

Polska
Autumn 2009

BEETHOVEN

M A G A Z I N E

No. 3

Schumann
& Chopin

Concerts
and festivals
Poland 2010

All Symphonies
of Beethoven

Chopin Year

2010

F. Chopin

Dear Ladies and Gentlemen,



The year 2010 is an important date for Polish culture. We celebrate the 200th anniversary of the birth of Frédéric Chopin. This occasion will be commemorated by numerous prestigious musical events in Warsaw.

The greatest virtuosos of the piano – Martha Argerich, Daniel Barenboim, Piotr

Anderszewski, Leif Ove Andsnes, Evgeny Kissin, Garrick Ohlsson, Murray Perahia, and Ivo Pogorelić – will perform recitals, while the anniversary celebrations will be inaugurated by Rafat Blechacz.

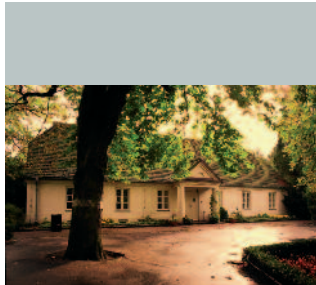
Another event of the greatest significance will be the 16th International Frédéric Chopin Piano Competition, to be held in October.

We invite you to the 14th Ludwig van Beethoven Easter Festival.

For years, this magnificent event has been an opportunity to marvel at artists of the highest pedigree and to listen to excellent orchestras, outstanding choirs, and extraordinary soloists.

This shows that the capital city of Poland abounds with musical events of the highest quality. This city, which is competing for the title of European City of Culture 2016, is happy to invite you to them.

Hanna Gronkiewicz-Waltz
Mayor of Warsaw



Beethoven, Chopin, Schumann



It is a rare occasion when geniuses of the calibre of Chopin and Schumann – moreover, connected later by a tie of mutual inspiration – are born into the world in the same year. After all, Chopin's most beautiful nocturne was written by Schumann – in *Carnaval*, Op. 9. They both

belong to the magnificent generation of romanticists. Let us imagine a café in Paris, Vienna or Berlin in 1830. Let the guests seated at the table be Chopin, Schumann, Liszt, Bellini, Berlioz and Mendelssohn: beautiful twenty-somethings who felt ready to conquer the world. What they created influences us to this day, even though the times we live in are hardly romantic. Music knows no borders, and that's the fantastic thing about it.

On behalf of the publisher, the Ludwig van Beethoven Association, I wish you happy reading.

Anna S. Dębowska
Editor-in-Chief Beethoven Magazine

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Narodowego



Chopin Museum

1st March – the 200th anniversary of the birth of composer – will be the opening date of one of the most modern biographical museums in the world: the Frédéric Chopin Museum in Warsaw.

The museum boasts the largest collection of Chopin memorabilia, encompassing manuscripts, letters, instruments, and personal belongings of the composer.

It will not, however, just be a collection of data and facts, but a tale about a man: composer, pianist, the beloved of the salons, a strict teacher, man of letters, caricaturist, and storyteller.

The interiors of the baroque Ostrogski Palace (photo below) will be furnished with an exhibition portraying the life story of the composer: his early childhood in Żelazowa Wola, the Warsaw days, travels in Europe, and the Paris salons. When purchasing the ticket, you will be able to choose the points of greatest interest for you, and take the most appropriate route for your visit. You will also be presented with a special electronic card to allow you access to the information database in multiple language versions and to visualisations. Children are welcome to follow a visiting track designed especially for them on their own. The memories – including letters to and from Chopin – can be admired not only from behind glass, as fragments of them will also be heard as interpreted by eminent actors. You can even “browse through the pages”, and use your sense of touch.

An important element of the museum will be music: special booths situated in the room devoted to the Warsaw days will allow visitors to listen to Chopin's works from that period. In the adjacent room – the Parisian Salon, where Chopin's last piano stands – the visitor will hear conversations in Polish and French, the noise of the street coming from behind the windows. All that amid the scent of violets: Frédéric's favourite flowers. Only the room of death, telling the story of the composer's last moments, will be enshrouded in total silence. There will also be a separate room devoted to the women in the life of the composer.

Music-lovers are certain to be attracted by the exhibition in the 16th-century vaults of the palace, showing Chopin as a composer and pianist.

B E E T H O V E N M A G A Z I N E

“The Year of Chopin gives Poland an opportunity to present itself as a country where significant artistic events take place. One of them beyond doubt is the Ludwig van Beethoven Easter Festival in Warsaw, to which I am now wholeheartedly inviting music lovers from all over the world,” says Elżbieta Penderecka, President of the Ludwig van Beethoven Association.

A whole life with music

For 43 years you have accompanied Krzysztof Penderecki, a musician like your father before.

There was a time when I didn't miss a single rehearsal, or a single concert by my husband. I am thankful to my father for the solid musical foundation he gave me. My father was the concertmaster of cellos at Kraków Philharmonic and Professor of the Academy of Music in Kraków. He trained close to 100 graduates. Thanks to him, I got to know Krzysztof Penderecki and was ready to receive his music: father took me to concerts, and at the time contemporary music was performed at every concert. So when I heard for the first time Krzysztof's *Polymorphia*, it did not shock me at all.

Krzysztof Penderecki dedicated his famous *St Luke Passion* of 1966 to you.

He wrote it in the first year of our marriage, on the commission of Westdeutscher Rundfunk (WDR). It took a few weeks to finish. I remember that we were staying with my husband in Krynica, and I was filling in the clusters in the score [laughs]. And then we learned Old Church Slavonic and went to Bulgaria, where he was to collect materials for the *Utrenya* (*Morning Prayer*).

During your travelling together you had an opportunity to meet the greatest soloists, conductors, and composers of the world.

That was a marvellous time in my life. Thanks to my husband, I met Artur Rubinstein, with whom we spent many a wonderful evening. We became close friends with “Slava” Rostropovich in the 1970s. I got to know Sir John Barbirolli, and the legendary Eugene Ormandy, the head of the Philadelphia Orchestra, a marvellous conductor open to contemporary music. It was he who soon after the world premiere in Münster conducted Krzysztof Penderecki's *Utrenya* in Philadelphia. Yet we also frequently met Salvadore Dali, with whom my husband was to make a joint work. Unfortunately, it never happened. Dali was incessantly recreating himself. I remember a telegram from him. Each word was in a different language.

Your friendship with Irina Shostakovich, the widow of Dmitri Shostakovich, continues to this day; she was in Warsaw last year, during the Krzysztof Penderecki Festival.

We got to know Shostakovich in the last years of his life. He came to concerts that my husband conducted at Moscow's Tchaikovsky Conservatory. We met him for the first

time backstage, and among the many things he asked about was *Passion*.... So I sent him the record released by Harmonia Mundi, and soon afterwards we received a letter from him: “Dorogoi Krzysztof, you've given me a great present. It must be one of the greatest works of the 20th century.” He was an extreme introvert and I believe that because of his experience of living in the Soviet system he had an obsessive fear of contacts with people. Yet once you got to know him more closely, he was a nice person.

How do you recall your acquaintance with Herbert von Karajan?

We met in Berlin, where my husband and I lived in the 60s and 70s. My husband went to many of Karajan's rehearsals, and I accompanied him there. Karajan did not perform too much contemporary music, but he conducted a few works by Krzysztof Penderecki, including the *Polymorphia*. He was a fairly withdrawn man, one of the most eminent conductors, a great artist with amazing charisma. Last time I saw him was at the dress rehearsal of *The Black Mask* in Salzburg. He did not feel strong enough to come in the evening, congratulated my husband and – I remember – said: “I wish I could conduct this work in person.”

Now you promote Polish artists.

