

MUSICAL EASTER IN POLAND



From the Publisher

Musical Easter in Poland

Last year, when the idea of *Beethoven Magazine* was taking its final shape, we considered it an extension of the information pack for the audience of the Easter Festival. The aim was to start a periodical that would present in a user-friendly form articles connected to the programme, concept, and people important for the festival, providing in this way a significant complement to our other publications. This concept for *Beethoven Magazine* also conformed to our promotion strategy, in which we have made it our foremost goal to permanently broaden the festival audience, also with people who do not belong to the realm of music lovers. This strategy has brought numerous positive results, counted in more than just the numbers of tickets sold but also in the high interest of the young – a sensation of a European scale – as well as the positive reactions of the media. We want to make the next step: it is impossible not to notice that there are two major music festivals held in Poland that refer to the idea of Easter, albeit each in its own manner. For years we have observed at this time the peregrinations of lovers of good music between Warsaw and Krakow: the contemporary and bygone capital of Poland, today's two most important centres of Polish culture. For years, the two events have been compared, included in various concert rankings, there have even been travel packages based around them. There could only be one corollary for us, the organisers: the harmonious coexistence of the Beethoven Festival and the Krakow Misteria Paschalia is as important as it is invigorating for Polish culture. It is in this spirit that the idea of our cooperation was born. And the form and content of this issue of *Beethoven Magazine* followed. Because one thing is certain: thanks to these two events, in this week – so important and focused on Easter – the musical heart of Europe beats in Poland.

Andrzej Giza

Director of the Ludwig
van Beethoven Association

From the Editor



Warsaw and Krakow must be the two Polish cities that are closest to each other. Even though their rivalry has had quite a history, they could not exist one without the other. The royal and the current capitals have dominated Polish official culture.

Moreover, they are the strongest magnet for attracting tourists: especially Krakow with its magnificent heritage and artistic tradition. Both the cities are attractive, among other factors thanks to their rich and attractive cultural life. You can still listen here to fantastic music at half the price that you have to pay for listening to the same artists in Western Europe. Warsaw is a work-in-progress city, continuing in its incessant drive for modernisation. Krakow is the sanctuary of beauty and refuge of historic tradition. Just like the two cities, the festivals held in them too provide perfect mutual complementation.

Anna S. Dębowska

Editor-in-Chief *Beethoven Magazine*

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

Publisher: Ludwig van Beethoven Association
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ul. Długa 19/4, 31–147 Kraków, Poland
www.beethoven.org.pl
Publishing Director and Founder: Andrzej Giza
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Cover art by: Marcin Maciejowski

Photographs by: Collection of the Ludwig van Beethoven Association, Collection of the Krakow Festival Office, Mathias Bothor, Corbis, David Ellis, Bruno Fidrych, Philippe Gontier/Naïve, Andrzej Rubiś, Universal Music Polska, Ribes & Vo Van Tao
English translation by: HOBbit Piotr Krasnowolski
English proofreading: Ben Koschalka
ISSN: 2080-1076
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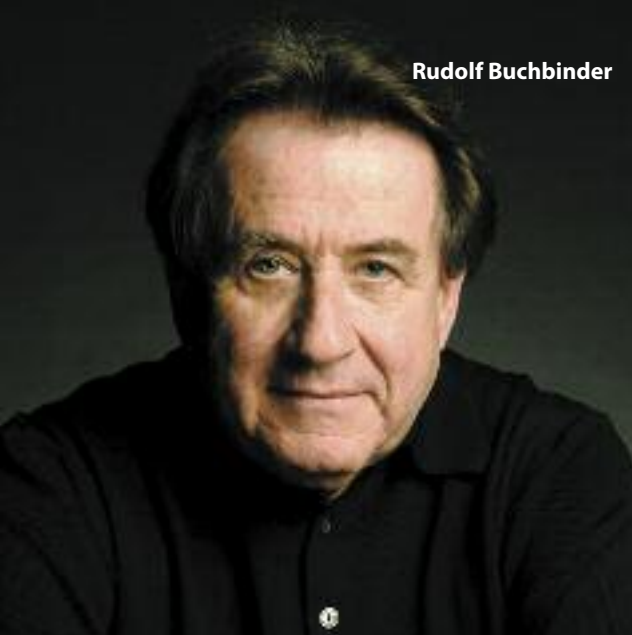
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Financed
by the City
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Supported in part
by the Polish
Ministry of Culture
and National
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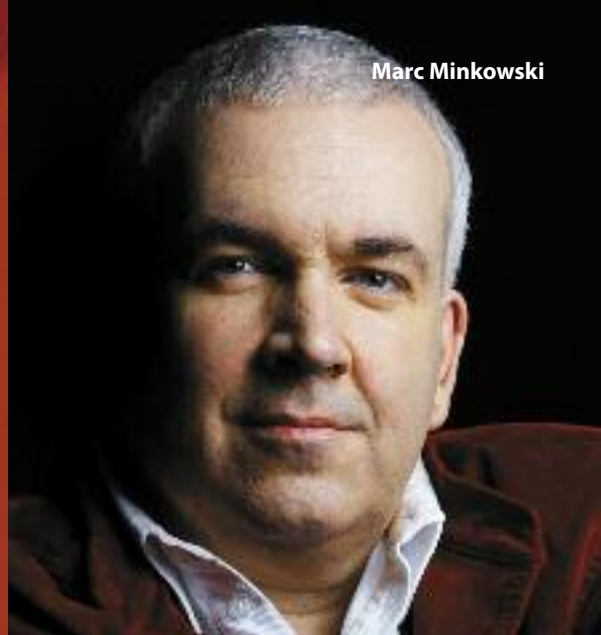
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Rudolf Buchbinder



Melanie Diener



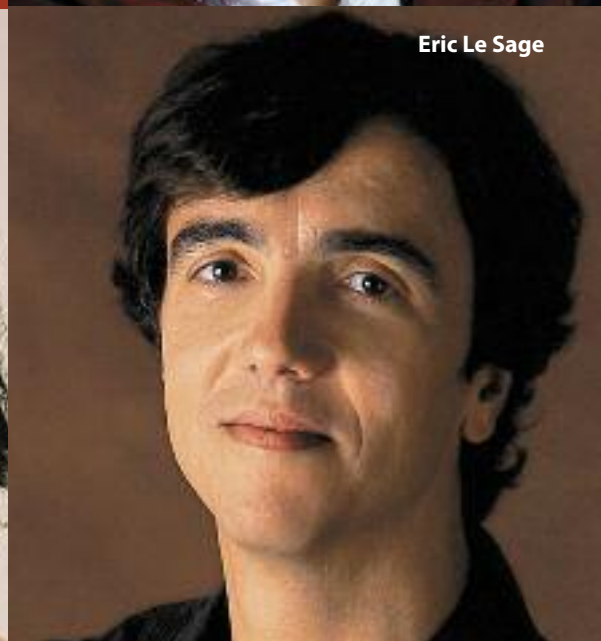
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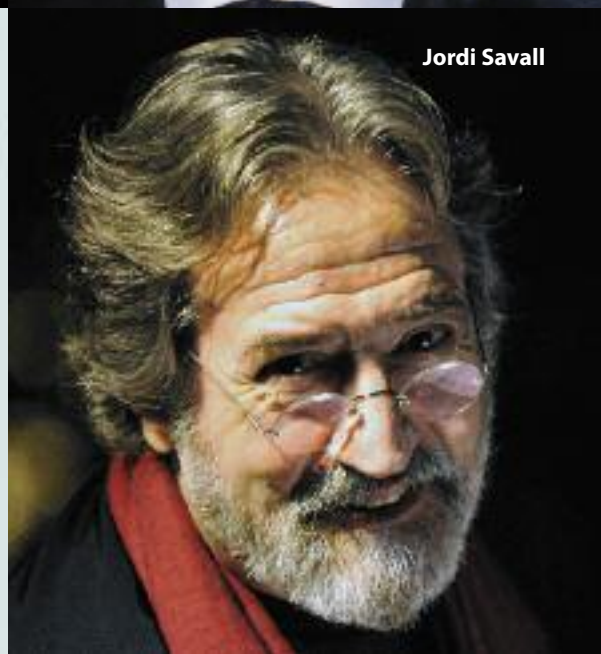
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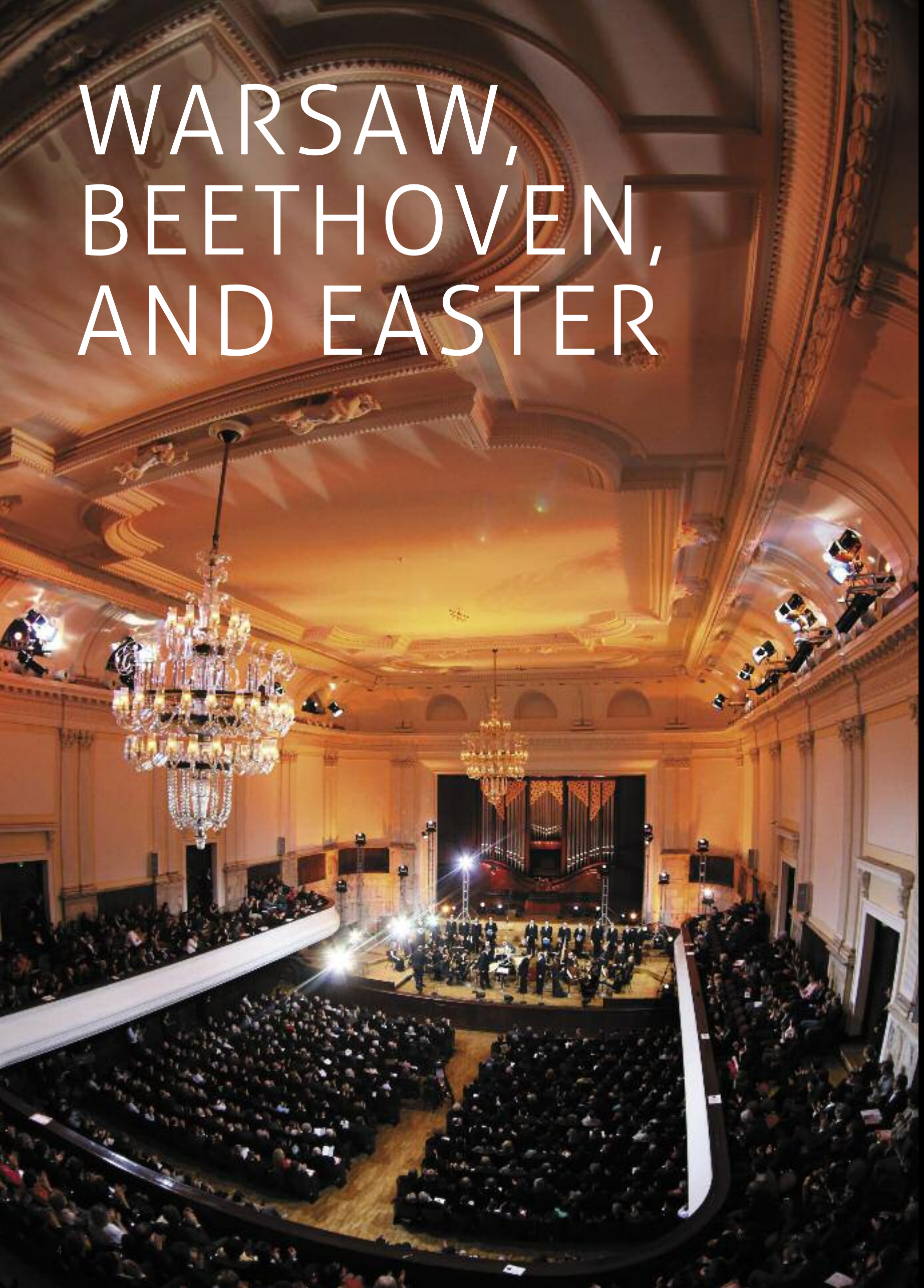


Mísia



Jordi Savall

WARSAW, BEETHOVEN, AND EASTER



Each Festival must capture an audience that will be eager to accompany it in the following years. The Ludwig van Beethoven Easter Festival is capable of that.

