski to contribute some remarks in tribute to the man, the composer refused, promising instead to write an appropriate piece for the occasion. This is how **Grave**. *Metamorphoses* for cello and piano came into being. The work carried a dedication: *in memoriam Stefan Jarociński*.

The subtitle of the piece – *Metamorphoses* – points to a connection with the second movement of *Funeral Music*. In both works, the basis is a melody consisting of 24 notes and presented in increasingly lively passages. This is a key element of the solo part in *Grave*, with each presentation of the melody beginning a new section of the part. The piano accompaniment comprises alternating melodic and chordal segments, which begin and end each time in places different from the sections played by the cello. *Grave* is therefore another example of 'chain form'.

The cello melody – and thus, in a sense, the entire composition – derives from the four-note figure of D-A-G-A. In Debussy's opera *Pelléas et Mélisande*, these four notes make up the 'forest motif' at the opening and permeate Debussy's masterpiece. The tribute paid in *Grave* to Jarociński is expressed not only in the dedication and the reference to *Funeral Music* but first and foremost in this inconspicuous but telling quote.

In 1982 Lutosławski transcribed *Grave* for cello and 13 string instruments.

The title – **Preludes and Fugue** – points to the fact that the technical devices employed by Lutosławski are closely related to those of Baroque composers. These common features relate to the juxtaposition of an introductory and main part (a prelude and fugue in Bach's music), an opposition between static and dynamic episodes (in Baroque fugues between 'immobile' themes and 'evolving' bridges), and the general idea of polyphony, i.e. multiplicity of parallel sonic planes.

This is combined with an experiment concerning the formal structure. The *Preludes and Fugue* can be performed in its entirety or with cuts. In the latter case the performance may feature any number of preludes in any order and, if the performers so decide, the fugue in one of the four shortened versions. The fugue is composed in a way that allows it to retain its 'logic' after some sections have been removed, while the end of each prelude makes it possible for it to be 'glued' to the beginning of any other. This solution was a complete novelty in Lutosławski's music and was never repeated.

The work consists of seven discontinuous, short, varied preludes, juxtaposed with an expanded, dramatic fugue, the 'plot' of which evolves in

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a continuous manner. Each prelude presents a certain distinctive sonic idea, developed to a small climax and crowned by a quiet epilogue and a somewhat more lively coda.

The fugue comprises two kinds of sections: episodes played *ad libitum* (without mutual coordination between the performers) and a *battuta* (coordinated by the conductor). The former, which are static, contain the main material of the fugue, with the latter, which are dynamic, serving as bridges. They also differ in terms of the selection of chords - 'bright' and 'warm' for the *a battuta* sections and 'dark' and 'cold' for the *ad libitum* sections. A brief *a battuta* introduction is followed by six musical ideas (themes), each of which is performed *ad libitum* and is separated by a link to the next one.

The themes are distinctive in character and presented in an order of growing intensity of expression. Lutosławski aptly characterised them in the score by means of Italian terms: *cantabile* (song-like), *grazioso* (gracefully), *lamentoso* (plaintively), *misterioso* (mysteriously), *estatico* (ecstatically), *furioso* (furiously). A bridge leads to a section in which the themes start overlapping, two at first and then all of them together. The structure of the work has little in common with the Baroque fugue, but it exhibits a certain similarity to the finale of Mozart's 'Jupiter' Symphony (five ideas presented earlier appearing simultaneously in various configurations). The climax of the fugue comes in an expressive, turbulent episode similar to the bridging links and performed *ad libitum*. Surprisingly, none of the six earlier themes returns. The decay of the climax is followed by an expanded lyrical fragment leading to a short, energetic conclusion. (mk)

Magdalena Bojanowicz graduated with honours from the class of Andrzej Bauer and Bartosz Koziak at the Fryderyk Chopin Music University in Warsaw (2013). She is now continuing her studies with Jens Peter Maintz at Berlin's Universität der Künste (Master Soloist programme). She has perfected her skills at masterclasses in Brussels, Salzburg, Pineswang, and Kronberg with Julius Berger, David Geringas, Jens Peter Maintz, Kazimierz Michalik, Phillippe Muller, Arto Noras, Claus Reichardt, and Victoria Yagling.

