



ROYAL
PHILHARMONIC
ORCHESTRA

KLETZKI

VIOLIN CONCERTO

WORLD PREMIÈRE RECORDING

SZYMANOWSKI

VIOLIN CONCERTO NO.2

LUTOSŁAWSKI

PARTITA FOR VIOLIN AND ORCHESTRA

ROBERT DAVIDOVICI

VIOLIN

GRZEGORZ NOWAK

CONDUCTOR

Paul Kletzki (1900-1973)

Violin Concerto in G, Op.19 (1928) (dedicated to tenor Richard Tauber)

- I Allegro moderato
- II Andante espressivo
- III Allegro giocoso

Born in 1900 in Lodz as Pavel Klecki, Paul Kletzki (the Germanicised form of his name) became famous after the Second World War as a distinguished conductor. An accomplished violinist from a middle-class Polish-Jewish family, at nine Kletzki received his first lessons from Madame Schindler-Süss, a student of Joseph Joachim. A wunderkind on the violin, in 1915 he became the youngest member of the Lodz Symphony Orchestra before leaving in 1919 to study philosophy at the University of Warsaw, and conducting and composition at the Warsaw Conservatory. In 1921, Kletzki moved to Berlin to continue his compositional studies at the Hochschule für Musik under Ernst Friedrich Koch. At this time, Kletzki met Wilhelm Furtwängler with whom he studied informally. Between 1925 and 1933, he conducted his own orchestral pieces with the Berlin Philharmonic and other first-class German orchestras.

In 1932, Furtwängler selected Kletzki to become a principal conductor of the Berlin Philharmonic Orchestra. Kletzki's first concert should have taken place on 21 March 1933, but because of the anti-Semitic racial policies of the new Nazi regime, he was prevented from conducting and publishing his music. A 1933 press release issued by the record company Telefunken reproduced a letter from Furtwängler (dating from 1931) where he praises Kletzki "not only as a specially talented composer, but also as one of the few talented musical conductors of the young generation who have a great future ahead of them". Concerning the young Kletzki, Toscanini also weighed in: "I estimate very highly Paul Kletzki as [a] composer and conductor and have the best opinion of his capacities". The two most distinguished German music publishers – Simrock and Breitkopf und Härtel – brought out all of Kletzki's music from Op.1 through 27. Kletzki's chamber music for strings includes four quartets, as well as a piano trio. He also composed three virtuoso chamber works for the violin: the Sonata in D major for Piano and Violin, Op.12 (1924), Introduction und Rondo for Violin and Piano, Op.21 (1930) and Sonata for Violin Solo, Op.26 (1933); all of which pose immense technical and musical challenges for the instrument.

In 1933, Kletzki left Germany permanently for Italy. However, Italy became too dangerous, and Kletzki was forced to flee to Switzerland in 1941 – before leaving he packed many

scores of his own music in two large wooden boxes, which he left in the basement of the Hotel Metropole in Milan. In October 1942, the hotel was bombed and burned virtually to the ground; thus, Kletzki believed that his personal copies of his scores had been destroyed. At the same time, he thought that his Nazified German publishers had destroyed his music. In a newspaper interview published in Australia in 1948, Kletzki observed bitterly "that even the copperplates from which my music was lithographed in Germany were melted down". He explained that his post-war compositional silence emanated from "the shock of all that Hitlerism meant [which] destroyed also in me the spirit and will to compose". In 1965, in the course of some excavations in Milan, a chest was discovered and returned to the composer. At this time, Kletzki was afraid to open it believing that all his scores had turned to dust. It was not until after his death in 1973 that his wife Yvonne opened the chest and found his music to be perfectly preserved. The full score of the Violin Concerto with Kletzki's corrections and performance annotations was preserved in this way. Madame Kletzki devoted her life to collecting her husband's scores and resurrecting his music, an effort being continued by scholars today.

Kletzki's Violin Concerto must be considered in the context of a series of large-scale orchestral pieces that date back at least to 1923, if not earlier. The first published orchestral work, the *Sinfonietta for String Orchestra*, appeared in 1923. Three years later, Kletzki published his *Vorspiel zu einer Tragödie*. Simrock brought out the First Symphony in 1927, immediately followed by the Second Symphony in 1928. In 1929, Kletzki produced his *Orchestervariationen*, which was succeeded by *Capriccio* – a work for large orchestra in 1931. Kletzki's last published orchestral piece was his *Konzertmusik Op.25*, for solo winds, strings, and timpani, which appeared in 1932. During his years of exile, Kletzki completed the *Lyric Suite for Orchestra* (1938), Third Symphony (1939) and *Variations sur un thème de Emile Jacques Dalcroze* (1940) for string orchestra, all of which remained unpublished. Interspersed with this orchestral writing are the three large concertos: the Violin Concerto (1928), Piano Concerto (1930) and Flute Concertino (1940). A closer examination of all of these scores reveals a series of extremely powerful works documenting a remarkable stylistic evolution.