In 2004, the Ludwig van Beethoven Easter Festival moved from Krakow – its home for seven years – to Warsaw. At the time, the luring of new audiences began in a city whose character is entirely different from the established Krakow.

The endeavour proved a success. Today, the festival has an audience of several tens of thousands of listeners, an audience as varied as the population of Poland's capital. Beethoven is an ideal patron. His music grows from the achievements of the great predecessors, and it has exerted a vast influence on future generations, also of Polish composers, providing opportunities for piecing together endless programme variations.

The festival stays persistently within the world of the “repertoire of the middle”, that is from the late 18th century to the beginning of the 20th, with rare excursions into earlier or later years.



John Neal Axelrod and Christoph Eschenbach, 13th April 2006



Cornelia Much, Michel Lethiec, Trevor Pinnock, Elżbieta Penderecka, 2008



Christa Ludwig, 15th March 2008

Christopher Hogwood, 28th March 2007





Anne-Sophie Mutter and Krzysztof Penderecki, 29th March 2009

Eminent performers add splendour to the festival: Anne-Sophie Mutter, Rudolf Buchbinder with his Beethoven recitals, Natalia Gutman: to this day I remember her interpretation of Dmitri Shostakovich's Cello concerto overflowing with tragic spirit. German radio orchestras reign supreme – NDR Sinfonieorchester from Hamburg with Christoph von Dohnányi, Rundfunk Sinfonieorchester Berlin under Marek Janowski, hr-Sinfonieorchester from Frankfurt conducted by Paavo Järvi – while there has even been the Brazilian Orquestra Sinfônica do Estado de São Paulo under John Neschling, which proved to be an ensemble as lively as it was disciplined. Who can still say that the Ludwig and Beethoven Easter Festival may not be intriguing?

Jacek Marczyński

In these years, as its General Director she has shown herself to be one of very few capable of gathering a team of young, energetic people, who under her lead have built up an event of international standing. Moreover, the Beethoven Festival is an event which is eager to attract young people who are not overly enthusiastic about classical sounds.

Bartosz Bator, *Dziennik. Polska Europa Świat*



Nigel Kennedy, 27th March 2007



Sharon Kam, 22nd March 2008



Sol Gabetta, 2008

Gidon Kremer, 1st April 2004



THE FESTIVAL AS A PASSION

The Ludwig van Beethoven Easter Festival is an artistic event, but also a social one gathering great artists, politicians, and businesspeople from Poland and abroad.

We interview **Mrs Elżbieta Penderecka**, the President of the Ludwig van Beethoven Association, about the multidimensional character of the festival.

Anna S. Dębowska: The Easter Festival has been taking place for 13 years. What goal does this event, with such significant achievements, set for itself?

Elżbieta Penderecka: The goal is always the same. It is the promotion of classical music, and education connected with this art. Every year follows a central theme, around which we develop a programme based on masterpieces. This year the fabric is the 200th anniversary of the birth of Chopin and Schumann, and the main thread is the phenomenon of the piano: the reason why this year sees an especially powerful representation of eminent pianists. Every year, the concerts are accompanied by an exhibition of an extraordinary collection of musical manuscripts from the collection of the Jagiellonian Library in Krakow. Still, very few people know that manuscripts by Beethoven, Mozart, Haydn, Mendelssohn, and Schumann – priceless for European culture – are to be found in Poland. An opportunity to place them side by side with music performed live is something exceptional, and distinguishes our festival from others.

How has the festival changed in all those years?

It began modestly in Krakow in 1997, with six concerts that – in my capacity as President of the Programme Council of “Krakow 2000 – European City of Culture” – I organised to commemorate the 170th anniversary of Beethoven’s death, together with the Director of the Kissinger Sommer Festival, Mrs Kari Kahl-Wolfsjäger. It was then that for the first time in several decades the manuscripts from the collection of the Jagiellonian Library were shown, as earlier they had not been made available. This is how our festival began. Today it is a two-week-long event, held at the same time in Warsaw, Krakow, Łódź, Gdańsk, Wrocław. The turning point was moving it to Warsaw, which gave us new, invaluable potential for development.

The Easter Festival gathers great artists, politicians, businesspeople.

It could not have been otherwise, as it is held in a European metropolis. We have managed to surround it with an aura of positive snobbery. On the one hand, we want to promote the musical culture of the programme: in future also through a series of concerts for young people, that is future audiences. And this is who the Beethoven Academy – master classes for the most talented under the watchful eye of our eminent guests – is going to serve. I hope it will begin in 2011, or at the latest in 2012. On the other hand, we make a festival with true panache, with a clear promotional message,

as we know that non-musical considerations too count for the guests. We are very keen on convincing the business community to invest in high culture.

For a few years, the attention of festival audiences has been attracted by operatic works in concert versions.

This is our series of unknown rarely performed operas. Following Cherubini’s *Lodo ska* and Spohr’s *Der Berggeist* the project has come to *Euryanthe*: the romantic opera by Carl Maria von Weber, a forgotten masterpiece of the maestro. The line-up is excellent: Melanie Diener and John McMaster... that is the duet from *Fidelio* conducted recently by Gergiev in Rotterdam. Together with them the rising star, the Finnish soprano Helena Juntunen, who will sing the powerful part of Eglantine. They have all agreed to a CD recording.

It is important that everything does not end with a single concert, but that the recordings remain.

Our operatic CD series may not be extensive, yet it maintains a very high level of publishing, sound editing and mastering, with the full libretto in a number of languages: an increasingly rare phenomenon in these days of crisis in the record industry. Polish Radio is the co-producer, and we present these records at the MIDEM trade fair in Cannes.

The Ludwig van Beethoven Association operates throughout the year and organises other musical events. The year 2010 looks very promising in this aspect, does it not?

The first concert of the London Symphony Orchestra in Poland will be held as soon as 16th February. We offered it to the Fryderyk Chopin Institute, and we will organise it together with them. Stravinsky’s *The Rite of Spring* will be conducted by Valery Gergiev, and the soloist in Chopin’s Piano concerto in E minor will be Emanuel Ax, very well-known to Polish audiences.

On 21st June, we are organising a concert which makes me especially proud: the Simon Bolivar Youth Orchestra has played nearly all over the world, and the Polish audience will hear it under one of the most eminent conductors of the younger generation, the Music Director of the Los Angeles Philharmonic, Gustavo Dudamel. We hope that this project will not finish the presentation of this musical phenomenon, that is Maestro José Antonio Abreu’s El Sistema programme, begun over 30 years ago in Venezuela. Later, still in 2010, probably two concerts by the New York Philharmonic will take place, with the winner of the 16th Chopin competition, whose

name we will have learnt by that time, conducted by their new Music Director, Alan Gilbert.

Our plans for 2011 are no less attractive: we have embarked on negotiations on a project involving Herbie Hancock and Lang Lang in a duet with an orchestra. As for the 15th Easter Festival: Mozart’s *Don Giovanni* with the Polish stars of the Metropolitan Opera: Mariusz Kwiecień, Aleksandra Kurzak, Aleksandra Zamojska; we will try our best to see Piotr Beczała.

Artistic management has become an important role in the operation of the Association.

What are the successes that it has so far registered?

We have been operating for just a year. We handle the career of several young Polish and international artists, whose talents greatly exceed the average. Let me quote here the example of Agata Szymczewska, the winner of the International Henryk Wieniawski Violin Competition in Poznań in 2006. We are very glad that after her début at Wigmore Hall, she was offered the chance to play concerts with the London Philharmonia, and currently we are trying to have her participate in the Kronberg Festival in 2011. We are also attempting to get Professor Anne-Sophie Mutter to extend her artistic patronage to our eminent violinist. We are supporting the development of Polish singers: Agnieszka Rehlis, Izabela Matuła, and Wojtek Gierlach, who – I hope – will perform in European opera theatres in the near future. They have gone through auditions in Geneva, Munich, and Zurich; aiming further, we are trying to reach the important European stages. Moreover, we organise auditions for our young artists with such eminent conductors as Valery Gergiev, Charles Dutoit, Ingo Metzmacher, and Christoph Eschenbach.



Ludwig van Beethoven Association
www.beethoven.org.pl
as an institution of culture

- producer of recordings
- artistic manager
- publisher
- organiser of musical events:

Ludwig van Beethoven Easter Festival:

- concerts
- master classes
- scientific symposium
- exhibition of musical manuscripts



2010: the year of Fryderyk Chopin and Robert Schumann

Both the composers took a liking for the piano. The 14th Easter Ludwig van Beethoven Festival shall be the holiday of the pianists and the piano music.



THE PHENOMENON OF THE PIANO

These magnificent pianists...



Yefim Bronfman – virtuoso and lyricist in one person, winner of a Grammy Award, world-class Russian-American pianist and chamber musician will perform his recital just before the opening of the 14th Easter Festival – 4th March.



Janusz Olejniczak – eminent Polish expert on Chopin, winner of the 8th Chopin Competition in Warsaw, he will perform Chopin's Concerto in F minor in the version for piano and string quartet – 27th March.



Louis Lortie – a deep bow to two great romanticists by the Canadian versatile virtuoso; Lortie will play Chopin and Schumann – 22nd March.



Elisabeth Leonskaja – the phenomenon of the piano is more than just virtuoso bravado; it is also the skill of elucidating subtle tones, the domain of this Georgian pianist – 29th March.



Kun Woo Paik – the Korean virtuoso, a student of Guido Agosti and Wilhelm Kempff, is one of the few whose repertoire includes Ferruccio Busoni's Piano concerto in C major, a work by one of the greatest pianists in the history of music – 23rd March.



Marc Yu – "Attention: a future star," is what Lang Lang said about Mark. The 10-year-old boy prodigy from China has already made his début at Carnegie Hall. In Warsaw, he will perform Chopin's *Grande Polonaise* in E-flat minor – 29th March.



Nelson Goerner – the balance between intellect and feeling, improbable virtuoso mastery and passion that is communicable to the audience. In the programme: Beethoven, Chopin, Schumann – 24th March.



Eric Le Sage – on the 200th anniversary of the birth of Robert Schumann, this worthy follower of eminent Schumannists will play the most beautiful piano cycles by the German romanticist – 29th, 30 March.



Kirill Gerstein – his piano qualifications are best corroborated by Mischa Maisky, Steven Isserlis, and András Schiff. Winner of the Arthur Rubinstein Piano Competition in Tel Aviv, he will perform Brahms's Concerto No. 2 in B flat major – 26th March.



Rudolf Buchbinder – this is already the third part of the series of Beethoven's complete piano sonatas by the outstanding Austrian pianist – 1st April.

200th Anniversary of the birth
of Robert Schumann

A RARE PIANIST

"Delicate tone, intelligent and poetic construction of the phrase, and spot-on reading of the musical structure," these are the compliments paid by *The Times* to the piano mastery of Eric Le Sage, who will perform two recitals.

To hear Schumann played well is a rarity today. The French pianist belongs to a peculiar group of artists. Possessing very high fluency and virtuoso skills, he does not try to amaze his audience with the speed of playing and overcoming difficulties in a brilliant manner. At every moment, he is a poet seeking for lyricism and the song sources of instrumental music in the greatest of musical dramas.

Kacper Miklaszewski: The programmes of today's recitals more rarely feature Schumann and Mendelssohn than Chopin and Liszt. Why?