She has held scholarships from the National Children's Fund (2001-08) and the Polish Minister of Culture and National Heritage (on four occasions). In 2009 she won the prestigious Young Poland scholarship, which resulted in a CD of Polish contemporary music *Satin*, recorded in a duo with Maciej Frąckiewicz. As TWOgether Duo, they won the Passport Prize from the Polityka weekly and were nominated for a Fryderyk Award. Magdalena Bojanowicz is a Thomastik-Infeld artist since 2015.

She has appeared as a soloist with many orchestras

under the baton of conductors such as George Tchitchinadze, Daniel Smith, Bojan Sudic, Renato Rivolta, Marek Moś, Michał Klauza, Tadeusz Wojciechowski, Jerzy Kosek, Michał Nesterowicz, Paweł Przytocky, Wojciech Rodek, Benjamin Lack, and Ernst Kovacic.

She won First Prize at the Jeunesses Musicales Competition in Belgrade (2015) and Second Prizes at the Witold Lutosławski Cello Competition in Warsaw (2011), the Beethoven's Hradec Competition, the Duo with Piano Competition in Warsaw, and the Duo with Piano

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Competition in Częstochowa. She was also a finalist of the Domnick Cello Prize in Stuttgart. She is a member of Andrzej Bauer's Warsaw Cellonet group.

Andrzej Bauer

is the winner of First Prize at the ARD International Competition in Munich, a prize at the International 'Prague Spring' Competition, as well as the awards of the European Parliament and the Council of Europe. 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 Professor 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 in most European countries, the USA and Japan. His recordings have won several awards, including the Fryderyk Award 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 is also the founder and artistic adviser of

the Warsaw Cellonet Group.

Andrzej Bauer has also developed a teaching career, as a member of faculty of 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.

Saturday, 11 February 2017, 7.00 p.m.

Witold Lutosławski Concert Studio, Polish Radio

ul. Modzelewskiego 59

6.

Karol Szymanowski (1882-1937)

Roxana's Song from the opera *King Roger* (1924)

(arr. for cello and piano by Andrzej Orkisz)

6'

Witold Lutosławski (1913-1994)

Grave. Metamorphoses for cello and piano (1981)

7'

Karol Szymanowski

Prelude in B minor for piano Op. 1 No. 1 (1900)

- version for cello and piano (arr. Bartosz Koziak)

2'

La Berceuse d'Aitacho Enia

for violin and piano Op.52 (1925)

(arr. for cello and piano by Bartosz Koziak)

5'

2 Mazurkas from Twenty Mazurkas Op.50 (1925)

(arr. for cello and piano by Jerzy Bauer)

5'

No.1 *Sostenuto. Molto rubato*

No.2 *Allegramente. Poco vivace*

Dance from the ballet-pantomime *Harnasie* Op. 55 (1931)

(arr. for cello and piano by Bartosz Koziak)

6'

Interval

6.

Witold Lutosławski

Sacher Variation for solo cello (1975)

5'

Karol Szymanowski

Etude in B flat minor Op. 4 No. 3 for piano (1902)

(arr. for cello and piano by Kazimierz Wiłkomirski)

5'

4 Kurpie Songs from *Kurpie Songs*

for voice and piano Op. 58 (1932)

(arr. for cello and piano by Bartosz Koziak)

10'

No.1 *Lecioly zórazie* (*The Cranes Were Flying*)

No.2 *Wysła burzycka* (*The Storm Has Come*)

No.9 *Zarzyże, kuniu* (*Nigh, Horse*)

No.7 *Ściani dumbek* (*Felled Oak*)

Sonata in D minor Op. 9 (1904)

(arr. for cello and piano by Kazimierz Wiłkomirski)

20'

Allegro moderato, patetico

Andante tranquillo e dolce

Finale: Allegro molto, quasi presto

Bartosz Koziak (cello)

Agnieszka Kozło (piano)

For me, Szymanowski is all about the violin. Ever since I had to master as a student his most important pieces, Szymanowski's violin, known especially from his Concertos and *Myths*, have always been with me as something natural and this is perhaps why I return regularly to his Violin Sonata in D minor, performing it in its transcription for cello (one can hardly imagine a similar one of *Myths*). The Sonata is one of my favourite compositions. It seems to me that it is possible to communicate its 'cello-ness' with all its warmth and expression, as is vividly demonstrated in Kazimierz Wiłkomirski's transcription, particularly its slow movement, *Andantino*, which in my view is one of the most beautiful compositions for cellists.

