



DUX 01142-3

## Oskar KOLBERG composer

### Vol. 1 Works for piano solo Mariusz RUTKOWSKI – piano

\* Mazur, \* Mazur, \* Mazur, \* Kujawiak, \* Mazur, \* Polonaise \* Polonaise

#### **Six contredanses françaises 1844 op. 4 s. 2-7, F. Spiess (DWOK 69 nr 75)**

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- \* Do dziewczyny, \* Ułan polski, \* Gdy na górach świta dzionek, \* Dumny kochanek, \* Krakowiak
- \* Dumka, \* Co mi tam, \* Jaskółka, \* Kochanka do gwiazdy, \* On zginął, \* Przyczyna,
- \* Westchnienie za rodzinną chatką, \* Wiosna, \* Wyjazd, \* Zakochana, \* Piszczaleczko jedyna,
- \* Kukułeczko moja siwa

**Anna RADZIEJEWSKA** – mezzo-soprano

**Karol KOZŁOWSKI** – tenor

**Tadeusz SZLENKIER** – tenor

**Dariusz STACHURA** – tenor

**Mariusz RUTKOWSKI** – piano

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**Henryk Oskar KOLBERG** has created an invaluable set of resources for the Polish science and culture – he prepared and realized a big project of folklore and ethnographic research, creating a multi-volume work: *Lud. Jego zwyczaje, sposób życia, mowa, podania, przysłowia, obrzędy, gusła, zabawy, pieśni, muzyka i tańce* [The people. Their customs, way of life, language, legends, proverbs, rites, witchcraft, games, songs, music and dances], and large archive of manuscripts. His work describes the condition of the folk culture in the areas of former Polish Commonwealth in the 19th century; its regional varieties and richness. No other European country has similar set of resources from that time, prepared in accordance with such a consistent plan, especially in the area of folk music. The documentation collected by Oskar Kolberg has been used, for almost 150 years, mostly by ethnographers, folklorists and ethnomusicologists, as intended by the author.

Oskar Kolberg was born on February, 22th, 1814 in Przysucha, Poland. In the years 1823-30, he was a student of the reputable Warsaw Lyceum, and, at the same time, took the music lessons, from, among others, Józef Elsner. In 1835-36, he continued the musical studies in Berlin. After his return to Warsaw, around 1839, he started to collect the folk melodies, initially near Warsaw, and later in other regions too. In 1865, in "Biblioteka Warszawska" [Warsaw Library] newspaper, he presented the project of the ethnographical research that would report the results in the form of the ethnographical-folkloric monographs of regions. Since then, he consistently realized this concept by publishing, between the years 1865-69, three volumes of *Lud*, and was looking for a subsidy to print next volumes.

In 1871, he moved from Warsaw to the neighbourhood of Krakow, because the Krakow Scientific Society undertook the co-funding of *Lud*. In 1873, the newly established Academy of Learning, took over the co-funding. Kolberg was there a member of the Commission of Anthropology and the president of its Ethnological Section.

He published 33 volumes of *Lud* and *Obrazy etnograficzne* [The ethnographical pictures] altogether. He prepared next two volumes for printing. He left the big set of manuscripts, containing mainly the folklore and ethnographic materials which were the resources for next monographs. His *Dzieła wszystkie* [The complete works], which are published in The Institute of Oskar Kolberg in Poznan, include also his composing achievements and musical journals and consist of 85 volumes.

**Oskar KOLBERG** was a figure whose familiarity in Poland at the beginning of 2014, his commemorative year, was rather poor: only every twelfth Pole was able to link him with research on folk culture. Yet, Kolberg's half a century worth of field studies, research sessions, transcription and editing work was fruitful in the monumental and unprecedented series of over 80 volumes presenting the traditional cultures of village inhabitants on the pre-partition lands of Commonwealth Poland, as well as city dwellers and nobility residing in small courts, and national minorities. Despite this, it is probable no one knew that the collection *Lud. Jego zwyczaje, sposób życia, mowa, podania, przysłowia, obrzędy, gusła, zabawy, pieśni, muzyka i tańce* (1865-1890) would have little chance of seeing the light of day if not for the author's compositional interests. It is thus paradoxical that Kolberg's ethnographic collection was valued more than his compositional output. The Year of Kolberg entices us to revise set views and examine more closely the music of the 'Father of Polish Ethnography' that is considered part of the so-called 'forgotten Romanticism'.