The Violin Concerto is dedicated to tenor Richard Tauber, and in doing so Kletzki may have been influenced by the artistry of Tauber as well as the fame and adulation which Tauber received following his success in the title role in *Paganini* composed by Lehár in 1925. Prior to 1933, Kletzki's Violin Concerto was performed by the world-famous violinist

Georg Kulenkampf at least fifteen times all over Germany. The composer's reduction for violin and piano was first presented on Israel Radio's 'Voice of Music' in 2004 by Robert Davidovici and Heejung Kang; the orchestral version received its post-World War II première at Avery Fisher Hall in the Lincoln Center in 2007, performed by Robert Davidovici and the American Symphony Orchestra with conductor Leon Botstein. The piece receives its world première recording on this disc.

In almost all of the outer movements throughout his music, Kletzki employs sonata form, as he does in the Concerto's initial movement and the Finale. The work begins with a quiet opening theme (*Allegro moderato*), which recurs motto-like throughout the first movement. The agitated second subject in the violin's lowest register is accompanied by angry chordal outbursts in the orchestra. The development, initiated by an extended orchestral passage that recalls both the first and second subjects, climaxes in a stretto presentation of the motto theme in diminution. Since the beginning of the development had focused upon the opening music, the initial material is greatly abridged in the reprise, only the second subject being clearly profiled. A colossal cadenza leads into a quiet recall of the opening motto, and a bravura coda concludes the movement.



Grzegorz Nowak and Robert Davidovici at the recording of this disc with the RPO in London

The lyrical second movement (*Andante espressivo*) is based on a very similar sonata design as the first, albeit much compressed. Here a tentative and searching opening theme in the solo violin contrasts with the comforting and answering second subject in the orchestra. Since the opening idea is so clearly profiled at the beginning of the development (now in the solo violin's upper register), its reprise is replaced by the passionate highly dissonant outbursts by the soloist and orchestra. The final 'answer' is provided both by the return of the second subject and the ethereal coda. In the finale (*Allegro giocoso*), with its playful use of 'academic' forms such as fugue, Kletzki is clearly having fun; the dedication of the Violin Concerto to the tenor Richard Tauber, well

known by the 1920s not only for his comic roles in 'serious' opera but also in operetta, may be reflected in the humorous allusions to cabaret music in the second subject.

Kletzki's Violin Concerto is a tonal piece, albeit a highly adventurous tonality. Indeed, we may describe the extended tonal language of Kletzki's music in the late 1920s as a 'super-complex tonality', which generates highly intricate harmonic-contrapuntal textures pushing the envelope of the performers' technique and musicianship to the limit; his music, composed for virtuosos, approaches and sometimes even exceeds the boundaries of the technically possible. With the large-scale orchestral piece *Capriccio* (1931), Kletzki would soon dispense completely with key signatures and cross over into his own unique brand of 'post-tonal tonality', which would be further explored in the *Lyric Suite*, Third Symphony, Flute Concertino, and the other late pieces composed in exile.

Notes by Timothy L. Jackson, Professor of Music Theory, University of North Texas

Karol Szymanowski (1882-1937)

Violin Concerto No.2, Op.61 (1933)

- I *Moderato molto tranquillo*
- II *Allegramente molto energico*
- III *Andantino molto tranquillo*
- IV *Tempo I allegramente, animato*

Karol Szymanowski was one of the most enigmatic and individual of early 20th-century composers. While many musicians were making the pilgrimage to Paris to absorb the dizzying range of contemporary styles on offer, Szymanowski spent his time studying the folk music of his native Polish Tatra mountains, enthusing that "each man must go to the earth from which he derives". As time went by, so his style became gradually more complex, absorbing influences as varied as Scriabin's mysticism and Ravel's neo-Classicism. "I maintain that our national music is not the ossified ghosts of the polonaise or the mazurka," Szymanowski passionately declared, "rather it is the lonely, joyous, unbound song of the nightingale on a fragrant Polish night."

