



DUX 1233-4 / 2016

Outstanding Works for Flute by 20th-century Silesian Composers

CD 1

Bolesław WOYTOWICZ (1899-1980) : Sonata for flute and piano

Ryszard GABRYS (*1942) : Syrinx for flute solo

Aleksander GLINKOWSKI (1941-1991) : Intermezzo for flute and chamber orchestra

Witold SZALONEK (1927-2001) : Medusa's Head for flute solo

Grzegorz OLKIEWICZ - flute

Maciej PADEREWSKI - piano

Silesian Philharmonic Chamber Orchestra / Jan Wincenty HAWEL - conductor

CD 2

Aleksander GLINKOWSKI (1941-1991) : Dialogos II for flute, cello and piano

Henryk Mikołaj GORECKI (1933-2010) : Three Diagrams for flute solo Op. 15

Wojciech KILAR (1932-2013) : Sonatina for flute and piano

Eugeniusz KNAPIK (*1951) : Sonata for flute solo

Eugeniusz KNAPIK (*1951) : Corale, Interludio e Aria for flute and chamber orchestra

Mirosław MAKOWSKI - cello

Eugeniusz KNAPIK - piano

Teresa BACZEWSKA - piano

Amadeus Chamber Orchestra / Agnieszka DUCZMAL - conductor

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OUTSTANDING FLUTE PIECES BY 20TH CENTURY SILESIA COMPOSERS

Grzegorz M. Olkiewicz's album consists of nine pieces by seven representatives of the "Upper Silesian School," which undoubtedly affected the Polish music (and not just the Polish one) of the second half of the 20th century. Naturally, being a native of Katowice and a graduate of the Karol Szymanowski Academy of Music, he became interested in the repertoire composed by the university's pupils. Sometimes it was he that served as inspiration for them and edited scores for printing and premieres. The presented recordings were made in studio, at the National Philharmonic and at the Silesian one. They emerged gradually from 1984 until 1997 thanks to the Polish Radio in Katowice and Warsaw. One could consider this selection as representative for the community, although it is inevitably incomplete. It would be possible to develop it, as far as the solo and chamber music opuses are concerned. However, it is reliable to show the variety of styles and techniques used in the compositions, starting from the Neoclassicism and folklorism, through the twelve-tone technique and serialism and up to the innovative sonorism via the "New Romanticism." On the one hand, Olkiewicz is original in his creations, although he always stays faithful to the composers' intentions (expressed through both scores and graphics). On the other hand, he discreetly, yet clearly, shows his own self. He reveals his numerous "alter egos" through someone else's compositions, even though he was an inspiration for some of them. Moreover, he chooses a different interpretation key for each personality. He directly and indirectly certifies the meaning of the Katowice composition school in the field of solo flute compositions and chamber music pieces including this instrument. In the latter group, we should recall the achievements of this school, as far as the solo flute concertos are concerned, such as: Concerto for Flute and Orchestra by Bolesław Szabelski, which also employs piccolo, alto and bass flute in the solo parts, *Concertino per flauto e orchestra da camera* by Witold Szalonek and *Concerto-Cantata for Flute Solo (Alto Flute) and Orchestra Op. 65* by Henryk Mikołaj Górecki. In both these compositions and the repertoire from our albums, we find (or rather feel) a supreme trait of specific Silesian romanticising, which is slightly different from the one that we hear around the neighbourhood. The scope of meaning and the notion of "New Romanticism" is one thing, however, in the higher dimension there is also the gesture of community, which is exactly the gesture of romanticism.

Sonatina (1951) by **Wojciech Kilar** is one of the first "official" compositions of the back then freshly arrived to Upper Silesia born in Lwów (today: Lviv, Ukraine) composer, who after some time became a Citizen of Honour of Katowice. This graceful student piece maintained in neoclassical mood already shows some characteristic (although still faint) features of the then 19-year-old composer's technique and message. We should recognize his easy style, ease and bravado of his compositions and fluency of his music written before the composer's "conversion" to extensive sacral monuments. We can observe the sense of form, skillful accumulation of tensions, treatment of the harmony and vitality of the rhythm. However, Kilar does not face original ambitions in Sonatina, as he only makes the homework given to him by the composition and piano professor. Nevertheless, it is a technical study that he did perfectly well. (We should emphasize the fact that the piano playing also constitutes an important pro-composition experience for Kilar!) The piece resulted to be unique; it does not sound trivially and it reveals a delicate individual trait, although some critics notice here only "a vast catalogue of influences." Sonatina is still present at concerts and schools due to the composer's fame and name, although at first it did not augur the impetus and such different vector to sonorism that were to happen very soon. This tendency soon became Kilar's reality. Already at the beginning of his career, it revealed his creative and technique dexterity, sense of dramaturgy and psychology, open mindedness and self-awareness, as well as gift of observation. Sonatina is a three-movement piece: the sonata-allegro movement possesses incisive and memorable themes that appear in the reverse order in the recapitulation, whereas the finale is maintained in a rondo form. The lively parts are separated with a lyrical section based on a lullaby move and flute melodies "sung" by the instrument in few stages until reaching the climax, with a typical repetition at the end. The motives characteristic for the Neoclassicism are accompanied by the folk ones, as e.g. a repeating quasi-krakowiak in the rondo. Thanks to these motives we immediately know that it is Polish music. Magdalena Dziadek suggests that Kilar's early melodies sometimes sound as if they were composed for the soundtracks of future films. The piece was premiered in Warsaw in September 1953 by the duo Halina Musiałówna and Aleksander Peresada.