Henryk Oskar Kolberg was brought into this world in Przysucha on February 22, 1814. His mother – Karolina de Mercoeur – came from an assimilated family of French immigrants; his father – a cartographer and geodesist born in Mecklenburg – came to Warsaw as late as in 1798. However, only Polish was spoken at home in Oskar's youth, the father of the family was an enthusiastic translator of Kazimierz Brodziński and Franciszek Karpiński into German, and instilled the belief in his five children that his Meklemburgian ancestors had Slavic origins. Perhaps the only remainder of the Prussian culture was the Evangelical-Augsburgian profession, as well as the discipline of education and work imbued with pietism, which in Oskar's case proved so fruitful.

In 1819, the Kolbergs moved to Warsaw, where Juliusz received the position of professor at the Royal University of Warsaw. This is also how Oskar found himself in the centre of intellectual life of the Polish Kingdom. He often listened to the argumentation at salon meetings of the neighbouring Kazimierz Brodziński, and music played by Fryderyk

Chopin, a close friend of his brother Wilhelm. It is here that Oskar's musical parents gave a good example to Oskar in the love for music. And it is here that young Kolberg began his education at the Warsaw Lyceum (1823-1830), at the same time studying piano under the direction of T. Głogowski (1824) and Franz Vetter (1825-1830).

The outbreak of the November Uprising, and the resultant closing of the Warsaw Lyceum forced Oskar to take up bookkeeping work at the bank of Samuel Fraenkl, which he nevertheless combined with an education in composition under the direction of Józef Elsner (1830). This makeshift idea for work continued until 1835, when a day before the fall of Warsaw his father died, leaving the care for his wife and younger children to Wilhelm and Oskar. Only after the mourning ended did Oskar undertake study in composition with Ignacy Feliks Dobrzyński (1832-1834). Yet, in 1835 he left for Berlin to become a student at the Berlin Academy of Commerce, and in parallel, educate himself in music under Christian Friedrich Girschner and Karl Rungenhagen.

He returned to Poland when he was already twenty years old, with a body of school compositions, but also a melodious waltz (*Valse*, I/14) and the song *Talizman* for voice and piano (II/1). However, his painstakingly gained musical knowledge, connected with a rather moderate talent, could not guarantee Kolberg's success in his home country, whose cultural life was gripped by continuing martial law and economic collapse. This is also why, supplied with an opinion by Elsner, who described him as a "more superb [sic!] artist in the city of Warsaw", the young composer began working as the private piano teacher of Caroline de Kreutz in Homel and Mitawa.

After a year, Kolberg returned to Warsaw. For the next eight years, he made a living mostly from teaching piano, and sometimes his composition and published writings. In 1839, at the persuasion of Ignacy Feliks Dobrzyński and Kazimierz Władysław Wójcicki, he began systematic field research. At this opportunity, he established relations with the Warsaw bohemians, who readily made trips to the countryside. However, in distinction from the 'tziganes', he recognized the integrality of lyrics and music, and found pleasure in documenting all the musical motifs alongside the song texts. This is also how, in as little as the first several years, he collected more than twice the number of notated song records than it was possible to publish by all his predecessors collectively who were occupied with documenting folklore on Polish lands. In the nineteenth century's fifth decade, Kolberg put immense effort into publishing most of the records, although still in versions with accompaniment, not without reason criticized by Karol Libelt and Fryderyk Chopin. He also published authored (although frequently modelled on the village originals) mazurs and *Kujawiaki w stylu gminnym* (I/15,17), polonaises op. 1 (I/6,7,22) and *Six contredanses françaises* op. 4 (I/8-13) with a graceful melody and simple texture.