The fact that Szymanowski wrote some of the most important violin music of the last century is due almost entirely to his friendship with the celebrated Polish violin virtuoso, Paweł Kochański. Szymanowski's First Violin Concerto was composed especially for him,

so too his three Myths for violin and piano, whose intoxicating musical flow, freed from the tyranny of the bar-line, creates a series of enraptured phrases of heightened lyrical intensity. Szymanowski later paid tribute to his friend, declaring at his memorial that he was "indebted to him alone for imparting to me his profoundly penetrating, secret knowledge of the violin".

When in early 1933 Kochański suggested Szymanowski write a new concerto for him, the composer was at first reluctant until he discovered the great violinist was terminally ill from cancer. "He squeezed the concerto out of me like a desiccated tube of toothpaste", he later reflected, having completed the score in just under a month. Kochański helped write and edit the violin part as the composer went along because speed was of the essence: he died just three months after giving the world première performance on 6 October 1933. Szymanowski inscribed the published score "To the memory of a great musician, my dear and unforgettable friend, Paweł Kochański".

Like his First Violin Concerto, Szymanowski chose to structure his latest masterwork as a continuous movement in two large sections, welded together by an extensive solo cadenza that is almost entirely the work of Kochański. It is a sign of the high esteem in which Kochański was held that at his memorial service the pallbearers included such musical legends as Arturo Toscanini, Frank Damrosch, Walter Damrosch, Jascha Heifetz, Vladimir Horowitz, Fritz Kreisler, Serge Koussevitzky, Leopold Stokowski and Efrem Zimbalist.

Influenced greatly by the folk music of the Gural people, Szymanowski plays against expectations by dove-tailing the solo and orchestral parts into a virtually seamless flow of symphonic poetics. The very opening exemplifies the composer's at times chamber-scale approach as the solo violin is heard inter-twining with muted horn and muted trumpet. As more instrumental lines join in the musical conversation, the emotional temperature rises considerably.

A solo cadenza crowns the long opening section, acting as a bridge to three shorter meditations of unmistakable character that follow without a break. First a lively *Scherzo* of gently rustic character, then a tender *Andante* and a final section of great rejoicing and brilliance. All the time the one is aware of the dance rhythms of Szymanowski's native Poland underpinning the structure, most notably the triple-time mazurka, popularised by Chopin.

Witold Lutosławski (1913-1994)

Partita for Violin and Orchestra (1984, orch. 1988) (Solo piano: Roderick Elms)

- I Allegro giusto
- II Ad libitum
- III Largo
- IV Ad libitum
- V Presto

Looked at in retrospect, Witold Lutosławski's career as a composer can be viewed as endemic of 20th-century creative activity in the Eastern bloc. Born just before the First World War, his student years at the Warsaw Conservatory were capped by a period of study (1933-37) under Witold Maliszewski. Two years later, Poland was occupied by the Nazis at the outbreak of the Second World War, resulting in widespread censorship and punitive restrictions on artistic endeavour. Lutosławski was captured by the Wehrmacht in 1939 but, miraculously, after just eight days in captivity, he managed to escape back to Warsaw. Here he spent the War years struggling to earn a basic crust playing the piano in cafés, along with his friend and colleague, Andrzej Panufnik.

At a time when most fledgling composers would traditionally have entered a period of experimentation before taking full flight, Lutosławski was effectively gagged, at least stylistically – a situation which was to continue until well after the war under crippling Stalinist regulations. On the positive side, Lutosławski had by this time several notable works behind him and an unusually well-developed understanding of his craft, so that following the 'Polish Thaw' of 1956, he was able to handle Serialism and aleatoric ('chance') procedures with a maturity denied those whose early careers had wrong-turned into a creative cul-de-sac and attendant artistic obscurity.

Lutosławski always considered his official début as a composer to be the première of his *Symphonic Variations* in 1938, a work firmly rooted in the Nationalist tonal tradition, stretching back to Dvořák and Mussorgsky. Under the ever-watchful eye of the Soviet authorities, Lutosławski gradually refined his style until he fully embraced Serial techniques in his *Musique funèbre* for strings (1958), as "my first word in a new language". Then in the first movement of *Jeux Venetiens* ('Venetian Games', 1961), Lutosławski took his first decisive steps towards 'limited aleatoric music' wherein the musicians are given an enhanced degree of freedom within a fixed notational framework.

