



DUX 1186 / 2015

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**KRZYSZTOF PENDERECKI : CONCERTOS**

**CLARINET CONCERTO  
FLUTE CONCERTO  
CONCERTO GROSSO No.1**

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**Krzysztof PENDERECKI :**

\* Clarinet Concerto (1984, a transcription of Concerto per viola ed orchestra, 1983)

\* Concerto per flauto ed orchestra da camera (1992)

\* Concerto Grosso No.1 per tre violoncelli e orchestra (2001)

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**Michel LETHIEC** - clarinet

**Łukasz DLUGOSZ** - flute

**Arto NORAS** - cello

**Bartosz KOZIAK** - cello

**Rafał KWIATKOWSKI** - cello

**THE POLISH SINFONIA IUVENTUS ORCHESTRA**  
**Krzysztof PENDERECKI** - conductor

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## 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 concertante works** collected on this CD present the various facets of this genre in the music of Krzysztof Penderecki. The genesis receding the furthest back is that of the Clarinet Concerto, which is a transcription of the original work destined for viola with orchestra, composed in 1983. The arrangement for clarinet is strictly tied with the composer's specific, very elastic approach to sonic matter, something that he commented in the following manner:

"[...] although I write for a specific instrument, at the same time I write 'above it'" (in a conversation with Małgorzata Janicka-Słysz, *Studio* 1993, No. 8). Apart from the Viola Concerto (which also functioned in a version for cello prepared by Boris Pergamenschikow), a transcription for clarinet was also granted to the Flute Concerto (first performed by Sharon Kam in 1996). It is also worth remembering that in Penderecki's later output, the clarinet plays a significant role, especially in his chamber music (e.g. the Clarinet Quartet from 1993, as well as Sextet for clarinet, horn, string trio, and piano from 2000), and appeared as a solo instrument and in multiple parts (three clarinets and two basset horns) in the Concerto grosso No.2, written on a commission by the Orquesta Sinfónica de Madrid in 2004. The Clarinet Concerto was given its world premiere in Boulder, Colorado, by Orit Orbach, who appeared with an orchestra under the direction of Giora Bernstein. Its one-movement form that is nonetheless built from sections with contrasting tempos, exposes certain particular traits of musical structure. The specific sonic climate is created in part by a melody clad in clarinet hues and based on the "sigh motif", i.e. the falling semitone. A new appearance in this version of the work is obtained by the tension built from a repeating minor second, which is also interwoven into the context of other intervals; standing in additional difference from the viola original are those sections of the concerto marked by a sharp articulation and intensification of motion. All exchanges of ideas between the solo and orchestral part obtain the mark of originality, which also becomes possible thanks to the composer's concept of writing "over the instruments".

The Flute Concerto in turn, written in 1992 for Jean Pierre Rampal, is heard on the present CD in its original version. The French flutist, who passed away in 2000, was one of the great virtuosos whose activity contributed in the twentieth century to the impressive rise of the flute's importance as a solo instrument and the expansion of its repertoire. Such composers as André Jolivet and Francis Poulenc dedicated their music to Rampal, while he himself – encouraged by Aram Khachaturian – transcribed the latter's Violin Concerto for the flute. The virtuoso's distaste was provoked only by music too crowded with abstract, avant-garde effects; music of the kind that – in his own words – looks "like a project for a plumber". For this reason, Rampal never publicly played the Sonatina (1946) dedicated to him by Pierre Boulez. Meanwhile, Penderecki, who obtained his world success also by music full of unconventional effects, offered the French flutist a work that completely avoided such devices: a concerto based on natural sounds, and simultaneously rich in virtuosic qualities.

