



**DUX 1185 / 2015**

---

**KRZYSZTOF PENDERECKI : CONCERTOS**

**VIOLIN CONCERTO No.1  
VIOLA CONCERTO**

\*\*\*

**Krzysztof PENDERECKI :**

- \* Concerto per violino ed orchestra No. 1 (1976-77)
- \* Concerto per viola ed orchestra (1983)

\*\*\*

**Konstanty Andrzej KULKA** - violin

**Robert KABARA** - viola

**The Polish Sinfonia Iuventus Orchestra**

**Maciej TWOREK** - conductor

**Krzysztof PENDERECKI** - conductor

---

**DUX Małgorzata Polańska & Lech Tołwiński ul. Morskie Oko 2, 02-511 Warszawa**

tel./fax (48 22) 849-11-31, (48 22) 849-18-59

e-mail: [dux@dux.pl](mailto:dux@dux.pl), [www.dux.pl](http://www.dux.pl)

**Aleksandra Kitka-Coutellier – International Relations** [kitka@dux](mailto:kitka@dux)

## Krzysztof PENDERECKI

Born in Dębica on 23 November 1933, he studied composition with Artur Malawski and Stanisław Wiechowicz at the State Higher School of Music in Kraków (1954-58). Earlier he took lessons from Franciszek Skołyszewski. In 1959 three of his works (*Strophes*, *Emanations* and *Psalms of David*) won him the top prizes at the Young Composers' Competition of the Polish Composers' Union. A year later, he captured the attention of Western critics with *Anaklasis*, performed at the Donaueschingen Festival. Penderecki's international position was consolidated in the 1960s thanks to such pieces as *Threnody for the Victims of Hiroshima* (UNESCO Award, 1961), the *St Luke Passion* (the Grand Arts Award of the Land of North Rhine-Westphalia, 1966, and the Prix Italia, 1967) and *Dies irae* (Prix Italia, 1968). His first opera, *The Devils of Loudun* (after Aldous Huxley), was premiered at the Hamburg Staats-oper in 1969 and in later years successfully performed at theatres throughout the world, as were the composer's three successive operas: *Paradise Lost* (premiered in Chicago, 1978), *Die Schwarze Maske* (Salzburg, 1986) and *Ubu Rex* (Munich, 1991). His other major pieces include *Sinfonietta*, *Benedicamus Domino*, Symphony No. 5, the Flute Concerto, *Seven Gates of Jerusalem* (written for the 3000th anniversary of the city of Jerusalem), *Hymne an den heiligen Daniel* (for the 850th anniversary of Moscow), *Hymn to St Adalbert* (for the millennium of Gdańsk), *Credo*, Sonata for violin and piano, Concerto Grosso (premiered in Tokyo in 2001 under Charles Dutoit), Piano Concerto 'Resurrection' (premiered at Carnegie Hall in 2002), *Largo* for cello and orchestra, Symphony No. 8 '*Lieder der Vergänglichkeit*' and *Chaconne* in memory of Pope John Paul II.

Krzysztof Penderecki served as Rector of the Music Academy in Kraków (1982-87) and lectured at Yale University in New Haven (1973-1978). He has also developed a successful career as a conductor, serving as Principal Guest Conductor of the Norddeutscher Rundfunk Orchester in Hamburg, the Mitteldeutscher Rundfunk Sinfonie Orchester in Leipzig and as Artistic Director of the Kraków Philharmonic Orchestra (1987-90). In 1997 he became Music Director of Sinfonia Varsovia and a year later a music adviser to the Beijing Music Festival. In 2000 he became Guest Conductor of the newly-formed China Philharmonic. He appears regularly with leading symphony orchestras in Europe and the United States

Penderecki's long list of honours, distinctions, medals and honorary doctorates received in Europe, the two Americas and Asia testifies to his position as one of the greatest living composers. It includes the Polish State Prize (1968, 1983), the Award of the Polish Composers' Union (1970), the Commander's Cross with Star of the Order of Polonia Restituta (1993) and the Order of the White Eagle, the highest Polish state distinction (2005).

