

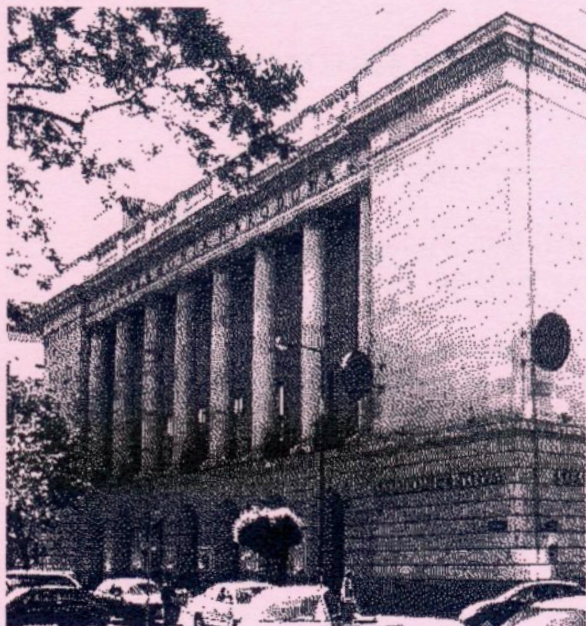
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ANNUAL CONFERENCE WARSAW POLAND 10–15 JULY 2005



IAML/July 2005/Warsaw



IAML ANNUAL CONFERENCE

WARSAW 2005

Opening Ceremony

July 10th, 2005 – 7 PM
National Philharmonic, Chamber Music Hall
ul. Moniuszki 5

UNDER THE PATRONAGE
OF THE MINISTRY OF CULTURE

OPENING CEREMONY

Welcome Greetings

Jolanta Byczkowska-Sztaba
Chairperson of the Organizing Committee

Michał Jagiełło
Director of the National Library

Elżbieta Stefańczyk
President of the Polish Librarians Association

Massimo Gentili-Tedeschi
President of IAML

Wojciech Kilar
Patron of 2005 IAML Conference

CONCERT

Witold Jarosiński – *Folk Dances* (2001)

Wojciech Kilar – *Orawa* (arr. Krzysztof Urbański)

Maciej Małecki – *String Quartett No 1.*

Astor Piazzolla – *Libertango* (arr. Przemysław Marcyniak)

The OPIUM String Quartet

The OPIUM String Quartet was established in 2004. Its members are the promising graduates of the Frederic Chopin Academy of Music in Warsaw. The ensemble gave its debut in August 2004 in Radziejowice Palace near Warsaw where the artists performed with a famous Polish actress Anna Seniuk. The group also gave concerts in a community center and in the Anna and Jarosław Iwaszkiewicz Museum in Stawisko near Warsaw during the opening of an exhibition of paintings. In February 2005 they played at the Olympic Laurel awards ceremony, performing among others - *Orawa* by Wojciech Kilar in a completely new arrangement. The OPIUM String Quartet's repertoire comprises classical, "light" and film as well as folk pieces of music.

