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NAXOS

Jacques

LOUSSIER

Concerto No. 1 for Violin and Percussion

Concerto No. 2 for Violin and Tabla

PADEREWSKI

Sonata for Violin and Piano

Adam Kostecki, Violin

Piotr Iwicki, Percussion • Gunther Hauer, Piano

Polish Philharmonic Chamber Orchestra • Adam Kostecki

Jacques
LOUSSIER
(b. 1934)

Concerto No. 1 for Violin and Percussion (1987-88)	23:38
1 Prague	9:10
2 L'homme nu	3:27
3 Buenos Aires Tango	4:30
4 Tokyo	6:31
Concerto No. 2 for Violin and Tabla (2006)	14:19
5 I.	3:34
6 II.	5:57
7 Cadenza	1:48
8 III.	3:00

Ignacy Jan
PADEREWSKI
(1860-1941)

Sonata in A minor for Violin and Piano, Op. 13 (1882)	27:17
9 Allegro con fantasia	11:03
10 Intermezzo: Andantino	7:08
11 Finale: Allegro molto quasi presto	9:06

**Jacques Loussier (b. 1934):
Concerto No. 1 for Violin and Percussion · Concerto No. 2 for Violin and Tabla
Ignacy Jan Paderewski (1860-1941): Sonata for Violin and Piano, Op. 13**

Born in Angers on 26th October 1934, Jacques Loussier started playing the piano at the age of ten. Six years later, he entered the Conservatoire Nationale de Musique in Paris where he studied with Yves Nat, whose gifts as a pianist had been encouraged by Debussy. Loussier duly became one of Nat's most accomplished pupils, heading the conservatory's piano class of over 500 students. After he left the Conservatoire, he began a freelance career which saw travels to South America and the Middle East as well as accompanying Catherine Sauvage and Charles Aznavour. In 1959 Loussier hit upon the idea that was to make his international reputation, combining his interest in jazz with a love of Bach when he founded the Play Bach Trio that used Bach's compositions as the basis for jazz improvisation. The trio immediately caught the public imagination. In their live appearances, tours and concerts, plus a succession of recordings centred on those made for Decca during 1960-63, they achieved a breakthrough to worldwide popular commercial success – in the process selling over six million albums.

During its heyday, the trio broadened its range of activities with Loussier double-tracking pieces on organ and piano. The original trio ended in 1978 and, two years later, Loussier retired to Provence to compose, research and record. He had already composed for film and ballet, and established his own recording studio at Miraval, near Nice, where, in addition to composing for acoustic and electronic instruments, he hosted many figures from the rock world. His music of the 1980s explored the integration of new technology with conventional instruments. He wrote suites for piano, synthesizers, percussion and bass, and also rock-jazz-classical fusion compositions including *Pulsions*, *Pagan Moon* and *Fusions sous La Mer*. The tercentenary of Bach's birth in 1985 saw Loussier re-form the Play Bach Trio with two new partners – combining jazz, rock and modern classical with a mix of jazz and Bach. The trio has kept up a busy touring schedule, though one leaving Loussier time to write his own compositions. In 1986 he

wrote the mass *Lumières*, his first full-scale work for symphony orchestra and one which continued his long-term exploration of the synthesis of musical genres, concertos for trumpet and violin (both 1988), a suite for strings *Tableaux vénétiens*, and a ballet *Trois Couleurs* (1989) to celebrate the bi-centenary of the French Revolution.

Loussier's violin concertos find his predilection for fusing jazz and classical elements at its most economical. The *First Violin Concerto*, written in 1987-88 (though subsequently revised), is scored for groups of woodwind, brass, strings, and also a partially improvised percussion component. The four strongly contrasted movements each have a defining subtitle. The first movement, *Prague*, opens with brusque exchanges between strings and percussion, against whose incisive syncopation the soloist sets off with an impassioned theme that latterly takes on a more expressive element. The music also evinces pronounced jazz characteristics as it unfolds, propelled forward by an increasingly demonstrative response by the percussion. At length it heads into an extended 'break' for soloist and percussion, before the initial theme resumes to bring about a forceful close. The second movement, *L'homme nu*, begins with icy tremolo strings over which the soloist unfolds a yearningly expressive melody that draws the strings in a heightened threnody. This is soon cut short, however, and the third movement, *Buenos Aires Tango*, is launched by the soloist in partnership with strings over a typically suave tango rhythm. The soloist is given ample chance to exhibit its eloquent upper register, prior to an understatedly nonchalant close. The fourth movement, *Tokyo*, now begins with atmospheric writing for strings and percussion – the rhythmic profile gradually coming into focus before the soloist heads off with a bracing theme that elicits a suitably combative response from the orchestra. At length activity briefly ceases, only for a crescendo on strings and percussion to lead back into the main theme then on to a vividly confrontational close.