As a whole, however, the Sonata has some shortcomings, which the performer has to tackle, particularly in the final movement. In fact, this for me is more suited to the cello, and reflects more accurately the essence of this instrument than many pieces written specially for it.

The approach to the performance of transcriptions has changed since Wiłkomirski penned his transcription of the Sonata. First of all, arrangements are performed today far more often than several decades ago. However, present-day performers try to remain more faithful to the technical details of the original, primarily in phrasing and articulation. That is why my own version of the Sonata, even though it is based on Wiłkomirski's edition, is scored in such a way that in these elements it comes closer to the violin version.

The Dance from the ballet *Harnasie* in Paweł Kochański's transcription is for me a symbol of the essence of the violin in Szymanowski's music. Bearing this in mind, I had serious doubts if there was any sense in transcribing the piece for cello. Firstly, this is because of the Dance's association with the violin (and with Kochański) and the idiomatic violin character of that version. Secondly because of its technical difficulties. Eventually, I was convinced to do it by the music's aura, which remains unchanged despite its transcriptions because its essence does not lie in virtuosic display but in lyrical expression. In the cello version, virtuosic sound effects became somewhat less spectacular. The sound of the cello is less luminous, less 'perfect' than that of the violin, particularly in the highest register (of which Szymanowski was very fond). On the other hand, I tend to say that the cello is more song-like and natural, something which likens it to the human voice. Incidentally, I think that every transcription for cello of a violin composition results in a loss of these qualities, thanks to which the cello sound seems to be unattainable and unearthly; what appears instead is a different aura - of an imperfect, human warmth.

The Dance from the ballet *Harnasie* becomes more faithful to the original (scored for tenor with orchestra) in the cello rather than the violin version. The emotions carried in Szymanowski's work by the tenor solo find their close equivalents in the cello. I based my arrangement on Kochański's version. However,

in view of the specific features of the cello, I have not retained all of the violinist's ideas. In actual fact, the new transcription has three sources: the version for violin, Szymanowski's original score and the possibilities of the cello. I did my best to preserve what is fundamental to the composition (irrespective of the performing forces) and to render it faithfully on the cello technique. I must admit that the task has proved fascinating.

Transcriptions of piano miniatures have for a long time been a good way for cellists to expand their repertoire (one of the best known examples is Chopin's Etude in C sharp minor Op. 25 No. 7 in an arrangement by Alexander Glazunov). The inclusion of several of Szymanowski's miniatures in tonight's programme is a part of this long tradition. The most popular of them include the Etude in B flat minor (known in many other versions, including Grzegorz Fitelberg's orchestral transcription) and the Prelude in B minor of Op. 1. Two Mazurkas from Op. 50, in an arrangement by Jerzy Bauer, remain unknown. In the programme they act as a bridge between the instrumental and the vocal Szymanowski, whose vocal output was closer to folk music's noble simplicity than to brilliant virtuosic displays.

The *Kurpie Songs* from Op. 58 are of particular significance for me because I very rarely perform folk music, even in its most refined arrangements. The cello transcription of the work brought me into close contact with folklore, the lack of which and the need of which I feel once in a while. Listening to these compositions as songs without words (their lyrics sound in any case archaic and alien to contemporary ears) may prove an interesting experience. In contrast to Roxana's Song, which is after all an operatic aria, the *Kurpie Songs*, in my view, are intimate and possess a natural and deeply moving simplicity.

Bartosz Koziak

Bartosz Koziak is the winner of the 3rd Witold Lutoslawski International Cello Competition in Warsaw (2001) and of the International Contemporary Chamber Music Competition in Kraków (2007). His successes also include Second Prizes at the International Cello Competition in Tongyeong (Korea) in 2006 and the Mikola Lysenko Competition in Kiev in 2007. He was a prizewinner at the Tchaikovsky Competition

in Moscow (2002) and the ARD Competition in München (2005), and the recipient of special prizes of the Polish Cultural Foundation (awarded by Ewa Podleś) and at the Prague Spring Music Festival in 2006. He held grants from the French government and the 'Młoda Polska' programme of the Polish Ministry of Culture.