Eric Le Sage: Possibly the music of Chopin and Liszt reaches the contemporary audience more easily, while Schumann is more risky. The work needs to be given a flawless sound form, otherwise the reaction of the listeners is far weaker.

Where did you get the idea of recording the piano works from?

I fell in love with Schumann's music listening to my professor, Maria Curcio, explaining the *Dauids-bündertänze* (*Dances of the League of David*). I was 18 at the time, and played quite a few of his works – but not as many as Chopin's or Liszt's, which are more useful for developing your piano competence. Maria Curcio had the gift of examining the world of the composers she loved.

What is the place that Schumann holds among his contemporary composers?

He was a critic, a poet, in search of learning the essence of what was happening around him. He wrote three beautiful texts about Chopin, Brahms, Mendelssohn, Berlioz. Very quickly he found his space, his language. Beginning with the *Papillons*, his world is poetic without exceptions. I do not believe that at the time there were attempts to make a new musical language at any price, as happened in the 20th century; that attempts were made especially to paste the expression of emotions with the fashionable romanticist aesthetics. Schumann was a master who never fell into an empty bathos

or simple sentimentalism; was far removed from romantic kitsch, which had to be fought against.

Why are some cycles performed often – for example *Fantasiestücke* Op. 12 and *Kinderszenen* Op. 15 – and others more rarely – for example *Nachstücke* Op. 23, *Drei Phantasiestücke* Op. 111, and *Gesänge der Frühe* Op. 133?

Some works are earmarked to something like a personal interpretation, not for use in the grand concert halls. For this reason, they are not played that often, yet if one masters their proper interpretation, they are capable of surprising and stimulating. At times, they are capable even of shocking the listeners; yet this is not the reason why they find their way into concert programmes more rarely. It is the beautiful fragments of the Opp. 23, 111, and 133 that Roland Barthes had in mind when he said that Schumann's music acquires its meaning when it is played for oneself. The performer must build his own bridge to the world of Schumann, establish contact with him – like with another human. This is the secret of that music, and the task of a concert pianist is to let the listener into that secret.

Schumann's piano music is not "to hand", like the works of Chopin and Liszt. It seems harder...

It is not often comfortable, yet it sounds fine when one knows what one wants to achieve! You cannot let yourself be unsaddled from the keyboard by a flow of emotion, you need to let the musical energy carry you. At times, the score may in this sense overburden the performer, for which reason you need to be watchful at all times, and not let yourself be beguiled

He will be the first pianist in the history of recording for the French label Alpha to release Schumann's complete piano works – solo and accompanied.

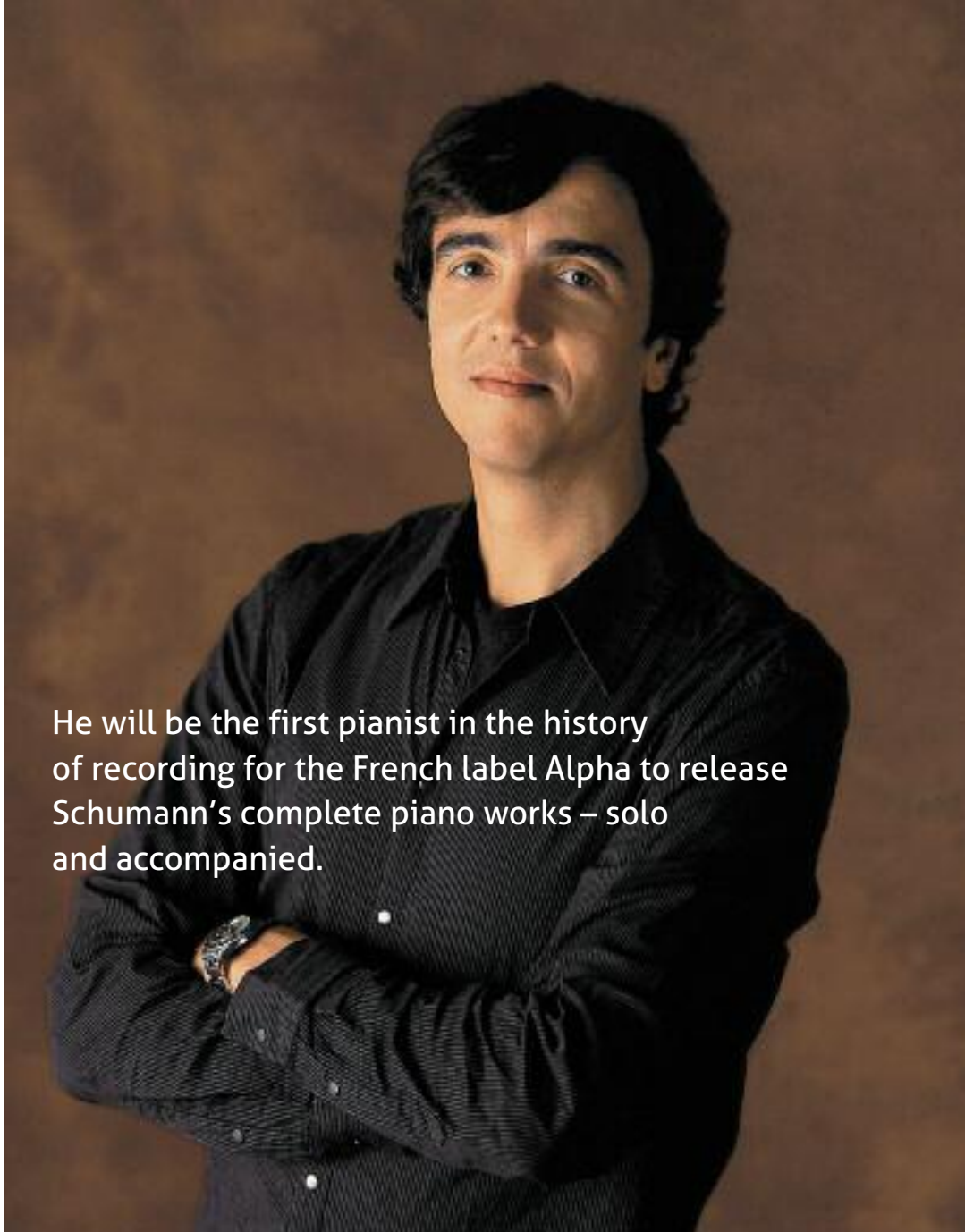
by the often repeated, near mesmerising rhythms. For every pianist, Schumann is a unique experience: it is about following upon his character, artistic path, and wit. One can surrender more to the drama, greater energy or heroism, introspection and melancholy. The great cycles – as does every masterpiece – carry a number of levels of meanings: they can be read in various ways. I am sometimes shocked by the dissimilarity of interpretations that I can make in two successive concerts, the variety of emotions that are inspired in me for example by *Humoreske* and *Kreisleriana*.

Do you perform this music on historical instruments?

I recorded the Trio, Quartet and Quintet on a Steinway D of the first generation, from 1875. I believe this instrument to be ideal for these compositions, as it allows the clarity of the play to be maintained without the risk of covering the cello parts, and the legato to be conducted in a very clear tone. I did not imagine skipping the exceedingly rich chamber music of Schumann, which is a part of his pianist world.

29th and 30th March,
Warsaw Philharmonic – Concert Hall

Eric Le Sage (1964) graduated from the Paris Conservatory at the age of 17, then honed his skills in London under Maria Curcio. In 1989, he won the First Prize in the Schumann Competition in Zwickau, and a year later Third Prize at the Competition in Leeds.



200th anniversary
of the birth of Chopin

A portrait of Chopin
painted by his friend
Eugène Delacroix, 1838,
Louvre

EDYDEYVI'S

He is enshrouded in the mist of
mystery in all aspects of his life.

Despite the enquiries of several generations of scientists, analysing nearly every note, we have still managed to snatch none of his secrets.

If all the books on Chopin were put side by side, the length of the shelf would probably be several thousand metres. Such a great body of literature, developed in nearly 200 years on the Polish composer, includes plenty of invented stories that cannot be documented. No other musical genius – say Bach, Mozart or Beethoven – can have led biographers to so many fabrications as Chopin.

He left plenty of mysteries that simply provoke us to follow a variety of interpretations. What do we know, for example, about his aesthetic views on music? Do we know Chopin's attitude to love and sex: what did he find them to be, and what was their significance in his life? Was he a believer, or lukewarm in religious matters? How did he make music and what initiated this process: an image, an external excitement, a spiritual experience, or a maybe only a constellation of sounds? These questions may be multiplied endlessly!

What was he like?

One of the sources that allow us to get to know Chopin are his letters to family, friends, publishers. Yet even those do not provide full answers to the questions that trouble us.

Below are a handful of examples. From a letter written in 1828 to Tytus Woyciechowski: "for a week, I have written nothing, be it for people, be it for God."; to Julian Fontana 10 years later: "in my life I am close to what is the most beautiful". Two years later, in his correspondence to Fontana we find that "the sky is beautiful, there is sadness in my heart – but it is nothing [...]. If it were otherwise, possibly my existence would be of no use for anyone." A month later, to the same addressee: "let us hide ourselves away till after death." A year before his death, in a letter to Wojciech Grzymała, Chopin wrote: "and in the meantime what has become of my art? And my heart, where have I wasted it?"

Did Chopin explain anything in such statements? With the ambiguity of his thoughts, he rather introduced successive question marks, expanding the space for the variety of interpretation. He does not dissolve our doubts with his music, either, as he did not manifest his views in his works.

Love

We learn quite a lot about Chopin's attitude to love from Franz Liszt: "Chopin did not exert a decisive influence on anybody's life. Consciously, he never broke anyone else's strides, never imposed his personality on anyone else. He did not terrorise anybody's heart, did not lay a usurping hand on anybody's destiny". And further: "much like Tasso, he could say 'he desires a lot, expects hardly anything, and claims nothing'." But also: "he was ready to give away everything, yet never himself." This aspect of the Polish musician's life was of interest for those seeking sensation.

This is how the letters of Chopin to Delfina Potocka surfaced in 1945. The composer met the beautiful and talented woman probably in Dresden in 1830. As the comely Polish lady enjoyed flirting, Chopin was quickly counted among her admirers.

And when the composer soon dedicated his Concerto in F minor and the famous Waltz in D flat major "à Madame la Comtesse Delphine Potocka", their affair became obvious for many. And yet: they were indeed friends, yet their relationship was of a purely social and not erotic kind. Discovered after the war, correspondence drenched with eroticism – e.g. "I do not think myself to pose as a genius, having a huge nose, you should understand that a different nose is meant here." – proved apocryphal even though it resembled the composer's handwriting, as after laborious graphological, historical, and linguistic studies, it was discovered that they were the fruit of combining letters, syllables, and words taken from authentic letters. Thus the sensational theme in the life of the author of the mazurkas lay in ruins.

Music

What was music for Chopin? We can find the answer to this only from the essays in "Method of Playing the Piano", which the composer was planning to write as a book teaching to play the instrument. We read there: "the art that manifests itself in sounds is called music", "this is the art of expressing thoughts through sounds", "the art of arranging sounds", "the manifestation of our emotion in sounds". George Sand acknowledged his views on music in a single sentence: "Music for Chopin is prayer, faith, friendship, the wonderful covenant." In her *Impressions et souvenirs*, she wrote: "Chopin speaks a little, and hardly ever about his art [...]. Nevertheless, he chooses intimacy, and expresses himself truly only through the mediation of his piano".

Religion

There are a few sources on Chopin's religiousness, yet he himself remains silent on the subject. Unless we treat verbatim *religioso*: the note on the score of the Nocturne in G minor Op. 15 No. 3, as well as the names of holidays used in letters in the place of dates, e.g. "Today is the Eve of Christ's Nativity, our Lady Star", "Easter", "today Wednesday, Ash Wednesday", "Good Friday". More specific explanations in the subject were provided by Chopin's matchless observer, Liszt: "Chopin never touched the subject, keeping the question of his faith to himself and not manifesting it externally. You could know him long and not know precisely what his views were in this field".

