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Sebastian KRAJEWSKI: Works for Orchestra

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Marek ROSZKOWSKI – oboe
Amadeus Chamber Orchestra of Polish Radio
Polish Radio Orchestra
Agnieszka DUCZMAL – conductor
Anna DUCZMAL - MROZ – conductor
Tadeusz WICHEREK – conductor
Katarzyna DROGOSZ – cembalo

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The origins of the *concerto grosso* go back to late-sixteenth-century Venetian polychorality; the form is derived from the Early Baroque concertante style. The first attempts at using this style's characteristic elements within the confines of instrumental music were made by Alessandro Stradella, but it wasn't until Arcangelo Corelli, who created the *12 Concerti grossi op. 6* (c. 1682, published 1714) – one of the most splendid masterworks of the High Baroque – that its model form was instituted. The high point of popularity for the *concerto grosso* in Italy and Europe as a whole begins with the eighteenth century. The *concerti grossi*, normally collected into cycles modelled after Corelli, were composed by Giuseppe Torelli, Alessandro Scarlatti, Tommaso Albinoni, Francesco Geminiani, and Pietro Antonio Locatelli, and apart from the Italians, composers such as Georg Muffat and George Frideric Handel. Antonio Vivaldi also referred to the *concerto grosso* form itself in his numerous *concerti con molti istromenti*, as did Johann Sebastian Bach in his *Brandenburg Concertos*. With the accession of the gallant style, and later Classicism, instrumental explorations by composers within the *concertante* formal varieties produce more solo concertos, due to which the *concerto grosso* exits from the stage for many long years. It finally returns in the twentieth century, where it appears in the music of Ralph Vaughan Williams, Ernest Bloch, Bohuslav Martinů, Alfred Schnittke, and in recent times, Krzysztof Penderecki.

The fundamental principle of formal construction that underlies the *concerto grosso* is the juxtaposition of a small group of solo instruments, called the *concertino*, and a larger instrumental group as orchestra, called the *ripieni*, *tutti*, or *concerto grosso*. The *concertino*, originally composed of two violins and *basso continuo* (the so-called *trio* instrumentation) evolved in time, assuming the shape of free instrumental combinations. The *concerto grosso* form was never as definite as that of the fugue or *sonata allegro*: the work consists of an optional number of movements, usually three to five. The only principle of an almost invariable presence is the agogic contrast between the movements.

My *concerti grossi* were created as the result of my interest in Baroque music. Inspired by the musicality of Corelli, Handel, and Rameau, the versatility of Vivaldi, and the surprising inventiveness of Jean-Féry Rebel (1666-1747, French violinist and composer connected with the Royal Court), I attempted to tie into the instrumental music of the eighteenth century's first half by combining the characteristic elements of its various styles with the elements of contemporary harmony and texture. In both pieces, the *concertino* cast reaches directly for the model of Corelli: thus, we have two violins and the *basso continuo*, realized here by the cello and harpsichord.

Concerto for Oboe and String Orchestra (2005)

The composition was created on a commission by Marek Roszkowski. As model, Marek suggested his favoured and often performed oboe concerto by Ralph Vaughan Williams (1872-1958). The English composer's music, very typical of the British musical output of the twentieth century's first half – slightly conservative, distanced from the continental fashions and trends, marked by the strict elegance of seventeenth-century string consorts and the Anglican chant, but simultaneously the unique melodiousness of the region's folklore – was always close to my heart. This also made it a superb point of departure for my work. The result is a moderately sized concerto of classical, three-movement form, where in similarity to Vaughan Williams, only the strings accompany the oboe.

Sieben Fragmente aus Michael Ende (2004)

Michael Ende (1929-1995), the German writer and anthroposophist, gained fame as author of children's and youth books. The novel titled *The Neverending Story* is the best-known work in his *oeuvre*. Addressed primarily to young readers, it nevertheless contains a stratum of meaning created by the author with adults in mind. This is how the colourful, fairy-tale story of Bastian Balthazar Bux, the heroic Atreyu, and the limitless land of Fantastica, endangered by the expanding force called the Nothing, conceals a series of allusions and references to numerous currents and traditions that form Ende's worldview: anthroposophy, the age-old Gnostic tradition, Jungian thought, and multifarious esoteric sciences.