In general, the form and content of **Bolesław Woytowicz's** Sonata is very similar. Woytowicz was already a renown composer and pianist, as well as Kilar's and Szalonek's mentor. Sonata is written for the same set of instruments as the one that he gave to Kilar. Surprisingly, it appeared in 1952, just after his pupil's Sonatina. We should not overlook the professor's pianistic experience that is integrated with his compositional output and with the precision of his mind. After

all, Woytowicz was an educated lawyer and mathematician! Certainly, we can hear these values in his compositions, similarly as his "Parisien style," the famous French "esprit" that Woytowicz transferred to the Silesian music (similarly to what Bolesław Szabelski did with the tradition and myth of Szymanowski), particularly to the circle of the State High Music School in Katowice and to our consciousness of composition, identity and personal beliefs. It is worth mentioning that Woytowicz was a member of the Association of Young Polish Musicians in Paris and a student of legendary Nadia Boulanger, three decades before Kilar. As the titles of the somehow linked compositions suggest, Woytowicz's Sonata, twice as long as Kilar's, is an "augmentation" of the pupil's piece, as far as the construction and artistic expression are concerned. Similarly to Sonatina, it has three-movement "Polish-French" form with clear contrasts between the themes, a hint of vitalism and reflection and a lyrical contemplation *Andantino alla canzona* in the middle section. The general impression is of brilliance, folklore and neoclassical stylisation, which is present not only when a folk melody appears. This opus is somehow compatible with the bright future of the genre. At the same time, it is a demonstration of creative virtuosity. It would be interesting to discover the genesis of Woytowicz's Sonata in relation to Kilar's. Woytowicz's composition is a mature work, ranked at the same level as similar pieces for piano and flute by Szeligowski, Regamey and Perkowski. Was he composing his own piece at the time when he asked his beginner student to compose Sonatina? Did he and Kilar afterwards discuss their work in a comparative and educational manner? Are we dealing with a particular artistic-pedagogic experience? Although here the mentor was undoubtedly the inspiration and the apprentice the inspired. (However, the particular relationship between Górecki and Szabelski leads to some reflections on this topic.) Nevertheless, in the case of the Katowice-Paris class this aspect seems to be problematic. Maybe the music itself will tell us more? Both scores were published by the Polish Music Publishing House (PWM), which contributes to the interest of young flautists, in particular. The frequency of concert performances is definitely influenced by a different gravity of genre, however, both of them are useful in didactics. At the end of the last century Grzegorz Olkiewicz pulled Sonatina from oblivion and prepared it for printing, thus he successfully popularized this young and unaffected "study" by Wojciech Kilar.

Intermezzo for flute and piano or chamber orchestra by prematurely died **Aleksander Glinkowski** is a particularly crucial composition for the Polish contemporary chamber music and flute literature. The piece was finished in 1983 and premiered the next year in Wrocław. It forms a part of the composer's mature stage of his work. The previous one was characterised by an intensive focus on the colour, which was treated not as an element of decorum but as the element that generates the form, which was expanded by electroacoustic measures. Nevertheless, Glinkowski is rooted here in the idea and practice of so called "New Romanticism," a term coined by Andrzej Chłopecki. The attitude, however, is his own. The author preserves his original "handwriting" and his identity as opposed to other versions of this tendency. The pensive, putting in a meditative trance, full of subtle play of personal moods (reflecting supposedly the composer's beginning disease) work somehow resembles impressionism, which can be seen on the example of the whole-tone passages. The precision of construction is linked with reduction of complex structures that the composer thought to be redundant. The form is bound by repetitions, it goes in the direction of economic, simple schemes.