I accompanied Krzysztof Penderecki, who managed to achieve world renown, and I know how very hard it is to make it to the top. It is frequently a chance happening that is decisive. Competition in today's market is even stronger. Paving the way for young talented people is a new role for the Ludwig van Beethoven Association. My artistic management agency represents the most talented young musicians. There are 15 of them now, and there is the Beethoven Academy Orchestra. The violinist Agata Szymczewska – a prize-winner of the Wieniawski Competition, who has now, just after a series of concerts with Krystian Zimerman and Kaja Danczowska, had an opportunity – together with Rafał Kwiatkowski – to participate in recording Grażyna Bacewicz's chamber music on the Deutsche Grammophon label.

Interviewed by Anna S. Dębowska

Elżbieta Penderecka is the founder and Artistic Director of the Ludwig van Beethoven Easter Festival in Warsaw.

She began her managing career as the adviser to her husband, Krzysztof Penderecki, the Artistic Director of the Pablo Casals Festival in San Juan (Puerto Rico). She is a distinguished organiser of numerous cultural events including the series of *Great Masters' Concerts – Elżbieta Penderecka invites* organised in Kraków, whose guests have included Mstislav Rostropovich, Jessye Norman, Krystian Zimerman, and Maxim Vengerov; the Kraków 2000 Festival, Krzysztof Penderecki Festival in Kraków, whose artistic director she was; the *Great Orchestras – Elżbieta Penderecka invites* series; and the Piano Festival in Warsaw. She initiated the establishment of consummate chamber ensembles: Sinfonietta Cracovia, the official Orchestra of the Royal Capital City of Kraków, and the Beethoven Academy Orchestra. Recipient of numerous awards, including European Culture Award 2002 for being an Ambassador of Poland in opening the European Union to the East, she was awarded the Gold Cross for Merits of the Republic of Austria, awarded by the President of the Republic of Austria, and the Knight's Cross of the Order of Poland Reborn Polonia Restituta.



Hats off!

“He plays precisely the same way he composes, that is in his only and unique manner” – a comment on Chopin by Robert Schumann, who was the first to acknowledge the genius of his Polish peer.



The sentence “Hut ab, ihr Herren! Ein Genie”, duly welcomed Frédéric Chopin in the West. It was written by the 21-year-old Robert Schumann (1810–1856), at the time a novice musical critic and composer, in the *Allgemeine Musikalische Zeitung* published in Leipzig in 1831. Schumann devoted his *Ein Opus 2* to the *Variations on La ci darem la mano* Op. 2 by Frédéric Chopin, with whom he shared the birth year: 1810. Schumann treated his critical activity at least as seriously as composing. In 1834, i.e. the year of composing the *Carnaval*, Op. 9, he – a son of a book dealer and publisher – founded his own magazine: *Neue Zeitschrift für Musik*, which he edited for a decade. Appearing until 1868, it was revived in the 20th century and exists to this day: the very magazine where Schumann published his opinions on Chopin’s work, including the famous words that belonged to the description of the Piano concertos. In 1836, Schumann wrote “Chopin’s works are cannon hidden in flowers”, making an allusion to the enthrallment which Poland suffered after it lost its statehood to Prussia, Austria, and Russia.

The young Schumann was enchanted with the works of the Pole. He included a delicate portrait of Chopin in his *Carnaval* piano cycle. Yet it was only a year later that the two composers met in person: they were introduced by Felix Mendelssohn in Leipzig. Chopin, naturally reserved, initially kept his cold and detached attitude, yet Schumann was captivated with his playing: “he plays precisely the same way he composes, that is in his only and unique manner”, were the words he penned in the diary. The two established a better contact during their next meeting in 1836. At that time, Schumann wrote: “I find his *Ballad* [in G minor] more pleasant than anything”. In 1838, he dedicated his *Kreisleriana* piano cycle to Chopin. The latter paid him back in the same vein, namely by dedicating the *Ballad* in F major, although without disclosing his attitude to his colleague and his works. To quote Jean-Jacques Eigeldinger, Chopin “remained fully occluded to the art of Schumann, while the dedication of the *Ballad*, Op. 38 *À Monsieur Robert Schumann* was no more than a form of courtesy, an official thank you for the dedication of the *Kreisleriana*, Op. 16”. Yet it made the other composer happy: “this gives me more joy than if I received an order from some monarch” is another entry from Schumann’s diary.

With time, the author of *Carnaval* was becoming increasingly less enthusiastic towards Chopin’s music; and he understood it even less. This is what he wrote about Preludes, Op. 28: “I admit I imagined them to be different, in a style as grand as his études. And something nearly opposite is true: these are sketches, drafts of études, or if one will – ruins, remnants, a colourful and chaotic melange”. Yet it was the *Sonata* in B flat minor that encountered the greatest lack of understanding: “this is how only Chopin begins and ends: by dissonances, through dissonances, and in dissonances. The *Marche funèbre* (...) has even something of abomination in it (...) while what we get in the closing movement entitled *Finale* is akin rather to ridicule than to any music”. He was not the only one who could not cope with that *Finale* ...

Yet when Chopin was attacked, he would always take his side, even though they were not very close to each other: be it as musicians or as people. They were after all so very different. Schumann with his literary inclinations, penchant for programme music and symphonic sound – even in piano works – was quite straightforward in the formulation of the musical idea, a reason why he was in a way the antithesis of Chopin. an individualist focusing nearly solely on the piano, close to the classics in his distaste for everything that was programme, and operating with sophisticated melodic harmonies and arabesques.

Yet Schumann sensed in Chopin an utterly exceptional greatness – one that attracted him and one he defended. A beautiful trait of Schumann’s character was his absolute lack of envy towards his fellow musicians, and even more: an eagerness to support what is beautiful, even should he find it not fully understandable. Schumann began his activity as a critic by recognising Chopin’s talent, and closed it in 1853 with the discovery of the genius of the then 20-year-old Johannes Brahms.

Dorota Szwarcman

Chopin inspirations in art: Jerzy Duda-Gracz

Considered the most popular Polish post-1945 painter, Professor Jerzy Duda-Gracz (1941–2004) embarked on a series of paintings providing visual interpretation of all the works by Frédéric Chopin in 1999. The effect of his work was the unique artistic project entitled *Duda-Gracz to Chopin*, comprising 295 paintings. The series is composed of watercolour and tempera works (*Études*, *Preludes* and *Songs*), oils representing all the other musical forms, and shrouds that symbolise the lost works. Each of the works is represented by its own corresponding image, and in the case of major musical forms there is a single image assigned to each of its pieces. Jerzy Duda-Gracz concluded work on his series in Autumn 2003. As the artist himself claimed, all the paintings followed previous studies of the life and works of Chopin, with special diligence paid to the composer’s discussions and comments on his works.

Jerzy Duda-Gracz *Mazurka in B flat minor, Op. 24 No. 4*, 2002



From Warsaw by origin

The original personality of Frédéric Chopin took shape in Poland, primarily in Warsaw, where he spent the first 20 years of his life.

Chopin (1810–1849) visited Vienna and Germany, and when he later reached Paris it was as a mature artist. A pianist of refined expression and craftsmanship, and a composer who creatively combined classical discipline, the early romanticist style *brilliant*, opera melodiousness, and sophisticated daring harmonies. This creative image was complemented with frequent inspirations from Polish folk music.

In Paris, Chopin initially stayed solely within the musical world. Here, he quickly gained recognition and became fashionable.

The Parisian salons fought for him, just as did for the high society ladies – for lessons with such an eminent and, at the same time, tactfully elegant teacher. Thanks to the eccentric writer Aurore Dudevant, better known as George Sand, his lover and muse, Chopin established contacts with the most eminent minds of the period, men of letters, and painters, easily finding a common language with them. Decisive for his erudition and broad intellectual horizons was the atmosphere of Chopin's home: favourable for arts and learning.

Chopin's father, Mikołaj, was a Frenchman from Lorraine, yet one who had long been Polish; he participated in the Kościuszko Uprising and later worked as a private teacher in the stately homes of nobles. Having found employment in Żelazowa Wola with the Skarbek family, he met Justyna Krzyżanowska, "born of noble parents", which most probably meant a distant, poor relation of the family. After the birth of their first daughter, Ludwika, and son, Fryderyk – Frédéric – the Chopins moved to Warsaw, where they had two more daughters: Izabela and Emilia.

