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DARIUSZ PRZYBYLSKI : Musica in forma di rosa

Patrycja PIEKUTOWSKA - violin

Magdalena BOJANOWICZ - cello

Maciej FRACKIEWICZ - accordion

Polish National Radio Symphony Orchestra

Paweł KOTLA, Michał KLAUZA, Szymon BYWALEC - conductors

world premiere recordings !

Dariusz PRZYBYLSKI (b. 1984)

* Musica in forma di rosa. Omaggio a Pasolini for violin and symphony orchestra (2015)

* Cello Concerto (2013)

* ...denn ich steure mit meinen Genossen über das dunke Meer zu unverständlichen Völkern... – Concerto for accordion and symphony orchestra (2011)

* κατὰβασις (Katabasis) for symphony orchestra and 20 young performers (2010)

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The unearthly aura of an infernal journey... and more

Dariusz Przybylski is an all-round composer. Piano, organ, chamber, orchestral, choral and opera music – the author copes well with all of these genres, shows a profoundly controlled technique, always has a lot to tell, and above all, he has an original personality and a conscious sense of aesthetics. The orchestral pieces from the newest CD were composed in 2010-2015.

The first composition bears an interesting title *Musica in forma di rosa* with additional explanation *Omaggio a Pasolini* (2015). The outstanding Italian artist, known mostly as a film director, also created prose and poetic writings; Pier Paolo Pasolini (1922-1975) named the collection of poems which inspired Dariusz Przybylski to compose one of his most recent pieces for violin and orchestra *Poesia in forma di rosa* (1964). The composer had an idea to transfer this headline to music and to treat it slightly more literally. Contrary to the famous composition by Satie, with which one could associate the title (*Three Pieces in the Shape of a Pear*), Przybylski does not limit himself to a surreal idea, but refers to the rose by constructing a sort of analogic form to the structure of the royal flower. Considering the fact that all rose petals are similar (yet each of them is different), the best form for such composition would naturally be variations. The composer found an even more original solution, he made use of one of the earliest variation forms, typical for Baroque music, namely passacaglia. This specific genre of ostinato variations inspired the greatest masters also in the subsequent epochs, therefore, one could expect that the form was sufficiently depleted. Due to this fact, Przybylski set himself an extremely interesting and demanding task: to compose a modern passacaglia and at the same time to subject its scheme to a very popular technique in postmodernism, namely the creative deconstruction, as if in each subsequent variation we separately marvelled at the next rose petal. This strategy resulted in an unconventional work, intriguing for the audience, and thought-provoking.

As it befits a piece referring to the rose, one of the most beautifully smelling flowers, the composition is specifically sensuous, it seems to emanate with intoxicating fluids. The core of the work is the solo violin part that stands out thanks to the characteristic motifs which are repeated throughout the piece in different shapes, thus representing the clearest element of the piece. However, there is more to the composition than the violin part. It is easy to perceive other instruments repeating changeable, mostly dissonant figures of the same theme, which is also present in the well-defined percussion part. The whole starts as if it were composed from single dispersed sounds or small microelements of form, which change and gradually come together. Afterwards, the piece gains momentum and leads to a powerful, emotional explosion of truly dramatic dimension (in this moment we probably reach the very centre of the bud). From then onwards, the work gradually abates and we leave the rose untouched, but well known and lavished with due admiration. We could also take a risk and compare the structure of this original piece to painting, which wants to show us the rose in a slightly cubist way; in each variation we look at respective petals separately and eventually we get to know the flower as if it were observed simultaneously from all angles at a time. Et voilà, here we have the rose, described a number of times by every possible lyrics, shown to us again in an unexpected – sound! – form... After all, this is what art is about.

Cello Concerto (2013) is the only work on Dariusz Przybylski's new CD that represents an entirely autonomous music – we will not find here any programme, any illustrative motifs, or even a title with a literary allusion. Despite many features in common typical for the composer's style, the two concertos, which are next to each other on the CD, differ considerably. The cello concerto is more reflexive, pensive, its character is more serious, it introduces the hearer to the complex polyphony with more depth, sometimes it refers to eastern motifs.