On the other hand, the morality of the composer may be deduced from the letter of George Sand to the famous singer, Paulina Viardot: "I entrust my daughter for the time of the journey to Chopin, as if I entrusted her to God, as speaking seriously and without exaggeration, he is something of the best on this earth and most pure".

Possibly, Napoleon Henryk Reber was right in saying that Chopin learnt music from God himself.

Stanisław Dybowski

Chopin at MIDEM

For the first time, a new category of awards – for Chopin recordings – will be included in the MIDEM Classical Awards competition. "No other composer has a separate category for the recording of his works in Cannes – Stanisław Leszczyński, Deputy Director of the The Fryderyk Chopin Institute admits.

The Chopin MIDEM Classical Award is an initiative of the Institute. All this to commemorate next year's 200th anniversary of the birth of the Polish composer. The first of these awards is the "Chopin the Best Ever" Special Chopin Award for the most eminent interpretations in the history of the music industry will be awarded only once, in 2010. The other award – for the best recording of Chopin in the previous year. (The number of artists nominated for the last year includes pianists from Poland: Janusz Olejniczak and Tatiana Szebanowa).

Nominations for the "Chopin the Best Ever" Special Award include the Waltzes in the legendary interpretation of Dinu Lipatti (1917–1950), Etudes performed by Alfred Cortot (1877–1962), and Piano concertos with Martha Argerich and Artur Rubinstein (1887–1982) released by a Polish label, CD Accord.

Both the awards – statuettes by Jerzy Dobrzański – will be presented at the MIDEM Awards Ceremony on 26th January 2010.

asd

Elżbieta Penderecka receives MIDEM Classical Award for CD album *Capriccio* with music of Krzysztof Penderecki recorded by Patrycja Piekutowska (right) and Beata Bilińska. January 2008 ▼



His music in good hands

Piano concerto No. 2 in F minor Op. 21 will be interpreted by Janusz Olejniczak, an eminent Polish pianist, the winner of the 8th Fryderyk Chopin International Piano Competition in Warsaw (1970). Olejniczak studied under Witold Małcużyński and Paul Badura-Skoda. He recorded most of Chopin's works on various international labels, including Opus 111. Olejniczak played Chopin in Andrzej Żuławski's *La Note Bleue*, and recorded the soundtrack for Roman Polański's *The Pianist*.

The Concerto in F minor will be played in the chamber version, with the accompaniment of a string quartet. Musicological research has proved that the first performances of both Chopin's concertos took place in chamber form in Warsaw, at the family home of the young composer.

Janusz Olejniczak will be accompanied by a quartet



composed of prominent musicians of the young generation: Agata Szymczewska, winner of the Henryk Wieniawski International Violin Competition in Poznań (2006), and Maria Machowska, Artur Rozmysłowicz and Rafał Kwiatkowski, represented by the Artistic Management of the Ludwig van Beethoven Association.

asd

27th March, Royal Castle in Warsaw

FROM
NO. 1
TO
NO. 9

All of Beethoven's symphonies under Paavo Järvi and performed by the Deutsche Kammerphilharmonie Bremen made an appearance as guest at the Beethovenfest in Bonn and the Salzburger Festspiele. In March, they arrive in Warsaw.

Paavo Järvi and the chamber orchestra from Bremen with which he collaborates have recently caused plenty of clamour with their interpretations of Beethoven's symphonies. They have taken the programme on numerous concert tours, gathering enthusiastic reviews all over the world. In 2006, they entered a recording studio to register the complete symphonies for Sony Music. Late in 2009, they closed the five-CD series with the recording of the Ninth Symphony.

Marcin Majchrowski (Polskie Radio): Do you remember your first encounter with Beethoven's music?

Paavo Järvi: I cannot say when exactly it was – yet definitely in childhood. I was raised in the family of a conductor [Neeme Järvi – ed.], who frequently played at home, and took me to rehearsals. I myself began to conduct symphonies in Malmö: my first place of employment. At that time I was under the powerful influence of traditional interpretations by conductors of the like of Bruno Walter.

When was the idea of the Beethoven project with Deutsche Kammerphilharmonie Bremen born?

I worked with Deutsche Kammerphilharmonie Bremen for over 12 years as a guest conductor. The programme of our first concert included one of Beethoven's symphonies. I came to like their sound and their sense of style. Even as the music director of the Deutsche Kammerphilharmonie Bremen I placed plenty of emphasis on Beethoven's music. Moreover, I found that if I were to record his complete symphonies, it would be with that very orchestra.

Were your interpretative visions influenced by the trend for performing music on historic instruments?

Deutsche Kammerphilharmonie plays contemporary instruments, yet I admit that we gave in to the influence of authentic performance and what is defined in English as HIPP – historically informed performance practice. I am glad that we are "historically reinforced", but we are not trying to belong to any of the camps supporting

the use of instruments from the period or not. There is a difference between understanding of early performing practice and blind faith in it. It is important that, if it is applied blindly and without powerful internal conviction about that music, such a performance will never sound natural.

Your vision of Beethoven's symphonies seems highly analytical, full of elaborated features and brilliant detail.

I simply wanted to study the score hard again and look at it with a fresh eye, to the extent that is possible in the case of music that is so well known. I have followed the new "Urtext" Bärenreiter edition. I believe that I was successful in capturing plenty of details that had earlier failed to be perceived or ones that were lost in history due to the development of the orchestra apparatus or different understanding of tradition.

Why do audiences still opt more often for works by Bruckner, Beethoven, and Mahler than that of contemporary composers?

Let's face the truth: there must be something in Beethoven's symphonies if people want to keep on listening to them over and over again. This is the question of a great work of art, of utmost importance for the culture of the West. For the same reason, Shakespeare's plays keep on being returned to. In a sense, these are modern works that we find very close.

30th March – 3rd April, Warsaw Philharmonic – Concert Hall

Paavo Järvi, born in 1962 in Tallinn, is one of today's most sought-after conductors of the middle generation. He studied conducting at the Curtis Institute of Music in Philadelphia and in Los Angeles with Leonard Bernstein. Winner of a Grammy award, he is the head of the orchestras in Bremen, the Hessischer Rundfunk symphonic orchestra in Frankfurt, and the Cincinnati Symphony Orchestra. In 2010, he will assume the post held by Christoph Eschenbach with the Orchestre de Paris. Recently, he recorded Anton Bruckner's symphonies number seven and nine with the radio orchestra from Frankfurt, and the record became the beginning of a new musical series.

To this day, Hector Berlioz's *Grande Messe des morts* causes major interpretation controversies, which prove that their subject is a masterpiece. Conducting its performance by Sinfonia Varsovia: maestro Charles Dutoit, with Paul Groves (tenor) as a soloist.

Hector Berlioz, one of the most powerful personalities of the 19th-century musical stage, though second to Beethoven, habitually surprised his contemporaries, eliciting violent objections as often as awestricken acclaim tinged with doubt. One of the greatest shocks, yet a triumphant one, was the reverberation of *Grande Messe des morts* for a tenor, choir, and grand orchestra composed in 1837 written to the lucrative order of the Minister of the Interior of France, Adrien de Gasparin, who expected an occasional mourning piece to commemorate the victims of the July Revolution of 1830 on its seventh anniversary.

Grande Messe des morts is innovative for at least two reasons: its approach to the question of faith, and its treatment of the instrumentation. Experts in the doctrine of the Catholic Church will be primarily struck by the composer's unorthodox approach to the liturgical text, freely divided and shifted, and moreover – the strongest “objection” – encrusted with fragments of the *Credo*, forbidden in funerary masses.

The distinguishing feature of the instrumentation is the monstrous development of the line-up, composed of over 200 instrumentalists, including four spatially displayed wind sections and a choir of approximately 800 people. Monumentalism was not among the whims of the French composer. It was connected



Requiem for Good Friday

Between *Credo* and declaration
of a revolutionary apostate

to the circumstances of performing “official” works which frequently – since the days of the French Revolution – were presented during the *pompes funèbres* taking place in the open air or in cathedral interiors.

Another method used by Berlioz to shock was full deliberation, going against the current of the centuries-long tradition of musical rhetoric. If we remember the *Lacrimosa* from Mozart's *Requiem* in D minor, the corresponding piece in the mourning mass designed by Berlioz has an immense surprise in store for us. Instead of the motifs of sighs and gestures of bewailing, we find an aggressive exchange of short motifs between winds and strings, against which the grand choir passionately chants shreds of the liturgical texts. It is as if the composer wanted to shout out that do not need the “unmanly” wails over their fate. Yet other parts of the *Requiem* – such as the heavenly sweet *Sanctus*, and the *Introitus* – seem to suggest a somewhat contrary attitude of the artist, remaining in line with tradition. Without Berlioz's *Requiem*, it would be hard to imagine further development of the mourning mass, and not only in the 19th century. There would possibly be no *Requiem* by Verdi, nor by Dvořák, without the daring and freedom in the selection of the texts for the mass so ostentatiously presented by Berlioz. Nor would Brahms have decided to compose his *A German Requiem* (*Ein Deutsches Requiem*) built of texts in the German language. Finally, without *Grande Messe des morts*, there would be no Britten's *War Requiem* and Penderecki's *Requiem Polskie*. Berlioz's *Requiem* is a pioneering work also for another current in lay music: the 20th-century spatial music. If we have an opportunity to listen to the “quadraphonic” effects in *Tuba mirum* performed in a manner respecting the intentions of Berlioz, it is quite certain that the stars of Boulez, Xenakis and Stockhausen will lose out in magnitude in our eyes.

Marcin Gmys

2nd April, The Teatr Wielki – National Opera



Charles Dutoit was born in Lausanne in 1936. His masters were Ernest Ansermet, Herbert von Karajan and Charles Munch. In 1977, the composer became the Artistic Director of the Orchestre Symphonique de Montréal for nearly 30 years. The orchestra embarked on and specialised in the French and Russian music of the 19th century. Besides these, Dutoit stood at the helm of the Orchestre National de France, and was the principal conductor of the Tokyo-based NHK Symphony Orchestra. Today the main conductor and artistic adviser to Philadelphia Orchestra, Charles Dutoit is the principal conductor and artistic director of the Royal Philharmonic Orchestra.



Paul Groves

American lyrical tenor, made his debut in 1995 in Milan's La Scala as Tamino in *The Magic Flute*: his trademark role, besides Don Ottavio from *Don Giovanni*, and the title part in *The Damnation of Faust*. A regular at the Salzburger Festspiele, Groves sings in the primary opera houses of the world: the Royal Opera House – Covent Garden, the Metropolitan Opera and the Staatsoper in Berlin.



Ingo Metzmacher, who will present Gustav Mahler's Seventh Symphony in E minor at next year's Beethoven Festival with Deutsches Sinfonie-Orchester Berlin. The ensemble became famous thanks to its exceptional sound and outstanding conductors. Beside the classical works of the 20th century, symphonic pieces by Gustav Mahler are the leading strand in the DSO's repertoire. A tradition has been followed by the current head of the orchestra. Metzmacher took the orchestra over in August 2007. Although it may be hard to believe, he is the first native German to hold the post in the over 60 years of the ensemble's history. Conductor, pianist, and theoretician of music, son of the eminent cellist Rudolf Metzmacher, Ingo was born in 1957 in Hanover. He worked very closely with the famous Ensemble Modern, and was the head of the Hamburg Opera and De Nederlandse Opera in Amsterdam. In line with his preferences, he clearly steers towards the classics of the 20th century. His recordings abound with works by Adams, Bernstein, Henze, Kagel, Ives, Stravinsky, Berg, Weill, Takemitsu, and Shostakovich.

