



DUX 1181-4 / 2017

Juliusz ZAREBSKI : Complete Works in Opus Order

Piotr SALAJCZYK – piano, Maria SZWAJGER-KULAKOWSKA – piano

CD 1

Juliusz ZAREBSKI (1854-1885):

- *Menuet op. 1
- *Étude de concert op. 3
- *Grande polonaise op. 6
- *Trois études de concert op. 7 : I Presto, II Presto agitato, III Prestissimo
- *Mazurka de concert op. 8
- *Fantaisie polonaise op. 9
- *Polonaise mélancolique op. 10

CD 2

Juliusz ZAREBSKI (1854-1885):

- *Les Roses et les Épines. Cinq improvisations op. 13 : I Andante con moto, II Presto con fuoco, III Andante con moto, IV Allegro molto (quasi Presto), V Allegro moderato
- *Impromptu-Caprice. Morceau de concert op. 14
- *Mazurka de concert op. 15
- *Suite polonaise op. 16 : Polonaise, Mazurka, Dumka, Cracovienne, Kujawiak
- *Valse sentimentale op. 17
- *Ballade op. 18

CD 3

Juliusz ZAREBSKI (1854-1885):

- *Novelette-Caprice. Morceau de concert op. 19
- *Sérénade burlesque op. 20
- *Berceuse op. 22
- *Valse-Caprice op. 24
- *Tarantelle op. 25
- *Sérénade espagnole op. 26
- *Étrennes. Six morceaux d'exécution facile op. 27 : I Marche, II Valse, III Menuet, IV Conte, V Mélodie, VI Valse
- *Polonaise op. 28
- *Gavotte op. 29
- *Valse op. 30
- *Barcarolle op. 31

CD 4

Juliusz ZARĘBSKI (1854-1885):

*Dances polonaises. Ire Série:

Trois danses galiciennes op. 2 : I Allegretto con moto, II Maestoso, non troppo allegro, III Allegro molto

*Quatre mazurkas op. 4 : I Allegro animato, II Un poco meno allegro, III Allegro moderato, IV Allegro vivace

*Deux morceaux en forme de mazurka: Rêverie-Passion op. 5 : Rêverie c-moll, Passion G-dur

*Polonaise triomphale A-dur op. 11

*Divertissement à la Polonaise. Deux morceaux sur des motifs nationaux op. 12 : I Andante, II Allegro ma non troppo

*À travers Pologne. Danses et mélodies op. 23 :

I Chant du départ, II Le mal du pays, III Mazurka, IV Cracovienne, V Kolomyika, VI Cracovienne, VII Dumka (Rêverie)

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The premature death of **Juliusz Zarębski** (1854-1885) prevented this outstanding Polish composer and pianist from bringing his artistic talent to full fruition. Born in Zhitomish (now known as Zhitomir in Western Ukraine), Zarębski was not a child prodigy. He kept developing his skills step by step, demonstrating the fullness of his creative abilities in his Piano Quintet in G minor Op.34, his most mature composition, written in the last year of his life. Zarębski was sixteen when he embarked on serious musical studies, in piano and composition, at the Vienna Conservatory. In just two years (1870-1872) he completed the entire six-year course and then, in 1874-1877, continued his studies under the guidance of Franz Liszt, the greatest composer and pianist of the time. Together with Liszt, he journeyed between Weimar and Rome and thanks to him met many of the leading musical personalities of the period. The primary goal of his studies with Liszt was to deepen his interpretative skills as he had already raised the technical standards of his playing to the heights of perfection during his time in Vienna. In 1880 he brought his career as a concert virtuoso to an end and for the last five years of his life worked as a professor of piano at the Brussels Conservatory.

The bulk of Zarębski's output consists of works for piano solo. They all pose very special demands on performers, which is only natural in view of the fact that he wrote them with himself in mind. The recording of the entire body of Zarębski's piano works with opus numbers makes it possible to trace his creative path, the main strands of his artistic interests and the evolution of his sensitivity and expressive world.

Zarębski's early works for solo piano exhibit two basic sources of inspiration. On the one hand, these are virtuoso compositions of a showy character, often described as etudes in terms of genre, and on the other there are stylizations of salon dances, which enjoyed popularity across Europe, as well as Polish dances and folk melodies. Works in the former category, initially conceived as exercises, gained the status of autonomous concert pieces, Zarębski following here in the footsteps of his great predecessors Chopin and Liszt. The blending of technical panache with a teaching element is evident in the *Étude de concert* Op.3 and *Trois études de concert* Op.7, which, for all their attractive sound-world, give the pianist the opportunity to practice arpeggio runs and parallel sequences in both hands. The *Impromptu-Caprice* Op.14, with its evident etude-like character, and the *Ballade* Op.18, in which the virtuoso element is combined with its increasingly complex piano texture, also belong to the category of spectacular pieces.

