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IGNACY JAN PADEREWSKI : SONGS

Anna RADZIEJEWSKA - mezzo-soprano

Karol KOZŁOWSKI – tenor

Agnieszka HOSZOWSKA-JABŁOŃSKA - piano

Ignacy Jan PADEREWSKI (1860-1941) :

FOUR SONGS OP. 7 (1882-1885) / WORDS: ADAM ASNYK

* Gdy ostatnia róża zwiędła * Siwy koniu * Szumi w gaju brzezina, Chłopca mego mi zabrali

KONWALIJKA NA GŁOS I FORTEPIAN OP. 7[A] (1882) / WORDS: ADAM ASNYK

SIX SONGS OP. 18 (1887-1893) / WORDS: ADAM MICKIEWICZ

* Polały się łzy * Piosnka dudarza * Moja pieśniczka * Nad wodą wielką i czystą * Tylem wytrwał
* Gdybym się zmienił

DANS LA FORÊT NA GŁOS I FORTEPIAN (1896) / WORDS: THÉOPHILE GAUTIER

TWELVE SONGS OP. 22 (1903) / WORDS: CATULLE MENDÈS

* Dans la forêt * Ton coeur est d'or pur * IL ciel est très bas * Naguère * Un jeune pâtre
* Elle marche d'un pas distrait * La nonne * Viduité * Lune froide
* Querelleuse * L'amour fatal * L'ennemie

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Ignacy Jan PADEREWSKI occupies a special place in the Polish musical tradition. Paradoxically enough, for many decades he was appreciated more abroad than in his homeland. This is a direct outcome of the biography of this extraordinary composer, pianist and politician, who spent many years of his artistic and diplomatic activity in the West and made a name there as a phenomenal pianist and an ardent promoter of the Polish cause. The fact that his pianistic successes in Poland were far less spectacular was most probably a consequence of the general situation on the country's musical scene. One of its features was the lack of genuine concert halls that could rival in prestige the world's most prestigious venues. Regarding Paderewski's own compositions, they were by far too balanced to compete with the great tradition of Chopin or Moniuszko, and at the same time fairly conservative when compared with works by Karłowicz or Szymanowski. This is perhaps why Paderewski is valued in Poland primarily as a skilful politician who successfully fought for the independence of his homeland.

Ignacy Jan Paderewski was born on 6 November 1860 in Kuryłówka, Podolia, into a landowners' family which displayed notable musical talents. His mother, Poliksena nee Nowicka, died soon after Ignacy's birth and so he was brought up by his aunt. Among those who exerted a strong influence on his upbringing were the father, Jan Paderewski, who participated in the anti-Tsarist January Uprising of 1863, and Michał Babiński, a veteran of the November Uprising of 1830, who worked at the family estate as the teacher of history and Polish literature. It is not surprising therefore that Ignacy was soaked in the atmosphere of ardent patriotism already as a small boy. He took his first piano lessons from his father. At the age of twelve, he commenced studies at Warsaw's Music Institute. Upon graduation, he started to perform as a pianist and made his first compositional attempts. In 1881, after the death of his wife, Antonina Korsakówna, whom he married the previous year, he went to Berlin to study composition with Friedrich Kiehl and Heinrich Urban. Even though the bulk of his output was brought out by the prestigious publisher Bote und Bock, Paderewski gained European and worldwide fame as a pianist rather than a composer. His talent and artistic personality were appreciated by many people. One of them was the famous Polish actress Helena Modrzejewska (Modjeska), who financed his pianistic studies with Theodor Leschetizky in Vienna. Before long, Paderewski achieved international recognition. Following a spectacular debut in Paris, he performed in London (before Queen Victoria) and made a triumphant tour of the United States (1891-1892), which skyrocketed him to world fame.

