



DUX 1257 / 2016

Olczak | Dziadek | Łuczkowski | Dixa | Czerniewicz

* **Krzysztof OLCZAK** : Concerto for accordion and orchestra

* **Andrzej DZIADEK** : Stabat Mater

* **Radosław ŁUCZKOWSKI** : Concertino for piano and strings

* **Tadeusz DIXA** : Concerto for horn and orchestra

* **Marek CZERNIEWICZ** : *To the Cuddled One into the Violin*
for four violins and string orchestra

Andrzej Kacprzak - violin, koncert-master

Wojciech Szlachcikowski - violin, **Paweł Kukliński** - violin

Karolina Piątkowska-Nowicka – violin, **Anna Wandtke-Wypych** - violin

Tomasz Jocz – piano, **Małgorzata Ročławska** - soprano

Michał Szczerba - french horn, **Paweł Zagańczyk** - accordion

The Chamber Orchestra of the Stanisław Moniuszko Academy of Music in Gdańsk

Tadeusz Dixa - conductor

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On the CD, there are compositions of five contemporary composers whose paths crossed in Gdańsk. For some of them it was a result of their choice, for others, a natural effect of taking roots. However, all of them link their present and future with the city. Moreover, the CD is also a meeting point of composers' generations: the experienced authors with considerable output meet the younger ones and sometimes even those who are at the beginning of their creative careers. The essence of the presented project is the variety of attitudes, ideas, creative personalities that form a musical image of the city, its contemporary and rich face.

The common denominator of such designed musical kaleidoscope was the performing force – the Chamber Orchestra of the Academy of Music in Gdańsk under the direction of Andrzej Kacprzak – an ensemble where the youthful freshness of interpretation is accompanied by the experience of the conductor. The soloists that participated in the recording of the CD are also young, however, already experienced: Paweł Zagańczyk, Małgorzata Ročławska, Tomasz Jocz, Michał Szczerba, Wojciech Szlachcikowski, Paweł Kukliński, Karolina Piątkowska-Nowicka and Anna Wandtke-Wypych.

Thanks to the internal contrasts the sound image of the CD is changeable in relation to the moods and narration type. As a result of this, the sound image constitutes a clear, auditively perceivable whole. The dynamics and vitality of the Concerto for orchestra and accordion by Krzysztof Olczak is juxtaposed with reflective, intimate and thoroughly religious Stabat Mater by Andrzej Dziadek. The Bartók-like vitality returns in the Concertino for piano and strings by Radosław Łuczowski – a dynamic, compact and full of internal energy piece. At the opposite pole, there is the first movement of the Concerto for horn and orchestra by Tadeusz Dixa in its poetic, even nostalgic, version. However, the second movement of the piece brings a contrasting revival of narration. The CD is crowned by the saturated with quotations and quasi-quotations piece *Wtulonemu w skrzypce* (*To the Cuddled One into the Violin*) by Marek Czerniewicz, which is a tribute to Jerzy Hazuka, a violin pedagogue from Gdańsk.

Such multi-faceted and stylistically contrasted content of the CD is also an evidence of the musical identity of the composers' community that works in Gdańsk. Despite the fact that the presented pieces are only a little fraction of their achievements, they demonstrate a field of creative interests and variety of artistic attitudes.

Joanna Schiller-Rydzewska

Krzysztof OLCZAK (born 1956 in Łódź) pursued musical studies at the Instrumental Department of the Academy of Music in Warsaw (now the Fryderyk Chopin University of Music) under the direction of Lech Puchnowski (accordion) and subsequently at the Academy of Music in Gdańsk with Eugeniusz Głowski (composition – diploma with honours). He is a laureate of accordion and composition competitions, inter alia, the International Accordion Competition in Auckland (New Zealand, 1980 – bronze medal), the "Premio Città di Castelfidardo" Composition Competition in Italy (1984 – 1st and 2nd prize, 1988 – 2nd prize), the Polish Nationwide Competition of Accordion Compositions (1985 – 1st prize), the Polish Nationwide Composition Competition in Gdańsk and others.