Sieben Fragmente aus Michael Ende is a collection of seven miniatures illustrating selected scenes from the *Neverending Story*. The miniatures were originally planned as interludes forming part of a larger stage form based on motives from the novel. With time, I was forced to abandon this plan for various reasons, and to collect, as well as elaborate on the existing material to create an instrumental suite.

Sebastian Krajewski
Translated by Maksymilian Kapelański

Meditation and Initiation

When I listen to music by Sebastian Krajewski, I hear meditative music in the first part of the CD, and the music of initiation in the second part.

In the *concerti grossi* and the oboe concerto, in-between the notes I find silence, the keeping of quiet, calmness, and the Gnostic *Sigé*. What a contrast to what is offered today as 'music', and what the ancient Manichaeans called the 'noise of the world': over-intellectualized dissonance and dodecaphonic cacophony with its subsequent washings on the one hand, and the 'entrails' of pop music, with its sexual and aggressive 'din and scream' on the other. The great art theorist and historian Hans Sedlmayr coined the term *Verlust der Mitte*: the loss of the centre, the very core and 'golden middle' of European art and music, a loss that we have lamented for more than a century. Thus, Sebastian's music returns to us, in a non-regressive manner, the bygone synthesis of the Apollonian and Dionysian, stability and dynamism, sadness and happiness, in contrast to the schizophrenic, chaotic, and fossilized state of our time: it is a meditation in the 'eye of the storm', which is the great European culture's spiritual archetype. As such, it heals us.

In turn, the *Sieben Fragmente*, inspired by the departed anthroposophical writer Michael Ende's fathomed tale, tell the musical story of the contemporary process of initiation – becoming privy to, or as in Jung, part of the process of individuation – proper to the Esoteric Christian path to humanity rendered godlike ("You are gods" – says Jesus, addressing the crowd in the Gospel of John). These Seven Fragments are like pearls or beads strung on this path; it is a story of the adventures of (Se)Bastian: the namesake of the saint who became the symbol of the human being attacked by the arrows of 'this world'. Or the Tarot Fool, who reaches the world of Fantastica and saves it.

Translated by Maksymilian Kapelański

Sebastian KRAJEWSKI was born in 1975 in Warsaw.

He completed the Master's program in composition under Włodzimierz Kotoński at the Academy of Music in Warsaw in 1999. He continued his studies at the Guildhall School of Music and Drama in London, where in 2000 he obtained a diploma in the class of Matthew King.

He collaborated with such ensembles as Ars Nova, Orchestra of Poznań Philharmonic, Amadeus Chamber Orchestra of Polish Radio, Płock Symphony Orchestra, Polish Radio Orchestra, Polish Sinfonietta, Sinfonia Varsovia, Warsaw Chamber Opera Sinfonietta, Vellinger Quartet, and Warsaw Camerata. Sebastian Krajewski completed *The Songs of Bilitis* by Roman Maciejewski. He lives and works in Warsaw as an independent composer of classical and film music.

Marek ROSZKOWSKI is considered one of the best Polish oboists. He obtained his musical training at the Academy of Music in Katowice in the class of Tomasz Miczka, and completed his postgraduate studies diploma at the Royal Northern College of Music in Manchester under the guidance of his musical master, Robin Canter.

For many years, he appeared in the St. Martin in the Fields in London, performing many solo concertos by famous composers. In two celebrations of the Lutosławski Forum Festival at the National Philharmonic in Warsaw, he appeared in a performance of Vaughan Williams' Oboe Concerto, and with Anna Sikorzak-Olek in Witold Lutosławski's Concerto for Oboe and Harp, while at the Mozart Festival organized at the Royal Castle in Warsaw he gave several performances of W. A. Mozart's Oboe Concerto.

Krystian Zimerman, one of the world's most prominent pianists, personally selected Marek Roszkowski as first oboist for his Polish Festival Orchestra. Together, they gave many concerts in the best-known concert halls of the world, such as the Concertgebouw in Amsterdam, Salle Pleyel in Paris, and Carnegie Hall in New York City. They also recorded Fryderyk Chopin's two Piano Concertos for Deutsche Grammophon in 1999.

