

NAXOS

PENDERECKI

Fonogrammi • Horn Concerto • Partita

The Awakening of Jacob • Anaklasis • De natura sonoris

Urszula Janik, Flute • Jennifer Montone, Horn

Elżbieta Stefańska, Harpsichord

Warsaw Philharmonic Orchestra • Antoni Wit



Krzysztof Penderecki (b. 1933):

Fonogrammi • The Awakening of Jacob • Anaklasis • De natura sonoris • Partita • Horn Concerto

Krzysztof Penderecki was born in Dubica, a small town between Kraków and L'vov, and studied at Kraków's Academy of Music and Jagiellonian University. He first established himself at the Warsaw Autumn Festivals of 1959 and 1960. Quickly becoming part of the European *avant-garde*, he achieved fame with *Threnody* [Naxos 8.554491] in which he imparted a keen expressivity to his then 'sonorist' musical language. The *St Luke Passion* [8.557149] proved how successful this idiom could be in sacred music and he has continued to be inspired directly by such timeless religious themes, as is witnessed by his cantatas, oratorios and operas.

During the mid-1970s this involvement with tradition became deeper, Penderecki entering into dialogue with music that he 'rediscovered' for himself. He internalised the post-Romantic tradition and combined it with the technical hallmarks of his earlier music. Major works written in this new style include *Concertos for Violin* [8.555265], *Cello* and *Viola* [both 8.572211], the *Second Symphony* [8.554492], the opera *Paradise Lost*, the *Te Deum* [8.557980] and *A Polish Requiem* [8.557386/7]. Further formal and stylistic investigation led to the synthesis of the modern with the traditional. This inspired operas of stylistic diversity as the expressionist *Black Mask* and the post-modern *Ubu Rex*. Compositions drawing on this new aesthetic included *Symphonies Nos. 3, 4 and 5* [the latter on 8.554567] and the oratorios *Seven Gates of Jerusalem* [8.557766] and *Credo* [8.572032], all of them being associated with both an acute expression and a refined array of technical means.

The present disc collates six orchestral works that between them extend over a period of almost half a century. First performed in Venice on 24th April 1961 by Stanislaw Marona with the Kraków Chamber Orchestra and Andrzej Markowski, *Fonogrammi* (1961) is a *concertante* piece of the kind that featured prominently in Penderecki's output over the next decade. Percussion makes way for a piquant harpsichord solo and then pulsating strings that erupt in forceful glissandos.

Harpsichord and flute presently combine with strings in a hectic passage that culminates in cymbal clashes, the flute having a brief solo before elaborate percussive interplay brings back the strings for a short outburst. The flute resumes now its pensive discourse to close the work unaccompanied.

Dedicated to Prince Rainier III of Monaco on the 25th anniversary of his accession, *The Awakening of Jacob* (1974) was first given in Monte Carlo on 14th August 1974, Stanislaw Skrowaczewski conducting the National Opera Orchestra of Monte Carlo. Despite its modest length, it is a crucial work in Penderecki's output through anticipating the overtly neo-Romantic approach he soon adopted and which was to hold good over the next decade. Glowering brass chords are gradually joined by percussion, before sighing gestures from the woodwind and strings see expressive tension build incrementally. Strings take the lead for a central section which more rapidly accrues intensity as it reaches a rhetorically sustained climax across full orchestra. This is then dissipated as strings subside into a return of the initial music, which ends with softly resonating wind chords.

Anaklasis (1960) caused something of a sensation at the Donaueschingen Festival where it was first heard on 16th October 1960 with the Stuttgart Radio Symphony Orchestra directed by Hans Rosbaud. While the scoring for strings and percussion was hardly new, the sheer immediacy with which these are juxtaposed gave notice of a striking individuality. Quiet discords alternate with brusque gestures, unfolding as a series of discreetly interconnected episodes for strings into which percussion gradually insinuates itself before taking over in a barrage of sound that, after an interlude for cymbals, builds to a vigorous climax. Tuned percussion comes to the fore for an evocative interlude where solo strings are gradually reintroduced, the latter then returning in force for a dissonant outburst which ascends to the heights and with sparse percussive gestures providing a brief coda.

When it was first performed in Royan on 7th April

1966, with Andrzej Markowski conducting the French Radio Philharmonic Orchestra, *De natura sonoris I* (1966) took listeners by surprise with its prevailing rhythmic incisiveness as well as an improvisatory freedom that suggested the influence of modern jazz: qualities which were to emerge in several more of Penderecki's orchestral and instrumental works over the following decade. Stark gestures from upper woodwind then brass are set against an emerging discord on strings that is cut short by percussion, lower woodwind then bells presaging a climax with rapidly accelerating strings and brass. This is cut short for the static central section in which woodwind, brass and strings intone a sequence of gradually crescendoing chords, at length erupting in an aggressive climax with brass and percussion to the fore. Over a pizzicato 'walking bass', woodwind and brass assemble a variety of gestures before, after another brief climax, alighting on a single chord from which a whole host of timbres are drawn. Ricocheting strings and fluttering woodwind mark a return to the earlier activity, leading to a hectic coda in which surging strings and glowering brass combine with the initial woodwind gestures as the music surges upwards prior to its peremptory close.