The Ludwig van Beethoven Association together with Polskie 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

E U R Y A N T H E

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

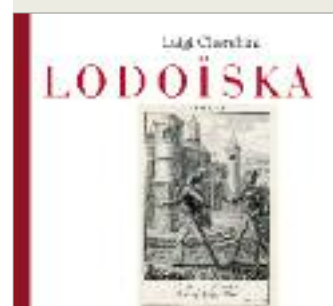
failure are sought primarily in the libretto by Wilhelmina von Chézy, the author of a romantic drama entitled *Rosamunde the Princess of Cyprus*, to which later Franz Schubert composed his timeless incidental music. In this case, she drew upon an anonymous 16th-century novel entitled *The Tale of Gérard 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.

Piotr Deptuch

This record below was nominated to Midem Classical Award 2009.



Luigi Cherubini *Lodoïska*
Polskie Radio / Stowarzyszenie im. Ludwiga van Beethovena

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 im. 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 Wagner.

MELODICALY



14TH LUDWIG VAN BEETHOVEN EASTER FESTIVAL

21st March – 3rd April

ORCHESTRAL

Inauguration of the festival: **Shanghai Symphony Orchestra, Long Yu** and contemporary Chinese music – works by Qigang Chen and Xiaogang Ye. Primarily, works of the composers whose youth coincided with the days of Maoist “cultural revolution” – **21st March**.

Deutsches Symphonie-Orchester Berlin became famous thanks to its flawless sound and eminent conductors. Its new leader, **Ingo Metzmacher**, continues the tradition of the ensemble, a highlight of whose repertoire are Gustav Mahler’s symphonies. In Warsaw, he will conduct the Symphony No. 7 in E minor (Song of the Night) – **25th March**.

Beethoven’s complete symphonies, **Deutsche Kammerphilharmonie Bremen, Paavo Järvi** – the most acclaimed symphonic project in recent years. The Ninth Symphony, as the festival finale – from **30th March to 3rd April**.

CHAMBER

Russian masters, that is **Ivan Monighetti**, winner of the Tchaikovsky Competition in Moscow (1974) and **Pavel Gililov**, winner of the Fryderyk Chopin International Piano Competition in Warsaw (1975), performing Beethoven and Chopin – **22nd March**.

Chopin’s Piano concerto in F minor with **Janusz Olejniczak** as soloist and in a chamber version

for a string quartet – **27th March**.

Young Polish virtuosos represented by the Artistic Management of the Beethoven Association will make their début as a **Festival Quartet**. Shostakovich, Schnittke and – a concert rarity – extracts from a chamber piece by Gustav Mahler – **28th March**.

The “**Friends of Chopin**” concert – an opportunity to become familiar with a sensational discovery in 19th-century Polish music. The Piano quintet is a work by the composer Józef Nowakowski written at the tender age of 17, dating back to the days when he studied together with Chopin at the Warsaw Conservatory – **28th March**.

INSTRUMENTAL

Romantic visions – that is Schumann’s piano in a nutshell. On the 200th anniversary of the birth of the composer, the eminent French pianist **Eric Le Sage** will perform two recitals. An ocean of beautiful music – **29th and 30th March**.

Argentinian virtuoso **Nelson Goerner** will perform a recital, including the works by Beethoven, Chopin and Schumann, and conduct master classes for young pianists – **21–24th March**. More pianists, other recitals – see p. 10

VOCAL

Robert Schumann reached for the works of Johann Wolfgang Goethe not only while

composing his songs, but also in writing his beautiful *Requiem für Mignon*, which will resound as performed by eminent Polish soloists under **Jacek Kaspszyk** – **23rd March**.

Charles Dutoit, the first conductor and artistic director of the Royal Philharmonic Orchestra and Philadelphia Orchestra, will conduct Hector Berlioz’s *Requiem* on Good Friday. The soloist – **Paul Groves** (tenor).

OPERA

Euryanthe – the great romantic opera by Carl Maria Weber, excellent soloists with **Melanie Diener** in the title role, Polish Radio Orchestra and **Łukasz Borowicz** – **27th March**.

JAZZ

Andrzej Jagodziński Trio – Chopin’s Sonata in B flat minor performed in the jazz style by great Polish jazz musicians – **26th March**.

MÍSIA

Our Chopin Affair, that is **Mísia**, the famous *fado* singer, performing together with her band works inspired by the songs of the great Pole – **28th March**. We have already become accustomed to juxtaposing Chopin with jazz, but not with *fado* – or at least not yet. Now, an innovative project – *Our Chopin Affair* – is being prepared by the famous Portuguese singer.

WHO, WHERE, WHEN

Misteria Paschalia

St Catherine's Church, one of the most beautiful sacral interiors in Cracow, the ideal one to perform early music.

means live music



Beginning in 2004, throughout the Easter Week, we have listened to early music in Krakow. It has become a tradition, and may it stay so.

Jordi Savall – a regular of the Misteria Paschalia Festival – rebelled against the term “*Musique ancienne*” (early music): “there is nothing like early or old music,” he told me in Krakow before the concert in which he reconstructed the history of Jerusalem: “there is only live music, that is the music played now. Music from the early days that nobody plays is forgotten music.”

The Misteria Paschalia Festival debunks myths. That long Italian baroque oratorios are a difficult and closed repertoire. That the refined French music of the 18th century is an amusement for the elites. That, besides the hallmark compositions of Bach, Handel, and Vivaldi, this programme is not worthy of any attention. The Krakow Festival – much like those in Beaune, Ambronay, Utrecht, Halle, and Leipzig – proves every year that early music is the most creatively developing branch of classical music. That the “new” repertoire – frequently discovered after centuries of being unplayed – “dusted” by the ensembles that approach its performances without the 19th-century ballast, may be passionately attractive. Exceptionally attractive for the audience living in today’s hustle and bustle.

What counts in Krakow during these few days is only music and the emotions that it stirs up. It is here, in the profoundly beautiful church interiors and the Salt Mine in Wieliczka, that people talk at an entirely different level of initiation. What about? About beauty. Because – to quote Jordi Savall – “as long as there are people who need beauty to live, we may still have hope.” In Krakow, this need is vast.

Jacek Hawryluk (Polskie Radio)

Even in Italy there is no festival like Misteria Paschalia, where all the leading ensembles playing baroque repertoire on instruments of the period meet.

Giovanni Antonini

BAROQUE FRESHNESS AND REFINEMENT

"Krakow has all the features that a city needs to present Baroque music", argues Filip Berkowicz, the Plenipotentiary of the Mayor of the City of Krakow for Culture and the Artistic Director of the Misteria Paschalia Festival.

Tomasz Handzlik: What is the idea of this Festival?

Filip Berkowicz: It is important that the character of music is composed into the mood of the Holy Week and Easter, into their liturgical context. The repertoire focuses primarily on baroque music, yet at times also Renaissance and rarely also medieval, and on performances on instruments from the period in line with the latest research and trends in historical performance. A significant assumption was to build the renown of the festival on the best of the best. We, the organisers, develop the programmes of the event together with them, moreover, to the order of the Festival the artists prepare premieres and interdisciplinary projects.

Have you been able to execute this fully?

Quite naturally, the first editions of the festival, which has taken place since 2004, were but the germ of what we wanted to achieve in the following years. It has only been the last three years that has become the true realisation of those plans. Today the Misteria Paschalia Festival is a place of dialogue between the best ensembles, vocalists, and instrumentalists dealing with early music. Moreover, Misteria Paschalia has reinforced its position among Polish festivals, and daringly competes in this category with the most important European events of the type held in Beaune, Ambronay, and Utrecht.

What is the festival's greatest forte?

The unique interaction of the artists, audiences, programme, and location. The festival has become fashionable. This is an event worth performing at and worth coming for. Artists make conscious choices to bring to Krakow premiere projects, and contemporary world premieres of works unearthed in archives and later reconstructed by leading European musicologists. What has made a permanent

place in the memory of music lovers among the number of the projects prepared especially for our festival are Couperin's *Leçons de Ténèbres* performed by Le Poème Harmonique and the *Lachrimae Caravaggio* interpreted by Jordi Savall. Among the premiere performances, special attention is due to the works by Di Mayo and Fago arranged by Fabio Biondi, and of Scarlatti performed by Ottavio Dantone. Future festivals will also bring new discoveries, just to mention the forgotten motets by Leo and Benevoli, reconstructed by Antonio Florio.

The artists invited to the festival are the baroque elite. Have they fallen in love with Krakow?

Of course. Besides the charm of the city itself, its architecture and atmosphere, they emphasise the gourmet advantages of Krakow's restaurants. I believe that what influences the image of the city and the festival is the exceptionally cordial and most friendly atmosphere which motivates everyone. Quite a few of the festival's regulars are even interested in purchasing a place to live in Krakow. Moreover, many have vast albums with photographs of the most beautiful and interesting sites in the city, which even I find at times absolutely new and unknown.

What causes such a great interest in baroque music today?

It seems to me that this is primarily the freshness and the lack of bathos. In the programme of the Misteria Paschalia Festival, we reach primarily to the circle of performers from Italy and France. These musicians are characterised by their vast invention: on the one hand, a unique temperament, and on the other, refined finery. This fusion may surprise, yet is loved by our audiences. Usually, these musicians are the trendsetters in the market of historical performances.

misteria
paschalia
sensations

The offspring of the Misteria Paschalia Festival: the next projects initiated by its organiser, Krakow Festival Office: the Opera Rara cycle and a series of recordings.

Misteria Paschalia recordings series

The preparation of a series of records under the brand of Misteria Paschalia is a large-scale publishing project assuming the imminent international distribution of three albums with recordings of the concerts held in successive Misteria Paschalia festivals. Thus three rare CDs by the Europa Galante ensemble conducted by the eminent violinist, conductor, and discoverer of lost works of baroque Fabio Biondi will find their way onto the market thanks to long and firm cooperation with the festival:

1. **Gian Francesco di Mayo**
– *Gesù sotto il peso della Croce*
(Misteria Paschalia 2006)
2. **Alessandro Scarlatti**
– *La Santissima Annunziata*
(Misteria Paschalia 2007)
3. **Nicola Fago** – *Il Faraone Sommerso*
(Misteria Paschalia 2009)

Thanks to Polskie Radio 2, which granted the festival the recording licence, there is an opportunity to establish a unique series of records covering works that are either not broadly known or have made a return to concert stages after centuries. This will mark a precedent in the Polish recording market. Ed.



This new cycle was launched last year by Krakow Festival Office as the operatic complement to the Misteria Paschalia Festival. This year it again attracts the "Champions League" of European baroque performers. The idea that occurred to Filip Berkowicz was as follows: at the Misteria Paschalia, ensembles play mostly religious music, and yet most of them are also involved in operatic projects. Why do they not play them in Krakow too? The baroque opera is next to unknown in Poland. Developing from the very beginning a somewhat snobbish atmosphere, the organisers aim at the young spectator, not necessarily an aficionado, but definitely opened to novelties. They have not been disappointed, and – quite naturally – the concerts attract also the faithful followers of the genre. In January 2009, the first event of the series was Antonio Vivaldi's *Ercole sul Termodonte* in its concert version performed by Europa Galante, Fabio Biondi and a number of eminent soloists including Philippe Jaroussky. The following production – so far the only one in its stage version – was Moliere's *Le Bourgeois Gentilhomme*, with Jean-Baptiste Lully's music in the masterly interpretation of the Le Poème Harmonique ensemble and the entire spectacle directed by Benjamin Lazar. A fascinating journey in time! Two more operas resounded in the city in the autumn, both by Handel: *Agrippina* (performed by Europa Galante) and *Rinaldo* (Accademia Bizantina). Four more events have been slated for 2010. In March, Vivaldi's *La Fida Ninfa* will for the first time attract to Krakow the French Ensemble Matheus conducted by Jean-Christophe Spinosi. Vivaldi shall return in May with *Ottone in Villa* (performed by Il Giardino Armonico), to be followed by Pergolesi's *L'Olimpiade* (Accademia Bizantina) in October and finally by Handel's *Alcina* with Les Musiciens du Louvre-Grenoble conducted by Marc Minkowski in December. With the last artist, the festival directors are already discussing further parts of the Handelian cycle.