Bartosz Koziak has performed at many prestigious venues, including Berlin's Konzerthaus, Rudolfinum in Prague, Cité de la Musique

in Paris, Teatro Politeama in Palermo, the Witold Lutoslawski Concert Studio of Polish Radio and the Warsaw Philharmonic Hall. As a soloist, he has collaborated with the Warsaw Philharmonic, the National Polish Radio SO, Sinfonia Varsovia, Sinfonietta Cracovia, Orchestre Philharmonique de Monte Carlo, Münchener Kammerorchester, Prague Philharmonic Orchestra, as well as with most of Polish symphony orchestras conducted by Krzysztof Penderecki, Jan Krenz,



Antoni Wit, Gabriel Chmura, Tan Dun and Massimiliano Caldi.

He has been a featured soloist at such renowned festivals as the Warsaw Autumn, the Beethoven Easter Festival in Warsaw, Mecklemburg Vorpommern, Young Euro Classic in Berlin, and Musica Polonica Nova. In recent years he has received numerous invitations from Krzysztof Penderecki to take part in the performances of his works. These included the premiere CD recording of his Concerto Grosso.

Bartosz Koziak studied with Kazimierz Michalik and Andrzej Bauer at the Fryderyk Chopin University of Music in Warsaw, graduating with an honours diploma. He also completed studies at the Conservatoire National Supérieur de Musique de Paris in the class of Philippe Muller.

Thanks to the generosity of Kaja Danczowska, he plays on a 19th century copy of an instrument by G.B. Guadagnini previously played by her grandfather, the outstanding Polish cellist Dezyderiusz Danczowski.

Bartosz Koziak is represented by the Ludwig van Beethoven Association.

Agnieszka Kozło

is one of the most versatile Polish chamber musicians. She graduated with honours from the Fryderyk Chopin Academy of Music in Warsaw, where she studied piano performance with Bronisława Kawalla and chamber music with Maja

Nosowska. She continued her education as a postgraduate student of Jan Ekier. In 1996, together with Katarzyna Ewa Sokołowska, she founded the Ravel Piano Duo which won many prizes and awards including the top accolade at the 11th International Franz Schubert Competition in Jeseník (the Czech Republic) in 1999 and Second Prize at the Valentino Bucchi International Competition of 20th and 21st Century Music in Rome in 2002.

In addition to regular concerts in Poland, Agnieszka Kozło has developed an international career, with performances in Germany, Russia, Israel, Japan, Spain, the Czech Republic, Greece, England, and Italy. She has recorded several CDs with the Ravel Piano Duo and made solo recordings for Polish Radio.

She has performed for many years with leading Polish cellists (Andrzej Bauer, Piotr Hausenplas, Tomasz Strahl, Bartosz Koziak). As a member of faculty of the Fryderyk Chopin University of Music, she has coached young cellists for major competitions, including the Tchaikovsky in Moscow, the Lutosławski in Warsaw, the Danczowski in Poznań, the Isang Yun in Tongyeong, South Korea, and the Prague Spring. She has been the official pianist of the Lutosławski Cello Competition since 2003.

In 2011, Agnieszka Kozło received the Doctor of Arts degree.

7. Sunday, 12 February 2017, 7.00 p.m.

Witold Lutosławski Concert Studio, Polish Radio
ul. Modzelewskiego 59

Gabriel Fauré (1845–1924)

Prélude from the suite *Pelléas et Mélisande* Op. 80 (1898) 6'

Karol Szymanowski (1882–1937)

Songs of a Fairy-tale Princess Op. 31
for soprano and orchestra (1915/1933),
to poems by Zofia Szymanowska 10'

Lonely Moon

The Nightingale

Dance

Alexander Zemlinsky (1871–1942)

Sinfonietta Op. 23 (1934) 20'

Sehr lebhaft

Ballade: Sehr gemessen, doch nicht schleppend

Sehr lebhaft

Interval

Witold Lutosławski (1913–1994)