He is also the recipient of the State Prizes of Germany, Austria, France and Monaco, the Arthur Honegger Prize (1977), the Sibelius Prize (1983), the Premio Lorenzo Magnifico (1985), the Award of the Karl Wolff Foundation in Israel (1987), Grammy Award (1998, 1999, 2001) and the Grawemeyer Award from the University of Louisville (1992). He also received the Cannes Classical Award as 'The Best Living Composer' (2000), the Romano Guardini Award of the Bavarian Catholic Academy (2002), the Award of the European Church Music Festival in Schwäbisch-Gmünd (2003), the State Award of the Land of North Rhine-Westphalia (2002), the Praemium Imperiale of the Japan Art Association (2004). He is the holder of the Grand Cross of the Order of Merit of the Federal Republic of Germany (1990) and of the Chevalier de Saint Georges (1990), the Ordre de Mérite du Grand-Duché de Luxemburg (2009) and the Honorary Order from the President of Armenia (2009).

Penderecki has received honorary doctorates or professorships from the universities in Belgrade, Bordeaux, Glasgow, Leuven, Madrid, Leipzig, Pittsburgh (Duquesne University), Rochester, Washington (Georgetown University), St Petersburg, Beijing, Warsaw, Poznań, the Tchaikovsky Conservatory in Moscow, the Hong Kong Academy for Performing Arts and the Rimsky-Korsakov Conservatory in St. Petersburg. He is an honorary member of the Royal Academy of Music in London, the Accademia Nazionale di Santa Cecilia in Rome, the Kungliga Musikaliska Akademien in Stockholm, the Akademie der Künste in Berlin, the Academia Nacional de Bellas Artes in Buenos Aires, the Royal Academy of Music in Dublin and the American Academy of Arts and Letters.

He was a member of the Honorary Committees of the Chopin Year 2010 at the Polish Embassies in Rome, Lisbon and Tokyo. His latest composition – *A sea of dreams did breathe on me... Songs of reflection and nostalgia* for soprano, mezzo-soprano, baritone, choir and orchestra (commissioned by the National Chopin Institute) – was premiered in Warsaw on 14 January 2011 at the closing concert of Chopin's birth bicentenary celebrations.

**The instrumental concerto** occupies a very prominent place in the music of Krzysztof Penderecki. This fact is related to the great life force exhibited by this genre in twentieth-century and in contemporary music. It is stimulated by commissions from virtuosos and by audience expectations; also favourable is the composers' flexibility in approaching the form, whose chief idea continues to be the juxtaposition of the solo instrument and the orchestra.

The violin and viola works presented on this CD are not only interesting, concrete realizations of the *concertare* idea in Penderecki's music, but also examples of this composer's sonic language and style in the period of his creativity which Mieczysław Tomaszewski called a "time of dialogue with the regained past".

The beginning of this period is set out precisely by the Violin Concerto No.1, completed in 1976, a work greatly significant in the entire history of post-war Polish music. Alongside Henryk Mikołaj Górecki's Symphony No.3 (the Symphony of Sorrowful Songs) and Wojciech Kilar's *Kościółec 1909*, it is a manifestation of the turn away from the avant-garde's achievements in favour of Neo-Romantic means of expression, and signifies a spectacular return to tradition and its acknowledgements as a value having the power of shaping the musical present. In the case of Penderecki, one of the factors decisive in the stylistic turn was the destination of the work. The composer wrote it on commission by the Musical Society in Basel for its centennial anniversary, and dedicated it to Izaak Stern, a distinguished violin virtuoso and representative of the so-called Russian Romantic School. The link between the Concerto and the idiom of Romantic expression with its characteristic emotionality became immediately detected by interpreters and caused them to include the work in the symphonic-concert tradition which is traced from Beethoven, Tchaikovsky, Brahms and Wagner to Karłowicz, Szymanowski, and Berg. On the other hand, critics have identified in Penderecki's work specific properties of the sonic language, which - despite the presence of tonal gestures in the music - is marked by thick chromaticism and dissonance, but also references to compositional means proper to his earlier, avant-garde style, such as clusters and noise effects.