The artist composed two chamber pieces including flute in the last five years of his life. They are *Dialogos II* (1986) with cello and piano (it has not yet been recorded) and *Dialogos III* (1988) with violin. Although Glinkowski did not declare such a programme, the pieces are a part of a more general "new romantic" movement and of the aesthetics that "recovers" the former beauty, which is still up to date. They also form a part of establishing a direct understanding with the audience that in a sense decide about the work's life. It is also with them, and not only with the instrumentalists, that a dialogue is held. The first recording is available on a cassette *Karol Musioł in memoriam*. It includes compositions dedicated to Associate Professor Karol Musioł and it was devoted to prematurely died Vice-Rector of the Academy of Music in Katowice, philologist, musicologist and promoter of early Silesian music and new compositions by Silesian composers. He was a close friend of many of them in Poland and Germany. The edition was published by the Polish Radio Katowice and this is what Bożena Gieburowska wrote about *Dialogos II* in her commentary: "after experiences with minimal music Glinkowski draws with a very delicate and thin feather, whereas he fills the transparent outline with watercolour hues." The score for the recording was prepared by Grzegorz Olkiewicz who is accompanied in the radio recording (1992, already after the composer's death) by the composer's friends and at the same time prominent instrumentalists from Katowice: cellist Mirosław Makowski and pianist Eugeniusz Knapik. The French tone of many Aleksander Glinkowski's scores oblige us to recall the composer's place of birth: Stiring-Wendel near Forbach in Lorraine, where he spent his early childhood until 1950. As we examine Glinkowski's output, it is worth remembering that he was at the same time an active instrumentalist. He performed for a decade in the orchestra of the Silesian Philharmonic.

Witold Szalonek, one of the leading representatives of sonorism in Poland and Europe, discoverer and codifier of combined sounds in the wind instruments, wanted to sketch a psychological portrait of Medusa (the mythical Ancient Greek protagonist, the only mortal one among the Gorgon sisters) in an innovative and fully developed flute ballad *Medusa's Head*. The music is full of surprises and unconventional articulation, which may provoke unaccustomed listeners, it rises from profound sources of the composer's expression and imagination, as it tells a tragic story of the mother of Pegasus, which symbolizes fine art. This piercing piece of dense expression was composed in 1992, however, the author places it on the 3rd position in the trilogy with Medusa in the title, despite the fact that the other pieces were composed later. The sound material "was brought under control of a formal discipline," as the composer wrote in the programme of the Warsaw Autumn Festival in 1999. Nevertheless, it does not stand in opposition to the improvisational character of the narration that can be conveyed in many ways: by one, two or three instruments that denote the remaining Gorgon sisters, Stheno and Euryale, who comment on Medusa's fate. The solo motive, full of lyrical and dramatic memories of passionate love to Perseus, is performed by (or rather sung by) the first flute, which represents abandoned and lonely Medusa. The remaining parts may be played from tape, which allows the performers to achieve a sense of "vast space," as the composer described it, especially in a resonant space or thanks to the echo. Szalonek pays great attention to the partnership in interpretation: he leaves room for interpretation to musicians, as far as the temperament, virtuosity and individual character are concerned. The composer's interest in special colour possibilities of flute are somehow linked with Severino Gazzelloni, with whom he prepared *Concertino* for the Warsaw Autumn Festival in 1961, as well as with the research cooperation that focused on unused values of sound aspect in the woodwind instruments. In this case, he could count on aid of musicians of the Great Symphony Orchestra of Polish Radio in Katowice, including such flautists as: Stanisław Michalik (Grzegorz Olkiewicz's professor) and Eryk Bronkowski, who was very helpful, as far as the Boehm flutes by Hamming were concerned. The piece, dedicated to a music couple: Leila Schöneich (flautist) and Stefan Stoll (singer and Szalonek's pupil from Berlin), had a few premieres (due to its numerous versions) and performances in Europe. Abroad, it was premiered by Leila Schöneich one year after its composition in Berlin, whereas in Poland, it was performed by Grzegorz Olkiewicz in the Archdiocesan Museum during the 73rd Silesian Composers' Tribune. Moreover, Olkiewicz was asked by the composer to prepare his own solo version. The performance of the piece by the German ensemble Trio Soli Sono is also worth mentioning. It is recommendable to read Szalonek's key study entitled *On Unused Sound Values of the Woodwind Instruments* (1968) in order to get to know better his research, discoveries and specific notation.

It is intriguing that **Henryk Mikołaj Górecki**, a master of large and strong forms, composed only two solo pieces for wind instruments; moreover, both are for flute. According to his biographer Adrian Thomas, in that stage of his work the flute was an ideal instrument to express particular fascinations with new composing techniques. Thomas has in mind the punctualistic textures and the ways they can be ordered, as well as "fast dynamic, colour and rhythm changes" that are present in the shaping of narration. The artist's attitude does not exclude the role of a "researcher," which aims to organize the twelve-tone material with serial techniques and manipulation of numbers. The composer added to the miniature piece *Three Diagrams* Op. 15 the unpublished, separate composition *Diagram IV* Op. 18 which compensates the miniature triptych recorded by Olkiewicz with its duration and gravity of genre. (NB: it was Severino Gazzelloni that premiered the piece during the Warsaw Autumn Festival in 1961.) They constitute a separate concert offer and they were created as a mobile piece: there are six possible ways of interpretation; it is the performer that has to make a choice. Each time they consist of a dozen of segments and the latter ones are divided into rotations; the tempo is determined by three indications: *tardo – moderato – rapido*. As we know that the analysis leads to the inside, we appreciate more the result: the fact that we are moved and that at the same time we can feel the sense of order that rules the microcosms we perceive. On the one hand, Górecki's constructivist attitude determines us to accept the result as autonomous sounds, as a kind of *musica ipsa* (considering the fact that the sounds are placed in the sphere of nontraditional articulations). On the other hand, it preserves the energetic nature of elements characteristic for early Górecki's music and his attempts to achieve terminable expressions. What about the lyrical nature of flute? It still sounds here like flute – light and fresh even in *ff*. At the same time, it captivates us with its informal honesty. It seems that we keep from this triple-caprice a sense of beauty, which is both ephemeral and youthfully suggestive.