Dawid Lubowicz – first violin

graduated in 2005, studied under Konstanty Andrzej Kulka

Anna Szalińska – second violin

graduated in 2003, studied under Julia Jakimowicz-Jakowicz

Magdalena Małecka – viola

graduated in 2005, studied under Dorota Sroczyńska

Olga Łosakiewicz-Marcyniak – cello

graduated in 2005, studied under Kazimierz Michalik and Andrzej Bauer

WOJCIECH KILAR born on 17 July 1932 in Lwów. As a student he studied piano with Władysław Markiewiczówna and composition with Bolesław Szabelski at the Higher State School of Music in Katowice. After graduation he was awarded a French Government Grant which enabled him to study with Nadia Boulanger in Paris; a city he still considers his second home. Wojciech Kilar has been awarded numerous international prizes for composition, among them are the Lili Boulanger Memorial Fund Award of Boston in 1960, the Jurzykowski Foundation Award of New York in 1983, the State Award Grade I in 1980, the awards of the Minister of Culture in 1967, 1976, and 1975, the prize of the Polish Composers' Union in 1975, and the A.S.C.A.P. Award for his score from Coppola's *Dracula* in Los Angeles in 1992. Kilar belongs to the generation of composers who made their debut in the 1950's and 60's. Alongside Górecki, Penderecki, and the older Schaeffer and Szalonek, Kilar presented his early avant-garde works at the first Warsaw Autumn Festival. However, even within this aura of novelty and modernity, Kilar kept his predilection for simple and expressive structures, as well as his fascination with Polish highland folk music. His music from the 1970's and 80's is less complicated; it seems to be written from sheer delight, out of an authentic need. *Krzęsany*, *Kościółec*, and *Orawa* sound almost like symphonic poems from the period of Romanticism or post-Romanticism. The music in *Krzęsany*, romantic in spirit, yet dressed in a contemporary language of sound, speaks to us in a musical language used by 19th-century composers. In *Orawa*, *Kościółec* and *Grey Mist*, Kilar presents the "spiritual essence" of the Tatra Mountains with incomparable suggestiveness; he paints a musical picture of nature in the mountains and of human response to its awesome beauty. We should explain here that many Poles would call the Tatras their spiritual homeland. Kilar's works have been performed by several major international orchestras, including the Philadelphia Orchestra, the Cleveland Orchestra, and the New York Philharmonic. For the past 30 years, he has also been composing music for films. He has worked on numerous projects with Krzysztof Zanussi, Andrzej Wajda, Krzysztof Kieślowski, Paul Grimault, Francis Ford Coppola, Roman Polański, and others.

MACIEJ MAŁECKI born 1940 in Warsaw. Studied composition in the Academy of Music in Warsaw (currently the Frederic Chopin Academy of Music) under Professor Kazimierz Sikorski and the piano under Natalia Hornowska. In 1965 he was awarded diplomas in both specialities (including a distinction for the piano). He completed his education at the Eastman School of Music in Rochester, NY, USA. After his studies, for several years he performed in the piano duo along with Jerzy Derfel, another Polish composer and pianist. In the 1970s he used to write music for the theatre, TV, radio and movies.

In the next decade, he gave up this type of work and began to write concert music. In 1993 he became President of the Polish Composers' Association and held this function for three terms. His works include *Rondo for piano and orchestra* (1981), *Concerto for electric harp and orchestra* (1992), *Small Polish Symphony* for chamber orchestra (2002) as well as a lot of solo, instrumental and stage compositions, chamber and choral music. He is also the author of compositions for the theatre, film, radio and TV. He has received several prestigious rewards including the First Reward granted during the Composers' Competition organised as part of the Third Polish Festival of Christmas Carols and Pastorales in Będzin for *Niemowlętko na słomie* (1996) and a reward at the "Two Theatres" Festival in Sopot for music composed for a radio opera entitled *Nie-Boska Symfonia (Non-Divine Symphony)* (2003).

WITOLD JAROSIŃSKI, born 1967 in Rzeszów. Graduate of the Frederic Chopin Academy of Music in Warsaw. He co-operates with chamber and symphony orchestras all over Poland. He has been music manager of the "Warszawianka" Singing and Dancing Group from Warsaw University for ten or fifteen years. He is also the founder and artistic director of the Folk Chamber Orchestra and the Evergreen Orchestra. Since 1996 he has been member of the Experts' Board of the Polish Section of CIOFF. In 2002 the Minister of Culture granted him the title of a Distinguished Culture Activist for special achievements in the innovative interpretation of folk music. For several years he has been playing the accordion in the Premiera Quartet. Their repertoire includes both gypsy and Jewish music, French and Italian songs as well as Polish works of the 1920s and 1930s, which today represent the canon of retro music.