Generally, during the concerto the cello is almost never silent. Its part, which is complex, greatly virtuosic, rich, varied, complicated as far as the intervals and rhythm are concerned, abundantly exposing the duet, is also characterized by being torn between two styles of playing: mobile and harsh versus lyric and melodious; those two sides of the instrument confront themselves as if they were trying to fight or tease themselves. Such actions introduce sharp contrasts and adamant fluctuation of moods. Moreover, the dialogue includes often and sudden changes of registers and methods of sound production as well as diversity of bowing, e.g. sharp figuration in the lower register is juxtaposed with a melodious portamento or harmonics in soprano, a glissando may be a response to a pizzicato and the sounds produced near the bridge (sul ponticello) are an answer to firmly dropping the bow on the strings (ricochet). The author himself speaks of

the cello part: *when I was composing it, I would bear in mind the whole heritage of the instrument from Bach's suites, through perfect Haydn's and Shostakovich's concertos, up to Lachenmann's total cello.* This is what can be heard: the full range of the instrument's possible experiences. What is more, the instruments from the outside also go into the dialogue with the cello, as if they were encouraged by it; they are: other string instruments, impressively used brass instruments and last but not least, the vivid and frisky percussion, which only waits to be provoked.

The orchestra part is mainly focused on colour effects (the original percussion, brass with mute) and dynamic ones (the division into background and interventions, divisions into sections), which results in flickering instrumental web. The calmly developing melody of the concert instrument is attacked from time to time by sharp bursts of *tutti* with percussive accents in such a sudden way that even the cello seems to be surprised. The composer says: *I wanted to show the cello in various colours and emotional states, therefore, its part is divided by numerous bursts of orchestra, which are meant to symbolise the emotional fracture.*

Hence, the piece gains different shades of expression, colour and specific humour juxtaposed with the moments of mysterious meditation. This enormous diversity is completed with few cadential fragments; the composer comments: *however, they are always cadenzas accompagnato, with at least minimal orchestral accompaniment, which often adds depth and resonance to the solo instrument.* It is worth mentioning that the long solo at the end of the piece, concluded with a powerful stroke of percussion, adds to the piece an eschatological taste.

Dariusz Przybylski composed **Accordion Concerto** in 2011 and instead of a title he used a long quote from a German translation of the *Odyssey*, Book 1: ... **denn ich steure mit meinen Genossen über das dunkle Meer zu unverständlichen Völkern...** (...with a ship's company, sailing the winedark sea for ports of call on alien shores...¹).

The piece was composed during the author's postgraduate composition studies at the Hochschule der Musik in Karlsruhe in the class of Wolfgang Rihm. At this time, he noticed an inscription in Ancient Greek referring to Homer's verse on one of Frankfurt's bridges over the Main. As the phrase became an inspiration for thoughts on a sea journey and eventually led him to write a concerto for accordion (supported by sound amplification) and symphonic orchestra, Przybylski quoted the fragment in German, thus emphasizing the connection of the work with its place of creation and at the same time expressing his gratitude to the hosts of his composition studies.

The specific idiom of the "flowing" composition can be compared to various states of the sea and the experiences of the passengers of a deep-sea sailing related to them. However, the idiom can be associated with both whims of the sea landscape and the dynamic of human inner life with its characteristic "ebbs and flows," which essence is close to the equally dynamic continuum of the music itself. As a result of that, the hearer does not have to spontaneously associate the piece with the programme music, although the illustrative elements present in the concerto build a unique narration; without a doubt, the narration is more emotional than feature. One can also consider the concerto as an autonomous work, capturing the attention only with its fluency and whimsicality of its sound aura (its changeability being only slightly similar to the transformations of sea depths). It is fully promoted by sensitive, nervous sound tissue and wobbly rhythm of the dialogue between the accordion and the expanded ensemble. As the composer says: the solo instrument 'has to swim through the orchestral sea'.

The construction of the piece is very complex, it refers to various techniques and inspirations. The sophisticated dodecaphonic tissue uses two full series presented at the beginning and then subjected to subsequent variations. Each of the six cells of the concerto employs locally varied composition techniques such as expanded polyphony, toccata-like texture, motivic correspondence, interval segregation or rhythm transformations, with which the accordion part contrasts using an individual and innovative technique.

The virtuoso and quivering concerto part imitates – according to the words of the composer – water effects, whereas the expansion of fast scale passages up and down can be described as tidal processes. The solo instrument, which plays almost incessantly, is subjected to various procedures; apart from the traditional ones such as the density of motifs and texture, irregular and syncopated rhythm, articulation proper to the accordion and surprising changes of registers, there are also unconventional ploys and solutions, while the ending of the piece, the last cell before the cadenza, constitutes a catalogue of possible effects and technical ideas. The interesting tissue of the concert instrument seems to not allow the most characteristic features of the accordion idiom – it clearly avoids decided melodic phrases, nostalgic mood, only sometimes it delicately preludes, but then the orchestra calls the accordion to "order." In the whole piece, the mysterious pluralism of expression prevails; the consensus is less frequent.