Here, as in the Clarinet (Viola) Concerto, the musical content is set in a one-movement form that runs through sections of varied tempo and character. Joyous or lyrical moments intertwine with states of unrest, and energetic or even tumultuous episodes with sections that introduce an emotional quietude. The majority of motives in the Flute Concerto constitute open-work, light, sonic arabesques built from minute rhythmic values, although the composition's "musical matter" also consists of songful, reflective melodies. When the solo part unfolds on the backdrop of orchestral accompaniment, the attention is turned by its conscientiously thought-out instrumentation. Typical here are the flute's dialogues with a given instrument, as in the very beginning of the work, when the foundation for the solo flute's first appearance is laid by the clarinet, or in the second section held in *Andante*, when the melancholic melody of the soloist is accompanied in alternation by the cellos, English horn, clarinet, and oboe. In the sonic material of the Flute Concerto's fast episodes one can hear references to the musical language of *Ubu Rex*, an opera buffa completed by Penderecki in 1991. Yet, the Concerto's general mood does not respond to the grotesque and ironic principle dominant in the opera, instead exposing pastoral and fleeting moods, as in the *Midsummer Night's Dream*. It is also worth realizing that the work's final shape was strongly influenced by a rare natural phenomenon: the complete sun eclipse, which the composer also notes at the end of the score with the words "totale Mondfinsternis".

The title of Penderecki's third work on the CD – the Concerto grosso No.1 – ties in to the characteristically Baroque variety of the concerto, in which a larger group of instruments (*ripieno*) plays in alternation with a smaller group (*concertino*). However, in the circle of the Polish composer's inspirations we must place works posterior to the Baroque, and where more than one instrument is the soloist, such as Mozart's Sinfonia Concertante, Beethoven's Triple Concerto, and Brahms' Double Concerto. Penderecki, having discovered in this rich tradition the potential offered by the scoring, Penderecki proposed a work for three cellos, whose premiere in Tokyo in 2001 with the orchestra under the baton of Charles Dutoit was presented by soloists from three different countries: Russia (Boris Pergamenschikow), Norway (Truls Mørk), and South Korea (Han-Na Chang).

In the Concerto grosso, the concertante function is filled by the cello solos, as well as various combinations of two to three solo instruments. The cello parts enter into a refined interweaving with other orchestral instruments. Some of these instruments, such as the horn, oboe, clarinet, and flute, emancipate themselves to such an extent that the work sometimes takes on the character of a "concerto for orchestra". The concerto's one-movement form can be divided into six main sections, varied into further subsections. Inside, three chief musical ideas or themes reveal themselves,

and in the course of the work undergo various developments. The first theme appears at the very beginning, in the introductory *Andante sostenuto*, with the mysterious rhythmic gestures of the low strings based on semitone steps. The second theme, with a characteristic minor sixth leap, first appears in the part of the solo horn from the *Adagio* section, and is subsequently adopted by the three soloists. In the work as a whole, it functions as a kind of refrain. The third consecutive theme is a quasi-march and appears in an *Allegro con brio* section. Among the various transformations of this material as point of departure, it is worth distinguishing a virtually cabaret version of the march (*Allegretto giocoso*) and an almost mournful staging of the second theme in *Notturmo*. What is also interesting is the *cadenza* heard in the work's climax. In it, the soloists present themselves one after another, with dovetailing parts, which brings to mind the transferring of a baton in a relay race. In the *Adagio*, which crowns the work, the theme with the motive of a minor sixth is fully developed, and reveals itself to be a quotation from the composer's Credo, where it appeared in the section marked "Cruce[m] Tuam adoramus Domine" in a scoring for three cellos. Here, it is presented by three solo violins *con sordino*, introducing a surprising sacred accent into the entire work.

The varied scoring and character of the described concertos does not preclude the existence of certain parallels between them. This is because – taking into account the time of the Viola Concerto's arrangement for the clarinet, and not that of the original composition – they were created when Penderecki's music arrived at the period that synthesized experiences of Romantic provenance (typifying his middle period) with other, sometimes drastically varying sources of inspiration, while aiming at an anchoring in universal humanistic values.