In 1845, Oskar gave in to his brother Wilhelm's voice of reason: he abandoned the life of a musician and returned to bookkeeping, first at the Warsaw-Vienna Railroad Administration (until 1857), and later, the Management of the Road and Bridge Administration (1857-1861). Paradoxically, the change in Oskar Kolberg's professional situation coincided with the compositional successes of his published mazurkas and mazurs (including opp. 8 and 22; I/2,4,20), obereks and kujawiaks (including opp. 12 and 19; I/4), waltzes (opp. 9 and 23), studies (opp. 14 and 20), march (op. 21), *Fantasie sur une Thème polonaise*, and the songs: *Pod twym okienkiem*, *Rojenia wiosenne*, *Młodo zeswatana*, and *Śpiew poety* (II/2,3,4,5,6). Kolberg began his stage activity, which included the 1859 Grand Theatre presentation of his pastoral opera *Król pasterzy*, and preparation of three further stage compositions: *Janek spod Ojcowa*, *Pielgrzymka do Częstochowy* and *Wiesław*. With the passage of time, he was increasingly inspired by Chopin's music (I/2,5,16,18), making his piano texture thicker, enriching the employed harmonic means, and imbuing strictly dance-oriented genres with a new character (for example, the heroic character of the introduction to *Mazurka d'après un thème populaire*, vividly reminiscent of the beginning of Chopin's polonaise op. 26 no. 1). This inspiration was legible to his contemporaries, including Józef Sikorski, who wrote about it thus: "There are also moments in the spirit of Chopin (...) frequent use of melismatic (ornamental) notes (...). However, what is strange is that Mr. Kolberg wanted to enclose his musical thoughts in such a tightly-knit form; (...) if anyone guessed that he wishes to imitate Chopin in details, let them not forget more important things..." (*Biblioteka Warszawska* 1846 vol. I, pp. 185-186).

Pointing out mistakes in detail, Sikorski valued Kolberg's music, something he expressed more than once: "Mr. Kolberg, capturing a motive in the spirit of peasantry, also knows how to work it out in the same spirit and diversifies the monotony with the use of groupings (...). The secrets of harmony are known to him, and fortunately, he employs them, though he overuses unfilled and empty-sounding chords (...) The introductions are meaningful, while the endings often very charming. (...) In general, for a few faults, there is a lot of musical beauty, and diversion to the fullest, if we consider the difficulty of finding melodic turns with the spirit of peasantry manifest..." (*Biblioteka Warszawska* 1846, vol. I, pp. 185-186).

Still, it seems that Sikorski valued much higher the composer-folklorist's output for piano than voice: "The first song, *Młodo zaswatana* will be [judged] the best, where the musical, folk-pastoral element is eminent. On the other hand, in two other songs [*Rojenia wiosenne*, *Śpiew poety*] it is not there, something that after all is a fault in our view (...) [T]hey lack fluidity and freely made turns in the vocal melody, which is sometimes impractical, notwithstanding its simplicity. The introduction also wants to be interesting, but essentially is not, and we cannot but accuse it of pretentiousness..." (*Ruch Muzyczny* 1858, no. 36, p. 283).

However, around 1857, Kolberg's interests began to slowly change. He devoted an increasing amount of time to musical criticism, making a living as a writer for lexicographical publications and the press (entries in music theory and history, biographies of Polish and foreign composers and performers in Samuel Orgelbrand's *Encyklopedia Powszechna*). Finally, he abandoned arranging traditional country melodies, devoting himself to documentation, which around 1865 led him to ethnography. In the span of the last 25 years of his life, Oskar Kolberg published 32 volumes of regional monographs, leaving an equal amount of field materials in his work files. This activity increasingly began to be noticed and valued: he became member of the Cracow Society for Science and the Academy of Skill and Learning, leading the anthropological division of this institution. During one of the Parisian exhibits, the series *Lud...* also received a medal. Near the end of his life, he devoted much energy to the preparation of Fryderyk Chopin's biography.