¹ transl. by Robert Fitzgerald

The richly instrumented orchestra continues the sound material introduced by the soloist. The instrumentation of the concerto is very vivid, colourful, using Przybylski's original sound idiom, namely it is based on a very characteristic for his style exposition of sophisticated and unusually precise texture, where the polyphony plays a significant part, on selectivity, on rarefied tissue, on richness of dispersed sounds and motifs, on short entries and maximal alternation of instruments, on rather local usage of sound masses, on the independence of the parts, and on the exposition of percussion. Sometimes the orchestra parts sound boisterous and grotesque. The particular features of the piece include "composed resonance", that is to say long expiring sound spots, the role of which is to – according to the words of the composer – *show the vast space*. The use of siren, *Windmachine* or *waterphones* (which the author compares to *underwater sounds*) in the part of percussion and other particularly attractive ideas contribute to the enormous appeal of the piece, they lead to *avoiding the emotional stagnation and also its excessive exploitation* (Przybylski's words), which makes the concerto an utterly remarkable piece.

κατάβασις (*Katabasis*) (2010) takes the title from the literary topos which from *Gilgamesh* to Ariosto determines the theme of a journey into the ominous underworld. By giving the composition that title, Dariusz Przybylski undoubtedly reveals two aims, firstly, to face the tradition and emphasize his connections with it, secondly, to refresh the tradition, to bring into it modern accents and to mark his presence in such an ancient and experienced theme. He completely succeeds at all these objectives.

From the very beginning of the piece, we find two characteristic sound motifs in the work's tissue, both adequate for the topic and incredibly suggestive: motifs of descent and tremor. The atmosphere is alarming, plaintive howls appear against the background of somber beat; after reaching the depth there is a moment of stabilizing the sound, disrupted by single outbursts of voices asking doubtfully what will be next. That is the sample of the narrative style, in which one could reconstruct the whole course of the composition by following the fate of the unknown protagonist of *katabasis*. However, there is no reason to do so, as Przybylski's piece is not a programme work, but an attempt to face the uncommon, refined topic in not literary but sound idiom. The title of the piece is more of a tool to determine the menacing and singular atmosphere rather than an endeavour to plot a quasi-semantic narration. The description of performers of *Katabasis* includes a symphony orchestra and twenty young musicians playing on specially built percussive instruments (geophones, rainmakers, rubbed glasses, rattles, little wooden planks).

From the musical point of view, it is exactly the young performers that are the protagonists of the piece, it is they that descend to the Underworld of accumulated artistic problems in order to face the unknown until now instruments. They are the protagonists also due to the fact that the symphony orchestra in *Katabasis* is approached from a chamber music and selective point of view, there are not any massive discharges, on the contrary, the large ensemble subtly colours the background, in which precariously descending blocks of *tutti* suggest the idiom of submerging into the sinister world of the myth and prompt single melodic motifs, still asking what will be next. Generally, there reigns an atmosphere of anxiety, expectation, creeping, surprise and trembling tension. Particular motifs running upwards may symbolize an inner resistance against the unknown that surrounds us. The supremacy of the movement in intervals of seconds, tremolos, and vibratos soak the whole with flickering, nervous fluency. Something around is boiling, gurgling, sizzling, but this time the hell keeps its emotions in check. Even the rhythmically homogeneous figuration of strings is not devoid of dread, even particular tolls of bells or single sounds of trumpet introduce only accents of fear, they do not let the discharge of final things hanging by a thread happen. A long resound at the end suggests that what we felt during *katabasis* will certainly stay with us.

The aforementioned description is meant to attract the attention to what is masterfully achieved in the composition: holding the hearer in a constant suspense by using very discreet means. The dynamic wealth of the work was not achieved by enhancing the power of sound, but by skillful juggling of moods, by psychological strategy of expression told mainly with atomized motifs, by nuanced instrumentation, and meticulously woven texture. The modernity also conveys itself in the ambiguous expression: if it were not about the title of the piece, one could find in the composition a particular lyricism connected with anxiety – exactly like we feel it today in the face of the modern world.