Mikołaj held a post at the Warsaw Lyceum, and later lectured also at the School of Artillery and Engineering. Together with his wife, he established and managed a boarding house for sons of landed gentry. The friendships that the young Frédéric made with its boarders continued throughout their lives. Since his earliest days, Chopin had always been highly talented. During holidays he eagerly edited the *Kurier Szafarski* and also drew caricatures; yet it was in music that his true talent emerged. He learnt his first notes from his elder sister, Ludwika. When Frédéric was six, a Czech pianist and teacher from the Warsaw Lyceum, Wojciech Żywny, was employed to teach him music. Żywny was Frédéric's only teacher of the piano, just as later – in the conservatory – his only teacher of composition was Józef Elsner.

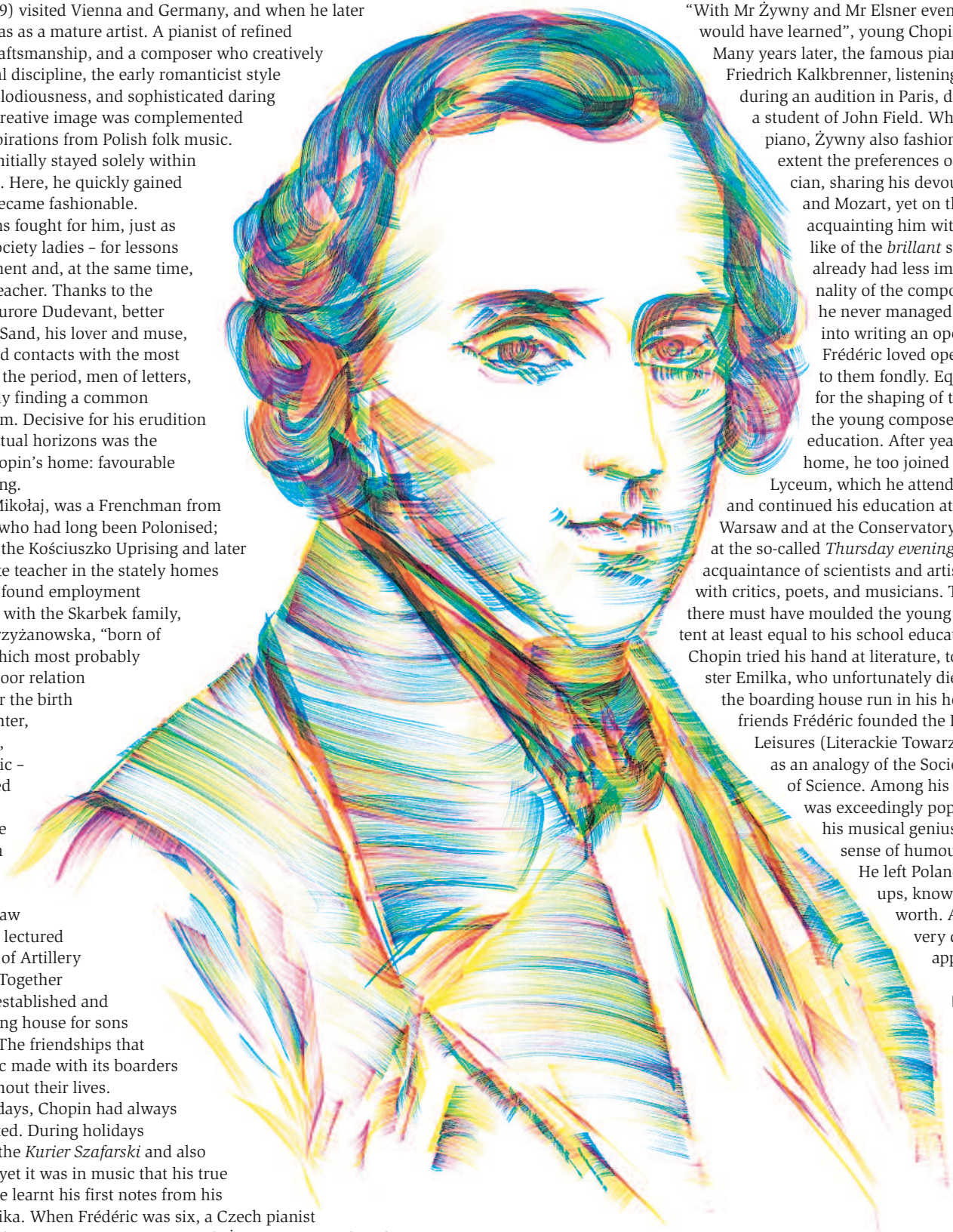
"With Mr Żywny and Mr Elsner even the worst fool would have learned", young Chopin would say later.

Many years later, the famous pianist and teacher Friedrich Kalkbrenner, listening to Frédéric during an audition in Paris, deemed him a student of John Field. When it came to the piano, Żywny also fashioned to a great extent the preferences of the young musician, sharing his devout attitude to Bach and Mozart, yet on the other hand acquainting him with novelties to the like of the *brilliant* style. Elsner already had less impact on the personality of the composer: for example, he never managed to talk Chopin into writing an opera, even though Frédéric loved operas and listened to them fondly. Equally important for the shaping of the personality of the young composer was his general education. After years of learning at home, he too joined the Warsaw

Lyceum, which he attended in 1823–1826, and continued his education at the University of Warsaw and at the Conservatory there. At home, at the so-called *Thursday evenings*, he made the acquaintance of scientists and artists, and friends with critics, poets, and musicians. The disputes held there must have moulded the young Frédéric to an extent at least equal to his school education. At that time Chopin tried his hand at literature, together with his sister Emilka, who unfortunately died prematurely. At the boarding house run in his home, together with friends Frédéric founded the Literary Society for Leisures (Literackie Towarzystwo Rozrywki) as an analogy of the Society of the Friends of Science. Among his friends, Frédéric was exceedingly popular not only for his musical genius but also for his sense of humour.

He left Poland without hang-ups, knowing what he was worth. A worth that was very quickly properly appraised.

Dorota Szwarcman



"A man of Warsaw by origin, a man of Poland by heart, a citizen of the world by talent"
– Cyprian Kamil Norwid, Polish poet on Chopin.

© 2009 Bartek Materka



Warsaw is the city of Frédéric Chopin. It was here that he spent the first 20 years of his life, received an education, made friends, experienced his first love, gained refinement in the salons of society, and met friends in the cafés where burning political and aesthetic subjects were discussed. Yet primarily, it was here that he composed his youthful pieces.

Żelazowa Wola – a small town, approximately 50 km (30 miles) away from Warsaw. It was here that Frédéric Chopin was born on 1st March 1810, in a wing of the manor house owned by Count Skarbek. Here too he spent the first seven months of his life. As a youth, he eagerly returned here, and played the piano in the park surrounding the manor house. Today, Żelazowa Wola is a mecca for tourists.

Miodowa Street – formally the centre of social life in Warsaw. The cafés were the meeting venues for the artists and politicised youth, with Chopin being among the regular patrons.

St Anne's Church – a beautiful baroque church; the nearby convent of the Bernadine Sisters housed the Musical Conservatory.

Post Office in the Palace of the Wessels – it was from here that, on 2nd November 1830, Frédéric Chopin departed by mail coach to Vienna, leaving Warsaw forever.

Radziwiłłowski Palace – witness to the first public concert given by the eight-year-old Frédéric Chopin. Today, it houses the residence of the President of the Republic of Poland. A highlight of the courtyard is a mounted monument to a Napoleonic general, Prince Józef Poniatowski, by Bertel Thorvaldsen.

Church of the Visitation Order

– the favourite church of the people of Warsaw; it has a façade modelled on the famous Il Gesù in Rome.

A beautiful example of the Polish baroque, it survived the second world war unscathed. The young Chopin used to play the organ here.