What suffered was clearly musical composition, to which Kolberg devoted less and less time. However, he said that he was dominated by "...a musical nature, which drew me to this art as a tailor to the last, and which I will seemingly not be able to banish till I die" *Korespondencja Oskara Kolberga, part III* (DWOK, vol. 66), letter 1298 to Friedrich Salomon Krauss). Although in consequence few original compositions arose in this period, Oskar Kolberg made a large amount of more precisely worked-out versions of older pieces, such as the *Mazourkas et autres danses polonaises* (I/3).

The ethnographer's death, which came on June 3, 1890, interrupted many advanced research and publishing projects. Unfortunately, they also surpassed the publishing capacities of the next few generations. This is also why the grand majority of his pieces was only published in the 1990s in the series *The Complete Works* of Oskar Kolberg. The Year of Kolberg seems to provide the best opportunity to render their selection in sonic form.

The choice of piano repertoire has the quality of the performers' authored selections that are made from the perspective of today's aesthetics, which does not always align with the surviving voices of music critics contemporary to Kolberg. This is how the CD came to include no. 9 from book 1 of the *Kujawiaki w stylu gminnym* (1844), about which Józef Sikorski wrote: "No. 9 (Andante) is in the style of a nocturne, but comes through as a complete miss, boring us with its protracted uniformity, and even the harmony not coming to vary it, though only a little near the end (...). In any case, too much fantasy abounds in such a miniature: those intermittent breaks, an undesirable change of tonality from C sharp to E flat (both minor), are obviously artificial. This number from all 30 is the weakest" (*Biblioteka Warszawska* 1846 vol. I, pp. 185-186).

However, from today's perspective, we perceive the value of this output in a completely different way, and often what seemed to be weaknesses to the music critic, today does not offend us, instead surprising us and making us think, which distinguishes it from the mass of publications that arose in the time of Polish 'mazurkomania'. But we still have to admit that the most valuable compositions are linked to the dance, both from the country and the salon, while special significance – as also Sikorski perceived it – is characteristic of the numerously represented mazurs and kujawiaks. This is why the CD includes as many as 10 mazurs and 2 kujawiaks, as well as 1 mazurka, 3 polonaises, 2 waltzes, 1 polka, and a full contradance cycle that just invites us to dance. From the solo songs, there was virtually no choice, so the publishers decided to document almost the entire output by Kolberg in this scope, in an attempt to show the domestic variety of creativity that functioned in the time before the songbooks of Stanisław Moniuszko.

Without knowing Kolberg's output, we would surely still enjoy works by the most prominent Polish artists. However, is it not true that owing to music by Kolberg, "a more superb artist in the city of Warsaw", we realize more just how difficult was the musical reality of Warsaw after the Uprising and before the appearance of Stanisław Moniuszko? Do we not better understand the reception of Chopin's music in Poland? The publishers leave the answers to the listeners; conscious of certain lacks in compositional workmanship, they nonetheless remain charmed by the specific beauty of this music.

*Tomasz Nowak*

Translated by *Maksymilian Kapelański*

**Anna RADZIEJEWSKA** (mezzo-soprano) is a graduate of the Fryderyk Chopin Music Academy in Warsaw where she studied with Professor Jerzy Artysz. She is a prizewinner of many national and international competitions, including the Grand Prix Maria Callas in Athens (2001, Second Prize) and the Opera de Wallonie Competition in Verviers (2001, Fourth

