



**DUX 1318 / 2016**

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**VIOLIN SOUL / ANNA WANDTKE - violin**

\* Special Guest – **Roby LAKATOS**- violin

- \* **Manuel de FALLA** (1876-1946) : Six Spanish Folk Songs (1914)
- \* **Jules MASSENET** (1842-1912) : Méditation (from the opera Thaïs, 1894)
- \* **Pablo SARASATE** (1844-1908) : Zigeunerweisen Op. 20 (1878)
- \* **Gabriel FAURE** (1845-1924) : Après un rêve Op. 7 No. 1 (1878)
- \* **Fritz KREISLER** (1875-1962) : Liebesleid (1905)
- \* **John WILLIAMS** (\*1937) / Three Pieces from Schindler's List (1993)
- \* **Vittorio MONTI** (1868-1922) : Csárdás (1904)

**The New Art Ensemble:**

**Grzegorz Lalek** - violin, **Agata Słowikowska** - violin, **Igor Kabalewski** - viola, **Tomasz Błaszczak** - cello

**Guest artists:**

**Sebastian Wypych** - double bass, **Mirosław Feldgebel** - piano, **Agnieszka Panasiuk** - piano  
**Klaudiusz Baran** – accordion, **Anna Iberszer** – castanets, **Grzech Piotrowski** - duduk, saxophone, **Magdalena Navarrete** – vocals

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In today's world there are few stereotypes concerning string instruments. Contrabasses, due to their size, are associated with small range of motion and peculiarly understood coarseness. In the music community there are thousands of jokes concerning violas and mostly viola players. Traditionally, the most noble roles are attributed to cello and violin. The first of the abovementioned instruments is perceived in the common consciousness as an extraordinarily romantic, passionate, and melodious instrument. On the other hand, the violin, perhaps due to great virtuosos, is generally associated with mesmerizing and brilliant technical tricks. The CD that you hold in your hands seems to disprove at least some part of these stereotypes. Anna Wandtke, an outstanding violinist, proves that violin can beautifully sing and talk about passions, feelings, and emotions without resigning from showing a perfect technique with a pinch of spectacularity. All those elements produce a perfectly composed whole.

Manuel de Falla composed *Siete canciones populares españolas* in 1914. This extraordinary cycle was written to popular poetry from various regions of Spain. On the one hand, it emanates with remarkable vitality as if it were the flamenco music, like in the last movement, *Polo*, which tells a story of an unhappy love. On the other hand, it intrigues with muffled and mysterious aura of *Asturiana*. Somewhere in between those two extreme poles, there are the bucolic *Canción* or the joyful *Jota*.

In turn, *Après un rêve* is the first song in the cycle of three *Songs* Op. 7 by Gabriel Fauré. It was written to the poem by an anonymous Italian poet titled *Levati sol che la luna' elevate* translated into French by Romain Bussine. The protagonist cries: "Alas! Alas! Sad awakening from these dreams / I call out to you, oh night, give me back your lies / Come back, come back, radiant one / Come back mysterious night." The night becomes here a mistress of the lyrical subject. He misses the abyss of her eyes in which he sees his most secret dreams and desires. The night which brings him ease and opens him other worlds. It is also a song of a rejected lover or incurable dreamer who protects himself in the illusion of night visions. The composition slightly brings to mind the famous *Vocalise* by Sergei Rachmaninoff. It is maintained in reflection, it is full of melancholy, of some unspoken regret. However, it is not a typical Romantic tearing excitement, as it enchants with extraordinarily melodious and moving introvert phrase.

Pablo Sarasate composed his *Zigeunerweisen* Op. 20 in 1878. The composition had its premiere the same year in Leipzig. The piece is based on one of the most famous czardas themes, which over 40 years earlier was used by Franz Liszt in his *Hungarian Rhapsody* No. 13. Sarasate's work quickly gained huge popularity. It is not surprising, as it is a very spectacular piece, but at the same time exceptionally melodious. Due to this fact, *Zigeunerweisen* are still greatly appreciated, particularly among the audience.

If we were to track the history of music, we would find a number of composers who are associated with only one work, despite the fact that there are often more valuable compositions in their output. It is the case of, e.g., Léo Delibes and his opera *Lakmé*, of which all of us know the famous *Flower Duet*. Another example of this phenomenon is the *Meditation* from the opera *Thaïs* by Jules Massenet. Actually, it is an *entr'acte* performed between the first and the second act. It is not without a reason that this instrumental fragment is situated exactly here. The monk Athanaël convinces the beautiful courtesan Thaïs to reject the hedonistic life and to dedicate to the service to God, hence the religious and meditative character of the piece. Maybe it is exactly in this moment when the change in the protagonist occurs. After all, a moment later Thaïs tells Athanaël that she will follow him to the desert...

On the CD there is also place for film music. John Williams is one of the most recognized Hollywood composers. He is an author of music to many motion pictures. Among them there is also the extremely moving, prize-winning film of Steven Spielberg from 1993 – *Schindler's List*. The cycle is constituted by three pieces: *Main Theme*, *Jewish Town*, and *Remembrances*.

It could seem that it is the end of the CD that we present you, but there is nothing more wrong. As it generally offers a full recital, there must be at least one encore. With which piece one could say goodbye if not with the arch famous *Czardas* by Vittorio Monti? In general, this composition does not require any introduction. For over 100 years, it has been one of the most beloved violin pieces of the audience. In its original version it was composed for a quite peculiar composition: violin and mandolin or piano. However, the piece has been arranged a thousand of times. On the present CD, we can hear *Czardas* in the spectacular interpretation of Anna Wandtke and Roby Lakatos.