*Iwona Lindstedt*

Translated by *Maksymilian Kapelański*

French clarinetist **Michel LETHIEC** is considered one of the most distinguished figures on the international musical scene. He combines his prominent concert stage and festival activity with his passion for teaching, and participates very actively in repertoire research and dissemination. He appears as soloist and chamber musician, collaborating with the most renowned performers and orchestras. As an enthusiastic interpreter of modern and contemporary music, he presented numerous works and concertos, including those by Penderecki, Corigliano, Denisow, Maratka, Ballif, Landowski, Decoust, Fourchette, Scolari, Narita, Brotons, Giraud, Lee, and others.

His impressive discography recorded on such labels as Lyrinx, Naxos, Arion, RCA, Bis, Talent, and Actes Sud, includes two Grand Prix. He made the world premiere recording of Penderecki's three concertos (Arion) and a CD devoted to the Polish composer's chamber music (Naxos), the world premiere of Maratka's *Luminarium*, available from Arion, the very recent release of *Porgy & Bess*, transcribed for him by Frank Villard as a suite for clarinet and orchestra (Naxos), and the quintets of Rimsky Korsakov and Rubinstein, with Michael Rudy, available from Talent.

He is renowned as a professor, and teaches at the Conservatoire National Supérieur de Musique de Paris and the Conservatoire de Nice, giving regular masterclasses in large foreign institutions, and receiving invitations to sit on the juries of international competitions (Geneva, Leipzig, Prague, Munich, Osaka, and others). As artistic director of the prestigious festival Pablo Casals de Prades, each summer he welcomes great chamber musicians and their students, focussing on their original programs, which they also present at the Théâtre des Champs Elysées in Paris and in several other major capitals of the world.

Michel Lethiec is a Knight of the National Order of Merit (l'Ordre National du Mérite) and the Order of Arts and Letters (l'Ordre des Arts et Lettres).

**Łukasz DŁUGOSZ** has been hailed by the critics as one of the most prominent flautists. He is a graduate of the Hochschule für Musik und Theater in Munich, the Conservatoire National Supérieur de Musique et de Danse in Paris and Yale University in New Haven. He is the winner of seventeen prestigious international competitions, i.e. in Paris, Munich, Odense and Viggiano.

He has developed a fine career as a soloist and chamber musician, touring in Europe, Asia and the United States. He has performed with many leading European orchestras and appeared in such prestigious venues as the Carnegie Hall in New York, the Musikverein-Goldener Saal and the Konzerthaus in Vienna, the Konzerthaus in Berlin, the Munich Philharmonic Gasteig-Carl-Orff-Saal, the Herkulesaal in Munich and the Gewandhaus in Leipzig. He performed alongside such famous conductors as Zubin Mehta, James Levine, Krzysztof Penderecki, Jacek Kasprzyk, Agnieszka Duczmal, Helmuth Rilling and Jerzy Maksymiuk.

He is frequently invited to perform Krzysztof Penderecki's Flute Concerto under the baton of the composer. Many prominent composers dedicated to him their works: Michael Colin, Harald Genzmer, Kaja Sariaho, Paul Mykietyń,

Grażyna Pstrokońska-Nawratil, Piotr Moss.

He has made numerous recordings for radio and television, as well as for various labels in Poland and abroad. They have been highly acclaimed by Polish and European critics.

Many of his concerts have been broadcast by BBC Radio 3, SWR, BR4, Deutschlandradio Kultur, Polish Radio 2, NDR, Radio France and RMF Classic.

He has sat on the juries of international flute competitions and has given masterclasses in Europe and Asia.

He has received many prestigious distinctions in Poland (Gloria Artis, the Award from the Minister of Culture and National Heritage, the "Passports" of the "Polityka" weekly and "Gwarancja kultury" of Polish state television) and Germany (Gasteig-Musikpreis, Zeit-Preis and Deutsche Stiftung Musikleben).

A television film about him, sponsored by the National Bank of Poland, has been shown on Polish state television TVP1 and TV Polonia.

In 2010 he made his debut with the London Symphony Orchestra (CD recording of Michael Colin's Concerto).

**Arto NORAS** – founder and Artistic Director of the Naantali Music Festival and the International Paulo Cello Competition, is one of Finland's most celebrated performers and among the world's most outstanding cellists. He is known as an expressive and technically brilliant soloist as well as an intense and sensitive chamber musician.