Works of the other type – dance compositions – are linked to the salon character of the entire musical culture of the nineteenth century. The bourgeois public had a special liking for this kind of music and the thousands of stylised dances for piano which were written in those times testify to the continuous fascination with such repertoire. With his output, therefore, Zarębski responded to social demand. The functional character of his music did not overshadow, however, his efforts to polish his works to perfection and give them an individual stamp. His greatest achievements in this category are the polonaises, in which he explored the dance's expanded formal pattern rooted in the Chopinesque tradition, enriching its sound-world with substantial chordal textures and advanced figuration of Lisztian provenance. The *Polonaise in F sharp major* Op.6 constitutes an attractive blend of Chopinesque and Lisztian inspiration with a kind

of elegance and lack of ostentation. In the *Polonaise mélancolique* Op.10, on the other hand, the elements of the Polish national style are combined with the bravado and display in *style brillant*, as well as with refined harmonies, which incorporate a range of sometimes distant keys.

Another type of dance which figures prominently in Zarebski's output is the mazurka. Even though its popularity is rooted in the Chopinesque tradition, Zarebski was keen on enriching mazurka rhythms with elements of advanced piano technique, which resulted in musical material that was far more complex. The *Mazurka de concert* in C minor Op.8 and *Mazurka de concert* Op.15 in G sharp minor are showy pieces, with their freely elaborated formal shape reminiscent of *divertissements* or fantasies, albeit internally integrated by their distinct mazurka rhythms. Compositions in which the polonaise or mazurka is blended with other Polish dances also belong to the category of dance inspirations. Zarebski penned cycles of such pieces, e.g. *Suite polonaise* Op.16, or combined the elements of a polonaise, mazurka and other dances into a synthetic whole, for example in *Fantaisie polonaise* Op.9.

A very special place among all these works is occupied by *Les roses et les épines*, a cycle of five piano miniatures written around 1882. In it, Zarebski demonstrated a diversity of expressive features and a refinement of the sound-world, testifying to his profound colouristic imagination and the strong inspiration derived from Liszt's late piano output, with its predilection for introducing refined colouristic effects. Even though the score does not contain any extra-musical directions, the composer seems to have been guided, at least in the planning stage, by some sort of programmatic considerations, as evidenced by the additional markings in the manuscript, which I have discovered in the Goethe-Schiller Archiv in Weimar. The composer's overall idea for the work may be seen in the tonal affinities between its various sections. Intricate harmonic writing and refined timbre are the notable features.

This next 2 CDs contains late compositions of Juliusz Zarebski for solo piano and his entire output for four hands. In view of their fundamentally different character and diverse aesthetic, they call for a slightly different approach, both in terms of performance practice and aesthetic assessment. This is because writing for solo piano gave the composer constant opportunities to develop the instrument's expressive potential whereas works for four hands were functional music with lesser artistic ambition and of a distinctly salon character.

Zarebski's attempt to give his compositions an original shape, evident in the piano output from the last three years of his life, went hand in hand with his search for diverse types of musical utterance. The titles of his works contain many descriptions relating to genre and expression which reflect the composer's intention to imbue every piano miniature with distinct characteristic features. This approach demonstrates the topicality of the Romantic aesthetic, which originated in the first half of the 19th century and was promoted by such figures as Robert Schumann, who intended to give each of his compositions a specific character.

The titles used by Zarebski rarely have an extra-musical character. Most of them reflect the atmosphere of a given piece and the type of musical inspiration. The works with the word 'caprice' in the title, such as *Novelette-Caprice* Op.19 and *Valse-Caprice* Op.24, exhibit freely-changing moods and tempos and testify to the lack of any pre-defined principle integrating the structure of these compositions. The two serenade-type pieces, *Sérénade burlesque* Op.20 and *Sérénade espagnole* Op.26, explore the same idea of stylised guitar sound, which is realised by means of arpeggiated chords and a cantilena related to Spanish song. The first of these pieces also contains a burlesque element which is realised thanks to the constant, motoric quaver-based drive in the left hand and frequent accents on the weak beats of the bar.