He was awarded numerous prizes and distinctions for his artistic and pedagogical activity such as the Stanisław Wyspiański Young Artists' Award (1989), the Minister of Culture and Art Award (1993), the Individual Award of the Centre of Artistic Education (1992 and 1998).

Krzysztof Olczak also performs as accordionist, soloist and chamber musician and gives concerts in Poland and many European countries (Austria, Estonia, Finland, Spain, Iceland, Germany, Norway, Russia, Slovakia, Sweden, Italy), as well as in Iran and the USA.

His compositions were performed at various contemporary music festivals such as the Musik-Biennale (Berlin), the Internationale Studienwoche (Bonn), the Blue Lake Festival (Lappeenranta), the Varna Summer Festival, the Scrivi e Suona (Kraków), the Musica Polonica Nova Festival (Wrocław), the Poznań Music Spring, the Warsaw Autumn, the Gdańsk Meetings of Young Composers "DROGA" and others. He has also made many recordings. Since 1979, he has been professionally linked with the Academy of Music in Gdańsk, where he is currently a professor of accordion and composition.

Concerto for accordion and orchestra

The composition is dedicated to Prof. Lech Puchnowski. The symphonic orchestra version was created in Gdańsk in 1989. The piece was premiered in 1993 by the Gdańsk Philharmonic. The subsequent performances were displayed by: the Lublin Philharmonic (1993), the Silesian Philharmonic (1994), the Connecticut Virtuosi Chamber Orchestra – New Britain, USA (2003), again the Baltic Philharmonic (2005) at the opening of the Polish Nationwide Accordion Competition, Klingenthal, Germany (2014). The current chamber version was created with a view to performing the piece by the

Pomerania Orchestra at the Days of New Music Festival in Gdańsk.

Andrzej DZIADEK (born 1957 in Jasienica near Bielsko-Biala) – a composer and pedagogue. He studied composition under the direction of Józef Świder in the Academy of Music in Katowice, from which he graduated with honours in 1986. In 1990-92, he continued his composition studies with Francis Burt at the Hochschule für Musik und darstellende Kunst in Vienna as a scholar of the Austrian Government and the Alban Berg Foundation. He was a scholar of the Ministry of Culture and Art and the Association of Authors of Polish Society of Authors and Composers a number of times. He participated in composition workshops in Kazimierz Dolny, Vienna, Borowiec and Darmstadt.

In 1983, he was awarded the 2nd prize at the composition competition in Gdańsk for *Prelude and Toccata* for piano (1983). In 1986, the jury of the Grzegorz Fitelberg Composition Competition chaired by Krzysztof Penderecki granted him the 2nd and the 3rd prize (the 1st prize was not awarded) for *Sinfonietta* for orchestra (1984) and *Concerto for Harpsichord and Orchestra* (1985) respectively. In 1987, his *Poem* for orchestra (1987) won the Young Composers' Competition of the Association of Polish Composers. In 1999, his *Symphony no. 1* (1996-97) was an obligatory piece at the 6th Grzegorz Fitelberg International Competition for Conductors in Katowice. His works were performed at numerous concerts and contemporary music festivals in many countries of Europe, Asia, North America (in 1991, the premiere of *Nocturne* for chamber ensemble took place in the New York Carnegie Hall) and South America. Moreover, they were recorded for radio, television and CDs.

In 1993-2011, Andrzej Dziadek was a president of the Katowice Branch of the Association of Polish Composers and since 2001 to 2009, he was a member of the General Board of the aforementioned association. As part of his activities in the Association of Polish Composers, in 1994-2010, he was an artistic director of the International Festival Silesian Days of Contemporary Music, he organized the cycle of concerts the Silesian Tribune of Composers, he edited scientific publications, as well as CDs. He was a member of jury at numerous composition competitions. In 2007, he was a composer resident at the International Centre for Composers in Visby (Sweden). In 2008, he received an honorary award of the Association of Polish Composers. In 2013, he established the *Sinfonietta Pomerania* Foundation. Furthermore, he is also a co-founder and director of the *Sinfonietta Pomerania* Orchestra. Since 2014, he has been a president of the Gdańsk Branch of the Association of Polish Composers. In 2015, he was awarded the *Gloria Artis* Medal. Nowadays, he is a professor of composition at the Academy of Music in Gdańsk.