Chantefleurs et chantefables
for soprano and orchestra (1990),
to poems by Robert Desnos 20'

La Belle-de-Nuit

La Sauterelle

La Véronique

L'Eglantine, l'Aubépine et la Glycine

La Tortue

La Rose

L'Alligator

L'Angélique

Le Papillon

Chain 3 for orchestra (1986) 12'

Olga Pasichnyk (soprano)

Sinfonia Varsovia conducted by Renato Rivolta

As a result of the decline of mimetic art towards the end of the nineteenth century, artists abandoned realism and started to turn keenly to the world of fairy-tales, fables and fantasy. Fairy-tales also became an attractive subject of research for the newly-emerging psychoanalysis, which interpreted them through the prism of subconsciousness. The world of fairy-tales and fantasy also made its way into music, an area of the creative arts which, by its very nature, is far more distant from *mimesis* than painting or literature. Gabriel Fauré's Prelude was written as a prologue to Maurice Maeterlinck's symbolist drama *Pelléas et Mélisande*. In its plot, key importance is assigned to the props which are rooted in legends, such as the castle, crown, water well and ring. A similar array appears in Szymanowski's *Songs of a Fairy-tale Princess*. In a different period, the world of children's fairy-tales was evoked by Witold Lutosławski in his *Chantefleurs et Chantefables*. His *Chain 3* also has something of a fairy-tale about it – an evocative narrative and an aura of fantasy (timbre!) whereas Zemlinsky's *Sinfonietta* seems to be from another fairy-tale (psychoanalytically?). What prompted the inclusion of the *Sinfonietta* in this programme was solely its style – half-way between the 'pre-neoclassical' style of the *Songs of a Fairy-tale Princess* and the 'post-neoclassical' idiom of Lutosławski's late compositions.

Maeterlinck's symbolist drama *Pelléas et Mélisande* achieved huge popularity at the turn of the 19th and 20th centuries, as evidenced by its many musical settings which include not only the epoch-making work by Claude Debussy but also Arnold Schönberg's symphonic poem and Jean Sibelius's incidental music for the theatre. However, it was Gabriel Fauré who was first inspired by Maeterlinck's drama. In 1898, five years after the drama's premiere in Paris and four years before the premiere of Debussy's opera, Fauré, commissioned by the Prince of Wales Theatre in London, composed nineteen numbers for a chamber theatre ensemble, four of which were later re-scored for symphony orchestra as the suite *Pelléas et Mélisande*. The prelude, which opens both the suite and incidental music for the theatre, is based on two main motifs. The first one is gently developing in quavers, giving way in the middle section to a flurry of triplets in the restless accompaniment. It serves as a backdrop for a melody which is developed on long note values by first violins and woodwind, gradually rising to a dramatic *forte*. After the climax fades away, the opening motif returns. The twice-repeated horn fanfare, which most probably illustrates the departure of Golaud's hunting party, betrays the work's theatrical provenance. At the end, the sound of the horn dissolves into the last reminiscence of the initial motif.

Szymanowski penned the ***Songs of a Fairy-Tale Princess Op. 31*** in 1915 to words by his sister Zofia (Zioka). It was Szymanowski who inspired her to write the poems and their extant autograph manuscript shows traces of his

7 involvement. Unlike Szymanowski's other vocal cycles of the same period (*Love Songs of Hafiz* Op. 24, *Four Songs* Op. 41 to words by Rabindranath Tagore and the *Songs of the Infatuated Muezzin* Op. 42), the *Songs of a Fairy-tale Princess* do not allude directly to Oriental culture, introducing instead the universal attributes of fairy-tale princesses: golden shoes, the castle, the nightingale and the longing for one's beloved. Yet certain Oriental traces can still be found in the music, notably in the 'ach!' vocalises appearing in each of the songs. This is particularly evident in the instrumentation of the three songs of the six-song cycle, which was made in 1933 at the request of the singer Ewa Bandrowska-Turska. The violin melodies in the highest register, the important role of the woodwind section (notably the flute) and the colouristic use of the percussion are inseparably linked to the orchestral timbre of Szymanowski's 'Oriental' compositions. Scored for coloratura soprano, *Songs of a Fairy-tale Princess* demand true vocal virtuosity, primarily in the highly elaborate vocalises in *The Nightingale*. From the harmonic point of view, the cycle is equally attractive. *Lonely Moon* is wrapped around by chromatically meandering contrapuntal lines, whereas a sense of the loosening of harmonic bonds is enhanced by the extensive use of parallelisms.