"Spiritual music of the first water" – we owe this comment on the triptych *Corale, interludio e aria* (1978; PWM 1981) for flute, harpsichord and 11 string instruments by **Eugeniusz Knapik** to Bohdan Pociąg. His view is shared by other writers on music who notice in this work empathy, mystic fervour and strong emotionality and who at the same time, accept the return to the traditional values of the Classic-Romantic music against which Boulez rebelled. It is worth

mentioning that the piece is one of the most important ones in the output of the Generation of '51. We hear almost never ending melody of flute in a renewed shape, which seems to have both artistic and ideological dimension. In *Aria* the melody constitutes an element, a natural horizon of music, whereas the first section, *Corale*, immerses the listener in the abyss of harmonics that Knapik draws from elementary particles: dyads. Strongly clarified sound material serves the composer as the building material for horizontal and vertical structures, as well as for strong tensions, clear-cut affections, nostalgia and sometimes the refreshing vitality. The perceptible and ambiguous palette of psychical categories is highly varied and consistently shaped; rooted in the 20th music traditions reaching the Baroque epoch. The piece was honoured at the 5th Festival Youth Musicians to the Young City in Stalowa Wola (1979) with the first prize and it was dedicated to the originator and organizer of the aforementioned event, Krzysztof Droba. The premiere was performed by the ensemble of the Academy of Music in Kraków under the direction of Stanisław Welanyk. It is an often and very successfully performed Knapik's score. Knapik wrote in the programme of the Warsaw Autumn Festival 2002, where the triptych was presented, about the generational "Stalowa Wola spirit" and the aims of the competition to which he sent his work. The piece was supposed to capture in his generation's works the concept that "would express artistic ideas and views on freedom, independence and originality in art."

In 1972, before composing the triptych, the artist wrote *Sonatina* for solo flute, which was premiered by Mariusz Plaza. The piece is far from the classical sonata model, yet it comprises four movements; it is clearly juxtaposed, intimate, inclined towards such categories of concentration as *tranquillo*, *semplice*, later on "with anxiety" and finally, after holding (*ben tenuto*) the structures, the march in the finale (however discreet, as it is still flute!). The composer confesses that "in this work, for the first time on a wide scale, I used the compositional method consisting in using the symmetrical axis in order to construct the form." He also emphasizes "the intentional reduction of sound material to a few chosen sounds." Therefore, the structure of the piece is based on a "pure" craft, on a quest. However, it determines a speculative trait in his composition, strange to Knapik as an artist. We receive rather a certain experience of self-restraint, asceticism of means and quest for a balance between form and expression. The work of art is to be decided mostly by individual music and cultural expression. Eugeniusz Knapik's approach as an artist and a human concentrates on authenticity and harmony, even if he was in danger of being called "obsolete." He is not conservative – he does not succumb to trends nor current pressures and it is maybe original. The second "maybe" leads us to the private world of feelings to... a flautist and then his future wife, Barbara Krupińska.

Ryszard Gabryś

As a post scriptum, I would like to add that, as an author of one of the flute monologues included in this phonographic edition, I know motivating and creative actions of Grzegorz Olkiewicz not only from other Polish composers, but from my personal experience and times of a highly constructive cooperation with the artist whose concert craft was discovered by me and the Katowice community much earlier. The first inspiration of the Katowice-Wrocław flautist offered me a few further portraits for solo transverse flute. During the rehearsals for the premiere, which took place immediately after I completed the sketch, after which the piece was performed by Olkiewicz many times (even in New York and Kiev), we agreed on some technical and expressive details of the miniature entitled *Syrinx Parku Starowiejskiego* (1986) and dedicated to the flautist. He also committed to edit the score and then he performed my (in a sense our) piece a number of times. The so far unpublished composition is a sonoristic vision of a dancing in the dream ancient Greek nymph that sometimes almost escapes from her shadow and sometimes resembles known to me images, however she tends to be different and generally capricious. The sometimes slightly random composition's "action" is held in an imagination of vast, mysterious park landscapes surrounding the Neo-Gothic palace in Stara Wieś where the II Laboratory of Contemporary Chamber Music took place and, consequently, also my premiere. The structural primate in my capriccio is determined by the memory of the genius flute music by Debussy – of his *Syrinx*.