Stabat Mater for soprano and string orchestra was created in 1997. The composer wrote the piece on commission of the *Musica Sacra* Festival in Skoczów and dedicated it to the Holy Father John Paul II. The composition is suggestively linked with the tradition of the genre it represents. Its construction is simple; it maintains the arrangement of the text in verses sung by the soprano which dominates the strings' part. The orchestra is reduced to accompaniment; only in few fragments the solo violins enter into a dialogue with the soloist. The main characteristic of *Stabat Mater* is its drama and prayerful fervour.

Radosław ŁUCZKOWSKI (born 1976 in Gdańsk) – a graduate of the Academy of Music in Gdańsk in the composition class of Kazimierz Guzowski (2003) and in the field of music theory (2003); Doctor of Musical Arts in the field of composition (2007). He is a laureate of composition competitions' prizes such as Adam Didur (Sanok 2001, 2005), the Silesian Tribune of Composers (Katowice 2005), Grzegorz Fitelberg (Katowice 2006), ...when I think Chopin... (Wrocław 2010). He composes both chamber and orchestra music. Since 2003, he has been a pedagogue at his home university.

Concertino for piano and strings

The composition was concluded in 2014. The premiere took place 7 March, 2014 at the Auditorium Musicum of the Feliks Nowowiejski General Primary and Secondary Music School in Gdańsk. The piece was interpreted by Tomasz Jocz (piano) under the direction of Tadeusz Dix and the Chamber Orchestra of the Stanisław Moniuszko Academy of Music in Gdańsk. The idea of the composition grows out of fascination with the music of the 20th century masters, particularly Béla Bartók and Sergei Prokofiev. At the same time, the composer tries to introduce his own propositions concerning the organization of the sound material with regard to melody, harmonics and texture.

Tadeusz DIXA (born 1983 in Gdynia) – a composer, conductor and pedagogue. He studied at the Academy of Music in Gdańsk. He graduated from three departments: music theory (diploma with honours), composition in the class of Andrzej Dziadek (diploma with honours) and symphonic-opera conducting under the direction of Wojciech Rajski. As a scholar of the Erasmus Programme, he studied for a year composition and conducting at the Universität für Musik und darstellende

Kunst Graz in Austria. Moreover, he was a scholar of the city of Gdynia twice. Already during his studies he started an active artistic activity, which resulted in performances of his pieces in Poland and abroad – in Austria and Italy. Moreover, Tadeusz Dixa's compositions were also in repertoire of main philharmonic ensembles of Polish coast such as the Polish Baltic Philharmonic in Gdańsk and the Polish Chamber Philharmonic Orchestra Sopot.

As a conductor, he specialises in contemporary music performance. In 2013, he established the Sinfonietta Pomerania with which he premiered many pieces of Polish composers.

Since 2009, Tadeusz Dixa is an employee of the Department of Conducting, Composition and Music Theory of the Academy of Music in Gdańsk.

Concerto for horn and orchestra

The work was composed in 2010 as a graduation piece concluding the composition studies. The narration is of a traditional character, however, the composer employs individual creative solutions, as far as the choice of the sound material is concerned. The atypical two-movement form of the concerto is based on a homogenous interval structure presented, however, in contrasting expressive approaches. The strong juxtaposition is exposed here by both the solo instrument and the orchestra part, which has an equally concert character. The composition has also its symphonic and chamber versions; the latter one version is released on this CD.

Marek CZERNIEWICZ (born 1974 in Orneta) – a composer and pedagogue. He is a graduate of the Academy of Music in Gdańsk in the composition class of Prof. Eugeniusz Głowski (diploma with honours in 2000).