Dorota Szwarcman



With *St John Passion*,
Marc Minkowski will inaugurate
 a cycle of Good Friday
 performances of Bach's works
 in Krakow: in 2011, this will be
 the Mass in B minor,
 and in 2012 *St Matthew Passion*.

BACH ON GOOD FRIDAY

This work under the famous French conductor and with his Les Musiciens du Louvre--Grenoble will definitely be a large-format event. Everything promises a sensation. After the orchestra suites, performed in 2000, but never released on CD, and first of all after the awe-inspiring Mass in B minor recorded in the 17th-century monastery in Santiago de Compostela, Marc Minkowski will now square up to *St John Passion*. Many eminent conductors have considered both Bach's passions and the Mass as the target of their many-year-long studies of music of the Leipzig Cantor. First, they recorded their cantatas, then motets, small Lutheran masses, *Magnificat*, and *Christmas Oratorio*, so as to leave the Passion oratorios for the end. Minkowski is versatile: he fascinates with his interpretations of the music of French baroque (Lully, Charpentier, Marais, Rameau), knows how to play Mozart in a captivating manner (symphonies Nos. 40 and 41) not unlike Offenbach (Cello concerto in G major), and can surprise audiences – besides Handel's less-known operas – with *Orpheus in the Underworld*. Therefore, his final decision to take on Bach seems obvious, and he begins his adventure with Bach where others end it.

The romantic tradition of interpreting Bach's work belongs in fact to the past. It has been replaced by the various shades of the phenomenon known as "historically informed performance". In the case of Bach's music, the controversy about "one voice per part" (OVPP) has continued for nearly 30 years. In the light of this concept, formulated by the American conductor, pianist, and musicologist Joshua Rifkin, Bach was not writing for a choir in today's understanding, but to an ensemble of soloists. Rifkin and his follower, Andrew Parrott, illustrated their theory with recordings. Even the Mass in B minor was released in one voice for each vocal line (in 1982). In fact, they were not entirely correct: Rifkin's recordings, as well as later ones by Paul McCreech, include women's voices, and women definitely could not perform in the days of Bach.

Against the antagonists of OVPP, whose number includes Harnoncourt, Leonhardt, Herreweghe, and Gardiner, there are documents that confirm Rifkin's theses. The famous *Entwurf*: Bach's letter to the Council of the City of Leipzig of 1713, being the *Short but most necessary draft for a well-appointed church music*, provides convincing proof. Bach demands to have at least three singers in each group, or ideally four, so that in the case of indisposition, motets can be sung in two choirs, i.e. eight voices. This is why Bach asked for 16 singers: to get at least 12, because he necessarily needed eight. Now, we also know that the preserved score for *Kyrie* and *Gloria* points to the chamber, and not choir-orchestral character of their performance.

Minkowski enrolled 10 voices into the Mass in B minor and used them according to needs: for example, he begins the exposition in five-voice texture, and adds more when reaching great culminations with three trumpets and the full line-up of the orchestra. Thanks to the smaller line-up, he achieved a model transparency of texture, nevertheless the sound of the orchestra was not anaemic at all. I have long not heard such intense colour – lively and vibrant, nor such power of sound from an ensemble numbering more than 20.

What was possible in the case of the Mass, however, cannot be done to the Passion: a work of a dramatised, thematic course. Bach never heard the Mass in B minor in its entirety, which is why we have no information about the tradition of performing it in his lifetime. It is otherwise with *St John Passion*, which after Bach's introduction to the office of the Cantor of Thomasschule by the Lutheran Church of St Thomas was performed four times, and has been preserved in as many versions. Its numerous choral fragments are of a more dramatic character, while the parts of Jesus and the Evangelist are usually separated from the solo parts of the tenor and bass. Which is why... there will have to be more voices.

Stefan Münch

2nd April, Krakow Philharmonic Hall

HANDEL FROM ITALY

Handel's religious oratorio *La Resurrezione* will be the complementation of Bach's *St John Passion*. It will be performed on Easter Sunday by Giovanni Antonini's Il Giardino Armonico. Today, the artist shares some facts about the Italian episode in the composer's life with *Beethoven Magazine*.

Magdalena Łoś (Polskie Radio): In *Misteria Paschalia*, you have always played Italian music, and this time, you reach for a work by a German.

Giovanni Antonini: The *La Resurrezione* oratorio is highly Italian. It was composed in 1708 while Handel was staying in Rome, where he met Arcangelo Corelli, Bernardo Pasquini and other members of the Academy of Arcadia. It operated in opposition to the main – quite complicated and sombre – baroque current. The model for Handel, who arrived in Italy as the age of 21, was the harmonious, ordered, downright “classical” Corelli's music. A style that he immediately mastered and used in a consummate manner. *La Resurrezione* is a work of great musical and dramatic maturity, not unlike the *Il Trionfo del tempo e del Disinganno* oratorio and *Agrippina* – composed for Venice. I prefer them to the works Handel composed towards the end of his life. They brim with freshness, energy... the artist would even return to some themes from these compositions in the operas he wrote in London.

These early pieces show Handel's great understanding of the theatrical. By all means! There is not even a moment of boredom. The recitatives are highly dramatic, fast. There is life in them, there are no deadbeats, which we find in so many operas and oratorios contemporary to Handel. That was a highly modern dramatic concept, for which reason this music is so close to today's sensitivity.

Last year, to commemorate the 200th anniversary of Handel's death, you recorded *Concerti grossi* Op. 6. Even earlier you selected his works “to the Italian key”.

Yes, even though it is difficult to put my finger on what that actually means. It is about this specific dramatic spirit characteristic of Italian music, which I find in Handel's instrumental works. Just the very *concerto grosso* form is based on the contrast of instrument groups known as *concertino* and *concerto*. The words *concerto*, *concertare* have a double meaning: it is cooperation, but at the same time competition. And such is our interpretation.

The year 2010 marks 25 years of Il Giardino Armonico.

I hope that we shall play for many more years. The ensemble is still overflowing with energy and ideas. We may even come up with an idea for some special celebration of our birthday.

A jubilee in Krakow?

With pleasure, it is a good opportunity!

4th April, Krakow Philharmonic Hall

Giovanni Antonini – harpsichordist and flutist, head of the famous *Il Giardino Armonico* ensemble, playing baroque music in line with the principles of historical performing practice. In the 1990s, these Milan-based musicians brought a reviving ferment into baroque performance, which had until that time been monopolised by British and Dutch artists. Thanks to its energy, the bravado recording of J.S. Bach's *Brandenburg concertos* was compared to rock music.



What we are seeing is the triumphant return of early, especially baroque music. Quite probably, the culture of the West has never before lived so intensely on the works of the past, and access to them has never been so common.

The Music of Passage

The Krakow Misteria Paschalia Festival is a unique event on the map of European music festivals: also those that represent a baroque repertoire. It is an attempt – originally designed and resolutely followed for six years – to combine music with

the events of the Christian liturgical year. Here, music follows the individual events of the Easter Week. It would be hard to overestimate the significance of the fact that we can now listen to Couperin's *Leçons de Ténèbres* on Holy Wednesday preceding the Paschal Triduum, Pergolesi's *Stabat Mater* resounds on Maundy Thursday, and a musically rich programme of *Settimana Santa a Napoli* is delivered on Easter Saturday. Reserved for Good Friday is Bach's *St John Passion*, and Easter Sunday belongs to Handel's *La Resurrezione*.

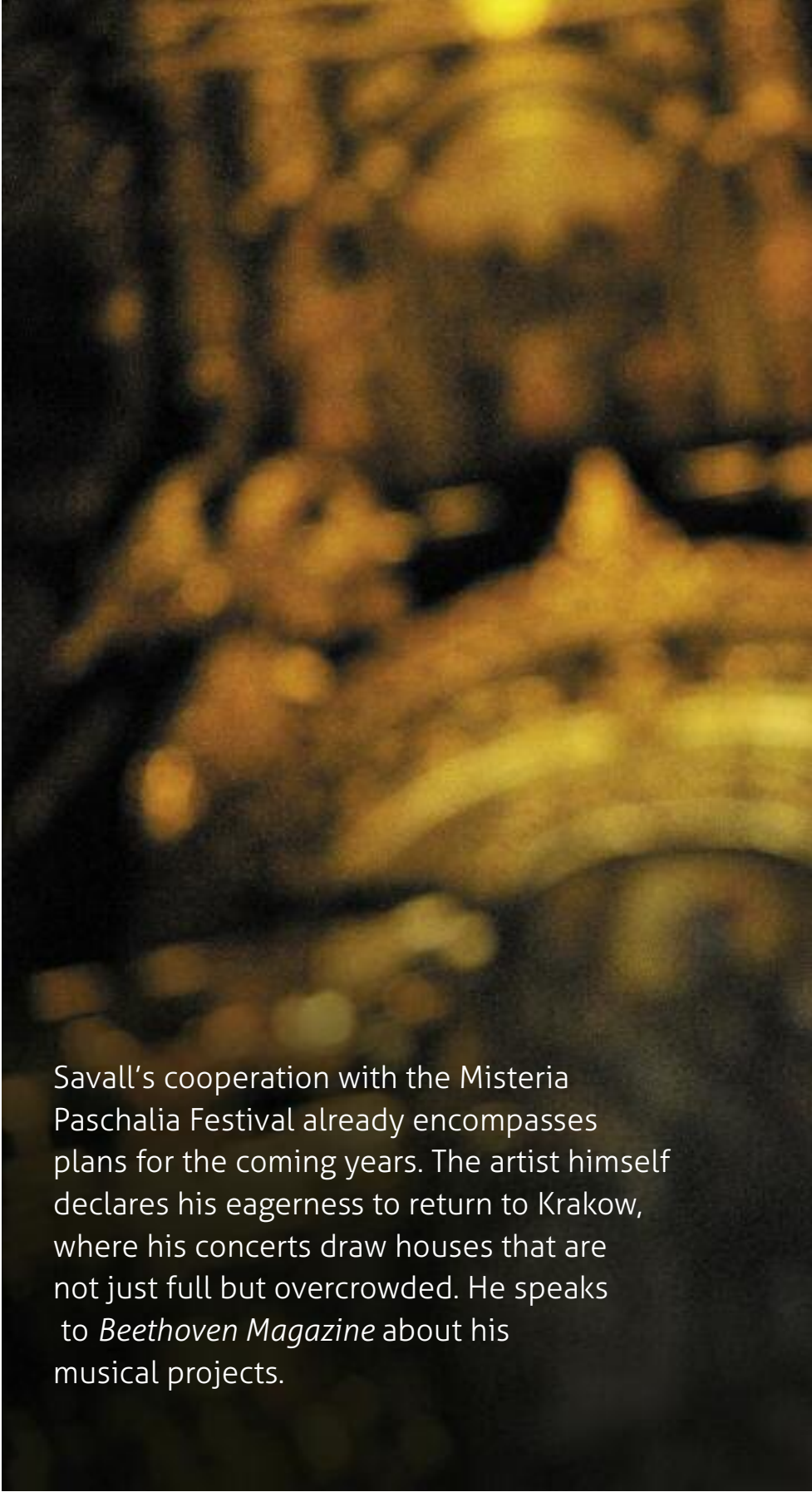
Moreover, one must say clearly: art follows here closely in the footsteps of religion, without being one. This is a festival of religious but not devotional music. Its placement against the events of the Easter Week reminds us of the times when music was not just an accessory to life, but constituted a living and significant part of it. In this, it proves distinctly that the aesthetic realm does not have to be an obstacle in reaching the reality of the spiritual nature.