The last song in the cycle, *Dance*, is based in its outer sections on a perfect fifth drone while in the middle the composer employs the pentatonic scale. All this, coupled with the motivic writing and tempo, gives the piece an almost folk-like vigour.

Alexander Zemlinsky is known as Arnold Schönberg's brother-in-law and his only formal teacher of composition. Despite the deep bonds with Schönberg, Zemlinsky resisted his musical influences and did not employ dodecaphony, preferring to blend the Mahlerian tradition with free atonalism. In a later period, he also incorporated elements of Hindemith and Weill, with whose music Zemlinsky had become familiar during his stint as a conductor at Berlin's Kroll Theater. His ***Sinfonietta Op. 23*** was written in 1934, shortly after the Nazis' election victory and the composer's forced departure from Berlin. The quotations and self-quotations hidden in the piece point to its biographical character. The opening fanfare of rising fourths is a deformed variant of the 'cheerful heart' motif which Zemlinsky took from his pupil, Erich Wolfgang Korngold. In the first movement, we also have Zemlinsky's 'self' or 'ego' motif based on the intervallic sequence of major second - minor third - perfect fourth. Finally, the composer quotes his own song to words by Maurice Maeterlinck under the telling title *Wohin gehst du?* and from this motif he also develops the first theme of the slow movement. Its ending brings hope, however, in its quotation from the composer's own opera *Der Kreidekreis*, which communicates the longing for freedom. The last movement, a vivacious rondo, brings together all of the earlier motifs. Its distinct, sharp rhythms clearly exhibit the musical influences of Paul Hindemith. (ks)

In the mid-1980s Lutosławski thought of writing a single-movement composition for soprano and orchestra, analogous to his *Les espaces du sommeil*. He even received a commission from the French government and found the right text - a poem by Jules Superville. Eventually, however, he abandoned those plans and towards the end of the decade decided to use Robert Desnos' children poems from the **Chantefleurs et Chantefables** cycle. He composed nine songs for soprano and small orchestra using these poems or rhymes. The piece turned out to be a reply of sorts to the *Five Songs* to poems by Kazimiera Iłkiewiczówna composed thirty years earlier.

The style of those songs returned, albeit more subtly enriched, to the elements that appeared in Lutosławski's music between 1957 and 1990. What makes *Chantefleurs et Chantefables* stand out is a combination of the features characteristic of the composer's late oeuvre - a transparent and euphonic soundworld and expressive melody - with a leaning towards the illustration of texts, already present in *Five Songs* and the songs for children. Sophisticated 'sound painting' and the poetic themes make *Chantefleurs...* similar to Ravel's *Histoires naturelles* and his opera *L'enfant et les sortilèges*.

Each of Lutosławski's nine songs is a musical image of at least one flower or animal. Six songs (Nos 2 to 5, 7, 9) are playful in nature. The composer is equally inventive in conjuring up in music the jumps of a grasshopper (song 2, *La Sauterelle*), the slow movements of a tortoise (song 5, *La Tortue*), the trudging of an alligator (song 7, *L'Alligator*) and the flight of 'three hundred million butterflies' (song 9, *Le Papillon*). The song about butterflies, owing to its intricate structure, deserves particular attention. The composer introduces three parallel musical strands of varying tempo, with the slowest being the melody assigned to the singer. With their wit and artistry, the songs resemble Picasso's portraits of animals executed by means of the *sans lever de crayon* technique - without taking the crayon off the paper.

The core of the cycle comprises the three lyrical songs: No.1, *La Belle-de-Nuit*, No. 6, *La Rose* and No. 8, *L'Angélique*. A distinctive melodic line, soft, vivid chords in the accompaniment and sophisticated juxtapositions of colours create an eerie, hypnotic mood. The climax comes in No.8, a passionate monologue of a tomtit in love with an angelica plant. (mk)

The two-part format, the hallmark of Lutosławski's music, gives way in **Chain 3** to a tripartite form with a climax in the third movement. A particular feature of the piece, which links it to the Third Symphony, is the discrepancy between its climax and the point of destination; although they are close to one another, they are nevertheless clearly separate.

