

PENDERECKI

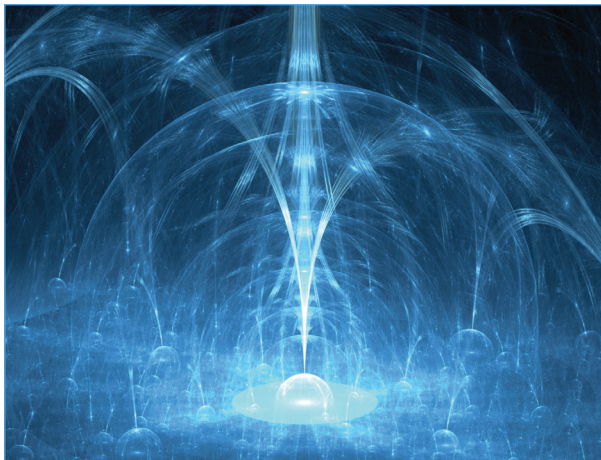
Works for Cellos and Orchestra

Concerto Grosso No. 1 • Largo • Cello Sonata

Ivan Monighetti, Arto Noras, Rafał Kwiatkowski, Cellos

Warsaw National Philharmonic Orchestra

Antoni Wit



Krzysztof Penderecki (b. 1933):

Concerto Grosso No. 1 • Largo • Cello Sonata

Although he remains best known for his choral and symphonic works, Krzysztof Penderecki has also amassed a sizeable concerto output. His early works for soloist and orchestra had tended to be short and also self-contained pieces that evinced a fair measure of virtuosity, while fighting shy of the rhetorical expression with which the concerto genre has so often been associated (hence the *Sonata for Cello and Orchestra* below). With his *First Violin Concerto* [Naxos 8.555265] of 1976, however, Penderecki came up not only with a large-scale concerto, but also one whose unabashed Romanticism itself marked the decisive break with his avant-garde past. Written for Isaac Stern, it has remained among the composer's most often heard works, and was followed up by the hardly less emotionally wrought *Second Cello Concerto* (1982) for Mstislav Rostropovich, the smaller-scale concertos for Viola (1983) and Flute (1992), then the *Second Violin Concerto* (1995) written for Anne-Sophie Mutter [Naxos 8.555265], the *Piano Concerto* (2002) and the *Horn Concerto* (2008). There are also several concertante works for soloist(s) and orchestra that are not designated as concertos, two of which are featured on this disc.

Conceived for three cellos and orchestra, the *First Concerto Grosso* was completed in 2001 (a successor for five clarinets and orchestra followed four years later) and was first performed on 22nd June that year in Tokyo, the soloists being the late Boris Pergamenschikow, Truls Mørk and Han-Na Chang, with the NHK Symphony Orchestra conducted by Charles Dutoit. Penderecki has here made full use of the potential for solo and ensemble playing between instruments, with the orchestra similarly used *en masse* and in more chamber-like groupings. The six movements play without a break and interlock to form a unified whole.

The first movement begins with speculative gestures that are shared between lower strings, before

one of the cellos makes an impassioned entrance. The other two cellos soon enter, and an often ruminative dialogue ensues between them, punctuated by orchestral interjections. After a passage underpinned by sustained cello polyphony, the tension increases as the music heads to a brief climax before easing into an eloquent threnody which brings about the close. The second movement then commences with jagged rhythms in the lower strings along with militaristic gestures from the percussion. The cellos are quickly drawn into this incisive discourse, replete with angular contributions from xylophone, before the tension subsides. An ascending line from oboe leads directly to the third movement, in which an impulsive motion and fanfare-like gestures from brass alternate with more subdued writing for the cellos. A passage of pulsating expectancy is reached, followed by a crescendo of activity which is sustained through to the close. The *Notturmo* fourth movement then starts with a passionate surge of intensity across the strings, providing an emotional plateau from where the cellos pursue a further sustained discourse. A sudden outburst from brass and percussion presages the fifth movement, an intensive 'fantasy' on all of the motifs to have been heard so far but with a gentler passage featuring cor anglais solo that counters the prevailing activity. From here, the cellos begin to steer the music towards a climax, followed by a three-way cadenza which itself draws on the soloists' thematic material. This is succeeded by the sixth movement, initiated by a return of the cor anglais theme and then focussing on a reflective discourse between cellos and orchestra as the work heads towards its calm but always questioning conclusion.

Despite its title, the *Largo for Cello and Orchestra* is actually a fully-fledged concerto for soloist and orchestra that might almost have been designated the composer's 'third' such work for cello, though there being no fast movement may have decided Penderecki against this. He finished it in 2003, again to commission

from Rostropovich, and it was the latter who gave the première in Vienna on 19th June 2005, the Vienna Philharmonic Orchestra conducted by Seiji Ozawa.