Many similar traits are to be found in *Partita* (1971), which had its first hearing in Rochester on 11th February 1972 – with the harpsichordist Felicia Blumental and Walter Hendl conducting the Eastman School of Music Philharmonia – and which also has notable rôles for electric and bass guitars, harp and double bass. Unison string chords fan out rhythmically and dynamically in a diverse textural interplay, the harpsichord entering with a welter of chordal activity that interlocks with guitars, strings and brass as a more propulsive section is launched. This soon fragments to leave isolated exchanges from woodwind and percussion, marching strings and resonating percussion being joined by

harpsichord in an intricate passage that gives full rein to colliding textures from strings and brass. Just past the halfway mark, ringing percussion and pizzicato strings make way for a climax in which furious activity from the harpsichord is complemented by that from the main orchestral sections. Strings now take the lead with a vivid outburst that ushers in the marching motion and a climax that brings the full forces into play, the febrile activity subsiding into fragmentary harpsichord gestures before icy crescendos on upper strings and woodwind gradually fade out against heaving chords from the double bass.

First performed in Bremen on 5th May 2008 with Radovan Vlatkovic and the composer conducting the Bremen Philharmonic, the *Horn Concerto* (2008) is stylistically representative of Penderecki's most recent music, its sub-title '*Winterreise*' indicative of the evocative orchestral soundscape through which the soloist ventures. Over glacial lower strings, brass then woodwind and upper strings erect an arresting backdrop as the soloist makes its first appearance. Sudden forceful chords launch greater activity from the soloist as a restless mood takes hold of the orchestra, leavening out for a spirited dialogue in which the soloist is partnered by a variety of instruments as a more expressive mood is established. This culminates in a violent orchestral response, the music heading forward with determined activity from the strings that alternates with a more lulling manner, which in turn passes through a breezy episode for woodwind and percussion before a haunting passage in which the soloist emerges poetically over strings and timpani. This opens out before a brief dialogue with clarinet sees the soloist set off over marching strings and brass to a brief climax, relaxing into a wistful soliloquy against wind and strings. It hardly prepares, even so, for a coda that wraps up the piece in notably decisive terms.

Richard Whitehouse

Urszula Janik

Urszula Janik graduated with distinction from the flute class at the Music Academy in Łódź in 1984, continuing her studies at the Paris Music Conservatoire with Alain Marion, funded by an annual scholarship awarded for her performance at the Rampal International Flute Competition. After graduation she worked in the Polish Chamber Orchestra and later at Sinfonia Varsovia as principal flautist. She made her début with the Warsaw Philharmonic Orchestra as soloist in the Panufnik *Sinfonia Concertante* under Jerzy Katlewicz. Since January 2002 she has been a principal flautist with the Warsaw Philharmonic Orchestra, teaching at the Music Academy in Łódź.

Jennifer Montone



Photo: Barbara Montone

Jennifer Montone joined the Philadelphia Orchestra as principal horn in 2006. She is on the faculty at the Curtis Institute of Music, The Juilliard School, and Temple University. Previously principal horn of the Saint Louis Symphony, and associate principal horn of the Dallas Symphony, she was an adjunct professor at Southern Methodist University, and performer/faculty at the Aspen Music Festival and School. Prior to her tenure in Dallas she was third horn of the New Jersey Symphony and performed regularly with the Metropolitan Opera Orchestra, the Orpheus Chamber Orchestra, and the New York Philharmonic. She has appeared widely as a soloist and chamber musician and in 2006 was awarded the Avery Fisher Career Grant. She is also the winner of the 1996 Paxman Young Horn Player of the Year Award in London and the 1998 Philadelphia Concerto Soloists Competition. She was a Fellow in the Tanglewood Music Festival Orchestra in 1996 and 1997. Jennifer Montone is a graduate of The Juilliard School, where she studied with Julie Landsman, principal horn of the Metropolitan Opera.

Elżbieta Stefańska



Elżbieta Stefańska was born in Kraków, Poland, the daughter of the pianist Halina Czerny-Stefańska and piano professor Ludwik Stefański, her first teacher. She graduated from the National Music University, Kraków, in the harpsichord class of Hans Pischner, and in the following years participated in master-classes in Siena and Weimar with Zuzana Růžicková, Ruggiero Gerlin, and others. She was awarded prizes in 1964 at the Łódź Early Music Competition in 1964 for her piano and harpsichord performance of baroque works. The following year she won the Principal Prize at the International Music Competition in Geneva, with the Henri Ghez award as the best harpsichord player. Elżbieta Stefańska frequently performs in Poland and abroad in Europe, Asia, and America. She has appeared in major festivals, given many broadcasts and television appearances, and recorded for major record companies. She is a Professor at the National Music University of Kraków where she leads the harpsichord class and where, from 1981 to 1990, she was Head of the Department of Harpsichord and Early Instruments.