In the work's one-movement form, traces have been discovered of compositional thinking both in terms of an integrated sonata cycle (with a march scherzo, an adagio, and a virtuoso finale), and the inner complexity of an indivisible, dramatized narrative. The frequent changes in tempo, types of expression, and varieties of motion do not, however, cause a disintegration of form. Unity in this scope is ensured by the use of a certain leitmotif, built from a rising succession of two semitones, a tritone leap, and three falling semitones. Having first appeared (*cantabile*) in the cellos, it is developed in the further course of the work in various registers, colour lightings, as well as rhythmic and permutational guises. Moreover, Penderecki put a stamp on the work's harmony using his favourite chord based on two minor thirds with a tritone added below the first note, which he introduced into the collection of his means already in the *Magnificat*.

Also worthy of attention are those aspects of the Concerto which stem from the composer's thorough familiarity with the solo instrument; considering the equal importance of the solo and the orchestral part, the work can nevertheless be seen as a kind of "concertante symphony". The compositional properties combined make Penderecki's Violin Concerto No.1 a work of threshold significance in his musical output. The stylistic turn brought by its mediation had permanent consequences and ushered in the beginning of a period synthesizing avant-garde experiences with values enucleated from the Romantic tradition.

When in 1983 Penderecki began realizing a commission from Venezuela whose goal was to celebrate the bi-centennial anniversary of Simón Bolívar, he already possessed a new, crystallized artistic language with universal ambitions. With the Viola Concerto, he not only significantly enriched the twentieth-century concert repertoire, but also set on strong foundations his recognizable style, which garnered him the acclaim of the public and performers. He also conferred onto his composition a trans-instrumental dimension. The Concerto per viola has not only a version for chamber orchestra, the form that received the 1985 world premiere in Moscow, given by Grigori Zhislin, but also two other versions. The year 1989 brought the composition's arrangement for cello, prepared by Boris Pergamenschikow, and in 1995, the Concerto began its existence in the clarinet version, given its world premiere by Orit Oribach.

The work's original title - *Elegia* - perfectly suits its dominant, reflective mood. However, the gravity and nostalgia present in three *Lento* sections intertwine with the energy and playfulness created by sections maintained in quick tempos. The climate of pensiveness is set already in the solo viola's first entrance with gestures based on the "sigh motif", a falling semitone. Appearing in various contexts and successions, the motif creates a tension calling for a resolution, which however is not levelled until the third appearance of the *Lento* that fills a function resembling an epilogue.

While the two discussed concertos are connected by the use of certain gestures or formulas (with the semitone motif at the helm) worked out and rendered permanent in the composer's musical language, clear differences set the poetics of the works apart. In the Viola Concerto, Penderecki leaves behind the sonic and expressive monumentalism of the Violin Concerto No.1, advancing toward a more chamber-like setting that forgoes the sumptuousness of what counts among the first manifestoes of the New Romanticism in Polish music. The subsequent concerto (for flute) was written by Penderecki only after nine years (1992), and the series of concertante works which he then began is still crowned by the Double Concerto that received its world premiere in autumn 2012, and where the violin and viola are

unified in a passionate and songful dialogue.

*Iwona Lindstedt*

Translated by *Maksymilian Kapelański*

**Konstanty Andrzej KULKA** is counted among the most outstanding violinists of his generation. He was born in Gdańsk in 1947. He began to study the violin with Stefan Herman when he was eight and continued his studies with this teacher at the Music High School and Higher School of Music in Gdańsk. He was awarded a diploma of distinction at the International Paganini Violin Competition in Genoa as a 17-year-old student but it was the First Prize at the International Competition in Munich which opened his way to fame.