Prize). Since 1999 she has been a soloist of the Warsaw Chamber Opera. She has also developed a fine international career appearing as a soloist in Europe and Japan under such prominent conductors as Harry Bicket and Ivor Bolton (Bayerische Staatsoper: Handel's *Rinaldo*), Attilio Cremonesi (Lucerne, Berlin, Vienna, Ludwigsburg, Braunschweig, Lörrach, Amsterdam, Cologne, Freiburg: Monteverdi, Scarlatti, Handel, Peri – together with Collegium Musicum Köln and Concerto Vocale under René Jacobs), Andreas Spering (Vlaamse Opera: Handel's *Rinaldo*), Sebastien Rouland (Lucerne: Mozart's *Lucio Silla*, Handel's *Rinaldo*), Johannes Debus (Lucerne: Sciarrino's *Macbeth*), Tito Ceccherini (Schwetzingen Festival, Opera National de Paris, Grand Théâtre de Genève: Sciarrino's *Da gelo a gelo*; Mannheim: Sciarrino's *Superflumina*), Beat Furrer (Salzburg, Madrid, März Festival Berlin: Sciarrino's *Luci mie traditrici*), Michel Tabachnik (Cité de la Musique Paris: Berg's *5 Lieder*), Jean Christoph Spinosi (Opera National de Paris, Grand Théâtre Aix-en-Provence: Handel's *Alcina*), Daniel Grossman (Bayerische Staatsoper: S. Nemtsev's *Herzland*), Friedemann Layer (Opera du Rhin: *Janáček's Katia Kabanova*). She has also worked closely with Antoni Wit, Wojciech Michniewski, Jacek Kasprzyk, Marco Angius, and Jean Tubery.

Anna Radziejewska has taken part in opera productions directed by Mariusz Trelński (*The Heartsnatcher, Madama Butterfly*), Ryszard Peryt (most of the Warsaw Chamber Opera productions), Maciej Prus (*Tancredi*), Jitka Stokalska (*Il Barbiere di Siviglia, Henry VI Out Hunting, Così fan tutte*), Marek Weiss (*Giulio Cesare*), Joachim Schloemer (*Les Larmes du ciel, Guerra d'amore, Engel der Verzweiflung, Nostalgia*), Reinhild Hoffmann (*Macbeth*), Trisha Brown (*Da gelo a gelo*), Robert Carsen (*Alcina, Katia Kabanova*), Rebecca Horn (*Luci mie traditrici*), Miron Hackenbeck (*Herzland*), Rudger Engels (*Rinaldo, Lucio Silla, Superflumina*), and Andrea Schwalbach (*Superflumina*).

She also has a rich concert repertoire which includes song recitals (with Katarzyna Jankowska, Mariusz Rutkowski, Karol Radziwonowicz and Maurizio Grandinetti), oratorios and vocal-instrumental works (J. S. Bach, Vivaldi, Handel, Mozart, Haydn, Rossini, Dvorak, Szymanowski, Duruflé, Mahler, Berg) and concerts with Baroque music ensembles (Collegium Musicum Köln, Concerto Vocale, Il Tempo, Musicae Antiquae Collegium Varsoviense, Kleine Kammer-Musique, Musicalia, Sinfonietta Žilina in works by Bach, Vivaldi, Monteverdi, Peri, da Gagliano, Scarlatti, Pergolesi, Handel) and those specializing in contemporary music (Klangforum Wien, Algoritmo, Icarus Ensemble).

She has established a reputation as one of the finest performers of works by Sciarrino (operas *Luci mie traditrici* – La Malaspina, *Macbeth* – Lady Macbeth; world premieres of *Da gelo a gelo* – Izumi (2006), *Superflumina* – La donna (2011); chamber compositions – *L'altro giardino* (2010), *Cantiere del poema* (a piece dedicated to her, premiered in September 2011). She was the dedicatee and the principal soloist in Wojciech Blecharz's debut opera *Transcriptum* (premiered in May 2013 by the National Opera in Warsaw).

Her honours include the Andrzej Hiolski award for the best operatic debut (2001), the bronze Gloria Artis medal of merit for culture (2010) and the Silver Cross of Merit (2012).

