



**DUX 1189 / 2016**

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**Franz SCHUBERT :**  
**String Quintet in C major, Op. 163, D.956 (1828)**

**Camerata Quartet :**

**Włodzimierz Promiński** - 1st violin

**Andrzej Kordykiewicz** - 2nd violin

**Piotr Reichert** - viola

**Roman Hoffmann** - cello

**Marta Kordykiewicz** - 2nd cello

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**DUX Małgorzata Polańska & Lech Tołwiński ul. Morskie Oko 2, 02-511 Warszawa**

tel./fax (48 22) 849-11-31, (48 22) 849-18-59

e-mail: [dux@dux.pl](mailto:dux@dux.pl), [www.dux.pl](http://www.dux.pl)

**Aleksandra Kitka-Coutellier – International Relations** [kitka@dux](mailto:kitka@dux)

Franz Schubert counts among those outstanding, and simultaneously unhappy composers who gave the world much beauty through masterful works of music and left too soon, without due acclaim for the greatness of their talent while they lived. This Austrian composer died at the young age of 31. Despite a short life, Schubert left an immense body of compositions, which to this day forms a treasury of artistic challenges and inspirations for many conductors, instrumentalists, and singers. Researchers into Franz Schubert's output have counted over 1500 works he left behind. His thick album of opuses contains a wide array of musical genres and forms. The high artistic value of many of his works, the wide creative breadth and compositional versatility have assured Schubert a permanent place in the Pantheon of builders of the Western world's musical culture. Schubert's versatility also became apparent in such areas as large symphonic forms (eight in number), numerous sacred works (including eight Masses), several stage works and overtures, as well as 20 piano sonatas. A special place in Schubert's output is assumed by his songs, with over 600 pieces written in this genre, from which two collections are specially valued: the sorrowful *Winterreise* and *Die schöne Müllerin*. It is difficult to think of these cycles as ordinary collections; rather, they are lyrical images that create a certain dramaturgical whole, and metaphorically speaking, we may call them musical stories. Apart from large instrumental forms, lyric works for voice, and sacred works, Schubert passionately devoted himself to chamber music. In this respect, we find works such as the three string trios, including the fully surviving Trio in B flat major, fourteen string quartets, four piano trios, two octets, and two quintets: the piano in A major (the "Trout"), and the string in C major. The Piano Quintet in C major is a uniquely charming work. It is Schubert's last chamber work, created as little as two months before the artist's death, in September 1828. The discussed quintet is among the most outstanding masterworks of chamber music, and in the opinion of many researchers, it is considered one of the composer's best works. In the piece, Schubert drew from the tradition of Luigi Boccherini, using the latter's scoring for two violins, viola, and two cellos. By the same token, Schubert distanced himself from the convention of Viennese Classicism, whose creators usually doubled the part of viola, not the cello. The Quintet consists of four movements: *Allegro ma non troppo*, *Adagio*, *Scherzo (Presto, Trio – Andante sostenuto)*, and *Allegretto*. The opening *Allegro ma non troppo* abounds in harmonic transformations and multiple meanings, while the main theme that resounds from the initial measures uses tonal ambiguity for the deceptive impression that we are dealing with an introduction leading to the main exposition. But the effect is only an illusion. The ambient and songful secondary theme, presented in the cello, incrusts a lofty and melancholic phrase played by the violin. In the *Allegro*'s development, we come upon definite climaxes of somewhat dramatic colouring, juxtaposed with the lyric motives of the simple, songful melodic line. In the coda, a type of synthesis is made of the most important ideas by means of brief reminders. The second movement, *Adagio*, counts among the most subtle and moving pieces ever created in the entire heritage of European chamber music. What is most striking here is the extraordinary simplicity and modest collection of means used by Schubert. In the sunny key of E major, a slow and oneiric theme resounds that is led by the second violin, viola, and first cello. They accompany the clear and repeatable motifs in the first violin and second cello that assume the form of a commentary. In the middle movement, a dramatic, expressional threshold follows, and with it a change of key to the distant F minor. In the movement's finale, the opening material returns, enriched by figurational effects. The *Scherzo* is an eclectic image of moods and emotions. A vigorous, almost dance-like *Presto* section maintained in the bright key of C major gradually undergoes a number of successive, often completely striking harmonic modulations, with a growing expressional power that commands the listener's attention, and notably causing an abandonment of the genre's Classical conventions. The completely striking *Trio* exposes low and murky registers, particularly those of the cellos, and underscores the static, almost funereal melody played *all'unisono*. In the finale, the rousing *Presto* returns. The last movement *Allegretto*, beginning from the dominant to the main key of C major, charms us not only with the pronouncedly Hungarian colour of melody and rhythmic profile, but above all distinguishes itself with its virtuoso character, which introduces various technical difficulties for the performers. The ornamental part of the first violin imbues the remaining parts with an elemental course of action, with a role that goes beyond the function of accompaniment. The composer's last chamber work shared the unfortunate fate of many other works. It obtained its first performance only 22 years after Franz Schubert's death, and appeared in print in 1853.