From the above-mentioned descriptions, one could automatically infer the particular features of Dariusz Przybylski's orchestral music. Przybylski is a composer who developed his own original and exceptionally appealing style considerably early. Nevertheless, on the whole, it is worth mentioning at least few of this music's features that make it so individual. First of all, it is noteworthy that the composer with such brilliant technique, which undoubtedly behooves him to create autonomous works, does not demonstrate the typical for our times fear of interweaving beyond musical threads into the tissue of his compositions. Moreover, he can do it subtly, with a dose of humour and distance, as if he were playing with the expressive possibilities of such a complex structure as an orchestra, which only a master could weave. The indisputable emotionalism of these works is always held under the control of intellect. Thanks to this fact, all effects are

subjected to nuanced, nervous instrumentation work, which amazes with its richness of textural ideas and solutions. The equality of instruments, atomized motifs, sharp contrasts, the frugal use of intervals, and dynamic surprises seem to be perfectly known ploys; indeed, but the mastery consists in using them properly, that is to say knowing how, where, when and what for they can be employed. This is exactly at what Dariusz Przybylski excels: the excess of his ideas is always submitted to the general concept of form and its superior requirements. One always marvels at what is supposedly the composer's specialty: remarkably skillful and refined division of orchestral tissue into the background and everything that is really impressively presented against it (naturally, it is not only about solo instruments in concertos). The constructions, not too massive, tend to be static or ethereal and the accents dispersed on its canvas or consecutively mounted techniques always sound equally fabulous, unconventional, and colourful. Yet despite preserving the typical features of the author's style, each of Przybylski's composition results to be completely different. Therefore, we are impatiently looking forward to the next ones.

Krzysztof Lipka

Dariusz PRZYBYLSKI (b. 1984, Poland) – composer and organist. Author of operas, symphonic and vocal works and chamber music. Commissions by a.o. Deutsche Oper Berlin, Warsaw Chamber Opera, L. van Beethoven Association, National Forum of Music, Poznań Philharmony. 2010 diploma composition (Solistenexamen) with W. Rihm at the Hochschule für Musik Karlsruhe and PhD (Composition and Music Theory) at the Chopin University of Music in Warsaw, where teaching since 2008. 2003-2008 composition and organ studies at the Chopin University in Warsaw, composition with M. Błazewicz, organ with A. Chorościński. 2006/07 studied composition with Y. Höller, organ with J. Geffert at the Hochschule für Musik Köln. Scholarships including the Polish Minister of Culture, the DAAD, the Deutsche Bank Foundation - *Academy Opera Today*, the International Ensemble Modern Academy, Kunststiftung NRW. 2007-2010 promoted by Krzysztof Penderecki European Music Centre. Won numerous awards in composition contests. Guest lecturer in New York, Hamburg, Rome, Istanbul, Minsk and Moscow. 2010/11 Visiting Professor of composition at the Keimyung University in Daegu, South Korea. *Composer in residence* at the Vocalensemble Phønix16 (Berlin 2012/13) and Gorzów Philharmonic (2015/16). Member of the Polish Composers' Union, ISCM Polish Section and Authors' Society ZAiKS. Composer's works are available in Verlag Neue Musik, Berlin.

Patrycja PIEKUTOWSKA is one of the most outstanding violinists of her generation. She has been touring the world for 18 years. She has over 700 concerts to her name, delivered in 36 countries. A successful promoter of Polish contemporary music, she has been attracting new audience all around the world. Since 2002 Piekutowska has been teaching at the Chopin Music University in Warsaw, since 2010 at the Art Academy in Szczecin now at the Associated Professor position. Her discography consists of 12 CD records, 8 of which feature mostly 20th century Polish music. The first Polish violinist to receive the MIDEM Classical Award in Cannes. The album features her performance of Penderecki's *Capriccio* won awards in Belgium, Spain and Italy. It has been 11 years since she started touring the world with her own musical project: a solo violin recital entitled *From Bach to Penderecki*. She has given master courses for many years, both in Poland and abroad, Violin and piano recitals have always constituted an important part of her artistic career, as reflected by her repertoire, which contains over 30 sonatas. She received a medal Gloria Artis awarded by Minister of Culture and National Heritage of Poland for her contributions in promoting Polish music abroad. She became the Ambassador of the Child's Heart Foundation creating a very special concert project *Open Hearts – Masters of Music, Business and Cardiac surgery for Kids*.