Following studies with Professor Yrjo Selin at the Sibelius Academy, Arto Noras went on to work with Paul Tortelier at the Paris Conservatoire where he received the coveted Premier Prix diploma in 1964. Two years later he was awarded second prize in the Tchaikovsky Competition in Moscow, which launched an international career that has brought appearances at the most important concert halls of Europe, Asia and both North and South America where he has performed regularly ever since. He was awarded Denmark's Sonning Prize in 1967 and the Finnish State Music Prize in 1972.

Arto Noras' repertoire covers all the principal works composed for his instrument, including those by contemporary composers, works he has recorded extensively for the Finlandia label (Warner). His extensive discography includes concerti with the Norwegian and Finnish Radio Orchestras, Toronto Symphony Orchestra, Helsinki Philharmonic Orchestra, Warsaw National Philharmonic, BBC Philharmonic and the Bournemouth Symphony Orchestra under such conductors as Jukka-Pekka Saraste, Sakari Oramo, Markus Lehtinen, Paavo Berglund, Yan Pascal Tortelier and Krzysztof Penderecki and sonata recordings with pianists Bruno Rigutto (Beethoven, Fauré, Franck, Debussy), Ralf Gothoni (Sallinen) and Juhani Lagerspetz (Brahms, Schumann).

A distinguished chamber musician, he is a member of the Helsinki Trio and is a founding member of the Sibelius Academy Quartet. He has performed regularly at the world's leading music festivals including the Casals Festival Prades, Kumho Chamber Music Festival, Turku Music Festival, Seoul International Music Festival and his own Naantali Music Festival, which celebrates its 30th Anniversary this year. He is likewise a noted teacher, appointed Professor of Cello at the Sibelius Academy in Helsinki in 1970 and recently named Professor of Cello at the Hochschule für Musik in Hamburg, Germany.

Arto Noras is in considerable demand as a jurist for the world's most important competitions. He has served on the juries of the Tchaikovsky, Casals, Rostropovitch and Cassado competitions and he gives masterclasses throughout the world.

**Bartosz KOZIAK** is the winner of the 3rd Witold Lutoslawski International Cello Competition in 2001 in Warsaw, Poland, a winner of the 2nd prize at the International Cello Competition in Tongyeong (Korea) in 2006 ("Isang Yun in memoriam"), winner of the 2nd prize at the Mikola Lysenko Competition in Kiev in 2007 as well as winner of the International Contemporary Chamber Music Competition in Kraków, a laureate and a winner of a special prize at the Prague Spring Music Festival in 2006.

Bartosz Koziak also received prizes at the International Tchaikovsky Competition in Moscow in 2002 and the ARD competition in Munich in 2005. In 2003, he received a special prize of the Polish Cultural Foundation awarded by Ewa Podleś.

Bartosz Koziak is a holder of a scholarship granted by the French government and a participant in the programme of the Polish Ministry of Culture "Młoda Polska".

He performed at Konzerthaus in Berlin, Rudolfinum in Prague, Cité de la Musique in Paris, Teatro Politeama in Palermo, Studio of Witold Lutoslawski and the Warsaw Philharmonic Hall.

As a soloist, Bartosz Koziak collaborated with the Polish National Philharmonic Orchestra, the Polish Radio Symphony Orchestra Katowice, Sinfonia Varsovia, Sinfonietta Cracovia, Orchestre Philharmonique de Monte Carlo, Münchener

Kammerorchester, Prague Philharmonic Orchestra, radio orchestras in Warsaw and Budapest, as well as a majority of philharmonic halls in Poland conducted by Krzysztof Penderecki, Jan Krenz, Antoni Wit, Gabriel Chmura, Jacek Kasprzyk, Tan Dun and Massimiliano Caldi.

Since 2007 he plays in piano trio with the violinist Kaja Danczowska and the pianist Justyna Danczowska.

He is invited to renowned festivals, such as Warsaw Autumn, L. van Beethoven Easter Festival, Mecklenburg Vorpommern, Young Euro Classic in Berlin, Chopin and his Europe.