Adam Olaf Gibowski

Translated by Maksymilian Kapelański

The **CAMERATA QUARTET** is among the most prominent Polish chamber music ensembles, and since its founding in 1984, has won the acclaim and recognition of international audiences and critics. The ensemble has performed in renowned concert halls in Europe, America, and Asia, including the Alte Oper in Frankfurt, Tokyo Bunka Kaikan Recital Hall, Great Hall of the Sibelius Conservatory in Helsinki, Great Hall of the Conservatory in Brussels, De Doelen Concert

Hall in Rotterdam, Concert Hall of Radio Luxembourg, Sophia Philharmonic, Great Hall of Bern Conservatory, Great Hall of the University of Munich, Sala Silvestre Revueltas del Centro Cultural Ollin Yoliztli in Mexico City, Hermitage Theatre Hall, St. Petersburg Conservatory, Forbidden City Concert Hall in Beijing, and National Philharmonic in Warsaw. It has participated in many international festivals, including the Ludwigsburger Schloßfestspiele, International Music Festival in Łańcut, Kuhmo Chamber Music Festival, Festival de Wallonie, Festival van Flandern, Ost Belgie Festival, Plovdiv International Festival, Bodensee Festival, Warsaw Autumn, International Festival of Contemporary Music, Warsaw Mozart Festival, and Sintra Festival in Portugal. It has won a number of international music competitions (First Prize in Paris, Third Prize in Tokyo, Third Prize in Munich, and a Special Award from Lord Yehudi Menuhin in Portsmouth for the performance of Bartók's String Quartet no. 3). Camerata Quartet has made over 20 records with such labels as DUX, Koch International, Ricercar, and Thorofon. They received many awards, which include the Diapason d'Or (*Diapason* no. 410, 1994), Sforzando (*Crescendo* No. 14, 1995) and the Pizzicato Supersonic Award from Luxembourg (2009). A DUX album by the Camerata Quartet with music by Schubert was announced Record of the Year 1995 by Studio magazine, while a record produced by Ricercar with quartets by Moniuszko and Dobrzyński was nominated for the same award in 1997. In 1991, the Quartet's achievements were recognized through the Stanisław Wyspiański Award. The ensemble has been repeatedly nominated for the Fryderyk award of the Polish record industry (for a recording of quartets by Schubert, Dvořák, Smetana, and Szymanowski), and in 1999 received the award in the category of chamber music for the album *The Four Seasons* with the work by Antonio Vivaldi. In March 2004, all Camerata Quartet members received the Decoration of Merit in Service to Culture, and in March 2009 the Bronze Medal for Merit in Culture – Gloria Artis. Both were awarded by the Polish Minister of Culture. Apart from concerts and recordings, the quartet members are also occupied with teaching, and since 1992 organize winter courses for string quartets in Gorlice. In recognition for their activity, they were granted symbolic keys to the city's gates by the town council in 2003, and in 2005 received the annual award Mosty Starosty (Starost's Bridges) from the County Starost of Gorlice. In 2003, the ensemble founded the Polish Society of Chamber Music.

**Marta KORDYKIEWICZ** was born in Warsaw in 1990. She began playing the cello at the age of seven. In 2009, she graduated with honours from the Zenon Brzewski Music School in Warsaw, where she studied under Prof. Andrzej Orkisz, and from the Fryderyk Chopin University of Music in Warsaw, where she worked with Prof. Tomasz Strahl and Rafał Kwiatkowski. She currently studies at the University of Music and Performing Arts in Vienna under Prof. Reinhard Latzko. She is prize-winner of several major competitions in Poland as soloist and in various chamber music ensembles, such as the 7th Contemporary Music Competition for Young Performers in Radziejowice (First Prize), 9th Dezyderiusz Danczowski National Cello Competition in Poznań (First Prize and Special Award for the obligatory piece), 6th Johannes Brahms International Chamber Music Competition in Gdańsk (Distinction), 18th Kiejstut Bacewicz International Chamber Music Competition in Łódź (Third Prize), 7th Michał Spisak International Music Competition (First Prize and two Special Awards). In 2014, she was awarded the art Noble Prize. She has participated in many music festivals in Poland and abroad, such as in Germany, Belgium, Hungary, Ukraine, Italy, and Greece. She also performed in several prestigious concert halls, including the National Philharmonic in Warsaw, Royal Castle in Warsaw, Polish Radio's Witold Lutosławski Hall in Warsaw, and Royal Festival Hall in London. As soloist, she performed with major Polish orchestras, which included the Warsaw Philharmonic Orchestra and Sinfonia Varsovia. As participant of music workshops, she worked with such well-known artists as Michael Flaksman, Jelena Očić, Claus Reichardt, Arto Noras, Dominik Połoński, Andrzej Bauer, Valentin Erben, David Geringas, the Camerata Quartet, and the Apollon Musagete Quartett. In 2005, 2008 and 2012, she received a scholarship of the Polish Minister of Culture and Art. In 2011, she studied in Mannheim with Prof. Michael Flaksman and Jelena Očić as an Erasmus scholar. Since 2013, she is member of the Warsaw Cellonet Group.