Magdalena BOJANOWICZ won first prize at the 45th International Jeunesses Musicales Competition in Belgrade (2015) and got 2nd prize and 2 special prizes at the 8th Witold Lutosławski International Cello Competition in Warsaw (2011). She graduated from Z. Brzewski Music School in the cello class of prof. Andrzej Orkisz. In 2010 she graduated bachelor with honors from the Fryderyk Chopin University of Music in Warsaw, in the cello class of prof. Andrzej Bauer. Currently she is continuing her education at the master's studies at the Universität der Künste in Berlin, in class of prof. Jens Peter Maintz. She perfected her skills on numerous courses with great cello artists like: J. Berger, K. Michalik, Ph. Muller, A. Noras, C. Reichardt or V. Yagling. She received scholarships from the National Foundation for Children and the Minister of Culture and National Heritage of the Republic of Poland. In 2009 she was awarded to the prestigious scholarship *Young Poland* which received for a recording of contemporary music in duo with accordionist Maciej Frąckiewicz. As a TWOgether Duo they received Polityka's Passport Award for „*their courage, risk and consequence. (...) For the concert creations, stimulate our imagination and the power of convincing.*” She performs as a soloist with the best orchestras and as a chamber musician in Poland and abroad. She is a member of the Cellonet Ensemble.

Maciej FRĄCKIEWICZ winner of the 20th *Arrasate Hiria* International Accordion Competition in Spain (2012), one of the most prestigious competitions in this category. In 2013 he received the Polityka's Passport Award. He is also a laureate of international accordion competitions in Poland, Germany, Slovakia, Italy and Spain. In 2012 he graduated with distinction Master Degree from the accordion class of prof. K. Baran at the Fryderyk Chopin University of Music in Warsaw. He did postgraduate diploma Konzertexamen at the Hochschule für Musik in Detmold (Germany) in the class of prof. G. Stopa. He was also a Socrates – Erasmus student at the Escola Superior de Música de Catalunya (Barcelona) in the class of I. Alberdi. He participated in masterclasses under the supervision of W. L. Puchnowski, Y. Shishkin, T. Anzellotti, G. Draugsvoll, M. Miki, C. Jacomucci, M. Rantanen, S. Hussong and J. Berger. He received a number of scholarships, including the *Young Poland* scholarship. In 2014 he released his debut solo CD (DUX) which was nominated to *Fryderyk Award*. He has been invited as a jury member in Accordion Competitions in Castelfidardo in Italy and in Lisbon in Portugal. Important part of his career is cooperation with composers - he has premiered over 60 pieces. Maciej Frąckiewicz plays on a Pigini Nova, an instrument considered one of the best accordions in the world.

Paweł KOTLA studied symphony and opera conducting with R. Dudek and B. Madey at the Chopin University of Music in Warsaw and at the Accademia Chigiana in Siena. He completed his postgraduate studies in musicology and performance practice at Oxford University. He also took part in international masterclasses in Vienna, Siena, Innsbruck, Bressanone and with the legendary conducting teacher J. Panula. During the course of his career he worked with some of the biggest names in the world of international conducting as Sir C. Davis, Sir S. Rattle, Sir N. Marriner, Y. Temirkanov and A. Parrott. He has conducted orchestras such as Orquestra Sinfônica Municipal de Sao Paulo, Drottningholm Barockensemble, City of Birmingham Symphony Orchestra, London Symphony Orchestra, St. Petersburg Philharmonia and London Mozart Players. In March 2008 he was invited to conduct European Union Youth Orchestra in the concert in Strasbourg. He was also the artistic director of the largest Polish cultural programme in 2011 – *I, CULTURE Orchestra*. He performed in such prestigious concert halls as: Teatro Municipal in Sao Paulo, National Philharmonic in Warsaw, State Philharmonic Hall in Minsk, National Opera of Ukraine in Kyiv, Berwaldhallen in Stockholm, Berlin Philharmonie, Barbican Centre in London, Teatro Real in Madrid, Royal Albert Hall and Royal Festival Hall in London, Great Hall of St. Petersburg Philharmonic, Royal Conservatoire in Brussels.