"I had to think in advance of all the possibilities that could arise within a certain given limitation," he explained. "In this way it is guaranteed that everything that happens within the bounds of my piece is a fulfilment of my intentions."

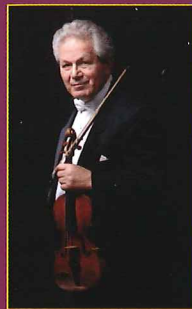
Lutosławski's deep concern that contemporary techniques should not be employed in a subversive manner but should enhance traditional forms and techniques became an increasing feature of his music during the 1960s. He found strict adherence to modernist techniques increasingly unsustainable, expressing doubts about Serialism – "it places the experience of a musical work outside the realm of human sensibility" – and aleatoric music in general, as "the composer cannot foresee all possibilities which could arise within the limits set beforehand".

By the mid-seventies, Lutosławski was composing in a discernible 'late' style, encapsulating his creative achievement with a profound wisdom and artistic maturity. Strict notation and aleatoric techniques, full-blooded tuttis and delicate, chamber-scale textures, gentle lyricism and passionate intensity, passages of great polyphonic complexity and those of exquisite simplicity were now fearlessly integrated, most notably in *Les espaces du sommeil* ('The Spaces of Sleep'), premièred in 1978.

It was in the wake of *Les espaces* and his Symphony No.3 (premièred 1983), that Lutosławski composed his *Partita for Violin and Piano* in the autumn of 1984, commissioned originally by the Saint Paul Chamber Orchestra for its then Music Director, celebrated violin virtuoso Pinchas Zukerman. In the event, time constraints meant that the composer was unable to complete his intended orchestration for another four years, so the 1985 premièred was given by Zukerman with his regular piano accompanist, Marc Neikrug.

In his original programme note, Lutosławski outlined his original intentions: "The *Partita* consists of five movements. Of these the main movements are the first (*Allegro giusto*), the third (*Largo*) and the fifth (*Presto*). The second and fourth are but short interludes to be played *ad libitum*. A short *ad libitum* section also appears before the end of the last movement. The three major movements follow, rhythmically at least, the tradition of pre-Classical (18th century) keyboard music. The word 'partita', as used by Bach to denominate some of his suite-like works, appears here to point out a few allusions to Baroque music, as for example at the beginning of the first movement, the main theme of the *Largo*, and the gigue-like Finale. This, however, is no more than an allusion."

Szymanowski and Lutosławski notes by Julian Haylock
Photography by Miri Davidovitz · Cover painting by R. Davidovici



ROBERT DAVIDOVICI Violin

Celebrated for his concerto, recital and chamber music performances in the USA, Canada, Europe, South America, Australia and Asia, violinist Robert Davidovici is acclaimed on five continents as a virtuoso who combines spectacular technique, wide-ranging repertoire and magnificent artistry with an exciting, compelling stage presence. The *Boston Globe* has said that "he is a terrific violinist. His technique is of the 'wow' variety, his tone as huge as he cares to make it." The Montreal *La Presse* wrote: "Robert Davidovici is a born violinist in the most complete sense of the word. His Prokofiev Concerto was played with that perfect balance of lyricism and satire that the composer himself talks about, and sonorities that not even a Milstein has."

In January 2013 Robert Davidovici recorded in London with the Royal Philharmonic Orchestra, conducted by Grzegorz Nowak, the Szymanowski Violin Concerto No.2, the Lutosławski *Partita* and the world premièred recording of the Kletzki Violin Concerto. He returned to the Royal Philharmonic Orchestra in October 2013 to play the Beethoven Concerto in their London concert series at Cadogan Hall.

In February 2007 Robert Davidovici was soloist at Lincoln Center's Avery Fisher Hall in the American premièred of the Kletzki Violin Concerto (1928) with the American Symphony Orchestra conducted by Leon Botstein, following which the *New York Times* commented on the "excellent" performance.

Born in Transylvania, Romania, Robert Davidovici began his studies with a student of David Oistrakh. He went on to study with Ivan Galamian at the Juilliard School, where, upon graduating, he became a teaching assistant to the Juilliard String Quartet. Robert Davidovici is the recipient of several distinguished First Prize honours, among them the Naumburg Competition and the Carnegie Hall International American Music Violin Competition.