From then on he began his rapid career. Konstanty Andrzej Kulka has been performing on both hemi-spheres (all European countries, USA, South America, Japan, Australia) since 1966. As a soloist he has been the guest of many renowned orchestras such as: Berliner Philharmoniker, Chicago Symphony, London Symphony, English Chamber and Leningrad Philharmonic. He has also taken part in many prestigious music festivals, e.g., in Berlin, Bordeaux, Lucerne and many other places. Performances with the National Philharmonic Symphony Orchestra occupy a special place in the violinist's tours.

In 1968 Konstanty Andrzej Kulka began to play in duet with Jerzy Marchwiński and he has also played chamber music with Stefan Kamasa, Roman Jabłoński and Jerzy Marchwiński as a member of the Polish Radio and Television Quartet. The artist has made many recordings for Polish Radio and Television and Polskie Nagrania record company. His recordings of Vivaldi's *Four Seasons* with Karol Teutsch's Chamber Orchestra, Mendelssohn and Glazunov's violin concertos with the National Philharmonic Orchestra conducted by Jerzy Katlewicz, Brahms's Violin Concerto with the National Philharmonic Orchestra conducted by Witold Rowicki and J.S. Bach's Sonatas for solo violin have won him particular recognition. Konstanty Andrzej Kulka has also recorded for radio broadcasters and record companies abroad. His recording of Szymanowski's 2nd Violin Concerto for EMI was awarded "Grand Prix du Disque" in 1981. Modern music occupies an important place in his enormous repertory. For example, he is an excellent interpreter of Penderecki's Violin Concerto which he has played many times with various orchestras conducted by the composer.

**Robert KABARA** has served as Principal Conductor of the Silesian Chamber Orchestra in Katowice since December 2013. He had earlier founded Sinfonietta Cracovia and served as its music director, leader, soloist and conductor for 20 years. A virtuoso violinist, he won Third Prize at the Wieniawski International Violin Competition in Poznań (1986), First Prize at the Australia Bicentennial Competition in Adelaide (1988) and a special award at the Zino Francescatti Competition in Marseilles (1987). He was concertmaster of the Polish Festival Orchestra, which was founded and conducted from the piano by Krystian Zimerman for a world-wide tour marking the 150th anniversary of Chopin's death in 1999. He was also Poland's representative in the World Orchestra for Peace, which brought together outstanding musicians from 70 leading orchestras from 40 countries. He has worked closely with many prominent conductors, including Jerzy Maksymiuk, Krzysztof Penderecki, Antoni Wit, John Axelrod, Gabriel Chmura, and Lawrence Foster. He has made numerous recordings for radio, television and various labels. His recording of Penderecki's Violin Concerto (with Sinfonietta Cracovia under the composer's baton) for the Dutch label Channel Classics won the Diapason d'Or in France. The CD with Vivaldi's *The Four Seasons* for DUX received the Polish Fryderyk Award in 1998. His discography also includes works by Witold Lutosławski (for the French label Arion) and by Andrzej Panufnik (for DUX). He is a member of faculty of the Music Academy in Kraków and is often invited to the jury of international violin competitions. The latest of these comes from the Wieniawski Competition in Poznań in 2016.

**Maciej TWOREK** was born in Tarnobrzeg. He studied in the Academy of Music in Cracow: piano with Prof. Jan Hoffman, choral singing at the Department of the Musical Education and conducting at the Department of the Composition, Conducting and Music Theory with Prof. Józef Radwan. He took part in conducting masterclasses led by Helmuth Rilling, Roger Norrington and Kurt Masur. He collaborated as a assistant conductor with Valery Gergiev and Lorin Maazel.

At the 2nd Witold Lutosławski Polish Young Conductors Competition (1998) he received the distinction, at The Maazel/Vilar Conductors' Competition (2002) he has been qualified to the semifinals. Together with the Chamber Orchestra of the Academy of Music in Cracow he took part in Festival junger Künstler in Bayreuth (2003). In the years 2005-2012 he was conductor and deputy director of the Capella Cracoviensis. At present he is the lecturer at the

Academy of Music in Cracow.