Bartosz Koziak is for many years playing with the pianist Agnieszka Kozło.

In the recent years Bartosz Koziak has been regularly invited for participation at concert projects of Krzysztof Penderecki. He participated in the first recording of *Concerto Grosso* conducted by Krzysztof Penderecki and made several recordings for Polish Radio.

Bartosz Koziak graduated in the class of Prof. Kazimierz Michalik and Andrzej Bauer at the Fryderyk Chopin University in Warsaw, receiving a "Magna cum Laude" distinction and completed Conservatoire National Supérieur de Musique de Paris in the class of Philippe Muller.

Thanks to the kindness of Kaja Danczowska he plays on a 19th c. copy of J.B. Guadagnini's instrument, previously used by the outstanding Polish cellist Dezyderiusz Danczowski during his concerts.

*Bartosz Koziak is represented by Ludwig van Beethoven Association.*

**Rafał KWIATKOWSKI** – cellist, winner of first prizes at international competitions in New York, Baltimore, Leipzig, Ljubljana, *Vña* del Mar (Chile), Kuhmo (Finland) and second at Paulo Cello in Helsinki. Laureate of the prestigious "Passport" of Polish weekly "Polityka", given for outstanding achievement in music, four "Fryderyk" awards of the Polish music industry, and the Small Sceptre of Polish Culture.

He has performed as a soloist in Europe, North and South America, Africa and Asia (in Japan he gave a recital at Tokyo's Suntory Hall). After his debut at New York's Y Hall and a chamber concert at Carnegie Hall in 1999, he returned many times with tours of the United States. He has appeared at renowned festivals in Poland, Puerto Rico, Chile, Germany, the Czech Republic, Finland and Russia. He has performed as a soloist with many orchestras worldwide, in Los Angeles, Bogota, Santiago, Moscow, Helsinki, Budapest, Palermo, Astana, and with the Philharmonic in Munich; in Poland he regularly performs and records with leading ensembles such as Sinfonia Varsovia, Sinfonietta Cracovia, the NPRSO, the Polish Radio Orchestra and the National Philharmonic, with which he made a highly successful debut under Stanisław Skrowaczewski. The success led to an invitation to join the Orchestra's international tour, and a recording of an album on CD with the Cello Concerto by Witold Lutosławski, conducted by Antoni Wit. The album received the "Fryderyk" award in Poland and many in Europe. His subsequent record with cello concertos by Dmitri Shostakovich also received a nomination to the "Fryderyk".

Rafał Kwiatkowski performed as a soloist in concerts promoting Polish culture on the threshold of Poland's entry into the EU, appearing in Copenhagen (Tivoli Hall), Helsinki and Basel. In 2001 he was the first to perform Krzysztof Penderecki's Viola Concerto in Berlin, conducted by the composer himself and also took part in the Polish premiere of his Concerto grosso. Since then he has been regularly invited by Penderecki in Poland and abroad to perform and record the concertos.

Rafał Kwiatkowski also has a passion for chamber music – he has had the pleasure of playing together with such artists as Christoph Eschenbach, Maxim Vengerov or Krystian Zimerman. With the latter in 2009 he played a series of concerts which ended with the recording of an album for Deutsche Grammophon. Over the past ten years or so he has collaborated with the majority of eminent Polish chamber artists. He has performed concerts in a trio with Vadim Brodski and Waldemar Malicki (in Vienna and Copenhagen, among others), and together with Konstanty Kulka, Krzysztof Bąkowski and Krzysztof Jabłoński he formed the Warsaw Quintet, reactivated after twenty years by Stefan Kamasa (the ensemble once enjoyed world fame with Władysław Szpilman). An altogether different facet of chamber performing have been concerts and recordings with Anna Maria Jopek and such names as Gil Goldstein, Gonzalo Rubalcaba or Krzysztof Herdzin.

Since 2005 Rafał Kwiatkowski has taught at the Fryderyk Chopin University of Music in Warsaw.

### **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 Szebanowa.

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.