Kazimierzowski Palace – became the first seat of Warsaw University (1816) in Krakowskie Przedmieście – the central street of the capital. The Chopins lived here for 10 years, with Mikołaj Chopin – the artist's father – running a boarding house for the sons of landed gentry, with whom Frédéric made his first friends. Some of the friendships stood the test of time.

Czapskich/Krasińskich Palace – the last Warsaw address of the young Chopin, where his father – a teacher of the Warsaw Lyceum – ran a salon for the intellectual elite of the city.

Here, Frédéric had his room with a grand piano. Composed here were the Piano concertos in F minor and E minor, songs, Nocturnes Op. 9, and Études Op. 10. Today, the Palace is the seat of the Academy of Fine Arts.

Church of the Holy Cross – the urn with Chopin's heart is deposited in a pillar on the left side of the nave. After the death of the composer, it was brought from France in the fulfilment of her brother's will by Ludwika Jędrzejewicz. Initially, it was kept in the church's catacombs. The inscription on the pillar with the urn reads "your treasure is where the heart lies". Every year, on the day of the composer's death, a concert including Mozart's *Requiem* in its programme is held here.

Zamoyskich Palace – in the 2nd half of the 19th century, this was home to Izabela Barcińska née Chopin, one of

Chopin 2010 musical events

22–28 February 2010

Anniversary concerts

- Piotr Anderszewski, Daniel Barenboim, Rafał Blechacz
- Kevin Kenner, Evgeny Kissin, Garrick Ohlsson
- Janusz Olejniczak, Murray Perahia, Ivo Pogorelić
- Warsaw Philharmonic Orchestra, Antoni Wit [conductor]
- Orchestra of the 18th Century, Frans Brüggen [conductor]

1 March 2010

Gala concert

- Leif Ove Andsnes, Martha Argerich, Dang Thai Son, Yundi Li
- Warsaw Philharmonic Orchestra, Antoni Wit [conductor]
- Orchestra of the 18th Century, Frans Brüggen [conductor]

1–31 August 2010

Chopin and his Europa – 6th International Music Festival

1, 2 October 2010

Extraordinary concerts

- Mitsuko Uchida, Martha Argerich, Nelson Freire

2–23 October 2010

16th International Fryderyk Chopin Piano Competition

17, 18 October 2010

- Orchestre des Champs-Élysées, Philippe Herreweghe [conductor]
W. A. Mozart *Requiem*

www.chopin.nifc.pl



Frédéric's three sisters, and the owner of numerous mementos of the composer. Including the grand piano, which was shattered against the cobbles, they were destroyed by the Russians. The sad event was commemorated by Cyprian Kamil Norwid, Polish Romantic poet, in a poem entitled "Chopin's Piano".

Saxon Palace and Garden

– the residence of the Polish kings of the Saxon dynasty in the 18th century and the first lodging of the Chopins in 1810–1817. Only a fragment of the colonnade with the Tomb of the Unknown Soldier escaped the damage of the Second World War; it is surrounded by the charming Saxon Garden, Warsaw's first public park and a place where the little Frédéric would play.

Frédéric Chopin Museum – one of the most modern monographic museums in the world will open on 1st March

2010, marking the 200th birthday of Frédéric Chopin. The baroque Ostrogski Palace will house a multimedia installation which will "tell" a multidimensional tale of the life, personality, and artistic oeuvre of the composer. The visitors will have a number of options to commune with the sound, ranging from sound installations, via audiophile compositions, to live concerts. The creators of the permanent interactive exhibition are architects from Milan, Migliore and Servetto. The exhibits will provide priceless backdrops to the music, as the Museum is in possession of the largest collection of Chopin-related objects, encompassing manuscripts, letters, instruments, and personal objects that used to belong to the composer.

A concert hall will operate in the basement of the Palace, which is a remnant of the mediaeval subterranean city.

Standing alongside is the Chopin Centre, the seat of the Chopin Institute with its collection, and another point of tourist interest.

Royal Baths and the Belvedere

– arranged on nearly 80 hectares (200 acres) of space with striding regal peacocks, the palace and gardens complex is today the favourite place for recreation among the people of Warsaw. The name of the park comes from the baroque bathing pavilion, known as Łazienki – the Baths. It received its classical look under the last King of Poland, Stanisław August Poniatowski, in the 2nd half of the 18th century. The King's summer residence was the Palace on the Water. The Baths were the place where the young Frédéric played; he also performed concerts in the little palace on the hill – the Belvedere – which, early in the 19th century, was inhabited by the brother to the

Tsar, Grand Duke Constantine Pavlovich of Russia.

Today the Belvedere is one of the residences of the President of the Republic of Poland

Monument to Chopin – standing in the Łazienki (Baths) Park, the bronze Chopin listens in to the whispering of a Masovian weeping willow. The monument was designed by a Polish-French sculptor, Wacław Szymanowski. The original was blown up during the Second World War. Chopin recitals are held in summer at the foot of the monument.

◀ **Fryderyk Skarbek**, *View of Warsaw from the Roof of the Warsaw Society of Friends of Science*, 1825

Canaletto, *The Church of the Holy Cross*, 1778

Canaletto, *The Church of the Visitation Order*, 1780

▼ **Canaletto**, *Miodowa Street*, 1777





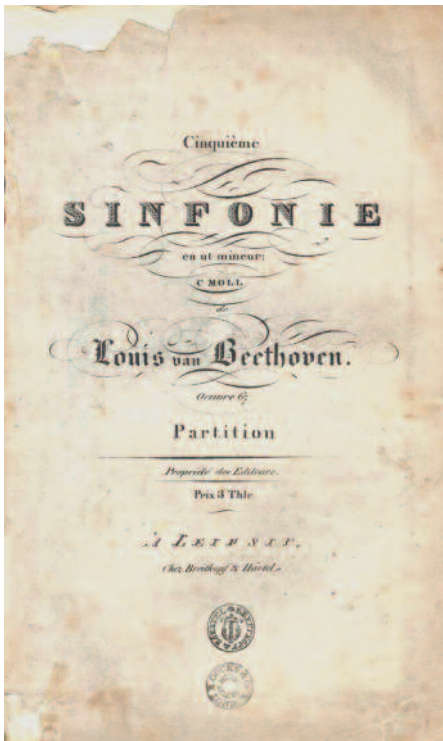
Maestro Järvi's vital Beethoven

Deutsche Kammerphilharmonie
Paavo Järvi
Beethoven's Nine Symphonies

March 2009 – Théâtre des Champs-Élysées, Paris
July–August 2009 – Salzburger Festspiele
September 2009 – Beethovenfest, Bonn
March–April 2010 – 14th Ludwig van Beethoven Easter Festival, Warsaw

Beginning with October 2007, the Estonian Paavo Järvi and the brilliant orchestra Deutsche Kammerphilharmonie Bremen surprised the world with their interpretative visions of Beethoven's symphonies.

All Symphonies



Seemingly such a project should not excite any interest. After all, world phonography has for years experienced a deep crisis: the numbers of albums sold has dropped, and producers continue to republish versions that require hardly any promotion, believing the names of legendary conductors to be the best marketing tool. Beethoven's symphonies are a part of the iron repertoire, and any self-respecting conductor desires to pitch himself against their matter. Even after the initial selection and rejection of the interpretations that are decidedly poor and unoriginal, there are still a plethora of eminent interpretations, as different as the personalities of the conductors.

One might ask what another set of the nine Beethoven masterpieces is for, especially after the recordings by Toscanini and Solti, Karajan, Kleiber and Abbado, and in recent decades also by Norrington, Goodman, Gardiner, and Jos van Immerseel. When you listen to the interpretations by Paavo Järvi, the answer comes easily: to take delight in the fresh and surprisingly vital Beethoven. The individual discs, just like the concert performances of the symphonies, greatly deserve words of recognition and of enthusiastic criticism. A reflection of this may be awarding the first of the albums (*Eroica* and *Symphony No. 8*) with the annual Deutsche Schallplattenkritik award in 2007.