Anna Radziejewska has pursued a teaching career since 1999, currently leading a solo voice class at the Voice and Drama Department of the Fryderyk Chopin University of Music in Warsaw. She is also regularly invited to give masterclasses (the International Early Music Academy in Wilanów Palace in Warsaw, the Early Music Forum of the Fryderyk Chopin University of Music in Warsaw, 'Musical Interpretations' in Janowiec, 'Ascetic Opera' Workshops in Nałęczów).

Her discography includes Peri's *Euridice* (Warsaw Chamber Opera, 2000), Handel's *Giulio Cesare* (Warsaw Chamber Opera, 2009), Sciarrino's *Macbeth* (Con legno, 2012) and songs by Paderewski (with Mariusz Rutkowski, DUX, 2007; nominated for the Fryderyk Award in 2008), Szymanowski (with Mariusz Rutkowski, DUX, 2008, nominated for the Fryderyk Award in 2009, awards: Selectionée par ARTE, Orfée d'Or 2009) and Sciarrino (*Stradivarius*, 2012).

**Karol KOZŁOWSKI** graduated from the Master's program at the Department of Vocal Performance and Acting at the Academy of Music in Gdańsk in the class of Dr. Stanisław Daniel Kotliński (degree with distinction) and Department of Sculpture at the Academy of Fine Arts in Warsaw. He participated in masterclasses given by Ryszard Karczykowski, Rolando Panerai, Salvatore Fisichella, Sylvia Geszty, Helena Łazarska, and Claudio Desderi. He received the Second Award at the Hariclea Darclée International Voice Competition (Romania, 2005). In 2007-2009, he was a soloist with the Wrocław Opera, where he debuted as Alfred in Johann Strauss' opera *The Bat*, and performed the parts of Tamin in Mozart's *The Magic Flute*, Almaviva in Rossini's *The Barber of Seville*, Cassio in Verdi's *Othello*, and the Archangel in Penderecki's *Paradise Lost*. He appeared on the stage of Théâtre Montansier (Oebalus in Mozart's *Apollo and Hyacinthus*), Latvian National Opera in Riga (Almaviva in Rossini's *Barber of Seville*), Staatstheater am Gärtnerplatz in Munich (Lindoro in Rossini's *The Italian Girl in Algiers*), Kiev Opera (Edrisi in Szymanowski's *King Roger*). Since 2009, he is associated with the Grand Theatre – National Opera in Poland, where he sang as Vitellozzo in Donizetti's *Lucrezia Borgia*, Misail in Musorgski's *Boris Godunov*, Damazy in Moniuszko's *The Haunted Manor*, Young Servant in Richard

Strauss' *Elektra*, Kudrjaš in Janaček's *Kát'a Kabanová*, Edrisi in Szymanowski's *King Roger*, Goro in Puccini's *Madame Butterfly*, the Dancing Master and Lamplighter in Puccini's *Manon Lescaut*, as well as Father Mignon in Penderecki's *The Devils of Loudun*. Since 2010, he appears as soloist with the early music ensemble Capella Cracoviensis, performing music by Monteverdi, Haydn's *Stabat Mater*, Mozart's *Requiem* and *Great Mass in C minor*, as well as - in the function of Evangelist - in J.S.Bach's two passions and *Magnificat* under the baton of F.Bonizzoni, A.Spering, A.Parrott, K.Junghänel, and J.T.Adamus. He also sang in concert stagings of works by Handel: as Bajazet in *Tamerlane*, and Lurcanio in the opera *Ariodante*. With Capella Cracoviensis, he has recently performed canatas by J.S.Bach and C.Ph.E.Bach at the Bach Festival in Leipzig. Karol Kozłowski also takes pleasure in the performance of lyric works for voice; he is a regular guest at the Kissinger Sommer festival in Bad Kissingen, where he debuted with a recital of selected songs by Schubert and Berg (*Sieben frühe Lieder*), accompanied by pianist Melvyn Tan. Last year, the Polish artist's performances included chamber music by Britten and Liszt, and this year, he presented the festival public with Chopin's songs and his mazurkas in an arrangement for voices by Luigi Bordese playing on the period *fortepiano*, as well as German operatic arias with the Luzerne Symphony Orchestra under the direction of James Gaffigan. In September 2012, the label DUX released an album with Schubert's song cycle *Die schöne Müllerin* recorded by the Polish singer together with pianist Jolanta Pawlik. The record was nominated to the Fryderyk 2013 award in the category of chamber music. Karol Kozłowski was also nominated to the Passport of the *Polityka* weekly in the category of classical music.