Alongside an extremely active concert career, Paderewski engaged himself in wide-ranging efforts to promote the cause of Polish independence. He commissioned the Grunwald Monument in Kraków to commemorate the quincentenary of Poland's victory over the Teutonic Knights in 1410. He also set up assistance committees for the Polish people, including the Swiss General Committee for War Victims in Poland, founded in 1915 in Vevey (with the famous writer Henryk Sienkiewicz). After settling in the United States, capitalizing on his popularity as a pianist, Paderewski engaged himself in diplomatic activity. Historians claim that a memorandum on Poland which he handed over to the American president Thomas Woodrow Wilson in January 1917 contributed to the granting of independence to Poland the following year. Paderewski's triumphant return to Poland became a catalyst for the victorious Greater Poland (Wielkopolska) Uprising. On 16 January 1919 he was appointed Prime Minister and Foreign Minister of newly-independent Poland. He represented Poland at the Treaty of Versailles. In 1922 he went to the United States again and resumed both his artistic career and charity work. Towards the end of his life, he sided with the political grouping of General Władysław Sikorski and was a member of the Polish authorities in exile. He died on 29 June 1941 in New York. Among the many decorations conferred on him were the Order of the White Eagle, the Great Cross of the Order Polonia Restituta, the Great Cross of the Order of the British Empire and the Cross of Virtuti Militari, Poland's highest military distinctions. He held honorary doctorates from 15 universities in Poland, Great Britain and the United States.

Even though remembered above all as an extremely popular pianist and outstanding political activist, Paderewski was also a fairly good composer. Many of his works are in the staple concert repertoire. These include songs for voice and piano dating from 1882-1903. They faithfully follow the conventions of the genre in their turn-of-the-century shape and do not stand out in stylistic terms. Their simple, sometimes even slightly pretentious form places them rather in the tradition of the salon song, whose smooth melodic flow makes it possible to bring out the literary content. Composers of this type of lyric songs were keen to use outstanding literary works and usually employed very frugal devices of musical arrangement, preferring simple and clear solutions. Fryderyk Chopin was the master of the genre and his songs were a point of reference for a Paderewski. For this reason, like in Chopin's case, a selection of the texts tells us more about the world created by Paderewski than an analysis of the musical devices contained in his songs.

Paderewski was particularly fond of using the poems by the classics of Polish Romanticism, notably Adam Asnyk (1838-1897), Adam Mickiewicz (1798-1855) and Władysław Syrokomla (1823-1862, the text of the no-longer-extant song *Dola/Plight*, dating from 1878). Paderewski's first song cycle was a setting of five poems by Asnyk. It was completed during the composer's studies in Berlin (1882-1885). Four of these songs were published in Berlin by Bote und Bock as the opus 7 (the fifth one - *Konwalijka/Little Lily of the Valley* - was withdrawn from publication) and dedicated to Asnyk, then still alive. These are reflexive, lyrical poems based on folk motifs and following the romantic, bucolic convention. The world conjured in these songs is defined by the quasi-folk emblems of rose, thread, birch-tree and lily of the valley, the classic metaphors of these subtle love poems. The patriotic song *Chłopca mego mi zabrali / They Took my Boy away from me* is also of great interest. It is an evocation of the stories which the young Paderewski was told by the participants in the national insurrections.

Settings to verse by Adam Mickiewicz, the greatest among Polish Romantic poets, proved a far greater challenge for Paderewski. In his selection, he did not limit himself to his love poems which were often used by 19th-century composers of songs but also turned to his *Lausanne Lyrics (Polały się łzy / My Tears)* and *Nad wodą wielką i czystą / Above the*