He has collaborated in concert with such esteemed artists as Yo-Yo Ma, Isaac Stern, Lynn Harrell, Yefim Bronfman, Cho Liang-Lin and Emanuel Ax, among others. Carnegie Hall has featured Robert Davidovici as part of their American Music Masters series and he was the subject of a television special on WGBH Boston.

The *New York Times*, in describing Robert Davidovici's performance of Bach's Solo Sonata No.1 said that "...he played clearly and without affectation. Contrapuntal lines emerged clearly because multiple stops stayed in tune, and a fast, tight vibrato helped keep the music from sounding expressive in a 19th-century manner. This was, in fact, excellent Bach." In describing his performance of the Bernstein *Serenade*, *The New York Times* stated that "it would have been hard to imagine a sweeter performance", whilst the *Sydney Morning Herald* commented that "Robert Davidovici lingered lovingly over the poetic passages of the Tchaikovsky Concerto, and ignited the fiery ones with passion".

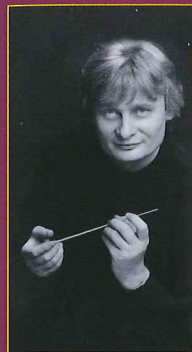
In addition to his solo engagements, Robert Davidovici is Artist-in-Residence and Professor of Violin at Florida International University in Miami. He is a guest professor at leading music schools around the world, most recently at the Musashino Academia Musicae in Tokyo and at the universities of Washington, British Columbia and the Australian National University.

His multifaceted career has included being Concertmaster of such orchestras as the Osaka Philharmonic, Vancouver Symphony, Residentie Orchestra (The Hague) and Cincinnati Symphony as well as with the Grand Teton Music Festival, Chautauqua and Colorado Music Festival Orchestras.



Robert Davidovici with Lutostawski, rehearsing the composer's *Chain 2* in 1989

Fanfare Magazine commented on his first CD that "Davidovici handles the five compositional styles with confidence. His tone is ripe, his intonation dead on, and he plays with aplomb. This is an impressive disc debut." He has recorded as a violin soloist with the London Symphony Orchestra for Cala Records. His CD *Mélo die – The Art of Robert Davidovici* was selected as one of the Top 30 CD releases in Japan in 1995. His playing may also be heard on New World Records, Centaur, Clavier and Meistermusic. His CD recording of transcriptions of Chopin's *Nocturnes*, was released in May 2004 in Japan by JVC Victor.



GRZEGORZ NOWAK Conductor

Grzegorz Nowak is the Principal Associate Conductor of the Royal Philharmonic Orchestra (RPO). He has led the Orchestra on tours of Switzerland, Turkey, Armenia and in numerous appearances throughout the UK, including a highly praised tour with an all-Shostakovich programme. His many recordings with the RPO include Mendelssohn's 'Scottish' and 'Italian' symphonies, Dvořák's symphonies nos. 6-9, Shostakovich's Symphony No.5, the complete symphonies of both Brahms and Schumann, Chopin's Piano Concerti with Roustem Saïtkoulov and Beethoven's Piano Concerti with Mario Galeani. Upcoming releases on the Orchestra's own label (RPO Records) will include Mussorgsky's *Pictures from an Exhibition*, a disc of music by Szymanowski and Penderecki with violinist Ju-Young Baek and a collection of all the symphonies and most of the orchestral works of Tchaikovsky.

Grzegorz Nowak's recordings have been highly acclaimed by the press and public alike, winning many international awards. *Diapason* in Paris praised his KOS live recording with Martha Argerich and Sinfonia Varsovia as "indispensable ... a must-have", and the second edition of the recording won the Fryderyk Award in Poland. His recording of *Polish Symphonic Music of the Nineteenth Century* with Sinfonia Varsovia won the CD of the Year Award, the Bronze Bell Award in Singapore and a nomination for the Fryderyk Award. *The American Record Guide* praised it as "uncommonly rewarding... 67 minutes of pure gold" and hailed his Gallo disc of music by Frank Martin with the Biel Symphony Orchestra as "by far the best". His Hänssler Classic recording of Czerny's Symphonies Nos.2 and 6 (a world première recording) was hailed as a "great musical discovery" by the Musical Heritage Society. Grzegorz Nowak's Kurt Weill disc with Anja Silja won two Classical Internet Awards and *Classics Today* wrote "this is the finest recording of *The Seven Deadly Sins* currently available... simply marvellous... tremendous recording". Grzegorz Nowak's CBC record with the Edmonton Symphony Orchestra and Amanda Forsyth won the Juno Award and his Dvořák CD with Wen-Sinn Yang on ARTS label was hailed as "a disc to treasure". CD-Accord recordings of Chopin Piano Concerti with Janusz Olejniczak and Sinfonia Varsovia won the Fryderyk and CD of the Year awards, whilst another Chopin CD (with Stanislaw