R. G.

Grzegorz OLKIEWICZ was born in Katowice (Poland) in 1959. He graduated from the city's Karol Szymanowski Academy of Music where he studied in the flute class of the eminent professor Stanisław Michalik. He developed his skills at masterclasses given by Arnošt Bourek at the Leoš Janáček Academy of Music in Brno (Czechoslovakia) and Severino Gazzelloni at the Accademia Chigiana in Siena (Italy). He has held three grants from the Ministry of Culture and Art. Music critics recognized his supreme skills early in his career. He has served as Principal Flute of the Silesian Philharmonic Orchestra in Katowice, the Cairo Symphony Orchestra and Sinfonia Helvetica.

Grzegorz Olkiewicz has performed with most of Polish symphony orchestras. He has given recitals and performed with

orchestras and chamber ensembles in Austria, Bulgaria, Czechoslovakia, Denmark, Egypt, France, England, Germany, Holland, Hungary, Italy, Latvia, Luxembourg, Spain, Sweden, Switzerland, Ukraine, and the United States. Many Polish composers have dedicated their compositions to him. Together with the cellist Andrzej Bauer and the pianist Waldemar Malicki he has performed in The Polish Trio. His recordings of flute sonatas by J.S.Bach and G.P.Handel gained the title of the Best Radio Recording of Classical Music of 1983.

Grzegorz Olkiewicz has made about fifty hours of recordings for Polish Radio and Polish Television with orchestras and The Polish Trio, as well as a soloist. He has worked closely with such labels as Polskie Nagrania, Pony Canyon (Japan), Paulite Edition (the Vatican), Karussel (Germany), Koch International (Poland), Musicon (Poland), Capstone Records (USA) and Sonoris Records (USA).

He was invited to participate in the First European Flute Festival in Frankfurt-am-Main (1993) and the American Flute Congress in New York (1996). He has also developed a teaching career, serving on the faculty of the Conservatoire de Musique – Academy of Arts in Cairo and currently leading a flute class at the Karol Lipiński Academy of Music in Wrocław. He has also given masterclasses in many European countries and has sat on the jury of music competitions.

He has made a name as a presenter of radio and television programmes on wind instruments, their history and performance techniques. He is also active as a conductor. In January 1994 he was appointed President of the Polish Association of Flautists.

He is an honorary member of the Polish Double-bass Society and of the Foundation of Mikołaj of Radom.

He also works as an editor for PWM Edition (Kraków) and Bazinmusikanta Publications N.Y.

2011 he received a title „Merited for the Polish Culture”.

Teresa BACZEWSKA graduated from Prof. Józef Stempel’s piano class and from Prof. Maria Sz wajger-Ku lakowska’s chamber music class at the Academy of Music in Katowice. Since 1979, she has been working at the home university; at first, she was an accompanist, nowadays, she is a member of the Chair of Chamber Music. She directs chamber music ensembles and teaches accompaniment. Since 2004, she has been employed as an Associate Professor. In September 2005, she took over the role of chairperson of the Interdepartmental Institute of General Piano and Accompaniment.

Her students achieve numerous successes at both Polish and international competitions, twice at the International Contemporary Chamber Music Competition in Kraków, among others.

As a chamber musician, Teresa Bacze wska performs in Poland (at such festivals as: the Wratislavia Cantans, the Henryk Wieniawski Festival in Szczawno-Zdrój and the Karol Szymanowski’s Days of Music in Zakopane) and abroad (Musischer Frühling in Germany, the Chopin Festival in Majorca). She also performed in former Soviet Union, Czech Republic, Hungary and Germany. In 2003, together with her three daughters: a pianist, violinist and violist, she gave a family concert at the Weill Recital Hall at New York’s Carnegie Hall.

She worked with the Great Symphony Orchestra of Polish Radio (now the National Symphony Orchestra of Polish Radio) with which she participated in recording sessions, concerts and festivals such as: the Warsaw Autumn, the Polish Autumn in Düsseldorf and the European Radio Orchestras Festival in Copenhagen.

Since 2000, she has had a partnership with the vocal ensemble Camerata Silesia. She has accompanied them at multiple concerts, e.g. at the World’s Fair EXPO 2000 in Hanover.

She registered many recordings for radio and television. Together with singer Henryka Januszewska she recorded a CD for the label Polskie Nagrania that included songs of Henryk Wieniawski’s daughter Irena R. Poldowski. The ragtimes by Scott Joplin, Tom Turpin, Charles Roberts, James Europe and Eubi Blake recorded by her for the Polish Radio in Opole have been used by Andrzej Schmidt on his CD *History of Jazz* vol. 1, *Ragtime & The Blues*.