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CONCERT

EARLY BAROQUE MUSIC BY POLISH COMPOSERS
AND FROM THE SOURCES HELD IN POLISH LIBRARIES

JULY 12TH 2005 – 7.30 PM
THE ROYAL CASTLE
WARSAW, PL. ZAMKOWY 1

CONCERT PROGRAMME

- Adam Jarzębski** – *Canzona Prima*
(d. 1649) 3 Violins, B. c.
- Mikołaj Zieleński** – *Communio In splendoribus sanctorum*
(16/17th c.) Tenor, B. c.
- Adam Jarzębski** – *Corona aurea*
2 Violins, B. c.
- Maurizio Cazzati** – *Hymn In Nativitate S. Ioannes Baptistae*
(1620–1677) Tenor, 2 Violins, B. c.
- Kasper Förster Jr.** – *Sonata La Pazzza*
(1616–1673) 2 Violins, Viola da gamba, B. c.
- Adam Jarzębski** – *Sentinella*
- Stanisław S. Szarzyński** – *Motet Jesu spes mea*
(2nd half of 17th c.) Soprano, 2 Violins, B. c.
- Biagio Marini** (ca 1597–1665) – *Sonata in Ecco con tre Violini*
-
- Adam Jarzębski** – *Nova Casa*
- Maciej Wronowicz** – *In dulci iubilo*
(2nd half of 17th c.) Soprano, 2 Violins, Viola, B. c.
- Stanisław S. Szarzyński** – *Sonata in D per 2 Violini con Basso pro org.*
– *Motet Pariendo non gravaris*
Tenor, 2 Violins, B. c.
- Marcin Mielczewski** – *Aria à 3*
(d. 1651) (reconstructed by A. Sapiecha)
- Marco Scacchi** – *Osanna alleluja*
(ca 1600–1662) Soprano & Tenor, 2 Violins, B. c.
- Giovanni Battista Fontana** – *Sonata 16 à Tre Violini*
(1589–1630)

Anna Mikołajczyk – Soprano

James Oxley – Tenor

Il Tempo

Agata Sapiecha (director) – Violin (J. Cresswell, 1999 after A. Stradivari, 1704)

Simon Standage (guest appearance) – Violin (G. Grancino, 1685)

Katarzyna Helwing-Osuch – Violin (unknown Italian master, late 17th c.)

Marcin Zalewski – Viola da gamba (G. Karpp, 1708)

Stanisław Gojny – Theorbo

Lilianna Stawarz – Harpsichord, Chamber Organ

Baroque Instruments Ensemble *Il Tempo* was founded in 1990 on the initiative of Agata Sapiecha, who has been its director ever since. The core of the ensemble consists of two violins (Agata Sapiecha, Maria Dudzik), viola da gamba (Marcin Zalewski) and harpsichord/chamber organ (Lilianna Stawarz). *Il Tempo* specializes in instrumental and vocal-instrumental music from early Baroque to the Classical period. It collaborates with Polish and foreign musicians performing early music on period instruments according to authentic performance practice. Regular concerts and recordings with Simon Standage are a remarkable fruit of this cooperation. Polish music, particularly specimens of early music preserved in Polish libraries, occupies an important place in the ensemble's repertoire. It also collaborates with dancers, presenting programmes combining music and historical dance. *Il Tempo* has performed extensively in Europe, the United States and Canada (including prestigious festivals such as the Festival von Vlaanderen Brugge and Europalia 2001). It has to its credit numerous CDs and live radio (via the European Broadcasting Union) and TV broadcasts. The ensemble has been steadily expanding its repertoire, including orchestral works. Its major recent projects include The Bach Telemann Combat at Pszczyna Castle and the Royal Castle in Warsaw. The ensemble's name *Il Tempo* is not rooted in historical tradition, as is often the case with early music ensembles. This Italian word has many meanings - time, season, moment, bar, weather - each of which reflects the idea and character of the ensemble's activity. Its members say metaphorically: *we are but a fleeting moment in the present time but art is timeless. Our aim is to communicate its aura, which we perceive as existing al tempo dei tempi...*