**Tadeusz SZLENKIER** was born in Warsaw. He completed a Master's in philosophy at the University of Warsaw, and vocal studies at Yale University. In May 2005, he won First Award at the International Vocal Competition *Klassik-Mania* in Vienna. He has since performed in many important theatres across Poland and abroad. Since 2010, Tadeusz Szlenkier collaborates with the Opera Nova in Bydgoszcz, Poland, singing many lyric tenor roles, including that of Alfredo in *La Traviata*, Rodolfo in *La bohème*, Prince in *Rusalka*, Enzo in *La Gioconda*, Tamino in *The Magic Flute*, Barinkay in *The Gipsy Baron*, and Alfred in *The Bat*. Tadeusz Szlenkier has also performed as Gustavo in *Ballo in Maschera*, Leicester in Donizetti's *Maria Stuarda*, Jontek in Moniuszko's *Halka*, Pinkerton in *Madama Butterfly*, and many others. The Polish artist's repertoire also includes oratorios, such as Verdi's *Messa da Requiem*, Beethoven's *Symphony no. 9*, and Mozart's *Requiem*. In March 2008, at Elżbieta Penderecka's invitation, Tadeusz Szlenkier participated in a concert performance of Cherubini's opera *Lodoiska* at the 12th Ludwig van Beethoven Easter Festival in Warsaw. The recording of this concert was later nominated to the prestigious Fryderyk award. In July 2008, he performed as the Shepherd in Szymanowski's *King Roger* at the Bard Summer Festival in Annandale-On-Hudson, NY. It was the first staged performance of this opera in the United States. In 2010, Tadeusz Szlenkier represented Poland by taking part in the concerts at the EXPO World Exhibition in Shanghai. In May 2012, he performed as Idomeneo in the opera by Mozart, staged at the Teatro Municipal in Lima, Peru.

**Dariusz STACHURA** – graduate of the Academy of Music in Łódź. In 1989, he made an immensely successful debut on the stage of the Grand Theatre in Łódź by singing the role of Lensky in Tchaikovsky's opera *Eugene Onegin*. A year later, he was prizewinner in the Ada Sari International Vocal Artistry Competition. In 1992, he received the Łódź music critics' Special Award for his outstanding onstage creations at the Grand Theatre in Łódź, including the tenor parts in Verdi's *Nabucco* and *La traviata*, Richard Strauss' *Der Rosenkavalier*, Rossini's *Così fan tutte*, Mozart's *Don Giovanni*, and Rossini's *The Barber of Seville*. He also participated in numerous tours abroad both with the Grand Theatre in Łódź, and other Polish theatres. He gave concerts in Switzerland, Austria, Holland, France, Italy, Germany, and the United States. Dariusz Stachura's great passion is oratorio music. He performed the tenor parts in works such as Rossini's *Stabat Mater* and *La Petite Messe Solennelle*, Verdi's *Messa da Requiem*, Mozart's *Coronation Mass* and *Requiem*, Dvořák's *Stabat Mater*, Wilkomirski's *Solemn Mass*, and Mendelssohn's *Symphony no. 2* ("Lobgesang") many times under prominent conductors in Polish and European concert halls. He collaborates closely with the National Opera in Warsaw, where he sings a number of leading tenor roles. Apart from the above-mentioned titles, his repertoire includes operas such as Gounod's *Faust*, Donizetti's *Don Pasquale*, *Lucia di Lammermoor* and *The Elixir of Love*, Verdi's *Rigoletto*, and Moniuszko's *The Haunted Manor*. Dariusz Stachura's undoubted successes include his participation in Turin's world premiere centennial of Puccini's *La bohème*, where he was the only foreigner, and sang the part of Rodolfo in alternation with Luciano Pavarotti. When listening to Rodolfo in the performance of his young colleague, the Maestro complimented him as a "grande tenore polacco". Dariusz Stachura participated in numerous festivals, which include: the Jan Kiepura Festival in Krynica, Viva il Canto in Cieszyn, Wratislavia Cantans in Wrocław, Stanisław Moniuszko Festival in Kudowa Zdrój, Opern Festival in Ludwigsburg (Germany), Opern Festival w Xanten (Germany),