In Alain Corneau's film *All the Mornings of the World* (*Tous les Matins du Monde*), a dispute takes place about two ways of construing the role of the artist, yet it is also a dispute about what music essentially is. The protagonists are two great French viola da gambists of the 17th century: Sieur de Sainte-Colombe and Marin Marais. In their final dialogue, the answers customarily given are rejected one by one: Marais has exhausted the list of his ideas. Sainte-Colombe remains silent.

So does his disciple. His mind has disposed of common beliefs and illusions. After a while, he speaks out only one sentence: "Some wine must be left for the dead". A flash of illumination. Sainte-Colombe follows up on the thought, and adds: "Music is capable of moisturising the lips of those who have gone silent". Through these words, we are returned to the origins of art as such; to its sacred roots.

The music presented at the Misteria Paschalia makes it possible to embark on that dialogue again. The Latin and Greek word *pascha* is a reference to the Hebrew *pesach*, meaning "passage". For the audiences and artists participating in the concerts, these eight days brimming with music provide an opportunity to become a rite of passage, of very special character, as it is woven from the musical matter. It is in the nature of such initiation events that they change something crucial in us. Sometimes they open a space whose presence we did not even expect.

Dariusz Czaja



Savall's cooperation with the Misteria Paschalia Festival already encompasses plans for the coming years. The artist himself declares his eagerness to return to Krakow, where his concerts draw houses that are not just full but overcrowded. He speaks to *Beethoven Magazine* about his musical projects.

Jordi Savall about...

La Ruta de Oriente

This is a musical journey to the Far East in the footsteps of a missionary, St Francis Xavier. The programme originated in 1996, and the recording came ten years later, followed by a double album accompanied by a book. We find all this absolutely exceptional. Francis Xavier had that great propensity for entering dialogues with other cultures. He not only learned about them, but also shared an extraordinary respect for them. He began by learning the local languages and music, and had recourse for the prevailing customs. Thanks to these factors, he was treated as somebody close. His attitude was enough to persuade people to turn to Christianity.

It was amazing to discover that in faraway places including Goa and Japan his work is still present and very much alive. What he left in that culture are not just memories, but something far more lasting.

SAVALL'S PEREGRINATIONS



La Ruta de Oriente – Savall's CD and international project in Krakow

Cathari (Cathares) next year

This is another production that we are preparing for the Misteria Paschalia 2011. For the first time we performed this programme in December 2009, on the 800th anniversary of Pope Innocent III beginning the crusade against the Cathari. Nearly 20,000 people fell victim to this, murdered with uncommon cruelty. Its effects included the connection of the former Occitania to France, and destruction of an exceptionally rich culture in the south of Europe, one that connected the influences of the worlds of the Arabs, Sephardic Jews, followers of the Kabbalah, and also Christianity represented by the Cathari. In the 12th century, they developed a religious movement that the Catholic Church considered heretical. Thanks to the testimonies of the troubadours, we were capable of building a musical vision of that tragic time.

La Ruta de Oriente, 31st March, St Catherine's Church, Krakow

A musician, humanist, philosopher, and virtuoso of the viola da gamba, has for years prepared programmes focused on monarchs, explorers, discoverers, and literary heroes who have influenced the history of the world; recently, the list was joined by the extraordinary cities of Jerusalem and Istanbul. The artist tells the tales of their fates, brings to memory their achievements, and performs music contemporary to them. Most of these programmes are highly varied, as they combine the musical traditions of numerous cultures. Comprising recorded and concert music, every new programme is a wonderful journey that brings with it emotions, reflection, and wonder.

The subject that the Catalan artist is planning to present in Kraków must be the greatest of all the challenges he has embarked upon. St Francis Xavier (1506–1553), Spanish thinker, missionary, and Christian mystic proved an unbelievable daring and sensitivity. As a traveller he had to cover the distance – unimaginable in his day – from Spain to Japan. After studies in Paris, in 1541 he was the first missionary of the Society of Jesus in Rome sent by the Pope to the Far East. He travelled in near solitude. Having left from Portugal, he went further through Africa, India, and the Philippines until he reached Japan in 1549. The music we will hear accompanied the missionary in the successive stages of his life. Jordi Savall will perform it together with his bands La Capella Reial de Catalunya and Hespèrion XXI, his wife the singer Montserrat Figueras (soprano), and musicians from Africa, India and Japan invited to the programme.

Magdalena Łoś (Polskie Radio)

FAMOUS ITALIANS



Fabio Biondi became enamoured with Krakow long ago. He comes to every festival, he has his audience here, he boasts new programmes and he presents forgotten works.

Krakow – the hub of Italian baroque

“The baroque centre of Europe”, “Italian Serie A in Krakow”, “Great passion plays for Easter” – this is how Poland’s most important daily newspapers summed up the 6th Misteria Paschalia Festival in 2009, dominated by the music of Italian baroque and Italian artists from the leading historical performers in the original style.

Even in Vivaldi’s home country there is no festival that allows one to, in a single week, listen to the best Italian early music ensembles. For the last few years, Misteria Paschalia has regularly hosted **Europa Galante**, **Il Giardino Armonico**, **Concerto Italiano**, **Accademia Bizantina**, **I Sonatori de la Gioiosa Marca**, **Cappella della Pietà de’ Turchini**, and **Venice Baroque Orchestra**, a constellation that this year will be joined by **La Venexiana**. Together with them come great soloists: Sara Mingardo, Maria Grazia Schiavo, Roberta Invernizzi, Sonia Prina, Vivica Genaux, Philippe Jaroussky. Proof is given by what Giovanni Antonini, the head of Il Giardino Armonico told *Beethoven Magazine*. This is why we, much like other ensembles, find concerts in Krakow so important. I believe, though, that the audiences share this opinion, as they can observe the differences between individual the various ensembles.

Many musicians remain in Krakow for longer, to be able to follow the entire course of the festival.

The Italian press praises Misteria Paschalia highly: “we were impressed by the very high level of the international festival, its intelligent dramatism, and the young and curious audience, brimming with enthusiasm and attention, who turned up in great numbers at the concert halls every evening,” as Juri Giannini reported for *Il Giornale della musica*.

Italians, AD 2010:

Fabio Biondi

Eminent violinist, the founder of the **Europa Galante** ensemble, pioneer of playing original instruments. Combines the instinct of a researcher with the earnestness of a soloist. His interpretations of Italian music, especially of Vivaldi’s works, have charted a new direction in performing early music. On 5th April, in the finale of the festival, he will conduct the concert entitled *Antonio Vivaldi – Arie e concerti II* with Vivica Genaux (mezzosoprano).

Antonio Florio

Leader of **Cappella della Pietà de’ Turchini**, an ensemble operating for over 20 years. Thanks to his research on 16th- and 17th-century Neapolitan music, he discovered the operas of Provenzali, Paisiello, Cavalli, and di Mayo. Antonio Florio’s musicians will perform the *Intorno allo Stabat* oratorio for the opening of the Festival on 29th March.

Stefano Montanari

The first violinist of the **Accademia Bizantina** from Ravenna. The leader of the ensemble, established in 1983, is the eminent harpsichordist and organ player Ottavio Dantone. The ensemble decided to play in the way characteristic of an expanded string quartet, where the musicians are soloists conducting a dialogue. The achievements of the ensemble include the first contemporary performance of Giuseppe Sarti’s opera *Giulio Sabino* in 1999. 30th March – Antonio Caldara’s oratorio *Maddalena ai piedi di Cristo*.

Brilliant **La Venexiana** to début in Krakow. Performers of madrigal polyphony will keep to the Italian style for Dietrich Buxtehude’s cantatas. (See p. 28)

Concert in the mine

The inimitable style of Christina Pluhar

The *Audi Coelum* programme with the music of the Seicento is the Krakow debut of the French l'Arpeggiata. Philippe Jaroussky as a soloist, the unorthodox approach to early music, and a unique venue for the concert: a chamber in the historical salt mine in Wieliczka, at a depth of 101 m (330 ft) below the ground.

Teatro d'Amore CD and Christina Pluhar's style

A few decades after the establishment of the currents of so-called historically informed performance, the approach to early music continues to change. Many musicians, including the leading artists of the movement, noticed that original instruments and knowledge of the early techniques of playing and singing are not enough. What is more important is the way that we – the people of the 21st century – hear this music, and whether we find it necessary at all. Philippe Jaroussky was right to notice that in our historical peregrinations we have entered a blind alley. Some realised that on time and turned sideways. Like Christina Pluhar, the conductor of the l'Arpeggiata, who also plays the theorbo and the baroque lute. Pluhar is exceedingly persistent in her artistic choices. She began with the *La Tarantella* album with “early folk music”. Later, the following were released in succession: the swaying *All'Improviso* with jazz clarinetist Gianluigi Trovesi, and the musical journey across continents contained on the *Los Impossibles* CD, recorded with the flamenco guitarist Pepe Habichuela and The King's Singers. The new album, *Teatro d'Amore*, with the music of Claudio Monteverdi (and Jaroussky among the singers), must have caused the most controversies and emotions. Especially two works from its programme: daring musical jokes. Swinging percussion, dance rhythms, walking bass, and freedom of improvisation taken straight from the world of jazz appear here for no more than just a few minutes, yet beyond any doubt they embellish the entire programme with a highly special tone. This is how Pluhar moves from “the musical truth”, so important for the pioneers of historically informed performance, to “a human truth”. This is why I perceive the music of l'Arpeggiata as a deeply humanist form of art. Pluhar shows that it is possible to adjust early music, which was produced for sheer enjoyment, to the contemporary sensitivity and aesthetic that we find immediate.

I admire the daring, the unbound imagination, and industriousness of Christina Pluhar, and above all her joy in making music. There is one thing that I find a cause for concern, though. The recordings of the l'Arpeggiata seem too beautiful in their sweetness, perfect in the fine-scaping of the detail, and clear in the sound. It appears to me as if Pluhar were calling to life an imaginary ideal world. The question arises whether music is to be solely the potion of happiness and a substitute for a perfection that is not mundane? Where is the tale about us, where is the attempt to describe the reality in which we live? In the virtual world of commercials, TV stagings and Photoshopped photographs from glossy magazines, where one would seek suffering or death in vain. The contemporary world has negated the existence of despair and even of doubt. I see similar tendencies in Christina Pluhar. I do not agree with such a vision, yet I give up quickly. Hypnotised, I listen to the records once again. And I am very pleased that the *Audi Coelum* programme also includes a few works by Monteverdi from this CD.

Piotr Matwiejczuk (Polskie Radio)

Audi Coelum, 3rd April, Chapel of St Kinga, Wieliczka Salt Mine



The historic **Salt Mine in Wieliczka** is the only mining site in the world functioning continuously since the Middle Ages. Its original excavations are located on nine levels and extend for the total of about 300 kilometres: reaching the depth of 327 metres.



Interview
with the star

COUNTER TENORS TRIUMPH ANT!

"It gives me great joy to hear that thanks to me somebody has become enamoured in a repertoire that he had not known before. It is far more satisfying than listening to compliments on my voice," says the French countertenor, Philippe Jaroussky.

Piotr Matwiejczuk (Polskie Radio): You have performed in Poland repeatedly. And it was just by a hair's breadth that your first concert was actually able to take place.