Warsaw Philharmonic Orchestra – The National Orchestra 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, with the world-renowned pianist, composer and future statesman Ignacy Jan Paderewski as soloist in a programme that included Paderewski's *Piano Concerto in A minor* and works of other Polish composers, Chopin, Moniuszko, Noskowski, Stojowski and Żeleński. The orchestra achieved considerable success until the outbreak of war in 1939, with 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 Straszyński 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 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 (Europe, both Americas, Japan), 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. Recordings include works by Polish composers, Paderewski, Wieniawski, Karłowicz, Szymanowski, Penderecki, Lutosławski, Górecki and Kilar, and by foreign composers, with acclaimed interpretations of works by Mahler and Richard Strauss. Their releases have won many prestigious awards, including six GRAMMY® nominations.

Antoni Wit



Photo: Krzysztof Niesporek

Antoni Wit, one of the most highly regarded Polish conductors, studied conducting with Henryk Czyz at the Academy of Music in Kraków. He then continued his musical studies with Nadia Boulanger in Paris. He also graduated in law at the Jagiellonian University in Kraków. Immediately after completing his studies he was engaged as an assistant at the Warsaw Philharmonic Orchestra by Witold Rowicki. After winning second prize in the International Herbert von Karajan Conducting Competition in Berlin (1971), he became an assistant conductor to the patron of that competition. Later he was appointed conductor of the Poznań 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 managing and artistic 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 the Orquesta Filarmónica de Gran Canaria. In 2002 he became managing and artistic director of the Warsaw Philharmonic Orchestra and Choir. Since the season 2010/11, he has been first guest conductor with the Orquesta Sinfónica de Navarra in Pamplona. His international career has brought engagements with major orchestras throughout Europe, the Americas and the Near and Far East. He has made over 200 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 *Turangalila Symphony* by Olivier Messiaen (8.554478-79) was awarded the Cannes Classical Award at MIDEM Classic 2002. In 2004 he received the Classical Internet Award. He has completed for Naxos a CD series of Szymanowski's symphonic and large-scale vocal-instrumental works, each rated among 'discs of the month' by CD magazines (*Gramophone*, *BBC Music Magazine*). He also received the Record Academy Award 2005 of Japanese music magazine *Record Geijutsu* for Penderecki's *Polish Requiem* (Naxos), and four Fryderyk Awards of the Polish Phonographic Academy. He has received six GRAMMY® nominations for Penderecki's *St Luke Passion* in 2004 (8.557149), *A Polish Requiem* in 2005 (8.557386-87), *Seven Gates of Jerusalem* in 2007 (8.557766), *Utrinja* in 2009 (8.572031) and Karol Szymanowski's *Stabat Mater* in 2008 (8.570724) and *Symphonies Nos. 1 and 4* in 2009 (8.570722). In 2010 Antoni Wit won the annual award of the Karol Szymanowski Foundation for his promotion of the music of Szymanowski in his Naxos recordings. Antoni Wit is professor at the Fryderyk Chopin University of Music in Warsaw.

Each of these six orchestral works bears the imprint of Penderecki's greatness as a composer. *Fonogrammi* alternates piquant sonorities, pulsating vehemence and moments of great intimacy. Intensity accompanied by neo-Romantic elements can be heard in *The Awakening of Jacob* whilst *Anaklasis* is a stunning example of juxtaposed, multiple sound patterns. *De natura sonoris I* explores more improvisational, jazz-influenced areas, as does the richly orchestrated *Partita*. The *Horn Concerto*, composed in 2008, offers an evocative landscape, glacial, powerful, yet wistful.

 WARSAW
PHILHARMONIC

Krzysztof
PENDERECKI
(b. 1933)

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|---|---|--------------|
| 1 | Fonogrammi for Flute and Chamber Orchestra (1961) | 6:55 |
| 2 | The Awakening of Jacob for Orchestra (1974) | 9:29 |
| 3 | Anaklasis for String Orchestra and Percussion (1960) | 6:39 |
| 4 | De natura sonoris I for Orchestra (1966) | 8:51 |
| 5 | Partita for Harpsichord, Electric Guitar, Bass Guitar, Harp, Double bass and Orchestra (1971, rev. 1991) | 18:44 |
| 6 | Horn Concerto 'Winterreise'
for Horn and Orchestra (2008, rev. 2009) | 18:15 |

Urszula Janik, Flute 1 • **Jennifer Montone, Horn** 6
Elżbieta Stefańska, Harpsichord 5

Michał Pindakiewicz, Electric guitar 5 • **Konrad Kubicki, Bass guitar** 5

Barbara Witkowska, Harp 5 • **Jerzy Cembrzyński, Double bass** 5

Warsaw Philharmonic Orchestra • Antoni Wit

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