The first movement opens with spare writing for the soloist, presently joined by other lower strings as the music gains gradually in intensity. Wind and percussion frequently shadow their colleagues in what often comes close to a parody of the main material, though the prevailing mood remains one of resignation and regret. The music rises higher and higher (with the tuned percussion much in evidence), before the second movement commences with a chorale-like idea on woodwind that drives the soloist to new heights of fervency, spilling over into a propulsive march that draws on the full orchestra and against which the soloist utters vigorous protestations. This brings about a powerful climax, subsiding to leave the soloist 'suspended' against an ethereal texture of upper woodwind and tuned percussion. Halting string writing now effects a dissonant crescendo, which itself leads into a relatively short final movement. This is a condensed *resumé* of what has gone before, with a return of the martial music and a restrained apotheosis where the soloist withdraws against a background of chiming bells and tramping timpani into the enveloping valediction of the closing bars.

In form and expression, both of these works are a long way from the *Sonata for Cello and Orchestra* that Penderecki composed in 1964, and which was given its première later that year by Siegfried Palm with the South-West German Radio Symphony Orchestra and Ernest Bour. As mentioned, all of the composer's earlier such pieces are relatively lightweight affairs: the *Sonata* was followed by two *Capriccios* (for oboe and violin) and, like those, leavens its virtuosity with ironic and even playful qualities unusual for contemporary music of this period. There are two short but highly contrasted movements.

The first movement pursues a gradual opening-out of the material shared by soloist and orchestra, and with the sustained writing of the former pitted against increasingly dissonant chord sequences from the latter. Any more substantial discourse between the two is prevented by the gestural nature of the musical ideas. After the glowering climax has receded beyond earshot, the closing movement is launched with sardonic gestures from the soloist, extended by non-tuned percussion and a plethora of effects in the strings. This activity fairly propels the music forward to its aggressive but by no means humourless ending.

Richard Whitehouse

Ivan Monighetti



A pupil of Mstislav Rostropovich at the Moscow Conservatory, Ivan Monighetti won top prizes in many international competitions, including the 1974 Tchaikovsky competition, and since then has enjoyed a successful international career. He has participated in many important festivals and has performed with many of the world's great orchestras and conductors. He has worked extensively with distinguished contemporary composers and many works written especially for him are now part of the established cello repertoire. He is also highly respected for his expertise in the performance practice of the eighteenth and nineteenth centuries and is the founding director of the Moscow Early Music Festival. He now has a varied career as a cello soloist and a conductor of international repute and with his own orchestra Camerata Boccherini he has toured Poland, Holland, France, Estonia and Russia. With prize-winning recordings to his credit, Ivan Monighetti is professor of cello at the Basle Academy of Music in Switzerland, and a guest professor at the Reina Sofia High School of Music in Madrid. He has been a jury member of prestigious competitions such as the J.S. Bach competition in Leipzig and the Tchaikovsky competition in Moscow and has given master-classes in many countries.

Arto Noras



Founder and Artistic Director of the Naantali Music Festival, Arto Noras is one of Finland's most celebrated instrumentalists and amongst the most outstanding internationally acknowledged cellists of his generation, known both as a soloist and as a chamber musician. After completing his studies with Yrjö Selin at the Sibelius Academy, he studied with Paul Tortelier at the Paris Conservatoire, where he took the Premier Prix diploma in 1964. Two years later he was awarded second prize in the Tchaikovsky Competition in Moscow, the beginning of an international concert career, followed by the Danish Sonning Prize in 1967 and Finnish State music prize in 1972. His repertoire covers all the principal works for cello, including those by contemporary composers, and he has recorded extensively for Finlandia. In 1970 Arto Noras was appointed Professor of Cello at the Sibelius Academy in Helsinki. He is in considerable demand as a jurist for major competitions, including the Tchaikovsky, Casals and Cassado, and gives master-classes throughout the world. He is a member of the Helsinki Trio and a founder member of the Sibelius Academy Quartet.

Rafał Kwiatkowski



Born in 1978 into a musical family, Rafał Kwiatkowski graduated at the Music Academy in Warsaw. The winner of many competitions for young musicians, both in Poland and the United States, he has appeared in both Americas, Africa, and Asia, in addition to his acclaimed concert appearances throughout Europe. In 2000 his acclaimed début with the Warsaw Philharmonic under Stanisław Skrowaczewski led to participation in the orchestra's international tours and a recording of Witold Lutosławski's *Cello Concerto*, which won two *Fryderyks*, the award of the Polish recording industry. He performed Penderecki's *Viola Concerto* under the composer's baton (Berlin, 2001) and a few months later took part in the Polish première of Penderecki's *Concerto Grosso*. Since then he has been regularly invited by Penderecki to perform his works in Poland and abroad, as well to record them. Rafał Kwiatkowski was the soloist at the symphony concerts in Copenhagen, Helsinki and Basle that promoted Polish culture on the occasion of Poland's entry into the EU. He has held several grants from the Polish Minister of Culture. In 1999 he received the prestigious *Paszport* award from *Polityka* weekly for his outstanding musical achievements. He is on the faculty of the Music Academy in Warsaw.