As in Zarebski's early works, dance compositions predominate but this time the composer employs a far broader range of stylistic patterns. Apart from Polish inspirations, evident in the salon *Polonaise in B minor* Op.28, there are also references to traditional European dances in *Tarantella* Op.25 and *Barcarolle* Op.31, in which a recurrent rhythmic figure constitutes the form-shaping element. The *Gavotte* Op.29, on the other hand, refers to the Baroque court dance. The formal shape of the popular *Berceuse* Op.22 (which is also known in a version for violin and piano penned by the composer himself) is also a result of Zarebski's consistent use of an uniform type of movement and mood.

In Zarebski's late piano output, *Étrennes* (Christmas presents) Op.27, subtitled *Six easy pieces*, occupies a separate place. The remark included in the autograph manuscript, which is held in the Goethe-Schiller Archiv in Weimar – *Dédié aux jeunes pianistes* – clearly shows that it was written as a teaching exercise. These miniatures are stylistically simple and follow the tripartite ABA¹ pattern throughout, but the music itself does not contain any material justification for the work's title.

The fourth CD of the present album features works for four hands written at different periods of Zarebski's life in response to the demands of the day. In one of his letters, the composer complained that German publishers kept on asking for new four-hand pieces in the character of salon dances. Zarebski was also encouraged to write such compositions by Franz Liszt, who used his unquestionable position in the musical world to promote works by his

students. Liszt's assistance in popularizing Zarębski's dances was not confined to providing him with letters of recommendation. He also orchestrated some of these pieces (*Danses galiciennes* Op.2 Nos.2-3 and *Mazurka* No.2 from *Danses polonaises* Op.4). Zarębski himself, too, tried his hand at orchestrating these works. The most interesting of these attempts is *Polonaise triomphale* Op.11. I have discovered in Weimar the manuscript score of his arrangement for symphony orchestra. *Polonaise triomphale* seems to be the most ambitious in the entire body of Zarębski's output for four hands. It is renowned for its tricky chordal texture, which has a clearly orchestral provenance, with chords consisting of ten and more notes appearing here and there.

Zarębski's dance compositions for four hands contain many quotations from popular folk songs, drawing as they do on the musical traditions of Poland, including Poland's eastern borderland, the Kresy – the present Ukraine. In *Danses galiciennes* Op. 2 for instance, Zarębski employed the melodies of several Ukrainian songs which were popular in Volhynia at the time: *Jedna hora wysokaja / A high mountain, Treset mysia wołosia / My hair is standing on end, A kto chce Hańdziu znaty / Who wants to know Hania, Ne ma w switi dookoła / Something is missing in the world around, Ne budu sia żenyty / I am not going to get married, A ja lublu Petrusia / I love Peter and Sława nasza kozackaja / Our Cossack pride. *Danses polonaises* Op.4 and *Deux morceaux en forme de mazurka: Rêverie-Passion* Op.5 exhibit distinctly Polish influences. The drone structures in the accompaniment and strong accents point to Zarębski's use of folk sources. *Divertissement à la polonaise* and *À travers Pologne* Op.23 represent a blend of Polish and Ukrainian influences, with their profusion of stylisations and quotations from folk songs and dances. The second of these two works is a seven-movement suite based on song quotations. Its stylistic simplicity suggests that it was written with amateur pianists in mind.*

An element of curiosity in Zarębski's career as a pianist and composer of piano music is his experience connected with the piano of the Mangeot brothers. In 1878 they devised an instrument with two keyboards running in opposite direction and approached Zarębski with the suggestion that he learn how to play it and eventually promote its use. After two months of practice, the Pole was able to demonstrate his skills in public but the instrument failed to gain broad popularity. Zarębski gave many concerts on the Mangeot piano and even wrote a treatise, in which he outlined its construction and playing technique and what is more proposed a special notation system using four staves. He also composed for this double-keyboard instrument. His correspondence to Liszt contains information of six such pieces. None of them has survived.

Ryszard Daniel Goliańek

PIOTR SAŁAJCZYK, born in Warsaw in 1982, graduated from the Karol Szymanowski Academy of Music in Katowice where he gained a diploma with distinction in the class of Józef Stempel. He studied further as a postgraduate student of Pavel Gililov at the Mozarteum in Salzburg. He currently holds the post of assistant at his alma mater. In 2011 he recorded his debut CD (for DUX), featuring the last sonatas of Beethoven (Op. 111) and Schubert (D 960). Designed as the pianist's artistic credo, it was met with enthusiastic reception by critics, gaining two accolades: Maestro from the French magazine 'Pianiste' and the Pizzicato Supersonic Award from the 'Pizzicato' magazine in Luxembourg.