Mirosław MAKOWSKI graduated from the Academy of Music in Katowice from Prof. Paweł Głombik’s class. He continued his further education at the Scuola Superiore di Musica da Camera del Trio di Trieste and at the Hochschule für Musik und darstellende Kunst in Vienna. He participated in masterclasses by Isaac Stern, Jaime Laredo, Yo-Yo Ma, Woodley Anthony Pleeth, Tsuyoshi Tsutsumi, Hand Erik Deckert, Yefim Bronfman, Emanuel Ax and La Salle Quartett. He is a laureate of competitions in Katowice, Chorzów and Gdańsk. He was a lecturer at the Academy of Music in Katowice, a member of the Silesian String Quartet and Lutosławski Trio, a concertmaster of the Polish Chamber Philharmonic Orchestra and of the Orquestra do Norte in Portugal. He premiered numerous pieces of such composers as: Rafał Augustyn, Zbigniew Bargielski, Wiesław Ciencała and Jan Wincenty Hawel. He has recorded for the company Muza, Polish Radio, SFB, ORF, 3 SAT, Greek Radio, Polish and Israeli Television. He performed as a soloist and chamber musician in Poland and abroad: in Austria, Czech Republic, Greece, the Netherlands, Israel, the countries of the former

Yugoslavia, Germany, Italy, Portugal and Switzerland. Nowadays he is a concertmaster of cello section of the Opole Philharmonic Orchestra.

Eugeniusz KNAPIK was born in 1951 in Ruda Śląska. In 1970-1977, he studied composition with Henryk Mikołaj Górecki and piano with Czesław Stańczyk at the State High School of Music in Katowice, where he has been working since 1976 in the Department of Composition, Theory and Conducting and since 1983, as an Assistant Professor. In 2000, he received a title of Professor of Art. In 2002-2008, he held the function of Rector at the home university.

In 1976, he received a scholarship granted by the French government, which enabled him studying composition with Olivier Messiaen in Paris. As a composer and pianist, he won numerous prizes at such events as the X Polish Piano Festival in Słupsk (1976), Young Composers' Competition of Polish Composers Association (1976, 2nd prize), International Chamber Music Competition in Vienna (1977, 3rd prize) and Composer Competition "Young Musicians for the Young City" Festival in Stalowa Wola (1979, 1st prize).

Knapik's compositions appeared twice at the UNESCO's International Tribune of Composers in Paris: in 1978 (honourable mention) and in 1984 (1st prize for "String Quartet"). They can be also found in repertoires of prominent Polish artists: Józef Serafin, Konstanty Andrzej Kulka, Jerzy Marchwiński and the Polish Chamber Orchestra under the direction of Jerzy Maksymiuk.

Eugeniusz Knapik is a concert pianist in Poland and abroad. He concentrates on the 20th century music. He performed at the Warsaw Autumn festivals, among others. He participated in many recordings. He recorded songs and chamber pieces by Karol Szymanowski, duos by Mendelssohn, Brahms and Schuman and contemporary music, among others. As a one of very few performers, he recorded the cycle *Vingt regards sur l'Enfant-Jésus* by Olivier Messiaen. The album including this recording (DUX 0848/0849) received the Fryderyk prize in 2012 in the category Album of the Year – Solo Recital.

In 2005, he was awarded the Silver Medal "Gloria Artis" (Distinguished for Culture). In 2008, he was honoured with the Officer's Cross of Polonia Restituta.

Maciej PADEREWSKI (1943-2010) graduated from the State High School of Music in Warsaw from Maria Wiłkomirska's piano class. Already during his studies, he showed great interest in chamber music. As a pianist-chamber musician, he received prizes and honourable mentions at many competitions in Poland, as well as special diplomas for piano parts' performances at the Jacques Thibaud Violin Competition in Paris and the Pablo Casals Cello Competition in Budapest. He gave concerts in almost every European country, in America and Japan.

He performed with such prominent soloists as: Vadim Brodski, Zdzisława Donat, Tadeusz Gadzina, Nicolai Gedda, Andrzej Hiolski, Piotr Janowski, Stefan Kamasa, Konstanty Andrzej Kulka, Galina Pisarenko, Sviatoslav Richter, Stefan Stańkowski, Krystyna Szostek-Radkova, Wanda Wiłkomirska, Stefania Woytowicz, Teresa Żylis-Gara and many others. He recorded many albums, as well as recordings for radio and television. He received a distinction of French critics, Diapason d'Or, for his recording of Witold Lutosławski's chamber pieces for the label Accord.

Together with Tadeusz Wroński he prepared the edition of Johannes Brahms' sonatas for piano and violin for the Polish Music Publishing House (PWM) and with Kazimierz Michalik he edited and transcribed 20 piano pieces by Chopin for cello and piano for the same publishing house.

He was a founder, artistic director and teacher of the Warsaw International Masterclass created in 2006. He conducted numerous masterclasses and music workshops in Poland (Warsaw, Kaźna Dolna) and abroad (Klagenfurt, Lille).

Maciej Paderewski was dedicated to both cultural activity and pedagogics. He was a chamber music Professor at the Fryderyk Chopin Academy of Music and at the Karol Szymanowski Complex of State Music Schools in Warsaw, where he created his own teaching programme of this subject.