In addition, the Polish artist records jazz music in collaborations with such musicians as the pianist Krzysztof Herdzin and the saxophonist Grzech Piotrowski, forming part of the World Orchestra with the latter.

For many years, Marek Roszkowski has also collaborated with the composer Sebastian Krajewski, who composed an oboe concerto at his request, with the world premiere given in Płock together with the Płock Symphony Orchestra in July 2014.

Marek Roszkowski is first oboist in the Warsaw Sinfonietta at the Warsaw Chamber Opera and the Płock Symphony Orchestra, regularly collaborates with Opera String Quartet.

AMADEUS CHAMBER ORCHESTRA OF POLISH RADIO

"There is no doubt about it: the Polish Radio Chamber Orchestra is one of the crack ensembles of our time."

The Gazette, Montreal (Canada)

founded in 1968 by Agnieszka Duczmal as her 'signature orchestra', which she directs in continuity since its inception in Poznań together with the conductor, received the Herbert von Karajan Silver Medal at the International Meeting of Young Orchestras in West Berlin, in 1977. Anna Duczmal-Mróz is second conductor since 2009. Under the direction of Agnieszka Duczmal, recorded more than 10 000 minutes of music (ranging from the Baroque to contemporary times) for the Polish Radio, and performed hundreds of concerts broadcast by the Polish Radio and foreign radios, including the NDR, WDR and SFB in Germany, BBC in London, and CBC in Montreal.

Conducted by Agnieszka Duczmal, recorded 110 concerts and programs for the Polish Television, five hours of music for the Télévision Française 1, and a one-hour program with Polish music for the NHK (Japan Broadcasting Corporation)

– released 47 records under the direction of Agnieszka Duczmal

– has artistic achievements that include numerous world premieres, such as the first recording of J. S. Bach's *Goldberg Variations* transcribed by Józef Koffler for chamber orchestra

– many composers dedicated their works to Agnieszka Duczmal and her orchestra, notably Krzysztof Knittel (*St. Matthew Passion* oratorio), Krzysztof Meyer, Jerzy Maksymiuk, Henryk Mikołaj Górecki, Sebastian Krajewski, and Piotr Moss

– its recording of Henryk Mikołaj Górecki's *Three pieces in Old Style* under Agnieszka Duczmal became the second most popular track on the United Kingdom's classical favourites in 2008

– gave concerts in the majority of European countries, as well as the United States, Canada, Mexico, Brazil, Kuwait, Taiwan, and Japan

– worked with such world-renowned soloists as: Martha Argerich, Steven Isserlis, Gary Karr, Kevin Kenner, Katia and Marielle Labeque, Mischa Maisky, Igor Oistrakh, Alexandre Rabinovitch, Bernard Ringeissen, Grigory Sokolov, Guy Touvron, Henryk Szeryng, Jan Vogler, Gheorghe Zamfir, Ingolf Wunder, Fumiaki Miura, Soyoung Yoon, Vadim Repin, Maxim Vengerov, Tabea Zimmermann, Hakan Hardenberger, Peter Jablonski, Adam Makowicz, and Al Di Meola

– performed in the most renowned concert halls, such as: the Concertgebouw in Amsterdam, philharmonic concert halls in Berlin, Cologne, Munich and St. Petersburg, the Gewandhaus in Leipzig, Musikvereinssaal in Vienna, Pollack Hall in Montreal, Queen Elizabeth Hall in London, La Scala in Milan, Tokyo Opera City Concert Hall, Konserthuset in Stockholm, Conservatorio di Santa Cecilia in Rome, Koningin Elizabethzaall in Antwerp, Theatre Royal de la Monnaie in Brussels, Tchaikovsky Hall of the Moscow Conservatory and the Beethovenhalle in Bonn

– regularly participates in many European music festivals

– promoted young, talented Polish musicians and participated in interdisciplinary projects as part of its regular concert series.

The **POLISH RADIO SYMPHONY** Orchestra has a history dating back to 1945, during the tenure of Tadeusz Strugała (1990-1993), the ensemble was given its present name and moved to the brand-new Polish Radio Concert Hall, which was soon named after the great composer Witold Lutosławski.