Paavo Järvi and the Deutsche Kammerphilharmonie Bremen went for simple and transparent interpretations, purifying the music of Beethoven from the centuries of residue, as if scouring off the old varnish. The effect is dazzling: finely tuned nuances, and perfected detail. The greatest pleasure is experienced by those who can entertain the luxury of listening to these records with the score in hand. One then has the impression that Järvi followed the simplest possible path – yet most probably also the most difficult – in these interpretations, reading the composer's notation in the most minute manner, and performing his ideas with precise rendition of detail. The arches and the articulation, the degrees of the dynamic scale, and changes in the intensity of sound and accents – everything just as Beethoven marked it. The tempos are steadfast yet highly convincing. (A deep bow here to the faithfulness to the metronomic timing.) Little wonder that these performances surprise with a whole range of exposed solo parts, and that they reveal detail which has frequently been omitted lightheartedly. For example, so far in the performing tradition it has been difficult to find a precedent for such a "realistic quality" to the fluency of the whispering stream in the second part of the *Pastoral Symphony*.

A similar manner of reading Beethoven's symphonies was proposed in the 1980s by conductors of early instrument ensembles. Paavo Järvi seems to be making a reference to such an interpretative practice, supporting it with deep knowledge and applying it successfully to a contemporary orchestra. In his analytical flair, he has achieved the positive extreme by examining individual features and aspects, and emphasising detail. What he has also achieved is an artistic vision to the standards of the 21st century: simple, transparent, and at the same time refined. This is why I am impatiently waiting for the last album of the series – the *Ninth*.

Marcin Majchrowski
(Polskie Radio)



Released in August was a CD with Beethoven's Symphonies No. 2 and No. 6 *Pastoral* under Paavo Järvi.

Paavo Järvi, born in Tallinn in 1962, is the son of a famous Estonian conductor, Neeme Järvi. Educated at Curtis Institute of Music in Philadelphia and at the Los Angeles Philharmonic Institute, he studied conducting under Leonard Bernstein in the latter. Musical Director of the Cincinnati Symphony Orchestra, Frankfurt Radio Symphony and since 2004 the Artistic Director of the Deutsche Kammerphilharmonie Bremen, Paavo Järvi is among the winners of the prestigious Grammy Award for his recording of Jean Sibelius's cantatas.

Concerts, festivals Poland 2010

The 200th anniversary of the birth of Frédéric Chopin celebrated by eminent pianists, supported by the Polish government and the European Union, premieres at the Polish National Opera in co-production with the world's leading opera houses, great contemporary music productions, and a baroque feast in Cracow with the great masters of baroque music interpretation – all these will make Poland one of the most attractive concert venues in Europe in 2010.

The Birthday Week in Warsaw (22nd February – 1st March)

– If we were to put our faith in the certificate of baptism, we'd certainly believe that Frédéric Chopin was born on 22nd February 1810. Yet the composer himself emphasised in his letters that he was not born until a week later: on 1st March. This debate will probably never be solved, as who's to argue with a genius taking his time over being born – besides the very controversy surrounding the dates allowed the organisers of the Chopin Year an opportunity to organise a series of recitals and concerts with the most eminent pianists. Performing at the National Philharmonic Hall in Warsaw will be **Rafał Blechacz, Ivo Pogorelić, Piotr Anderszewski, Garrick Ohlsson, Evgeny Kissin, Daniel Barenboim and Leif Ove Andsnes**. The Gala Concert at the Teatr Wielki – Polish National Opera, with **Martha Argerich, the Orchestra of the Eighteenth Century** conducted by **Frans Brüggen**, and the **Warsaw Philharmonic Orchestra** conducted by **Antoni Wit**, will be held on 1st March.

www.nifc.pl, www.chopin2010.pl

Chopin Ballet

(premieres on 9th May) – the world premiere of the Polish–French ballet entitled *Chopin*, with choreography by **Patrice Bart**, *maître de ballet* at the Paris Opera, will be held in the Teatr Wielki – Polish National Opera. Based on the screenplay by the Polish writer **Antoni Libera**, the production traces the history and experiences of the great Polish romanticist. The musical layer is composed quite naturally of Chopin, but also of Liszt, Berlioz, Lapunov, Schubert, and Schumann.

www.teatr Wielki.pl

6th International Musical Festival Chopin and his Europe in Warsaw (1st–31st August)

The festival made its début in Warsaw less than five years ago, and in such



Martha Argerich

a short time developed into a major event in Central Europe. The oeuvre of Frédéric Chopin – presented in a broad cultural context – points to the sources of this style, connections with contemporary composers, and sources of inspiration of later generations. This is the only festival that allows us to experience so many interpretations of Chopin's works played on instruments from his time: Graf, Pleyel and Erard. From its earliest days, it has been a festival of stars, with four appearances by Martha Argerich, Ivo Pogorelić, Grigory Sokolov, and Andreas Staier this year. The number of the artists who accepted invitations to the 6th Festival includes **Arcadi Volodos, Maria João Pires, Bella Davidovich, Christian Zacharias, Joshua Bell, Steven Isserlis, Antonio Meneses, Menahem Pressler, and the Kronos Quartet**. Participating together with them will be the finest performers of early music: **Europa Galante, Il Giardino Armonico, Akademie für Alte Musik Berlin, the Orchestra of the Eighteenth Century, Les Musiciens du Louvre, Orchestre des Champs-Élysées, and the Freiburger Barockorchester**. Together with them, jazz musicians including **Tomasz Stańko, Krzysztof Herdzin, and Makoto Ozone** will salute Chopin, together with the master of flamenco **Paco Peña**.

Tickets: www.nifc.pl

16th Frédéric Chopin International Piano Competition in Warsaw (3rd–20th October)

The winners of this piano competition, one of the oldest and most recognised in the world, include **Maurizio Pollini, Martha Argerich, Garrick Ohlsson, Krystian Zimerman, and Rafał Blechacz**. This year it will be inaugurated on 1st October with a recital by **Mitsuko Uchida** (winner of the Second Prize of the 8th Competition in 1970), and the highlight of the next day will be a joint concert by **Martha Argerich and Nelson Freire**.

www.nifc.pl

14th Ludwig van Beethoven Easter Festival in Warsaw (21st March – 3rd April)

One of the greatest musical events in

Poland, under the artistic leadership of **Elżbieta Penderecka**, in 2010 the Easter Festival will be held under the motto *Beethoven, Music and the Phenomenon of the Piano. The Year of Chopin and Schumann*.

Among the invited guests are the ensembles **Shanghai Symphony Orchestra, Deutsches Symphonie-Orchester, Basel Chamber Orchestra, Deutsche Kammerphilharmonie Bremen, National Philharmonic, Sinfonietta Cracovia, National Polish Radio Symphony Orchestra**, the consummate soloists **Yefim Bronfman, Elisabeth Leonskaja, Rudolf Buchbinder, Louis Lortie, Nelson Goerner, Boris Berman, Kirill Gerstein, Kun-Woo Paik, Mihaela Ursuleasa, Melanie Diener, Birgit Remmert, Paul Groves, Arto Noras**, and the

famous conductors **Charles Dutoit, Antoni Wit, Long Yu, Ingo Metzmacher, Marco Guidarini, Paavo Järvi and Łukasz Borowicz**. www.beethoven.org.pl

7th Misteria Paschalia Festival in Cracow (29th March – 5th April)

The atmosphere of Easter, early music in the historical churches of Cracow, leading Italian, French and Spanish ensembles, the most beautiful voices, and a carefully selected repertoire whose axis are works of Italian baroque. Very briefly, this is what the *Misteria Paschalia* Festival, which in no time at all has made Cracow the "baroque centre of Europe", looks and sounds like. It is a rare occasion when so many masters of early instruments arrive at the same place at the same time, as is the

Jordi Savall



case at Cracow's *Misteria Paschalia*. The artists performing regularly include **Jordi Savall**, **Fabio Biondi** and **Europa Galante**, **Marc Minkowski** and **Les Musiciens du Louvre**, **Rinaldo Alessandrini** and **Concerto Italiano**, **I Sonatori de la Gioiosa Marca**, **Il Giardino Armonico** with **Giovanni Antonini**, **Sara Mingardo**, **Roberta Invernizzi**, **Claire Lefilliâtre** and **Philippe Jaroussky**.