Michał KLAUZA was born in Poland and studied at the Chopin Academy of Music in Warsaw. On graduation he joined the renowned Rimsky-Korsakov Conservatory in St Petersburg where he studied under the Professor I. Musin. In 1998 he joined Polish National Opera and continued there conducting both opera and ballet, including *Aida, Tosca, Turandot, La traviata, Haunted Manor, King Roger, Don Giovanni, Eugene Onegin, Salome, Sleeping Beauty, Swan Lake*. In 1999 and 2000 he participated in Junger Künstler Festival at Bayreuth, on both occasions conducting the Festival's International String Orchestra. He has conducted most of the major Polish orchestras including Polish National Radio Symphony Orchestra in Katowice, Sinfonia Varsovia and has worked in Russia, including appearances with the State Orchestra. He also regularly performs with Orchestre Nationale Capitole de Toulouse. He is a frequent performer on radio and television in Poland; his performance of *King Roger* was broadcast on all the major EBU networks. From 2005 until 2008 he was Associate Conductor at Welsh National Opera in Cardiff where he conducted *Carmen, Rigoletto, The Merry Widow, The Marriage of Figaro, Don Giovanni, La bohème, Il trovatore, Falstaff, Otello*. In 2003, 2004, 2006 and 2008 he worked with WNO on the National Opera Studio Residency and conducted the closing concerts. From January 2009 he is Associate Conductor at Polish National Radio Symphony Orchestra in Katowice.

Szymon BYWALEC graduated in symphonic/operatic conducting under J. W. Hawel at the Academy of Music in Katowice, and in oboe under J. Kotyczka at the Academy of Music in Kraków. Bywalec continued his education in the masterclasses of G. Gelmetti and L. Zagrosek at the Accademia Musicale Chigiana in Siena. He furthered his skills at courses for conductors led by G. Chmura, K. Masur, Z. Peskó and P. Boulez. Bywalec came first at the 2nd Polish Showcase of Young Composers in Białystok (1998) and won two non-statutory awards at the 6th Grzegorz Fitelberg International Conductor's Competition in Katowice (1999). As a guest conductor, he has performed with many orchestras in Poland and abroad, including the Sinfonia Varsovia, National Polish Radio Symphony Orchestra, Romanian National Radio Orchestra, Slovak Philharmonic Orchestra, the Miskolci Szimfonikus Zenekar, Camerata Strumentale 'Citta di Prato', Ensemble Orchestral Contemporain, Melos Ethos Ensemble. He is now the artistic director of New Music Orchestra. With this orchestra, he has performed at many contemporary music festivals, including Warsaw Autumn, Melos-Ethos in Bratislava, Beijing Modern in Peking, Hindsgavl Festival in Denmark. Szymon Bywalec has given many

world and Polish premiere performances. His recordings with various orchestras got recommendations at International Rostrums of Composers three times (2007, 2009, 2010) and other awards like Pizzicato Supersonic Award (2009) or „Lyt til Nyt” P2 Pris (2013).

The **POLISH NATIONAL RADIO SYMPHONY ORCHESTRA** in Katowice, founded in 1935, fulfils the role of an ambassador of Polish culture on the international artistic scene. The Orchestra has collaborated with some of the greatest composers of the second half of the 20th century: W. Lutosławski, H.M. Górecki and K. Penderecki. Many renowned conductors and soloists have performed with the PNSRO, including Martha Argerich, Leonard Bernstein, Plácido Domingo, Barbara Hendricks, Leonidas Kavakos, Wilhelm Kempff, Mischa Maisky, Neville Marriner, Kurt Masur, Shlomo Mintz, Ivan Monighetti, Garrick Ohlsson, Maurizio Pollini, Mstislav Rostropovich, Artur Rubinstein, Jerzy Semkow, Stanisław Skrowaczewski, Isaac Stern, Henryk Szeryng, Krystian Zimerman. Apart from making archival recordings for the Polish Radio, the Orchestra has recorded more than 200 CD albums for many renowned record companies (including Decca, EMI, Philips). The PNSRO was honoured with numerous awards for its phonographic achievements, including *Diapason d'Or* and *Grand Prix du Disque de la Nouvelle Académie du Disque*, the *Cannes Classical Award*, and the *Midem Classical Award*. The Orchestra has performed in nearly all the European countries, in the Americas, as well as in Japan, Hong Kong, China, Australia, New Zealand, Korea, Taiwan and in the Persian Gulf countries. The PNSRO performs on a regular basis at the most important festivals in Poland such as the *Warsaw Autumn Festival*, the *Ludwig van Beethoven Easter Festival* and the *Wrocław Cantans Festival*. Moreover, it organizes the *Festival of Premieres*.