Wojciech Rajski, who served as the orchestra's Artistic Director in 1993-2006, organized a series of auditions and tests for prospective members in the wake of which he rejuvenated the orchestra by engaging many up-and-coming enthusiastic musicians. The day-to-day activity of the orchestra comprises recordings for Polish Radio and public concerts in the Witold Lutosławski Concert Hall. Its foreign tours – to France, Italy, Switzerland, Sweden, the Netherlands, Luxembourg, Austria, Spain, the Czech Republic, Latvia and Republic of Korea – have been met with both critical acclaim and enthusiastic reception among audiences. They have included performances in such prestigious venues as Milan's La Scala, the Lingotto Auditorium in Turin, the Concertgebouw in Amsterdam and the Alte Oper in Frankfurt.

In March 2007 Łukasz Borowicz, who had performed and made recordings with the orchestra for some time, was

appointed its Artistic Director. In March 2008, during the 12th Ludwig van Beethoven Festival in Warsaw, Borowicz conducted the Polish Radio Symphony Orchestra in a concert performance of Cherubini's *Lodoiska*, staged under the artistic supervision of Christa Ludwig. The *Lodoiska* album released by Polish Radio was nominated for the Midem Classical Awards and the 'Fryderyk' Award. The 2008/09 season was inaugurated with the concert performance of the opera *Maria* by the Polish composer Roman Statkowski (1859-1925). Its live recording has been released by Polish Radio. To mark the centenary of the birth and the 40th anniversary of the death of Grażyna Bacewicz in 2009, her Overture and three violin concertos (with Joanna Kurkowicz as soloist) were recorded for Chandos. In 2010 the Bacewicz project was continued, with a CD featuring a further three concertos released in 2011.

During the 13th Ludwig van Beethoven Festival in 2009, the Polish Radio SO, with the Polish Radio Choir, performed Louis Spohr's opera *Der Berggeist*. The 2008/09 season concluded with a concert of works by Andrzej Panufnik. This was part of a joint project with *cpo* for the recording of Panufnik's music by the Polish Radio SO under Łukasz Borowicz. All the three CDs have been released. The 2009/2010 season was inaugurated with a concert of 19th-century Polish music featuring Symphony No. 2 by Ignacy Feliks Dobrzyński and Stanisław Moniuszko's one-act opera *Flis (The Raftsmen)*. The events of the Grażyna Bacewicz Year included the recording of her radio opera *The Adventures of King Arthur* (released on CD by Polish Radio). The orchestra has continued its exploration of the lesser known operatic repertoire with Weber's *Euryanthe*, performed during the Beethoven Easter Festival in March 2010 and released on CD. The season ended with the concert performance of Szymon Laks's opera *L'Hirondelle inattendue* (the first Polish performance in the original French version) and of Karol Rathaus's ballet *Le lion amoureux*. Recent highlights also included a concert performance of Ignacy Feliks Dobrzyński's opera *Monbar, or the Flibusters* (over 150 years after its premiere) and Gaetano Donizetti's *Maria Padilla* (at the 15th Beethoven Easter Festival).

Agnieszka DUCZMAL

"Ensemble which must now rank among the finest of its kind in the world, possessed of a distinctive sound, an enviable legato and an exceptional leader in Duczmal, who manages to combine commanding energy with a stylish elegance of direction more obviously at ease than any of her British counterparts. Above all Duczmal has an inquiring mind that never takes the music at face value. She shapes and shades the phrasing of her orchestra with striking originality."

The Independent, London (Great Britain)

"She is short and lively, and she sways like a flame."