For 2010, the organisers have announced the presence of **Biondi**, **Savall**, and **Vincent Dumestre** with **Le Poème Harmonique**. The repertoire will go beyond Italian and French music, returning to the themes of passion and resurrection in various musical traditions, also those hailing from other continents. A must for baroque lovers. www.misteriapaschalia.pl.

Wratislavia Cantans International Festival in Wrocław (September)

The capital of Lower Silesia has long been one of the Polish cities with the most powerful music traditions. It ranks among the largest festivals of oratorio and cantata music in Europe, and is one of Wrocław's trump cards in its endeavour to claim the title of European City of Culture 2016. The architecture of the city, together with the fantastic acoustics of its mediaeval churches, where the concerts are held, buttress the festival's exquisite atmosphere. The artistic director of the festival is the famous British conductor **Paul McCreesh**. His invitation to Wrocław was in 2010 accepted by **John Eliot Gardiner**, **Philippe Herreweghe**, and **Il Giardino Armonico**. Performed under the baton of McCreesh will be Berlioz's *Requiem*, released later as a CD on the conductor's private label. There will be no shortage of Chopin's music, as his songs will be performed by **Aleksandra Kurzak**, an eminent Polish soprano successful in London's Covent Garden and New York's Metropolitan Opera. www.wratislaviacantans.pl

53 Warsaw Autumn International Festival of Contemporary Music (September)

For lovers of contemporary music, the *Warsaw Autumn* is as prestigious as the Days of Music in Donaueschingen, yet longer and offering a more comprehensive and representative cross-section of the most important phenomena of global new music. In the communist era, it was the Poles' window to the world, and a meeting platform for people from both sides of the Iron Curtain. It resounded with the world premieres of works by Penderecki, Lutosławski and Górecki, and boasted regular guest appearances by Cage, Stockhausen, and Nono. The *Warsaw Autumn* has continued for half a century, yet has lost none of its vitality, and it continues to be attractive for inquisitive young people. The year 2010 brings many new world premieres of keyboard works, which is a way of commemorating Frédéric Chopin, installations, performance, and other events, making use of urban spaces in line with the idea of bringing art closer to everyday life. www.warsaw-autumn.art.pl

Rafał Blechacz plays Chopin

In June, **Rafał Blechacz** completed the recording session for his latest album with works by **Frédéric Chopin**. It is already the third disc by the 24-year-old pianist from Poland published on the Deutsche Grammophon label. **Blechacz**, considered an heir to **Krystian Zimerman** by critics and music lovers alike, has been connected to the prestigious German producer for four years, since his sensational victory at the 15th Chopin Competition in Warsaw. On 22nd February 2010, the artist will inaugurate a series of concerts marking the 200th anniversary of the birth of **Frédéric Chopin** at the National Philharmonic Hall.

The Year of Chopin will definitely be very intense for you, will it not?

Three continents in a year: a series of concerts in Europe, a tour of the United States and Japan. Altogether 44 or 45 performances. I am going to Italy – Milan and Rome – already in mid-January. This is why I was so keen on releasing Frédéric Chopin's Piano concertos this year, so that I can devote next year solely to public performances. The disc will be released on 17th October, on the anniversary of Chopin's death.

Are you satisfied with cooperation with the Concertgebouw conducted by Jerzy Semkow?

Very much so. Since the first contact with the ensemble, I have been fascinated by their very beautiful, velvety and legendary sound. The musicians are highly flexible, they entertain all the nuances of the agogic and colour with great subtlety. The very reason why I chose that orchestra and that conductor. Maestro Semkow certainly hears the orchestral tutti in a more symphonic manner than Krystian Zimerman in his interpretation that is now ten years old. He gave the musicians room to play, gave them such a broad space that they could present their skills fully, yet naturally within the aesthetics of Chopin. As far as my



interpretation is concerned – looking from the perspective of the four years following the Chopin competition – it has definitely undergone a certain change, yet this is a natural process.

During the recording, you also performed live...

Yes, on one night I performed both Chopin's concertos. They were welcomed enthusiastically by the audience. I believe they still remember me from earlier performances. Since my first appearance at the Concertgebouw in December 2006, I have become a regular, playing there every season.

One can see that Amsterdam is one of the places where you are especially liked. Do you have more such places?

Naturally Japan: enchanted with the music of Chopin and winners of Chopin competitions. Yet I also have very pleasant memories from concerts in Germany, a country of many beautiful halls and sophisticated and cultured, but at the same time warm audiences.

Do you already know what your next recordings are going to be?

The next contract with Deutsche Grammophon covers three productions, much like the first. When it comes to the next, fourth CD... yes, I have an idea. The fifth – I am 90% sure; and there are still different options examined for the sixth project. The coming CD is going to be a solo, non-Chopin album with music whose aesthetic quality is very close to my heart.

What are you keen on?

Definitely the impressionist current, which finds reflections also in the music of Karol Szymanowski. I have always held dear the music of Johann Sebastian Bach, and I believe that I can say this, as it is a part of the plan for the following season, that I shall include into my repertoire *Partita* No. 1. I will also work on the early Beethoven sonatas and the music of Mozart, including the piano concertos. I can also say that in my concert plans for 2011 – that is the year of Liszt, commemorating his 200th birth anniversary – I will perform both his concertos with the Philadelphia Orchestra under Charles Dutoit. Together, we will tour the United States.

You are rumoured to have seriously embarked on a study of philosophy...

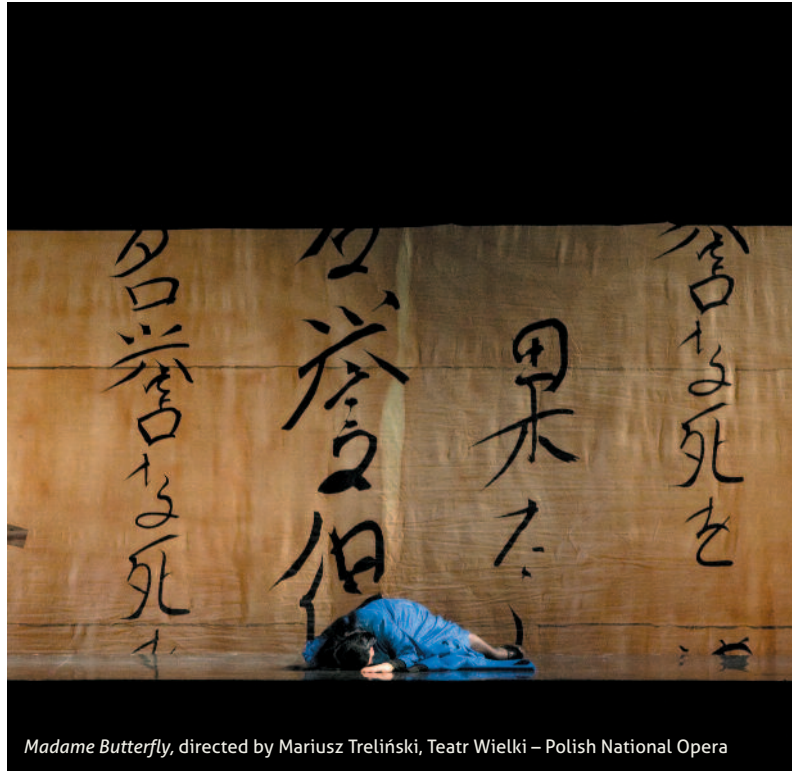
Indeed, I am a doctoral student at the University of Mikołaj Kopernik in Toruń. So far, I only take the set books with me when I travel, and I read them whenever I have time: on the plane, in the car, or at the hotel. This is a fantastic escape from music and even an inspiration, as what I deal with is the problem of interpretation. I am also interested in the history of philosophy, yet I am primarily into the problem of seeking an interpretation that would not upset the identity of the musical work, and at the same time allow me certain freedom in artistic expression and externalisation of emotions.