The CD *Anna Wandtke – Violin Soul* is an unusual combination of more and less known pieces. It demonstrates all facets of the violin, the very soul of the instrument. We also have another proof that the violin is not only the virtuosity of czardas, but also the Spanish temperament, or dazzling charm of cantilena. It is also a kind of private catalogue of an extraordinary and versatile artist; so there is everything that plays in her soul.

*Mirosław Pachowicz*

*Anna Wandtke*

The CD ANNA WANDTKE – VIOLIN SOUL is a very personal work. I dreamt to record it with my close friends and this is exactly what happened. I would like to mention the people who, by their presence in my life, have slightly changed it and thanks to whom today I am *here* and in *such* manner. It was my parents who sent me to a music school, it was also they that decided that the violin is exactly the instrument that I would like in the future. Already back then, they were able to discover my ambitions, which I did not know yet at that time. Their perseverance and dedication to waiting for violin lessons that would not end after an hour, numerous courses, and competitions are admirable. Since I was six years old, I have been lucky to meet on my way outstanding teachers, of which everyone, in an individual and unique manner, inspired me and helped me look at performing in a dreamlike way. The most significant stage of my education were my studies in the class of Prof. Krystyna Jurecka in Gdańsk and Prof. Valery Gradov in Mannheim (Germany). I consider my several year experience with the UBS Verbier Festival in Switzerland the most precious adventure in my life. It is there where I had an opportunity to get to know and work with such extraordinary artists as: James Levine, Valery Gergiev, Kurt Masur, Yuri Temirkanov, Paavo Järvi, Michael Tilson Thomas, Mischa Maisky, Evgeny Kissin, Joshua Bell, Mstislav Rostropovich, Renaud Capuçon, Leonidas Kavakos, Yuri Bashmet, Ilya Gringolts, Vadim Repin, Martha Argerich, Lang Lang, Thomas Quasthoff, Emanuel Ax and many others, whose personalities, knowledge, and artistry have had a significant influence on the way I feel the music and on what I am looking for in it. The cooperation with the unique soloist Maxim Vengerov resulted in our joint concerts in the biggest concert halls in Europe and beyond it. I was a part of the UBS Verbier Chamber Orchestra during numerous world tours, together with artists from all over the world who are now soloists and concertmasters of the most outstanding orchestras in the world. The souvenir of these projects is the CD released by the EMI with W. A. Mozart's violin concertos. However, the greatest prize crowning the whole tour is a unique friendship with Maxim Vengerov, which lasts until today. Also in Verbier, I had an opportunity to get to know one of the most distinguished violinist in the world, Roby Lakatos, with whom I have given concerts since a few years and who accepted my invitation to record V. Monti's *Czardas* on my album, for which I am very grateful to him. The one year long cooperation with the Rundfunkorchester Kaiserslautern in Germany, where I recorded for the broadcaster SWR2, and my subsequent cooperation with the excellent Polish orchestra Sinfonia Varsovia were also interesting episodes in my life. At present, I have a great pleasure to give concerts; I give both recitals and concerts with orchestras as a soloist: the Polish Chamber Philharmonic Orchestra Sopot, the Polish Baltic Philharmonic, the Concerto Avenna, the Sinfonia Viva, the Subcarpathian Philharmonic in Rzeszów, the Sinfonia Iuventus, the Podlasie Philharmonic in Białystok, and the Elbląg Chamber Orchestra. Due to the fact that nothing has such strength of communication as a united group of talented friends, together with my beloved husband, Sebastian Wypych, we decided to establish The New Art Ensemble. It is an ensemble consisting of outstanding artists of the Polish stage, with whom, apart from the love for art, I share an extraordinary, long-time friendship. Next to admiration for artistic experiences, which I take from giving concerts, my second passion is teaching. The awareness of common creation, eliciting from a violinist the artistically non-repeatable, which at the same time is hidden, fascinates me and absorbs me completely. I am very lucky to meet on my way benevolent, good, and full of passion people. I would like to thank all of you that you are.

*Anna Wandtke*

Roby LAKATOS – a Gypsy violinist, outstanding virtuoso, and a musician of an unusual versatility of style born in a family of great musical traditions. At the age of 9, he began his career as the first violinist of a Gypsy band. In 1984, he graduated from the Béla Bartók Conservatory in Budapest with the first prize in the violin class. He plays with the same ease classical music, jazz, and native music of the Hungarian Romani. He is an exceptional artist; it is impossible to typecast him. He is talked to be a Gypsy violinist, “devil’s violinist,” classical music virtuoso, jazz improviser, composer and arranger, master of the 19th-century music – each of these denominations is fully deserved. He is a universal musician, whose interpreting strength is derived from his improvisation and composition experiences. His classical music arrangements are reinforced with the energy of Hungarian Gypsy music, while respecting the output of the great composers. He has given concerts in the greatest concert halls in Europe, Asia, and America. He has worked with Vadim Repin and Stéphan Grapelli. Yehudi Menuhin was a great admirer of his music. In 2004, he performed together with Maxim Vengerov and the London Symphonic Orchestra at the festival “Genius of the Violin.”