Wells Journal (Great Britain)

- born into a family with a rich musical tradition, she is the best-known Polish female conductor
- graduated with honours in 1971 from the State Postsecondary School of Music in Poznań, where she studied conducting under Prof. Witold Krzemieński
- formed a chamber orchestra in 1968 that continually functions under her direction as the Amadeus Chamber Orchestra of the Polish Radio
- filled the function of assistant conductor in the State Philharmonic Orchestra in Poznań (1971-1972)
- was conductor of the Poznań Opera (1972-1981), where she prepared the Polish premieres of Benjamin Britten's *Midsummer Night's Dream*, Giuseppe Verdi's *Rigoletto*, and Sergei Prokofiev's ballet *Romeo and Juliet*, among others
- became finalist in the 1st National Competition for Conductors in Katowice, 1970
- received honourable mention in the 4th Herbert von Karajan International Competition for Conductors in West Berlin in 1975
- was awarded the title of *La donna del mondo* (Woman of the World) in 1982 by the Saint Vincent International Cultural Centre in Rome under the patronage of UNESCO and the President of Italy for her outstanding cultural, artistic and social achievements
- became the first female conductor to perform in Milan's La Scala
- hosted music programs for the Polish Television, including the series *In Stereo and in Colour* and *Agnieszka Duczmal's Guests*
- author of many unique arrangements of musical masterpieces, performed to great acclaim by the Amadeus Chamber Orchestra of the Polish Radio

– sat on Polish and international music competition jury panels, including the Eurovision Young Musicians 2012, International Joseph Joachim Violin Competition, and the Tadeusz Ochlewski Composer Competition.

Anna DUCZMAL-MRÓZ

“She was born to be a conductor. Musically sensitive, with a very strong personality, has an impact on both - the musicians and the audience.”

Maestro Eiji Oue

“She is technically flawless, she conducts very focused, precise and attentive, resigning from any exaggerated gestures and she has a clear vision of what she aims to do together with the orchestra. She really can conduct and she is doing it so quietly that the musicians eagerly follow her... the result of that was really sensational.”

inFranken.de/ Nachrichten (Germany)

– considered to be among the leading young Polish conductors; at the age of 23 years, she earned a critic’s review considering her as “having a personality and willingness to offer her own insight into a piece of music”, while the German press called her a ‘sensational conductor’

– received a Special Award from the Polish Association of Artists-Performers (STOART) in 2003 at the Grzegorz Fitelberg International Competition for Conductors in Katowice

– finalized her study under Prof. Eiji Oue by graduating with honours from the Hannover University of Music and Drama in 2004, and conducted the NDR Radiophilharmonie orchestra at her graduation concert

– during her study, she formed a student orchestra: the Benjamin Britten Kammerorchestrer, which gave concerts in Germany broadcast by the NDR

– was assistant conductor to Professor Eiji Oue in the NDR Radiophilharmonie, 2004-2005 season

– held the post of assistant conductor to Antoni Wit at the Warsaw Philharmonic Orchestra in the 2005-2006 and 2006-2007 seasons

– since 2009, fills the function of second conductor of the Amadeus Chamber Orchestra of the Polish Radio, where she regularly performs and records for the Polish Radio

– conducted orchestra performances in Germany, Italy, Denmark, and the Belgian orchestra I Musici Brucellensis in the Palais des Beaux-Arts, Brussels

– worked with the major symphonic and chamber orchestras in Poland, including the Warsaw Philharmonic Orchestra and Choir, the Polish Radio National Symphony Orchestra, and the Polish Radio Orchestra

– under the patronage of the Krzysztof Penderecki European Centre for Music, she made a CD with Polish music for the label DUX

– as part of a Paderewski Piano Academy program, for a number of years she held master-classes for young pianists preparing for their future orchestra performances

– received numerous grants awarded by the Ministry of Culture and National Heritage.

Tadeusz WICHEREK – conductor, composer, arranger, musical producer. Director of the Karol Namysłowski Symphony Orchestra in Zamość and the Warsaw Symphony Orchestra. He is laureate of the Great Symphony Orchestra of the Polish Radio (WOSPR) Award at the 3rd Grzegorz Fitelberg International Conducting Competition in Katowice. For many years, he worked with the Grand Theatre in Warsaw and Poznań, as well as the Warsaw and Cracow Chamber Opera. He gave concerts in almost all European countries and in North America, Central America, as well as Asia. He has to his account 26 CDs and DVDs, recordings for the Polish Radio and Television, and music recorded for numerous motion pictures and TV series.

He was idea originator and chief realizer of the project Bajkowa Symfonia (A Fairytale Symphony), consisting of symphony tales for small children.