His compositional output is varied and comprises numerous music genres. Among his works there are chamber, choir, vocal-instrumental and electroacoustic compositions. The composer is also an author of several dozens of instrumentations and arrangements of classical and pop music that resulted from cooperation with many artists and ensembles. Marek Czerniewicz's works are in repertoire of a vocalist and theatre director Andre Ochodlo, the Atelier Theatre in Sopot, the Polish Chamber Philharmonic in Sopot, the Cappella Gedanensis, the Coastal Theatre in Gdańsk among others and of such ensembles as: the NeoQuartet, The Smith Quartet, the Atom String Quartet and the Hevelius Brass.

Czerniewicz's works were presented at numerous venues in Poland and abroad (inter alia in Vienna, Tallinn, Budapest, Bratislava, Brussels, Brno, Berlin, Leipzig, Hamburg, Ostrava, Vilnius, Moscow, Jerusalem, Bethlehem and Chinese cities).

His compositions were awarded and honoured; the composer is for example a scholar of London organization European Association for Jewish Culture (2002), a laureate of the Pomeranian Voivodeship Marshal's scholarship awarded to creators of culture (2006), in 2007, he was awarded a prize of the Minister of National Defence for a wind orchestra composition. In 2014, he became a laureate of the Honorary Prize of the Gdańsk Friends of Art Association in the field of composition. Marek Czerniewicz is also an author of theatre and film music. For example, he wrote music for Marcin Bortkiewicz's award-winning film *Drawn from Memory* (the film, as only the third one in the entire history of Polish cinematography, qualified for the extremely prestigious Director's Fortnight section at the 65th International Cannes Film Festival in 2012).

Since 2002, the composer has been working as a pedagogue at the Academy of Music in Gdańsk and at the Pomeranian University in Słupsk.

***Wtulonemu w skrzypce (To the Cuddled One into the Violin)* for four violins and string orchestra**

The piece was composed in October 2014 for the 60th anniversary of Prof. Jerzy Hazuka's pedagogical work. The composition was commanded by Professor's pupils in order to express their gratitude and distinguish his merits with a composition that would be written and dedicated exclusively to him. The premiere was supposed to honour the anniversary. The solo parts were prepared by Prof. Hazuka's students who were accompanied by the string orchestra Cappelli Gedanensis extended by Professor's pupils. The ordering party suggested the instrumentation (four violins and string orchestra), however, it did not specify the form.

The Professor's students told me that he adores slow movements of early violin concertos, lyricism and the beauty of music tradition. Thus, I decided to create a composition that would bring joy to Prof. Hazuka and maybe even move him. Therefore, the piece is deeply rooted in tradition, it is devoid of contemporary elements in order to contribute to the both solemn and joyful character of the anniversary, as well as to meet the Professor's artistic preferences. As a result, the piece is extremely serene, warm and calm, however, at times it can also be more dramatic. It is full of references to the musical past; there are also a few quotations (for example, from Henryk Wieniawski's Violin Concerto

in D Minor or Happy Birthday). Nevertheless, my intention was to compose an integral piece.

I also wanted to emphasise the pedagogical aspect of Professor's work – the piece is somehow born before our very eyes – simple, one-bar motives at the beginning make an impression of being performed by children. After few bars, they "mature," become more profound. In few fragments of the piece I also employ scale passages, which Prof. Hazuka had to listen to during 60 years of his work, they are an integral part of my composition and they influence its slightly humoristic character.

Despite the intentional simplicity of the piece, I tried to pay attention to its interesting sound layer by employing numerous articulation techniques for string instruments (*tremolo*, *tremolando*, *pizzicato*, *col legno*) and various texture arrangements.

Prof. Hazuka's reaction to the composition and its performance surpassed all my expectations; he was deeply moved and at the same time, his eyes expressed an enormous joy. This moment will last long in my memory and it confirms me in my belief that for such moments it is worth occupying oneself with art.