Drzewiecki) has won Golden CD status and a Fryderyk nomination. *MusicWeb International* praised a disc of arias by Verdi and Puccini with Joanna Kozłowska as "superb... the orchestra and the conductor in outstanding form". *Gramophone Magazine* called his ASV recording with the London Symphony Orchestra "outstanding" and his Brahms album was praised by the *All Music Guide* and likened to the recordings of Arturo Toscanini and Bruno Walter.

Grzegorz Nowak began his international conducting career by winning First Prize at the Ernest Ansermet Conducting Competition in Geneva. He also won the Grand Prix Patek Philippe, Rolex Prize, Swiss Prize, American Patronage Prize and received the Europäische Förderpreis für Musik awarded in Basel for the 'European Musician of the Year' which was awarded by a committee chaired by Pierre Boulez. He is Artist-in-Residence at the Florida International University in Miami, was honoured with the Distinguished Teacher Award during his tenure as Professor at the Bowling Green State University in Ohio, and had the title of Honorary Professor bestowed upon him by the University of Alberta.

After studying conducting, composition and violin at the Paderewski Academy of Music in Poznan, Grzegorz Nowak won the first ever doctorate fellowship in conducting at the renowned Eastman School of Music, where he studied with David Effron, Donald Hunsberger and David Zinman. As a recipient of the Serge Koussevitzky Fellowship, he honed his skills at Tanglewood with such masters as Leonard Bernstein, Seiji Ozawa, Erich Leinsdorf, Maurice Abravanel and Igor Markevitch, before assisting Kurt Masur with the New York Philharmonic Orchestra.

Since then, he has conducted the world's finest orchestras. In Europe, Grzegorz Nowak has worked with such prestigious ensembles as the Royal Philharmonic Orchestra, London Symphony Orchestra, Monte-Carlo Philharmonic Orchestra, Orchestre National de France, Orchestre Lamoureux in Paris, Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, RAI orchestras in Milan, Rome and Turin, Orchestre de la Suisse Romande in Geneva, Tonhalle Orchestra in Zurich, Berliner Symphoniker, Belgian National Orchestra, Luxemburg Philharmonic Orchestra, Warsaw National Philharmonic Orchestra, National Orchestra of Spain and the Gulbenkian Orchestra in Lisbon. He has also conducted many times in Scandinavia, performing with the Philharmonic and Radio orchestras of Oslo, Stockholm, Helsinki and Copenhagen.

In North America, Grzegorz Nowak has conducted many of the leading ensembles, including the Montréal Symphony, Vancouver Symphony, Baltimore Symphony, Cincinnati Symphony, San Diego Symphony, Buffalo Philharmonic, Dayton Philharmonic, Quebec Symphony, Calgary Philharmonic, Edmonton Symphony, National Arts Centre Orchestra in Ottawa, Winnipeg Symphony, Orchestra London, Regina Symphony, Kitchener-Waterloo Symphony, Symphony Nova Scotia, Orquesta Filarmónica de la Ciudad de México, Mexico State Symphony, Mexico Bellas Artes Chamber Orchestra and Xalapa Symphony orchestras. He has also earned critical acclaim for his performances with the Philharmonic and Yomiuri orchestras in Tokyo, Hong Kong Philharmonic, Taipei Philharmonic in Taiwan, and with the Jerusalem and Haifa Symphony orchestras.

Grzegorz Nowak has served as Music Director of such orchestras as the Edmonton Symphony Orchestra, Polish National Opera in Warsaw, SWR Radio Orchestra in Germany, and Sinfonia Helvetica and Festival *Musique & Amitié* Festival in Switzerland.