As in *Chain 1*, the introductory movement comprises a series of episodes linked in accordance with the idea of 'chain form', each successive episode, with the exception of the first one, beginning before its predecessor ends. A brief

7 introduction is followed by twelve such sections, each having a distinctive 'physiognomy' resulting from the selection of notes, rhythms and colours. The easiest way to follow the passage from one link in the chain to another is to watch the changes in instrumentation. For example, episodes 1 to 6 use in succession the sound of three flutes, four double basses, three violins with xylophone, three clarinets, three cellos and piano with celesta and harp. In the twelfth and final episode, a trio of flutes and harp appears, soon joined by the rest of the ensemble.

The second movement of *Chain 3* is based on an extended cantabile melody played by the strings with a counterpoint provided by the other instrumental groups. The development of this theme is accompanied by rising tension and leads to the destination, in which the brass instruments play several lyrical melodic lines *ad libitum*. Only later, after a short interlude, does the climax come in the form of a majestic chord by the entire ensemble, filled with the intervals of fifths and minor thirds. The coda of *Chain 3* resembles the 'scattered' ending of *Les espaces du sommeil* and is similarly a masterpiece of musical suspense.(mk)

Olga Pasichnyk

was born in Ukraine and studied piano and music education in her home town of Rivne and voice at the Kiev Conservatory. She continued her vocal studies as a postgraduate student at the Chopin Academy of Music in Warsaw. In 1992 she made her debut at the Warsaw Chamber Opera and four years later at the Théâtre des Champs-Élysées in Paris (as Pamina in Mozart's *The Magic Flute*). The latter appearance marked the beginning of a spectacular international career.

Olga Pasichnyk is a prizewinner of several major competitions, including the International Vocal Competition in s'Hertogenbosch (the Netherlands), the Mirjam Helin International Singing

Competition in Helsinki and The Queen Elisabeth International Music Competition in Brussels.

She has taken leading roles in operas by Monteverdi, Pergolesi, Gluck, Handel, Mozart, Weber, Rossini, Verdi, Puccini, Bizet, Debussy, Tchaikovsky, as well as contemporary composers, appearing in most of the European countries, the United States, Canada, Japan, and Australia. She has performed at such prestigious venues as Opéra National de Paris - Opéra Bastille, Palais Garnier, Théâtre des Champs-Élysées, Théâtre Châtelet, Salle Pleyel (Paris), Concertgebouw (Amsterdam), Komische Oper in Berlin, Teatro Real and Auditorio Nacional de Música in Madrid, Bayerische Staatsoper, Münchner Philharmonie, Palais

des Beaux-Arts and Théâtre Royal de la Monnaie in Brussels, the Bregenz Festival, Suntory Hall in Tokyo and the Polish National Opera.

The long list of orchestras with which she has collaborated includes the Boston Symphony, the National Polish Radio SO, Sinfonia Varsovia, Orquesta Nacional de España, BBC Scottish SO, Wiener Symphoniker, L'Orchestre National de France, Les Musiciens du Louvre - Grenoble, The English Concert, European Union Baroque Orchestra, Academy of Ancient Music, Akademie für Alte Musik Berlin, and the Orchestra of the 18th Century. She has worked closely with such prominent conductors as Harry Bicket, Ivor Bolton, Frans Brüggen, Jean-Claude Casadesu, Paul Mc Creesh,

Charles Dutoit, René Jacobs, Roy Goodman, Philippe Herreweghe, Kazimierz Kord, Jerzy Maksymiuk, Jean-Claude Malgoire, Marc Minkowski, John Nelson, Sakari Oramo, Andrew Parrott, Krzysztof Penderecki, Trevor Pinnock, Marc Soustrot, Andreas Spering, Christoph Spering, Antoni Wit, and Massimo Zanetti.