Maciej Paderewski was awarded many times the University Rector's prizes. Moreover, he was honoured with the Silver Cross of Merit by the State's Council Resolution. The Minister of Culture awarded him with a 1st grade prize, the order of merit for services to culture and in 2007, with the silver medal "Gloria Artis."

THE SILESIAN CHAMBER ORCHESTRA was founded in 1981 as an ensemble of the Silesian Philharmonic which brought together talented string players, graduates of the Music Academy in Katowice. It was founded and led for 25 years by Professor Jan Wincenty Hawel, composer, conductor, teacher and former Rector of the Academy. It is to him that the Silesian Chamber Orchestra owes its specific flavour and emotional commitment, as well as fine reviews ("the orchestra is notable for its full, homogenous sound", "it demonstrates a vast scale of dynamic nuances", "it fulfils its artistic tasks with youthful passion").

The Silesian Chamber Orchestra has an impressive repertoire which comprises works by such Baroque, Classical, Romantic and contemporary composers as Bach, Corelli, Handel, Locatelli, Couperin, Purcell, Telemann, Vivaldi, Mozart, Tchaikovsky, Haydn, Grieg, Dvořák, Suk, Elgar, Holst, Ireland, Roussel, Britten, Shchedrin, Janiewicz, Karłowicz, Bacewicz, and Spisak. It also includes chamber works for string orchestra by Brahms, Tchaikovsky, Schubert, Mendelssohn and Shostakovich, as well as sacred music. It has also scored successes in the performance of works in its own arrangements.

The Orchestra has performed in all of Poland's major music centres as well as abroad (France, Switzerland, Austria, the Czech Republic, Germany, Slovakia). It has also participated in numerous festivals.

Collaboration with outstanding conductors and soloists such as Yehudi Menuhin, Jan Krenz, Jerzy Maksymiuk, Tadeusz Wojciechowski, Garrick Ohlsson, Piotr Paleczny, Justus Franz, Konstanty Andrzej Kulka, Krzysztof Jakowicz, Kaja Danczowska, Piotr Pławner, Jadwiga Kotnowska as well as with the top-calibre Sinfonia Varsovia orchestra have resulted in numerous highly-acclaimed concerts and recordings in Poland and abroad.

In recent years the Silesian Chamber Orchestra has made several tours of Germany, with appearances in Augsburg's Goldener Saal and a CD recording of Mozart's piano concertos with Christoph Soldan for a German label.

The CD featuring works by Bach, Piazzolla and Krzysztof Komeda (conducted by Mirosław J. Błaszczuk, with Waldemar Malicki as soloist) is a selection of a live recordings made during a series of concerts in the Polish Radio Studio in Katowice.

The 2005/2006 season saw the orchestra's 25th anniversary. The gala concert to mark the occasion featured the premiere of Jan Wincenty Hawel's *Violin Concerto*, with Konstanty Andrzej Kulka as soloist. As of the 2006/07 season, the post of the orchestra's Artistic Director and Principal Conductor was taken over by the Italian conductor Massimiliano Caldi.

Jan Wincenty HAWEL graduated from the State Higher School of Music in Katowice (now Music Academy), where he studied composition (with Bolesław Szabelski), conducting (with Karol Stryja) and music education. He has been a member of the Academy's faculty for many years, teaching both composition and conducting. He served as the Academy's Rector for 12 years (1981-1987, 1990-1996).

Jan Wincenty Hawel's compositional output comprises 131 works with opus numbers, including seven symphonies, two oratorios, a cantata, *Magnificat*, *Mass*, *Threnody*, *Psalms for Sunday Vespers*, six string quartets, *Divertimento*, *Concertino* for piano, violin concerto, numerous instrumental, chamber and solo pieces, as well as songs for choir and solo voice. He has received 28 awards and honourable mentions at prestigious competitions, including those named after Grzegorz Fitelberg, Karol Szymanowski, Artur Malawski, Feliks Nowowiejski and Stanisław Wiechowicz. His honours also include several awards from the Minister of Culture and Art, the award of the President of the City of Katowice, the award of the Katowice Province, the Karol Miarka Award, the Stanisław Moniuszko Award, the Golden Badge of the Polish Union of Choirs and Orchestras, the Officer's Cross of the Order of Reborn Poland and the Silver Medal "Gloria Artis" of Merit for Culture.

In 1975 Jan Wincenty Hawel took over the post of Music Director of the Symphony Orchestra of the Music Academy in Katowice. He was the founder and Music Director and Principal Conductor (1981-2006) of the Silesian Chamber Orchestra, with which he toured Austria, the Czech Republic, France, Germany, Slovakia and Switzerland, and performed at prestigious festivals (Printemps Cultural du Vallenciennois in Douchy Les Mines, Festival du Beaujolais, the Handel Festival in Halle, Janèkùv Maj in Èeský Krumlov). He has also worked with other orchestras including the National Polish Radio SO in Katowice. His wide repertoire spans music from the Baroque to the present day.