Agata Sapiecha graduated from the Music Academy in Warsaw and perfected her skills with Oleg Krysa at the Moscow Conservatory. She has attended many international courses in early music performance. In 1993-1997 she studied with Simon Standage at the Dresdner Akademie für alte Musik, where she took her diploma. She is the founder and artistic director of the *Il Tempo* Ensemble. She collaborates with many Polish and foreign early music ensembles as well as soloists, including Simon Standage, with whom she has taken part in the cycle of concerts *The Baroque Dialogue* featuring violin duos. As a soloist she has recorded for Polish Radio improvisations inspired by Polish folk violinists performing on the replicas of medieval instruments. She also appeared with *Ars Nova* ensemble playing rebec, vielle and the mazanki (Polish violin). She has performed at many prestigious festivals in Poland and abroad, and has recorded extensively for radio, television and on various labels. Since 1996 she has been in charge of the Early Music Department at the Music Academy in Warsaw, also leading the Baroque violin class and the Baroque orchestra. She is the founder, director and tutor of the International Summer Academy of Early Music in Wilanów. In 1999 she founded the Concert Spirituel Foundation, which promotes a wide range of initiatives in the field of the interpretation of early music in authentic style. She is a board member of the Central European Festivals Early Music Association. She won three nominations for the prestigious Passport Award of the "Polityka" weekly for her outstanding achievements (2000, 2001).

Simon Standage is a well-known specialist in 17th and 18th-century music. He was a founder member of The English Concert, with which he played for many years as soloist and leader, and made many solo recordings, of which Vivaldi's Four Seasons was nominated for a Grammy Award. He has also made solo recordings with the Academy of Early Music, including Vivaldi's *La Cetra* concertos and all the concertos of Mozart. In 1981 he formed the Salomon String Quartet, which specialises in historical performance of the classical repertoire and has made numerous recordings. He is Professor of Baroque Violin at the Royal Academy of Music and the Dresdner Akademie für Alte Musik. In 1990 he formed his own ensemble, Collegium Musicum 90, codirected by Richard Hickox, which records exclusively for Chandos Records, and from 1991 to 1995 he was Associate Director, with Christopher Hogwood, of the Academy of Early Music. Simon Standage has given masterclasses at Wilanów International Summer Academy of Early Music since 1994.

Anna Mikołajczyk studied at the Music Academy in Warsaw. Her repertoire ranges from medieval to contemporary music. In 2001 she received the Zofia Rayzacher Award for the greatest artistic individuality, during the Early Music Festival in Warsaw. She is well known in Poland from a number of concerts with Bach, Haendel, Mozart and Beethoven major works. She co-operates with the best Polish conductors and leaders: K. Kord, J. Maksymiuk, S. Stuligrosz, M. Caudle, M. Nałęcz-Niesiołowski, M. Sompolinski, M. Toporowski, W. Rajski. She performs with the Chamber Opera Warsaw and other outstanding Polish ensembles and orchestras. In her solo recital programs one can find songs by famous 19th and 20th century composers. Her voice is also highly appreciated by modern Polish composers, who often ask her to give the premiere performances of their newest works. She has made lots of recordings for Polish Radio and Polish Television. She also took part in number of CD recordings with such ensembles as: Ars Nova, Dekameron, Kleine Kammer-musique, Capella Augustana. With the latest she is realizing The Complete Works of Heinrich Schütz for Brilliant Classic.

James Oxley studied at the Royal College of Music, at Oxford and privately with Rudolf Piernay. In 1994, he was awarded 1st prize at the renowned International Vocalisten Concours at 's-Hertogenbosch. He made his London debut at St John's, Smith Square, singing Britten's *Les Illuminations*. Since then, he has appeared at all the major concert halls in London, at the Symphony Hall (Birmingham) and Philharmonic Hall (Liverpool), as well as at the Three Choirs Festival. His engagements have taken him to all the major European countries, especially to France where he has worked with Philippe Herreweghe, Hervé Niquet and Christophe Rousset. In 1996 he gave performances of Britten's *War Requiem* in San Sebastian and Amiens. Further afield, he has sung in Tel Aviv in concerts of Bach, in Hong Kong and Singapore, and he sang Schumann's *Dichterliebe* with the pianist David Owen Norris at the Huntington Festival in Australia. Last year he made his North American debut with Philharmonia Baroque in San Francisco. James Oxley sings regularly for Opéra de Rennes, his recent roles including Antinous in Faure's *Penelope*, Lensky in *Eugene Onegin*, Belmonte in *Seraglio* and Male Chorus (*The Rape of Lucretia*). He has sung in two Strauss operas at Garsington: *Die Liebe der Danae* and *Intermezzo* and sang the role of Lucano in ENO's acclaimed *Coronation of Poppea*. His recent engagements include *Acis & Galatea* for Kent Opera, Rameau's *Pygmalion* at the Cheltenham Festival, a broadcast of French baroque music from the Royal Chapel at Versailles and Verdi's *Requiem* at Gloucester Cathedral. This year, he will give performances of *Così fan Tutte* for Opéra de Rennes and the Britten *Serenade in Limerick*, Dublin, and at the Sydney Opera House.