Warsaw Philharmonic Orchestra The National Philharmonic of Poland

The first performance of the Warsaw Philharmonic Orchestra took place on 5th November 1901 in the newly opened Philharmonic Hall under the artistic director and principal conductor, Emil Młynarski. The soloist was the world-renowned pianist, composer and future statesman Ignacy Jan Paderewski, and the programme included Paderewski's *Piano Concerto in A minor* and works of other Polish composers, Chopin, Moniuszko, Noskowski, Stojowski and Żeleński. In the succeeding years the orchestra won a high reputation, collaborating with leading conductors and soloists, until the outbreak of war in 1939, the destruction of the Philharmonic Hall and the loss of 39 of its 71 players. Resuming activity after the war, the orchestra was conducted by Strazyskiński and Panufnik, and in January 1950 Witold Rowicki was appointed director and principal conductor, organizing a new ensemble under difficult conditions. In 1955 the rebuilt Philharmonic Hall was re-opened, with a large hall of over a thousand seats and a 433-seat hall for chamber music, recognised as the National Philharmonic of Poland. Subsequent conductors included Bohdan Wodiczko, Arnold Rezler and Stanisław Skrowaczewski, and in 1958 Witold Rowicki was again appointed artistic director and principal conductor, a post he held until 1977, when he was succeeded by Kazimierz Kord, serving until the end of the centenary celebrations in 2001. In 2002 Antoni Wit became general and artistic director of the Warsaw Philharmonic – The National Orchestra and Choir of Poland. The orchestra has toured widely abroad, in addition to its busy schedule at home in symphony concerts, chamber concerts, educational work and other activities. It now has a complement of 110 players.

Antoni Wit



Antoni Wit, one of the most highly regarded Polish conductors, studied conducting with Henryk Czyz and composition with Krzysztof Penderecki at the Academy of Music in Kraków, subsequently continuing his studies with Nadia Boulanger in Paris. He also graduated in law at the Jagellonian University in Kraków. Immediately after completing his studies he was engaged as an assistant at the Warsaw Philharmonic Orchestra by Witold Rowicki and was later appointed conductor of the Poznan Philharmonic, collaborated with the Warsaw Grand Theatre, and from 1974 to 1977 was artistic director of the Pomeranian Philharmonic, before his appointment as director of the Polish Radio and Television Orchestra and Chorus in Kraków, from 1977 to 1983. From 1983 to 2000 he was the director of the National Polish Radio Symphony Orchestra in Katowice, and from 1987 to 1992 he was the chief

conductor and then first guest conductor of Orquesta Filarmónica de Gran Canaria. In 2002 he became General and Artistic Director of the Warsaw Philharmonic Orchestra. His international career has brought engagements with major orchestras throughout Europe, the Americas and the Near and Far East. He has made nearly a hundred records, including an acclaimed release for Naxos of the piano concertos of Prokofiev, awarded the *Diapason d'Or* and *Grand Prix du Disque de la Nouvelle Académie du Disque*. In January 2002 his recording of the *Turangalita Symphony* by Olivier Messiaen (8.554478-79) was awarded the Cannes Classical Award in *Midem Classic 2002*. In 2004 he received the Classical Internet Award and was nominated for a Grammy for his Naxos recording of Penderecki's *St Luke Passion* (8.557149), with a further nomination in 2005 for Penderecki's *Polish Requiem* (8.557386-87). Antoni Wit is a professor at the F. Chopin Academy of Music in Warsaw.

Best known for his choral and symphonic works, Krzysztof Penderecki has also written many fascinating concertante pieces. His *Concerto Grosso No. 1* makes full use of the potential for interplay between three solo cellos and orchestra. The *Largo for Cello and Orchestra*, actually a fully-fledged concerto, was composed for Mstislav Rostropovich. These works contrast with the virtuoso *Sonata for Cello and Orchestra*, an ironic, even playful piece unconventionally scored for a large orchestra which includes two bongos, three wood blocks, whip, claves, guiro and tam-tam.

Krzysztof
PENDERECKI
(b. 1933)

Works for Cellos and Orchestra

**Concerto Grosso No. 1
for 3 Cellos and Orchestra
(2000) ¹**

1 Andante sostenuto –	8:10
2 Allegro con brio –	4:29
3 Allegretto giocoso –	4:37
4 Meno mosso. Notturmo. Adagio –	4:49
5 Allegro con brio –	9:19
6 Adagio	4:05

35:28

**Largo for Cello and
Orchestra (2003) ²**

7 Adagio molto sostenuto –	10:37
8 Andante con moto –	10:45
9 Adagio	6:07

27:29

**Sonata for Cello and
Orchestra (1964) ³**

10 I. –	6:42
11 II. –	4:29

11:11

**Ivan Monighetti ^{1,3}, Arto Noras ^{1,2}, Rafał Kwiatkowski ¹, Cellos
Warsaw National Philharmonic Orchestra • Antoni Wit**

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