Vast, Clear Waterspace), one his ballads (*Piosnka dudarza / The Piper's Song*), and even to excerpts from Part IV of *Dziady / Forefathers' Eve* (*Tylem wytrwał... / So much I've Suffered*). All the six songs were published by Bote und Bock in 1893 (as Op. 18) and dedicated 'to the poet's son, Władysław Mickiewicz'. At the time of writing the Six Songs, Paderewski was already a mature composer, with many piano miniatures and several chamber pieces to his credit. Each of the songs is an attempt to give the most accurate musical representation to the verse, with utmost attention paid both to the faithful rendition of the specific rhythm of Mickiewicz's poetic phrase and to the overall mood permeating the texts. The musical arrangements of Mickiewicz's poems show the composer's more mature skills in handling both patriotic and love poems. These songs are also notable for their deeper expression and richer array of stylistic devices. Paderewski's successive song, *Dans la forêt / In the Forest* (published in New York by G. Schirmer in 1896), is a setting of the poem by Théophile Gautier (1811-1872), the French poet, playwright, journalist and literary critic. Regarded as the forerunner of parnassism, an anti-romantic trend which remained in opposition to the social functions of poetry and postulated refined poetical craftsmanship and objectivised narration. The poems by another prominent representative of the trend, Catulle Mendès (1841-1909), were used by Paderewski in his cycle of twelve songs (Op. 22), published in Paris in 1904. It was, incidentally, Paderewski's last work, completed before he devoted himself solely to the concert career and diplomatic activity. A native of Bordeaux, Mendès made Paris his home and, in 1866, married Judith Gautier, the daughter of Théophile. He was a talented poet, a master of the meticulously crafted metric phrase (*Philoméla*, 1863) and of imitating the style of well-known poets, a skill which he raised to the level of perfection. This can be seen in the poems which Paderewski used in his settings, each of which features a motto pointing to the source of artistic inspiration (the texts of all the songs are included in this booklet). The most prominent figures to which Mendès referred include Heinrich Heine, Joachim Du Bellay and Charles Baudelaire. These extremely stunning pieces give the composer ample possibilities to demonstrate his skills. Paderewski's settings of Catulle Mendès's poems are highly successful pieces. They transport listeners to the distant worlds of artistic imagination in an evocative way.

The present CD is the first ever monographic publication, which presents all the songs by Paderewski in the original vocal parts and original keys, without transposition due to the performance of all the songs by a single artist.

Anna RADZIEJEWSKA (mezzo-soprano) is a graduate of the Fryderyk Chopin Music Academy in Warsaw where she studied with Professor Jerzy Artysz, gaining a diploma with distinction. She is a prizewinner of many national and international competitions.

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, in such venues as Bayerische Staatsoper, Theater an der Wien, Luzernertheater, Opera in Cologne, WDR Concert Hall Cologne, Opera National de Paris, Grand Théâtre de Genève, Nationaltheater Mannheim, Het Concertgebouw, Cité de la musique-Paris, Grand Théâtre Aix-en-Provence, Teatro Zarzuela Madrid, März Festival Berlin, Vlaamse Opera, Opera National du Rhin, Freiburg Theater, Tokyo Bunka Kaikan and at many prestigious festivals (Holland Festival, Wiener Festwochen, Salzburg Festspiele, Schwetzingen Festival, Warsaw Autumn). She has worked closely with leading conductors, including Harry Bicket, Ivor Bolton, Attilio Cremonesi, Andreas Spering, Sebastien Rouland, Johannes Debus, Tito Ceccherini, Beat Furrer, Michel Tabachnik, Jean Christoph Spinosi, Daniel Grossman, Friedemann Layer, Antoni Wit, Wojciech Michniewski, Jacek Kasprzyk, Marco Angius, Paolo Carignani, Emilio Pomarico, Jean Tubery, Zbigniew Graca, Ruben Silva, Kai Bumann, Przemysław Fiugajski, Lilianna Stawarz, and Władysław Kłosiewicz.

Anna Radziejewska has taken part in opera productions directed by Mariusz Treliński, Ryszard Peryt, Maciej Prus, Jitka Stokalska, Marek Weiss, Natalia Kozłowska, Joachim Schloemer, Reinhild Hoffmann, Trisha Brown, Robert Carsen, Rebecca Horn, Miron Hackenbeck, Ludger Engels, Andrea Schwalbach, Vincent Boussard, Katharina Thoma, and Achim Freyer.