ORKIESTRA KAMERALNA POLSKIEGO RADIA
AMADEUS

'AMADEUS' CHAMBER ORCHESTRA OF POLISH RADIO

'There is no doubt about it: the Polish Radio Chamber Orchestra is one of the crack ensembles of our time.'

'The Gazette', Montreal (Canada)

The 'Amadeus' Chamber Orchestra of Polish Radio was founded by Agnieszka Duczmal in Poznań in 1968. It initially acted under the patronage of 'Jeunesses Musicales', and later of the Poznań Music Society. The Silver Medal of Herbert von Karajan at the Meeting of Young Orchestras in West Berlin in 1976 was a turning point in the orchestra's career. In 1977 it was transformed into the Chamber Orchestra of Polish Radio and TV and in 1988 its name was changed into

the 'Amadeus' Chamber Orchestra of Polish Radio (commonly referred to as the Duczmal Orchestra).

The orchestra has recorded more than 9500 minutes of music for Polish Radio, covering the repertoire spanning almost all periods, from Baroque to contemporary music, and has given hundreds of concerts broadcast by Polish Radio. It has also recorded more than a hundred concerts and programmes for Polish Television, five hours of music for Télévision Française 1 and a one-hour programme of Polish music for NHK Television in Japan. It also regularly cooperates with radio stations in Germany (NDR, WDR, SFD), Britain (BBC), Canada (CBC in Montreal), and Mexico.

It has given many first performances and made the world's premiere recording of J.S.Bach's *Goldberg Variations* in Józef Koeffler's transcription for chamber orchestra. Its discography comprises forty seven LPs and CDs. Foreign tours have taken the Duczmal Orchestra to most European countries, the United States, Canada, Mexico, Brazil, Kuwait, Japan and Taiwan. It has performed in such prestigious venues as the Gewandhaus in Leipzig, Vienna's Musikverein, the Queen Elizabeth Hall in London, the Concertgebouw in Amsterdam, the Pollack Hall in Montreal, Milan's La Scala and the Tokyo Opera City Concert Hall. A list of famous soloists who performed with the ensemble includes Maurice André, Martha Argerich, Patrick Gallois, Steven Isserlis, Gary Karr, Kevin Kenner, Mischa Maisky, Jeremy Menuhin, Igor Oistrakh, Michala Petri, Alexandre Rabinovitch, Vadim Repin, Grigory Sokolov, Guy Touvron and Henryk Szeryng.

'The 'Amadeus' Ensemble which must now rank among the finest of its kind in the world, possessed of a distinctive sound, an enviable legato and an exceptional leader in Duczmal'

'The Independent', London (United Kingdom)

Agnieszka DUCZMAL

'She is short and lively, and she sways like a flame'

Walls Journal (United Kingdom)

She is the most famous Polish female conductor. Born into a family of musical traditions, she studied conducting with Witold Krzemiński at the State Higher School of Music in Poznań, graduating with distinction in 1971. In the same year she started working as an assistant conductor in the city's State Philharmonic Orchestra and then as a conductor in Poznań Opera. She was music director of the Polish premiere of Benjamin Britten's *A Midsummer Night's Dream* and of the productions of Verdi's *Rigoletto* and Prokofiev's *Romeo and Juliet*.

While still a student, in 1968, she established a chamber orchestra which developed, in 1977, into the Chamber Orchestra of Polish Radio and TV. From 1988 it has performed as the Amadeus Chamber Orchestra of Polish Radio. Agnieszka Duczmal has been its Music Director since the beginning.

She received numerous awards and distinctions including a prize at the 1st National Conducting Competition in Katowice (1970), an honourable mention at the 4th Herbert von Karajan International Conducting Competition in West Berlin (1975) and the Silver Medal of Herbert von Karajan at the International Meeting of Young Orchestras in West Berlin (1976). In 1982 she received the La donna del mondo (The Woman of the World) Award of the Saint Vincent International Cultural Centre in Rome for outstanding achievements in the fields of culture, sciences and social activities. The award was sponsored by UNESCO and the Italian president.

Agnieszka Duczmal has developed a distinguished career as a conductor of symphonic music. She has appeared with many Polish and foreign symphony orchestras. She is the first woman conductor to perform at Milan's La Scala. She has recorded forty seven LPs and CDs with the 'Amadeus' Chamber Orchestra and over 9500 minutes of music for Polish Radio and Polish Television (including the popular series 'In Stereo and in Colour' and 'Agnieszka Duczmal and her Guests').

She has made arrangements of many masterpieces specially for her orchestra, including Mussorgsky's *Pictures at an Exhibition* and works by Brahms, Bruckner, Debussy, Dvorak, Schubert and Moniuszko. She has initiated several innovative concert projects which combine music with ballet and the visual arts. Foreign tours have taken her to almost all European countries, both Americas, Africa and Asia.

'Agnieszka Duczmal [...] is first-rate in the creation of orchestral colours.'

'The Village Times' (USA)