Piotr Sałajczyk devotes a great deal of attention to 20th and 21st-century music. In 2009 he gave a series of recitals of music by contemporary Polish and German composers in Berlin and Potsdam. He performed the part of synthetic voice in Aleksander Nowak's *Breaking News* at the closing concert of the 2011 Warsaw Autumn Festival (with the Warsaw Philharmonic). He has given many first performances of new music, working closely with Apollon Musagete Quartett, Urszula Kryger, Agata Zubel, and the Silesian Quartet, with which he is currently recording Krzysztof Meyer's chamber works for Naxos.

He performs with the AUKSO Chamber Orchestra of Tychy and the New Music Orchestra at such prestigious festivals as the Warsaw Autumn, the Velvet Curtain in Lviv, Ars Cameralis, Wratislavia Cantans and the Film Music Festival in Kraków. He also performs regularly as an accompanist for the violinist Piotr Pławner.

He often takes part in cross-over projects. In 2012 he partnered the actor Krzysztof Globisz in 'Poetry and music at the time of the Revolution' and during the Chopin Year 2010 he joined the Volosi group and the Lasoń Ensemble in the project 'Chopin in meadows and the salon'. In 2012 he recorded Polish piano quintets with the Lasoń Ensemble for CD Accord, which received a nomination for the Fryderyk Award.

He has appeared as a soloist with numerous Polish orchestras, including the National Polish Radio SO in Katowice and Sinfonia Iuventus, and has been invited by many festivals (the Beijing Modern Music Festival in China, the 'Virtuosi' Festival in Lviv in China, the Górczycki International Festival in Silesia, Intersonanzen in Potsdam, Unerhörte Musik in Berlin, the Anatolij Kos-Anatolski Festival in Kolomyia, Ukraine, Primus Inter Pares in Lublin, Days of Music by Kraków Composers, the Silesian Quartet and its Guests, the Festival of Premieres of the National Polish Radio SO, Musica

Polonica Nova, Sommets Musicaux de Gstaad, Musique et Neige in Switzerland, and the Budapest Spring. Piotr Sałajczyk is a prizewinner of many festivals and competitions. He has held grants from the Minister of Culture and National Heritage and the National Children's Fund. For the past few years he has been invited as the official pianist for the prestigious masterclasses of the Sommerakademie in Salzburg.

MARIA SZWAJGER-KUŁAKOWSKA is a Professor at the Department of Chamber Music of the Music Academy in Katowice, where she studied in the piano class of Marta Furmanikowa. She also studied chamber music with Franz Holetschek at the Hochschule für Musik in Vienna. She has developed an intensive concert career, primarily as an accompanist. Foreign tours have taken her to almost all European states, the countries of the former Soviet Union, Korea, Japan, China, Thailand, Canada, Chile, Peru, Uruguay and Argentina. Her partners on the concert platform have included such outstanding soloists as Wanda Wiłkomirska, Konstanty Andrzej Kulka, Ivry Gitlis, Tsuyoshi Tsutsumi, Evgeny Bushkov, Bartłomiej Nizioł and Piotr Pławner. She performed for many years in the Polish Radio and Television Trio (with the violinist Andrzej Grabiec and the cellist Paweł Głombik), which has won First Prize at the International Chamber Music Competition in Colmar (France), made numerous radio recordings and recorded a CD with Chopin's music. Her discography comprises over a dozen CDs, mostly recorded abroad.

She has received awards and honourable mentions at numerous competitions, including a prize for the best recital at the J.Thibaud International Competition in Paris (with the violinist Bartłomiej Nizioł) and at several Henryk Wieniawski International Violin Competitions in Poznań. On one occasion she received the Best Accompanist Prize from the widow of the pianist Władysław Szpilman.

She has taught and participated as an accompanist at prestigious masterclasses in Łańcut, Poznań, Żagań, Amsterdam (Holland Music Sessions), Lehrte (Germany) and Salzburg (Sommerakademie). She also gives chamber music workshops in music schools and academies in Poland and abroad.

She has worked closely with such renowned teachers and virtuosos as Ida Haendel, Igor Oistrakh, Igor Ozim, Hermann Krebbers, William Pleeth, Tsuyoshi Tsutsumi, Ruggiero Ricci, Zachar Bron, Yair Kless, Mauricio Fuks, Takashi Shimizu, Wolfgang Boetcher, Wolfgang Marschner, Aaron Rosand, Dora Schwarzberg and Liana Isakadze.