Her most important roles have included those in operas by Handel (*Rinaldo*, *Giulio Cesare*, *Ruggiero*, *Agrippina*), Mozart (*Giuditta*, *Dorabella*, *Cecilio*), Rossini (*Tancredi*, *Rosina*, *Angelina*, *Arsace*), Tchaikovsky (*Olga*) and Sciarrino (*Lady Macbeth*, *La Malaspina*, *Donna*, *Izumi*).

She also has a rich concert repertoire which includes song recitals (with Katarzyna Jankowska, Mariusz Rutkowski, Karol Radziwonowicz, Maurizio Grandinetti, Lilianna Stawarz), oratorios and vocal-instrumental works and concerts with Baroque music ensembles (Collegium Musicum Köln, Concerto Vocale, Il Tempo, Musicae Antiquae Collegium Varsoviense, La Fenice) and those specializing in contemporary music (Klangforum Wien, Algoritmo, Icarus). She has established a reputation as one of the finest performers of works by Salvatore Sciarrino, including the roles dedicated especially to her: *Izumi* in *Da gelo a gelo*, *La Donna* in *Superflumina*, as well the chamber work *Cantiere del poema*. She was the dedicatee and the principal soloist in Wojciech Blecharz's debut opera *Transcriptum* (2013).

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. Since 2007 she has been collaborating with DUX Recording Producers, for which she released songs by Ignacy Jan Paderewski (nominated for the Fryderyk Award in 2008), Karol Szymanowski (nominated for the Fryderyk Award in 2009, awards: Selectionée par ARTE, Orfée d'Or 2009) Witold Lutosławski ('Songs and Christmas Carols' - nominated for the Fryderyk Award in 2014), and Oskar Kolberg (2015).

Karol KOZŁOWSKI (tenor) graduated with distinction from the Academy of Music in Gdańsk, where he studied voice and drama with Stanisław Daniel Kotliński. He is also a graduate of the Faculty of Sculpture at the Academy of Fine Arts in Warsaw. He has participated in masterclasses given by Ryszard Karczykowski, Rolando Panerai, Salvatore Fisichella, Sylvia Geszty, Helena Łazarska and Claudio Desderi. He won Second Prize at the Hariclea Darclée International Voice Competition, Romania (2005) and received nominations for the Passport Award of the Polityka weekly (2013, classical music category) and for the 2013 Fryderyk Award (chamber music category; Schubert's *Die schöne Müllerin* for DUX, with the pianist Jolanta Pawlik). In 2015 Karol Kozłowski and Jolanta Pawlik recorded Schubert's *Winterreise* for the same label.

In 2007-2009 Karol Kozłowski was a soloist of the Wrocław Opera, where he debuted as Alfred in *Die Fledermaus* (*The Bat*) by Johann Strauss, and sung the parts of Tamino in Mozart's *The Magic Flute*, Count Almaviva in Rossini's *The Barber of Seville*, Cassio in Verdi's *Otello* and Archangel in Penderecki's *Paradise Lost*. He has also appeared at the Théâtre Montansier in Versailles (Oebalus in Mozart's *Apollo et Hyacinthus*), the Latvian National Opera in Riga (Count Almaviva in *The Barber of Seville*), Staatstheater am Gärtnerplatz in Munich (Lindoro in Rossini's *L'Italiana in Algeri*) and of the Kyiv Opera (Edrisi in Szymanowski's *King Roger*). Since 2009 he has worked closely with the Polish National Opera in Warsaw (Vitelozzo in Donizetti's *Lucrezia Borgia*, Misail in Musorgsky's *Boris Godunov*, Damazy in Moniuszko's *The Haunted Manor*, Young Servant in Strauss' *Elektra*, Kudryash in Janaček's *Katya Kabanova*, Edrisi in Szymanowski's *King Roger*, Goro in Puccini's *Madama Butterfly*, the Dancing Master and the Lamplighter in Puccini's *Manon Lescaut* and Father Mignon in Penderecki's *The Devils of Loudun*).