Interviewed by **Dorota Szwarcman**

Operas, Operas

The Teatr Wielki – Polish National Opera

Under its new artistic director, **Mariusz Treliński**, Poland's leading opera stage is changing its face. Most premieres in the coming years will be co-produced with New York's Metropolitan Opera, Milan's La Scala, the English National Opera, Teatro Real in Madrid, La Monnaie in Brussels, and the festivals in Bregenz and Baden-Baden. Decisions on the profile of the theatre and opera are made by **Mariusz Treliński**, whose productions are staged in Western Europe, the United States, and Russia. His latest success has been the staging of two Russian operas, Sergei Rachmaninoff's *Aleko* and Pyotr Tchaikovsky's *Iolanta*, in the Mariinsky Theatre in St Petersburg (Russia), which received an outstanding reception at this year's festival in Baden-Baden. There are plans for twelve premieres, two of which will be directed by Treliński himself: Modest Mussorgsky's *Boris Godunov* (30th October 2009) and Giuseppe Verdi's *La Traviata* (26th February 2010). The latter production will be made especially for **Aleksandra Kurzak** (soprano) and **Andrzej Dobber** (baritone), two outstanding Polish singers, regulars on the stage of the Metropolitan Opera in New York. Leoš Janáček's *Káťa Kabanová* (premiere on 25th April 2010) is



Madame Butterfly, directed by Mariusz Treliński, Teatr Wielki – Polish National Opera

co-produced by the English National Opera, and directed by **David Alden**. The equally famous **Willy Decker** directs Richard Strauss's *Electra* (premiere on 24th March 2010) in its 2006 staging from Amsterdam. The role of Clytemnestra will be performed by **Ewa Podleś**, a great star of the contralto. The operas will be complemented by interesting premieres by the ballet ensemble. Its head, **Krzysztof Pastor** – previously the chief choreographer of Het Nationale Ballet, is working on a production of *Kurt Weill* premiering

on 20th November 2009, while **Patrice Bart**, associated with the Paris Opera, will produce a ballet inspired by the life and music of Chopin to be staged for the first time on 9th May 2010.

Wrocław Opera

Its beautiful, renovated, 19th-century building and interesting repertoire alike attract audiences from Poland and across Europe. Wrocław specialises in grand open-air events: *Turandot* premieres on the lake in the Pergola Park on 11th June 2010.

Baltic Opera in Gdansk

The event of the season will definitely be *Ariadne in Naxos*, directed by the theatre's Managing Director **Marek Weiss** (30th October 2009). Besides the above, Gdansk also reaches for classic traditions. The event of the summer is *Das Rheingold*, presented in the unique Opera Leśna in nearby Sopot: a venue famous for Wagner festivals in the 1920s and 1930s, known as the Bayreuth of the North. Plans for July 2010 proclaim the *Ride of the Valkyries*.

Wielki Theatre in Lodz

Marta Ptaszyńska is composing *Lovers from the Valldemossa Monastery*, a tale about the lives of Chopin and George Sand in Majorca; world premiere on 12th June 2010.

Wielki Theatre in Poznan

The Wielki is preparing for its jubilee. The construction of the building for the opera ensemble, which had collaborated permanently since 1870 with the Berlin Opera, began a hundred years ago. This season will be inaugurated with *Ernani* on 24th September 2009. The details of the jubilee celebration are being fine-tuned by the director **Michał Znaniecki**, also appointed the Theatre's Managing Director this July.

Jacek Marczyński

7. Festival

sacrum
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sensations

- Aphex Twin + Hecker
- The Cinematic Orchestra
- Chris Cunningham Live
- Asko|Schönberg
- Ensemble Intercontemporain
- Ensemble Recherche
- London Sinfonietta
- Ensemble Modern
- Klangforum Wien

Krakau
13-19.09.2009

www.sacrumprofanum.com

The Ludwig van Beethoven Association together with Polish Radio are planning the first recording of the great romantic opera *Euryanthe* by Carl Maria von Weber in 30 years. Its concert performance will be held at the Ludwig van Beethoven Easter Festival in Warsaw in 2010.



Caspar David Friedrich, *Moonrise over the Sea*, 1822

Euryanthe – new recording. Made in Poland

Carl Maria von Weber's *Euryanthe* is an opera teeming with paradoxes and one that escapes unambiguous classification. Besides being an experiment, it is also a melting pot of various influences and points of reference. It is not a masterpiece, even though the composer included in it the strengths of his oeuvre.

Its value continues to be disputed, yet its place in the development of both the German opera and the romantic opera as such cannot be overestimated.

Presentation of less-known operatic works that nonetheless deserve to enter our memory and lie in the realm of influence of the last of the Viennese classics is a tradition of the Ludwig van Beethoven Easter Festival in Warsaw. Performed in 2008 was Cherubini's *Lodoïska*, an opera that seemed especially interesting for the Warsaw audience, also for the presence of a Polish context.

The project remained in the artistic care of the legendary Christa Ludwig, one of the most beautiful voices of the second half of the 20th century. Presented in 2009 was the opera *Der Berggeist*, composed by one of the most fascinating composers of German romanticism, Louis Spohr, who is still awaiting a suitable reception. Both the productions were conducted by Łukasz Borowicz, a young Polish Kapellmeister, winner of numerous titles and international competitions, recipient of prestigious artistic awards, and the Director of the Polish Radio Orchestra. His quest for repertoire and eagerness to move away from the iron canon are in perfect unison with the idea of presenting less famous

operas. *Euryanthe* may become the success of the conductor supported with a superior soloist line-up – Melanie Diener as Euryanthe and Birgit Remmert – especially as it will be the third disc of a series released by the Beethoven Association and Polish Radio.

The opera rehabilitated

Few are the works in the history of opera whose reception has been as complicated as the Weberian *Euryanthe*. Charges of the shallowness of its dramatic structure and lack of coherence are juxtaposed with the opinion that it may yet be the best of Weber's scores, if examined from a musical point of view. The opera premiered in Vienna on 25th October 1823. Disaster could not even be averted by the top-notch line-up, with Henriette Sontag in the lead. Parisian critics traversed the title, maliciously defining the work as *Ennuyante*, that is "the boring one".

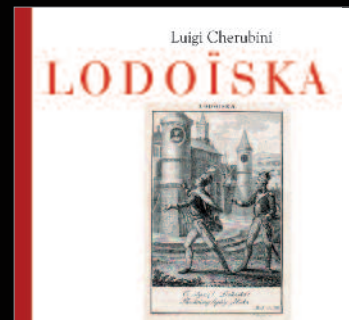
Nor did the opera go down well in the 20th century, even though it was frequently performed under eminent conductors: Arturo Toscanini, Bruno Walter, and Carlo Maria Giulini to mention but a few. It is only in recent years that *Euryanthe* has been partially rehabilitated, an ardent promoter being the British maestro, Sir Mark Elder CBE, presenting the work in both its concert and stage versions during the Glyndebourne Festival, with the participation of the Orchestra of the Age of Enlightenment playing historical instruments.

The reasons for Weber's composing failure are sought primarily in the

libretto by Wilhelmina von Chézy, the author of a romantic drama entitled *Rosamunde the Princess of Cyprus*, to which later Franz Schubert composed his timeless incidental music. In this case, she drew upon an anonymous 16th-century novel entitled *The Tale of Gérard de Nevers and the Beautiful and Virtuous Euryantha of Savoy, his Beloved*, which she translated into German and had published in 1804 in a collection of mediaeval romantic poems by Friedrich von Schlegel.