He collaborated with many important music ensembles, like The Hilliard Ensemble, Polish Radio Symphony Orchestra, Sinfonia Varsovia, State Symphonic Orchestra New Russia, Orquesta Sinfonica Simon Bolívar de Venezuela, Coro Sinfonico Nacional Juvenil de Venezuela, Bucheon Philharmonic Orchestra Chorus (South Korea), NDR Chor, NDR Radiofilharmonie, MDR Rundfunk Chor, MDR Sinfonie Orchester, Camerata Janáček, and philharmonic orchestras of Astan, Brno, Cracow, Łódź, Wrocław, Białystok and Rzeszów, Beethoven Academy Orchestra, Sinfonia Iuventus, Polish Radio Choir, Chamber Choir "Pro Arte".

In 2002 Maciej Tworek began his ongoing collaboration as conductor with Krzysztof Penderecki. One of its result was the preparation of the ensembles of the National Opera to the European premiere of his Symphony No.8 under the baton of the composer.

Since 2010 Maciej Tworek is represented by Ludwig van Beethoven Association.

### **The Polish SINFONIA IUVENTUS Orchestra**

was established at the initiative of Maestro Jerzy Semkow by the Regulation of the Minister of Culture and National Heritage of October 1, 2007. The orchestra's mission is to bring together the most talented students and graduates of musical academies, who are under thirty years of age.

Since its debut in June 2008, the orchestra has performed with many distinguished conductors including John Axelrod, Kai Bumann, Charles Dutoit, José Maria Florêncio, Gabriel Chmura, Kazimierz Kord, Jan Krenz, Grzegorz Nowak, Jerzy Maksymiuk, Krzysztof Penderecki, Rafael Payare, Jerzy Salwarowski, Tadeusz Strugała, George Tchitchinadze, Antoni Wit, Tadeusz Wojciechowski, Maxim Vengerov. The many prominent soloists who have appeared with the orchestra include Yulianna Avdeeva, Abdel Rahman El Bacha, Alena Baeva, François-René Duchâble, Lukas Geniušas, Krzysztof Jabłoński, Jakub Jakowicz, Alexander Kniazev, Andrei Korobeinikov, Bartosz Koziak, Ivan Monighetti, Janusz Olejniczak, Piotr Paleczny, Jadwiga Rappé, Jan Stanienda, Agata Szymczewska, Tatiana Szabanowa.

The Orchestra has made a number of radio, television and film recordings for Universal Music, CD Accord, DUX, Polskie Radio S.A., Albany Records, TVP Kultura. Special place in the discography of the Orchestra is occupied by two albums with symphonic repertoire (Schubert, Tchaikovsky) conducted by Maestro Jerzy Semkow. The collaboration with Krzysztof Penderecki led in 2012 to the recording of the entire set of his Symphonies in the author's interpretation. The album received the prestigious International Classical Music Award (2014).

The Orchestra has also recorded music with conductors and soloists such as: Gabriel Chmura (Strauss, Françaix, Debussy), Tadeusz Wojciechowski (Chopin), Marcin Nałęcz-Niesiołowski (Chopin), Mariusz Patyra (Wieniawski) Ivan Monighetti (Haydn), Agata Szymczewska (Bruch, Wieniawski, Mendelssohn), George Tchitchinadze and Monika Wolińska (Bacewicz).

Along with performing at numerous venues within Poland, Sinfonia Iuventus has also performed abroad in Austria, China, France, Germany, Italy, Lithuania, Portugal, Spain, Switzerland and Ukraine.

Since April 2009, the Orchestra has been a member of the European Federation of National Youth Orchestras (EFNYO).

Since November 2013 the Orchestra has been under the Honourable Artistic Patronage of Maestro Krzysztof Penderecki.