Since 2010 Kozłowski has been a soloist in the Capella Cracoviensis early music ensemble, with which he has performed Monteverdi's music (in the *m.m.m.bar.okowa ucztu* project), Haydn's *Stabat Mater*, Mozart's *Requiem* and *The Great Mass in C minor*, J.S.Bach's *Magnificat* as well as the Evangelist's part in Bach's *St John Passion* and *St Matthew Passion*. He has cooperated with such conductors as Fabio Bonizzoni, Andreas Spering, Andrew Parrott, Konrad Junghänel, Kai Wessel, Christophe Rousset and Jan Tomasz Adamus. He has participated in concert performances of Handel's operas (Bajazet in *Tamerlano* and Lurcanio in *Ariodante*). He works closely with most of Polish Baroque music ensembles, performing on period instruments, including the Wrocław Baroque Orchestra, the **{oh!}** Orkiestra Historyczna, Musicae Antiquae Collegium Varsoviense, Il Giardino d'Amore and Arte dei Suonatori.

The exceptional timbre and versatility of Karol Kozłowski's voice has inspired also living composers. Since 2012 Kozłowski has regularly participated in the Kissinger Sommer Festival in Bad Kissingen, where parallel to the masterpieces of Romantic and 20th-century art song, accompanied by such outstanding pianists like Melvyn Tan, Axel Bauni and Jan Philip Schulze, he has given world premieres of works for voice and piano, written specially for him by Oliver Schneller, Manfred Trojahn and Bernd Redmann. In 2014 Andrzej Kwieciński's *Canzon de' baci* for tenor and orchestra, performed for the first time in Katowice a year earlier during the 6th Festival of Premieres (by Karol Kozłowski and AUKSO Chamber Orchestra of the City of Tychy under Marek Moś) won the 61st International Rostrum of Composers in Helsinki. The artist's voice also inspired Paweł Mykietyn, one of Poland's leading composers, to cast Karol Kozłowski as Settembrini in his new opera *The Magic Mountain*. Its world premiere, directed by Andrzej Chyra, took place during the Malta Festival in Poznań in 2015.

Agnieszka HOSZOWSKA-JABŁOŃSKA studied piano with Ewa Bukojemska and Jerzy Tosik-Warszawiak at the Music Academy in Kraków and subsequently attended masterclasses in Vienna, Feldkirch and Zurich given by such outstanding pianists and teachers as Paul Badura-Skoda, Piotr Paleczny, Rudolf Buchbinder and Alexander Jenner.

She won Second Prize at the International Competition of Piano Duos Roma '96 and received an honourable mention for the best piano performance at the Mozart Chamber Music Competition in Kraków (1991). In 2000 she gained a doctorate in music from the Grażyna and Kiejstut Bacewicz Music Academy in Łódź. In 2004 she received an award from the Rector of the University of Rzeszów in recognition of her artistic achievements in the promotion of musical culture, particularly in the Carpathian Euroregion.

She performs regularly as both a soloist and in chamber ensembles in Poland and abroad (Canada, Peru, Slovakia, Hungary, Ukraine). She has taken part in many festivals (the Przemyśl Musical Autumn, the Presentations of Borderland Culture, the Galicia Multicultural Festival).

Her repertoire spans music from the Baroque to the present, with the emphasis on Polish music (Chopin, Ignacy Jan Paderewski). She has made recordings for local radio and television station in Rzeszów as well as for the Raven Studio in Ottawa. She has recorded a CD featuring Ukrainian songs (with the soprano Olga Popowicz).

She is a member of faculty of the Music Department at the University of Rzeszów and of the city's Music School.