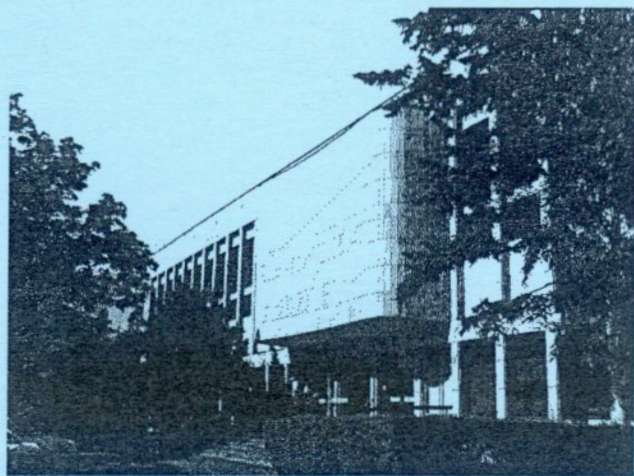
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IAML Annual Conference 2005

CONCERT

POLISH CHAMBER MUSIC OF THE 19TH CENTURY

Thursday, July 14th - 7.30 PM

FRYDERYK CHOPIN MUSIC ACADEMY, CONCERT HALL
WARSAW, UL. OKÓLNIK 2

CONCERT PROGRAMME

Józef Krogulski (1815–1842)

Piano Octet in D minor Op. 6

- I. Adagio allegro vivace
- II. Adagio
- III. Menuetto allegro vivace
- IV. Finale. Alla bohemienne

Antoni Stolpe (1851–1872)

Scène dramatique

Ignacy Feliks Dobrzyński (1807–1867)

String Quintet in F major Op. 20

- I. Allegro moderato
- II. Menuetto vivace
- III. Andante doloroso
- IV. Finale. Vivace

Fryderyk Chopin (1810–1849)

Fantasy on Polish Aires in A major Op. 13

(chamber version, arr. A. Wróbel)

Jerzy Sterczyński – Piano

CAMERATA VISTULA

Andrzej Gębski – 1st Violin

Piotr Markowski – 2nd Violin

Grzegorz Chmielewski – Viola

Elżbieta Piwkowska – Cello

Anna Piwkowska – Cello

Andrzej Wróbel (leader) – Cello

Radosław Nur – Double Bass

Robert Nalewajka – Flute

Bogdan Kraski – Clarinet

Andrzej Wróbel & Camerata Vistula. Andrzej Wróbel graduated from The Fryderyk Chopin Academy of Music in Warsaw in 1972. Since that year he has been the didactic employee of the Academy. In 1972 he founded "Kwartet Polski" string quartet with J. Tawroszewicz. He received numerous prizes at many festivals with the quartet, including Colmar (1st prize), Belgrad (2nd prize), Munich (3rd prize). The quartet recorded extensively for German, Swiss, French and Polish radio as well as for Polskie Nagrania. Wróbel was the founder of The Polish Chamber Orchestra. In 1986 he also established The Camerata Vistula chamber ensemble and has been its leader to this day. The ensemble has been touring extensively in many European and American countries, receiving very good reviews for its records in specialised magazines. Camerata Vistula arranged many works for chamber ensembles, the most substantial being all Chopin's pieces for piano and orchestra.