The demonic is beautiful

Indeed, *Euryanthe's* libretto can hardly be considered a success. The personae are extremely conventional, and both motivations and actions are predictable. *Euryanthe* is hardly credible as a person, despite the plethora of beautiful phrases that the composer envisaged for her. Similar is the case with her beloved, Adolar, a role that is as volatile as it is artificial. The stage is therefore dominated by the dark characters: the revolting Lysiart and the demonic Eglantine. They may be the most beautiful vocal creations ever to have been written by Weber, who proved here to have been an even more convincing observer of the murky aspects of the human soul than in *The Freeshooter*. The parties of Lysiart and Eglantine captivate with their dramatic impetus, power of expression, and refined psychological description.



Luigi Cherubini *Lodoïska*

Polskie Radio / Stowarzyszenie Ludwiga van Beethovena

Lodoïska (1791) is a heroic comedy sung in French, whose plot takes place in Poland. A magnificent example of the *Rettungsoper*, typical for pre-Romanticism. The title role is performed by Sofia Soloviy, accompanied by the Polish Radio Orchestra under Łukasz Borowicz.



Louis Spohr *Der Berggeist*

Polskie Radio / Stowarzyszenie Ludwiga van Beethovena

The first recording of Louis Spohr's romantic opera *Der Berggeist* (1825) in the history of phonography. The plot of the work is based on the legend of the spirit of the Karkonosze Mountains: the woodwose by the name of Rübezahl. One of the first examples of "through-composed operas", it exerted a formal influence on the work of Richard Wagner.

Piotr Deptuch

Polish Music in Scandinavia



In September Polish musicians will perform in Scandinavia's foremost concert halls as part of the Ludwig van Beethoven Easter Festival Project.

A project promoting Poland in Scandinavia on the eve of the Year of Chopin (2010) will be launched this September under the aegis of the Easter Festival in Scandinavian countries in September.

– Poland is a member of the European Union, and organisation of concerts of international outreach has become easier. We want to promote Polish artists, their original style, and their ability to carve out new directions in music, visual arts, and theatre. Culture is today the best hallmark for Poland – said Andrzej Giza, the Director of the Ludwig van Beethoven Association. Andrzej Jagodziński, pianist and arranger, and one of the brightest Polish jazz musicians, will perform with his trio in Helsinki, Stockholm, and Oslo. It was Jagodziński who – with his record *Chopin*, released in 1993 – charted a new, very significant current in Polish jazz, and kindled the interest in the music of Chopin as a source of inspiration and themes. Following his example,

Leszek Możdżer, Adam Makowicz and others have reached for the nocturnes, mazurkas, études, and preludes.

Jagodziński has published altogether four albums with Chopin played the jazz way, and given concerts all over the world: from Argentina to Japan. In the Scandinavian countries, he will present his own bravado arrangement of the *Sonata* in B flat minor by Frédéric Chopin. Remaining faithful to Chopin's keys, the artist bestows new meanings and moods to the *Sonata* with *The Funeral March*.

The partner of the Andrzej Jagodziński Trio will be the pianist Krzysztof Jabłoński, who will present the original version of the *Sonata* in B flat minor. The musician is the winner of the third prize in the 11th International Chopin Piano Competition in Warsaw, a student of Andrzej Jasiński, Professor of the Academy of Music in Katowice, whose students also numbered Krystian Zimerman. Jabłoński belongs among the most

eminent Polish pianists and is highly praised for his interpretations of Chopin. He passionately practises chamber music, and has performed concerts with Wanda Wiłkomirska and Konstanty Andrzej Kulka. A member of the Warsaw Quintet, walking in the footsteps of the legendary Władysław Szpilman's ensemble, which *The Times* in 1963 described as "Five of the Best". In Helsinki, Stockholm, and Oslo, Krzysztof Jabłoński will perform solo, while in Hämeenlinna and Lahti he will be accompanied by the Lahti Symphony Orchestra conducted by Atso Almila in a performance of the *Piano Concerto* No.1 in E minor by Frédéric Chopin.

In Helsinki, the Polish musicians will be accompanied by a guest performance by an eminent Finnish cellist, Arto Noras.

Anna S. Dębowska

Concert Agenda:

Hämeenlinna, 16th September 2009

Arts and Congress Centre Verkatehdas
Krzysztof Jabłoński (piano)
Atso Almila (conductor)
Lahti Symphony Orchestra

Lahti, 17th September 2009

Sibelius Hall
Krzysztof Jabłoński (piano)
Atso Almila (conductor)
Lahti Symphony Orchestra

PROGRAMME:

Ludwig van Beethoven
Fidelio Overture, Op. 72
Frédéric Chopin
Piano Concerto No. 1 in E minor, Op. 11
Felix Mendelssohn-Bartholdy
Symphony No. 3 *Scottish*, Op. 56

Helsinki, 19th September 2009

Finlandia Talo Huset Hall, Helsinki Hall
Arto Noras (cello)
Krzysztof Jabłoński (piano)
Andrzej Jagodziński Jazz Trio

Stockholm, 21st September 2009 –

Stockholm Konserthuset,
Grönwald Hall
Krzysztof Jabłoński (piano)
Andrzej Jagodziński Jazz Trio

Oslo, 23th September 2009

Oslo Konserthus, Small Hall
Krzysztof Jabłoński (piano),
Andrzej Jagodziński Jazz Trio

PROGRAMME:

Frédéric Chopin – *Sonata* in B flat minor, Op. 35; *Étude* in G flat major, Op. 25

65th Anniversary of the Liquidation of the Litzmannstadt Ghetto by the Germans, Łódź 2009

Łódź is a quite young city. Its career began in the beginning of the 19th century. From 1820 throughout hundred years the city was growing with an incredible speed. Łódź was like a magnet for German craftsmen wanting to become quickly rich, Jews looking for lucrative business and the rural poor. This "promised land" became a home for people coming from different backgrounds, speaking different languages and of different religions.

The multicultural influenced the specific character of the city. Catholics, Protestants, Orthodox, Mosaic confessors as well as Mariavites and Muslims lived side by side. Łódź wouldn't have stood any chance without tolerance and common economic vision of the city development. The streets were filled with buzz of Polish, Yiddish, German and Russian. New friendships were made between little Poles, Germans and Jews who met in the courtyards.

The times of economic crisis when great manufacturers were losing their fortunes and workers their jobs, the 1905 rebellion, the outbreak of the First World War had not shaken the foundations of the welfare as did the events of the year 1939. The years of the Second World War and German occupation dramatically changed the complex national structure of Łódź.

The representatives of multicultural Łódź sowed the seed that grew into a powerful industrial city



and left a permanent trace on its modern landscape. Despite the Second World War destroyed the common goods, the multicultural and multinational traditions of Łódź with its unfading material and spiritual cultural monuments remained.

Annihilation of the Jews was a very painful loss for the city. In order to honor the hundreds of thousands Jews imprisoned in the Litzmannstadt Ghetto and then transported into annihilation camps, the city authorities have been organizing international ceremonies to commemorate the liquidation of the Litzmannstadt Ghetto by the Germans. Monuments such as the Memorial Radegast Bahnhof and the Survivors' Park has been established. This year the Monument Honoring Poles Who Saved Jews During WW II was unveiled.

On August 29, during the commemoration of the 65th Anniversary of the Liquidation of the Litzmannstadt Ghetto by the Germans, a gala concert conducted by professor Krzysztof Penderecki was held in the Grand Theatre in Łódź. The concert consisted of two parts: 7th symphony "Seven gates of Jerusalem" and a composition which had been specially written for the ceremonies "Kaddish to all Łódź Abameks who wished to live, to the Poles who saved the Jews". The inspiration comes from the poems by Abram Cytryn, father Daniel, Lamentations of Jeremiah and Kaddish Yatomi. Both ceremonies and the concert drew the attention of media and will be long remembered.

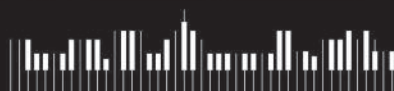
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