Philippe Jaroussky: I remember that perfectly well. I was to stand in for Brian Asawa at the Misteria Paschalia Festival four years ago. A change that I learned about two days before the concert. I wasn't able to arrive in Krakow earlier than on the very day of performance. At the airport in Paris the plane turned out to be three hours delayed. We were waiting, while the director of the festival, Filip Berkowicz was going berserk in Krakow. The plane touched down two hours before the performance, yet the concert proved absolutely exceptional.

Do you feel good in Poland?

In France, many people believe that I have Polish roots, which is not true as my family hail from Russia. Yet it is in Poland that I feel much better. I do not believe I am received with such a warmth anywhere else. This may result from the great interest in baroque music in your country, or maybe from the tradition of singing: I mean here Polish countertenors such as Dariusz Paradowski and Jacek Laszczkowski.

The countertenor voice is becoming increasingly popular. You are loved not unlike a pop star.

I enjoy popularity, but I operate according to different principles. My private life is not for sale, and I separate it from the professional realm. I want the audience to see and receive me primarily through the perspective of the music that I perform.

Where does the fascination in countertenors come from?

It must be in the change in our attitude to masculinity. A contemporary man may no longer be ashamed that he is sensitive, and is allowed to show feelings and even weaknesses. The pitch or timbre of the voice is ceasing to be a condition for the cultural identification of masculinity. Singing in countertenor somehow falls into a resonance with that phenomenon, on the other hand – it fascinates with its unique character. Young singers see it and specialise ever more eagerly in this vocal technique. New magnificent voices are appearing: they are highly varied when it comes to their scale and colour, and the skills are phenomenal. Even contemporary composers have

begun writing for countertenors.

You sing primarily the parts composed for castrati.

I have a particular weakness to the arias composed for Giovanni Carestini. His scale was similar. I used to think that with age my voice would move into lower tones, but that is not the case. For ten years I have continued to sing in the mezzo-soprano register. On the other hand, it must be remembered that castrati and countertenors are different types of voices. What we are observing today is, in fact, a great comeback of countertenors. They had existed before the epoch of the castrati began. History has moved full circle: our days are also the time of the triumph of countertenors.

Is emotional truth more important than virtuoso quality and beautiful colour?

Let me give you an example. Two years ago, I realised that I was heading in the wrong direction. I thought that my singing was becoming artificial. In the opera we express very powerful, frequently extreme feelings. The singer usually tries to embellish them. It does not bode well if this transforms into demonstration, excessive artificiality. I aim at simplicity. I find it easier, because I no longer have to prove that I have a talent and may be capable of singing this or another aria.

Your new CD, *La dolce fiamma*, presents the operatic compositions by Johann Christian Bach for castrati. Quite forgotten, and yet magnificent. In recent years, we have discovered plenty of forgotten music again. These discoveries seem to have no end...

Bringing back memories in this way is what I find highly exciting: as if I were taking the composer into my care.

It gives me great joy to hear that thanks to me somebody has become enamoured in a repertoire that he had not known before. It is far more satisfying than listening to compliments on my voice. Discovering forgotten music is on the one hand easier and gives a sense of greater freedom, as I know that my interpretations will not be compared to others. On the other hand, there is quite naturally a major risk that such music may not be enjoyed. Yet I want to serve music: no more than that.

Philippe Jaroussky (1978)

Star among countertenors.

A darling of audiences since his début in 1999 at the Royaumont Festival. Jaroussky prefers to sing Monteverdi, Handel and Vivaldi. His recording of *Carestini – The Story of a Castrato* won last year's Midem Classical Award in the category of ancient music, while the artist himself left Cannes with the title of Artist of the Year. Jaroussky performs regularly with the greatest conductors, also at Misteria Paschalia, and as a guest of the Opera Rara cycle in Krakow.



Krakow début of La Venexiana

In 2010, German music will provide a powerful forte in the Misteria Paschalia: besides Bach, there will be Dietrich Buxtehude's *Passion Cantatas*.

Italian performers have made the regulars of the Misteria Paschalia Festival accustomed, if not addicted, to works of great expression and dramatic spirit. Italian oratorios, another *Stabat Mater*, connected to the theme of the passion is music whose theatrical quality is frequently on a par with the most attractive operas of their time.

This year's concert by the eminent Italian ensemble La Venexiana including *Membra Jesu nostri* (1680), a cycle of seven cantatas by Dietrich Buxtehude, brings a new quality. This music belongs to another world, as even though the 17th-century German composers followed the Italian style, and though they frequently went to Italy to learn, the Lutheran spirituality and the assumptions of the pietists required a special idiom in music and a special selection of texts. The composition by Buxtehude (1637–1707) the organ player at the Marienkirche at Lubeck, is a good example of that. Italian in plenty of its detail, in the sparkling dissonances of the ensembles, in the decorative concerting parts of the soloists, in such plentiful associations with Carissimi's ideas, it nevertheless requires profound concentration. It is a musical meditation on the crucified Christ, lasting for an hour. The individual cantatas are dedicated to the successive parts of His tortured body: beginning with the feet, via the ankles, hands, abdomen, heart, we raise our eyes upwards, to look into the face of the Saviour in the finale. Full of mystical significance, the 18th-century Latin text is framed with selected verses from the Bible in each of the cantatas. Eagerly anticipated in Krakow, this interpretation of *Membra Jesu Nostri* may disclose before us many more unexpected mysteries and significances.

Magdalena Łoś (Polskie Radio)

1st April, The Franciscan Church

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Warszawa
26th March–3rd April 2009

BEETHOVEN No. 1

M A G A Z I N E

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with music
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with Elżbieta
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Warszawa
4th – 10th April 2009

BEETHOVEN No. 2

M A G A Z I N E



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Polska
Autumn 2009

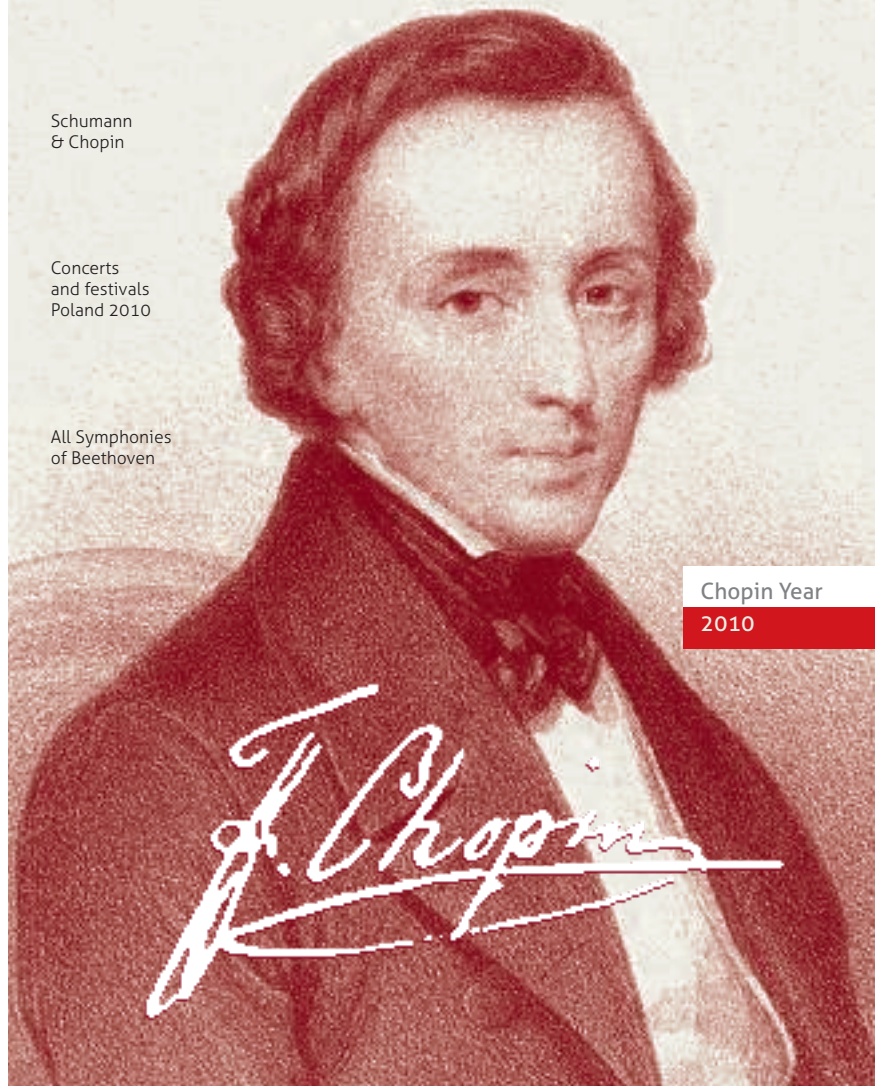
BEETHOVEN No. 3

M A G A Z I N E

Schumann
& Chopin

Concerts
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Poland 2010

All Symphonies
of Beethoven

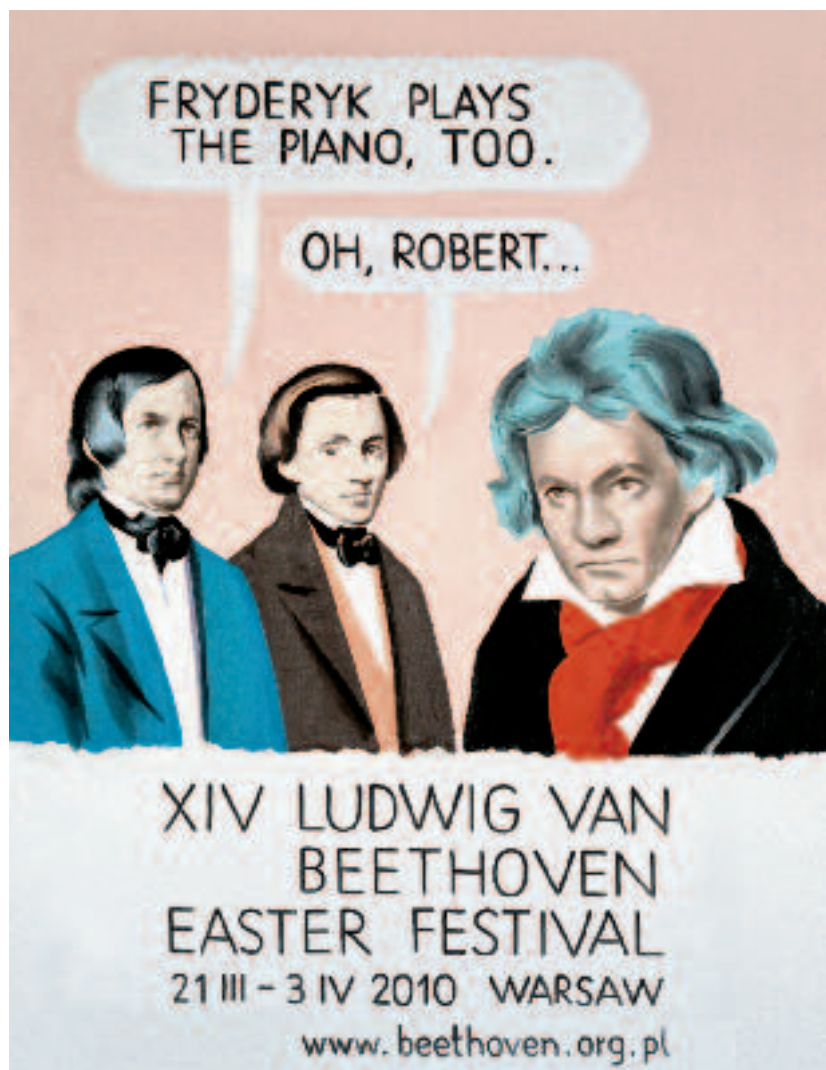


Chopin Year
2010

Warsaw
Autumn 2009

BEETHOVEN No. 4

M A G A Z I N E



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