Jerzy Sterczyński, born in 1957, started taking piano lessons at the age of six. His first teachers were Zdzisław Tarzewski and Wiesław Szlachta. He went on to study at the Academy of Music in Katowice with professor Andrzej Jasiński and obtained an honourable mention. He was awarded a British government bursary and went to London to study with John Bingham. Jerzy Sterczyński is a prize-winner of numerous awards at domestic and international competitions. For several years he has given numerous concerts and been acclaimed in Austria, Bulgaria, Czechoslovakia, Germany, Romania, Spain and Portugal. He has made numerous recordings of works by Chopin, Liszt, Rachmaninov, Brahms, Mussorgsky and other composers for various broadcasting companies. Since 1988 he has been a professor at the Katowice Music Academy and Chopin Academy of Music in Warsaw.

Józef Władysław Krogulski, born on 4th October 1815 in Tarnów, died on 9th January 1842 in Warsaw. Polish pianist, conductor, teacher and composer. He studied the piano with his father, the composer Michał Krogulski and performed to critical acclaim as a pianist in 1825 in various Polish towns and in Berlin, Dresden, and Leipzig. From June 1828, partly because of health problems, he settled in Warsaw and concentrated on composition and teaching, studying composition under Elsner and Kurpiński. In 1834, probably prompted by Elsner, he turned his attention to choral singing. He organised and led amateur choirs in Warsaw churches, including the Piarists' church, which performed many of his own compositions as well as works by Haydn, Cherubini and Méhul. Krogulski's works show the influence of Elsner and Kurpiński. In contrast to his piano works, his choral compositions, in particular the cantatas and masses with Polish texts, remained in the repertory until the end of the 19th century. (Barbara Chmara-Żaczekiewicz)

Antoni Stolpe, born on 23rd May 1851 in Puławy, died on 7th September 1872 in Merano. Polish composer and pianist. He first studied the piano with his father, Edward Stolpe (1812-1872), then composition with Freyer and Moniuszko at the Warsaw Music Institute, where he graduated in 1867 with first prize. After three concerts of his own compositions (1869-9) he went to Berlin, where he studied composition with Kiel and the piano with Kullak. He then taught the piano at the Stern Conservatory in Berlin. Ill - health forced him to resign his teaching post, and he lived for a short time in Salzbrunn and Merano. Highly talented, both as a pianist and as a composer, he died at the age of 21, leaving a fair number of compositions in manuscript. (Barbara Chmara-Żaczekiewicz)

Ignacy Feliks Dobrzyński born on 25th February 1807 in Romanów (Volhynia), died on 9th October 1867 in Warsaw. Polish composer and pianist. He studied with his father, a musician at the court of Count Józef Iliński, and with Józef Elsner at the Warsaw Conservatory, where Chopin was a fellow student. He remained in Poland following the 1830 insurrection, earning his living principally as a performer and teacher, and playing a valuable (but not lucrative) role in the promotion of concert life in Warsaw. There were short-lived periods of more permanent employment, at the Instytut Wychowania Panien (1841-3) and as director of the Teatr Wielki (1852-3). He was dismissed from the latter post, apparently unable to accept the constraints imposed on his role as director. In 1835 his Second Symphony was awarded a prize at a Viennese competition, ensuring a measure of wider recognition that was consolidated by a major tour of German cities between 1845 and 1847. This was devoted to concerts, negotiations with publishers and attempts to arrange a staging of his opera *Monbar, czyli Flibustierowie* (*Monbar or The Freebooters*). It was eventually staged in Warsaw in 1863. While Dobrzyński undoubtedly regarded *Monbar* as his magnum opus, posterity has favoured the instrumental music – symphonies, orchestral concert pieces and chamber works in a post-Classical rather than a Romantic idiom, and salon piano pieces which at time aspire towards a Polish national style. (Jim Samson)

Cited after *The New Grove Dictionary of Music and Musicians*, Macmillan 2001.
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