He has conducted operatic productions in Italy, Monte Carlo, Switzerland, Germany, Poland, UK, Sweden, USA and Canada, including works by Mozart (*The Marriage of Figaro*, *Don Giovanni*, *Il Seraglio*, *Così fan tutte*, *The Magic Flute*), Rossini (*The Barber of Seville*, *Semiramide*), Beethoven (*Fidelio*), Bizet (*Carmen*), Borodin (*Prince Igor*), Moniuszko (*Halka*, *Haunted Manor*), Verdi (*Otello*, *Don Carlos*) and the Polish première of *Simon Boccanegra* and Puccini (*Madama Butterfly*, *La Bohème*, *Turandot* and *Tosca* – including a tour with Welsh National Opera). His production of Debussy's *Le Martyre de Saint Sébastien* was broadcast live from Rome on the Eurovision television network. He received rave reviews at the 2006 Maifestspiele Festival in Wiesbaden for conducting Giordano's *Andrea Chénier*, directed and staged by Mariusz Treliński for a co-production of the Warsaw National Opera with Plácido Domingo and the National Opera in Washington.

Grzegorz Nowak has performed alongside many of the most widely respected soloists of our time, including: Martha Argerich, Vladimir Ashkenazy, Yefim Bronfman, Ida Haendel, Nigel Kennedy, Midori, Shlomo Mintz, Anne-Sophie Mutter, Garrick Ohlsson, Mstislav Rostropovich, Gil Shaham, Henryk Szeryng, André Watts, Krystian Zimerman, Pinchas Zukerman, and has worked with such singers as Janet Baker, Kathleen Battle, Wilhelmina Fernandez, Ben Heppner, Marilyn Horne, Kristján Johannsson, Gwyneth Jones, Sherrill Milnes, Wiesław Ochman, Ewa Podles, Anja Silja and Malgorzata Walewska.



Royal Philharmonic Orchestra

Artistic Director and Principal Conductor: Charles Dutoit

Formed in 1946 by Sir Thomas Beecham, the Royal Philharmonic Orchestra (RPO) has enjoyed more than sixty-five years of success worldwide, giving first-class performances of a wide range of musical repertoire with artists of the highest calibre. Under the inspired leadership of Artistic Director and Principal Conductor Charles Dutoit, the Orchestra continues to flourish, maintaining and building on a demanding schedule of performances, tours, community and education work, and recordings.

Throughout its history, the Orchestra has been directed by many distinguished conductors, including Rudolf Kempe, Antal Doráti, André Previn, Vladimir Ashkenazy and Daniele Gatti. Today the Orchestra enjoys the support of high-ranking conductors such as Pinchas Zukerman, Grzegorz Nowak and Daniele Gatti.

Central to the RPO's thriving concert schedule is its prestigious annual series at Southbank Centre's Royal Festival Hall. At Cadogan Hall, the Orchestra's London home, the idyllic location and intimate surroundings provide the perfect concert atmosphere. Completing the Orchestra's London programme of concerts, the iconic Royal Albert Hall

provides the ideal setting for a varied series of monumental performances, ranging from large-scale choral and orchestral works to themed evenings at which the Orchestra performs well-known repertoire.

The Orchestra offers a comprehensive regional touring programme, with established residencies in Croydon, Northampton, Lowestoft, Reading, Crawley, Ipswich, High Wycombe, Aylesbury and Dartford. Internationally the RPO is in high demand, undertaking several major tours each season; recently performing in the USA, Canada, Russia, Azerbaijan, Spain, Italy, Germany, Japan and China. As an international orchestra, the RPO has toured more than thirty countries in the last five years.

The Royal Philharmonic Orchestra's vibrant community and education programme, RPO Resound, is one of the most diverse and celebrated programmes in the UK. Since its inception in 1993, specially trained musicians from the Orchestra have worked alongside accomplished project leaders to deliver thousands of pioneering sessions, enabling access to and engagement with world-class music-making in the wider community. Using music as a powerful and inspirational tool, RPO Resound is unique in the breadth and range of participant groups with which it works – from homeless shelters to hospices, youth clubs to prisons, and early years to higher education.

Frequently found in the recording studio, the RPO has enjoyed a long partnership with the major commercial record labels, recording with the most well-known artists of our day and featuring on many film and television soundtracks. The Orchestra also owns its own record label with an extensive catalogue.

To find out more about the RPO's live film music performances and other concerts and recordings, please visit www.rpo.co.uk

"The RPO do sensuousness uncommonly well. The end result was rich yet delicate, with wonderfully liquid woodwind solos and an exquisite sheen on the strings." *The Guardian*

"Hats off to the RPO who sounded reborn." *The Independent*

"The strings are highly impressive ... the RPO offers muscular brass and first-class woodwinds. The rhythmic intricacies and sharp contrasts in mood and tempi were dextrously handled by Dutoit and the musicians delivered the music with fleet bravura." *Chicago Classical Review*