The Chamber Orchestra of the Stanisław Moniuszko Academy of Music in Gdańsk

The Academic Chamber Orchestra was created in 1999 as an initiative of Prof. Krzysztof Langman, the then Dean of the Department of Instrumental Studies of the Academy of Music in Gdańsk. The orchestra comprises the best musicians of the Chair of String Instruments.

Initially, the orchestra was led by conductor Jacek Rafał Delekta, then by Andrzej Kacprzak and Paweł Kukliński, and for several years, the functions of concertmaster and supervisor have been held by Andrzej Kacprzak.

The main assumption that sanctioned the creation of the ensemble was the need of enabling the academic youth the cooperation with the most prominent concertmasters (first violinists) of Polish chamber ensembles such as: the Sinfonia Varsovia, the Sinfonietta Cracovia, the Chamber Orchestra "Amadeus," the Concerto Avenna.

In recent years, the ensemble has worked under the direction of both Polish and foreign artists, among whom it is worth mentioning such musical personalities as: Jan Stanienda, Robert Kabara, Wiesław Kwaśny, Marek Moś, Andrzej Mysiński, Adam Kłoczek, Andrzej Bauer, Thanos Adamopoulos (Belgium), Agnieszka Duczmal, Paul Esswood, Jean-Marc Fessard, Miloslav Gajdoš, Mieczysław Szlezer, Brigide Lang, Stefan Kamasa, Mirel Jankovici, Dominik Połośki, Sławomir Grenda, Łukasz Długosz, Giampiero Sobrino, Juri Gilbo, Claudio Desderi, Przemysław Stanisławski, Sigiswald Kuijken, Tomasz Tomaszewski, Wanda Wiłkomirska and Miroslav Jelinek.

The ensemble performs on a regular basis in the Concert Hall of its Alma Mater, as well as on many various stages of Gdańsk, Sopot and Gdynia.

The Chamber Orchestra of the Academy of Music in Gdańsk is a young ensemble that brilliantly steps onto the music stage of the Coast. It is created by award-winning students of the Academy: soloists, chamber musicians, laureates of many Polish nationwide and international competitions. The members of the orchestra have performed with renowned musicians on numerous occasions in the majority of European countries. The Chamber Orchestra boldly enters onto the music stage of Tricity and beyond; it gradually wins more and more faithful listeners. The ensemble participates in significant musical events in Pomerania. The orchestra's repertoire covers works from Baroque to contemporary music, as well as film and pop music. Its aim is to work with cultural institutions, ensembles and artists in order to create common projects that would combine music with poetry, theatre or image. The orchestra is open to any artistic activity.

Andrzej KACPRZAK

He is a violinist, soloist, chamber musician and pedagogue. He graduated with honours from the Academy of Music in Gdańsk in the class of Prof. Krystyna Jurecka. In 2008, he became a Doctor of Arts and in 2012, he presented a postdoctoral thesis and qualified as assistant professor. He is active both as a musician and as a pedagogue. Since 1999, he has been a concertmaster, conductor and soloist of the Chamber Orchestra of the Academy of Music in Gdańsk. In 2006-2008, he was a concertmaster of the Elbląg Chamber Orchestra. Since 2010, he has been a guest concertmaster and soloist of the Polish Chamber Philharmonic Sopot. He is a professor at the Academy of Music in Gdańsk and a pedagogue at the Music High School in Gdańsk. He is a lecturer at the music workshops: the Summer Academy of Music – Bałoszyce, the International Winter Academy of Music – Kudowa Zdrój, the Winter Academy of Music – Bałoszyce, the International Music Course – Vught. He is a member of jury at violin and chamber music competitions. He is also an author of the book titled *Roman Maciejewski kompozytor oryginalny i nieznany. Studium twórczości skrzypcowej* (*Roman Maciejewski an Original and Unknown Composer. A Study of Violin Compositions*), Gdańsk: the Stanisław Moniuszko Academy of Music, 2011.