Her honours also include the Fryderyk Award of the Polish recording industry (1997, 2004), the Orpheus Prize of Polish critics at the Warsaw Autumn Festival (1999), the Golden Cross of Merit (2001), the Andrzej Hiolski Prize for the best female opera role of 2004 (*Melisande* in Debussy's *Pelleas et Melisande* at the National Opera in Warsaw), the Münchner Opernfestspiele Prize (2006), and the Officer's Cross of the Order of Merit of the Republic of Poland (2012).

She has recorded over 50 CDs and DVDs for various labels (Dabringhaus und Grimm, Harmonia Mundi, Naxos, Opus 111).

Renato Rivolta

studied philosophy and music at the Milan Conservatoire (violin, flute, composition and conducting). He continued his studies under such masters as Sandór Végh (chamber music at the Mozarteum in Salzburg), Franco Donatoni (composition), and Peter Eötvös (conducting). For fourteen years he was a member of Italy's leading orchestras (La Scala, Turin Radio Orchestra, La Fenice) working under conductors such as Claudio Abbado, Seiji Ozawa, Carlo Maria Giulini and Leonard

Bernstein. Following these experiences, he decided to dedicate himself to conducting.

His interests focus on contemporary music. Since 1989, he has worked with Peter Eötvös, first as his student, then as his assistant. He has also collaborated with Pierre Boulez, David Robertson, Markus Stenz, George Benjamin, Arturo Tamayo, Jonathan Nott and Mark Foster. He has presented contemporary music programmes at leading festivals including Ars Musica (Brussels), Time of Music (Viitaasari, Finland), Wien Modern, Musica (Strasbourg), Calouste Gulbenkian Foundation Festival (Lisbon), Milano Musica, Luciano Berio Festival at La Scala, Maggio Musicale Fiorentino, Cité de la Musique Festival in Paris, BBC Festival in Edinburgh, Huddersfield, Archipel in Geneva, Présences in Paris, and the Warsaw Autumn. He has also conducted concerts in the BBC's Sounding the Century series and performances by ensembles and orchestras such as Ensemble intercontemporain, Ensemble Modern, Klangforum Wien, Contrechamps Genève, Netherlands Brass Ensemble, 2e2m, Nieuw Ensemble, L'itinéraire, Israel Contemporary Players, KammerensembleN Stockholm, Orchestra della Toscana Florence, Radio France Orchestra, Tokyo Sinfonietta, Orquestra Nacional do Porto, Radio France Orchestra, Orchestre National de Lyon, Sinfonia Varsovia, and the National Polish Radio SO.

In 1994 he took part in a production of

Stockhausen's *Gruppen* at Salzburg Festival. In 1997, he conducted Berio's *Sinfonia* at La Monnaie in Brussels; in 1999 – a stage production of Ligeti's *Le Grand Macabre* in Paris. He has collaborated with such eminent composers as John Adams, George Benjamin, Luciano Berio, Elliott Carter, Franco Donatoni, Luis de Pablo, Gérard Grisey, Luca Francesconi, Ivan Fedele, György Ligeti, Tristan Murail, Salvatore Sciarrino, and Karlheinz Stockhausen, as well as with outstanding soloists including Kim Kashkashian, Tabea Zimmermann, Enrico Bronzi, Gabriele Cassone, Marco Blaauw, Alessandro Carbonare, Nicholas Hodges, Jean-Guihen Queyras, Valdine Anderson, Anita Rachesvili, Lucy Shelton, and Ewa Pobłocka.

Renato Rivolta is a lecturer at the Conservatoire National Supérieur de Musique et Danse in Paris and the Scuola Civica di Musica in Milan, where he heads the Conducting Department. He is also a composer. His works have been performed in Italy, France, Belgium, Germany, Japan, Finland, Israel and the United States.

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 Yehudi



7 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 young talent 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.

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

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

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

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Witold Lutosławski Society
Polish Radio 2

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Concert programming:

28.01, 29.01, 05.02, 06.02, 12.02 Marcin Krajewski
10.02 Andrzej Bauer
11.02 Bartosz Koziak

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Witold Lutosławski, Katowice (1967) by Jan Zegalski

Karol Szymanowski at Chopin's piano in the Salle Pleyel in Paris; 'Bluszcz' 1936

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