and Opem Festival in Wexfort (Ireland). In 1999-2003, Dariusz Stachura was soloist at the Nuremberg opera house. In 2008, he returned to the permanent ensemble of soloists at the Łódź opera.

**Mariusz RUTKOWSKI** – one of most prominent polish chamber pianists. Graduated from the Chopin Academy of Music in Warsaw with M.Szraiber (piano) and M.Nosowska (chamber music). Laureate of many chamber music competitions, among others at the I.J.Paderewski Competition in Bydgoszcz (1999, 2006) – J.Lefeld's Polish Radio Prize, International S.Moniuszko Competiton in Warsaw (2001).

He has performed at the most important concert halls in Poland and abroad (Russia, Ukraine, Germany, Hungary, the Czech Republic, Italy, Sweden, Belgium, Holland, Switzerland). He participates in renowned music festivals, e.g. 'Wratistavia Cantans', Łańcut Festiwal, the Lutosławski Festival (Warsaw), Hoffman Festival (Poznań), Beethoven Festival (Głogówek).

He performs with eminent soloists such as Jadwiga Rappe, Urszula Kryger, Jadwiga Kotnowska, Stefania Toczyska, Anna Radziejewska, Joanna Cortes, Joanna Woś, Joanna Kozłowska, Barbara Kubiak, Jadwiga Teresa Stępień, Irina Zakyan, Joanna Freszel, Agata Igras-Sawicka, Kamila Grott, Bogdan Paprocki, Jerzy Artysz, Leonard Andrzej Mróz, Adam Kruszewski, Tomasz Tomaszewski, Bartłomiej Nizioł and chamber groups: Camerata Vistula, Pegasus Quartet. He also collaborates with theatre directors and actors on stage productions (Hanna Chojnacka, Krystyna Janda, Anna Seniuk, Barbara Wachowicz, Henryk Konwiński, Barbara Gołaska).

He is equally accomplished in 20th and 21th century music, and has many times taken part in world premieres of contemporary compositions (Henryk Mikołaj Górecki, Maciej Małecki, Anna Jastrzębska). He was a lecturer at the Chopin Academy of Music in Warsaw, in the years 2007-2009 he holds the position as head of the vocal department at the Grand Theatre in Poznań.

He has recorded extensively for Polish Radio and Television and phonograph firm Dux: *W.Żeleński – Songs* (with J. Rappé) – Fryderyk 2006, *S.Niewiadomski – Songs*, *I.J.Paderewski – Songs* (with J.T.Stępień), *A.Jastrzębska – Chamber music* (with J.Kotnowska) – world premiere recording, *A.Kulikowski – Chamber music* (with Camerata Vistula) – world premiere recording, *I.J.Paderewski – Complete songs* (with A.Radziejewska) – first ever recording of all of the songs by the composer, Fryderyk 2007 – nomination, *Fantaisie* (with A.Igras-Sawicka), *K.Szymanowski – Songs* (with A.Radziejewska) – Fryderyk 2008 – nomination, ARTE-distinction, Prix Special Academie de Disque Liryque (Paris), *W.Lutosławski-Songs and Carols*, Fryderyk 2014 – nomination.