The *Second Violin Concerto* followed in 2006 to a commission from the Menuhin Festival. Perhaps acknowledging the founder's fascination with Indian music, it features a prominent part for the tabla – while the violin part includes numerous opportunities for improvisation. The first movement begins with a sardonic theme for the soloist, heard over martial strings and capering tabla. The music becomes more rhythmically inflected, and the string response accordingly more subtle, prior to the peremptory close. The second movement begins with ethereal string harmonies, before a lilting motion provides the backdrop against which the soloist unfolds a lengthy and increasingly wistful melody that exhibits often agile repartee with the strings – these two becoming ever more closely intertwined as a quizzical close is reached. Next comes a cadenza which builds steadily to a powerful climax, whereupon the third movement sets off with a hectic dance for soloist and strings – the tabla providing a rhythmic counterpoint that keeps them company through to a close of uninhibited panache.

The one thing the figures on this disc have in common is that composition latterly came to feature prominently within the respective careers of (wholly different) virtuosi of the piano. Ignacy Paderewski was born on 6th November 1860 in Kuryłówka. At eighteen he graduated from the Conservatory in Warsaw and became professor of piano there. Two years later, having moved to Berlin, he took up studies with Friedrich Kiel and Heinrich Urban, then moved to Vienna where he studied with Theodor Leschetizky. He made his début in Vienna in 1887, followed by Paris a year later and capped by a hugely successful United States début at New York in 1891. He completed a *Piano Concerto* in 1888 and the *Polish Fantasy* in 1893, as well as a *Piano Sonata* and numerous short pieces. The *Piano Concerto* [Naxos 8.554020] was first performed by Anna Esipova under Hans Richter and became an immediate success. Poland during that time was struggling for freedom and Paderewski turned his attention to a national opera. *Manru*, based on Kraszewski's *House Outside the Village*, was finished in 1900 but after early performances disappeared from the stage. A similar patriotic vein is to

be found in his *Polonia Symphony*, first performed at Lausanne in 1908 then given in Boston by Max Fiedler. In 1910 Paderewski appeared at the inaugural concert of the Warsaw Philharmonic and gave a speech urging independence for Poland. Although he spent much time abroad, including Switzerland and the United States, national concerns led him to become new Poland's first prime minister in 1919. By 1922, he had resumed his concert career and later undertook the task of editing all Chopin's works. When Hitler invaded Poland in 1939, Paderewski was forced to flee to the United States, where he died on 29th June 1941. He was buried at the Arlington Cemetery in Washington D.C.

Composed in 1882, the *Violin Sonata* is arguably the finest of Paderewski's earlier works. The first movement starts with an eloquent theme for the violin over an intricate piano accompaniment, at length making way for a more resolute and rhythmically defined theme as takes the exposition through to its engaging close. After a formal repeat, the development looks to the movement's 'fantasia' marking with its free-wheeling and inventive discussion of both themes, following which there is a modified reprise – the initial theme now unfolding at greater length – then a coda which draws on aspects of both themes prior to the regretful close. The second movement, marked *Intermezzo*, begins with halting exchanges between the two instruments, out of which a gently expressive theme emerges which takes on greater substance before the piano makes a return to the initial exchanges. From here the main theme resumes, touching on greater heights of expressiveness before reaching its winsome close. The third movement sets off with a fervent theme that briefly yields to one of greater repose before continuing on its charged course. After a repeat of the exposition, the development makes resourceful use of both themes, with the violin's dextrous pizzicato complementing the piano's limpid passagework, before a heightened reprise which throws the character of both themes into greater relief, followed by a coda that sees the work through to its decisive close.

Richard Whitehouse

Piotr Iwicki



Multiinstrumentalist Piotr Iwicki, a graduate of the Warsaw Music Academy, is a jazzman as well as a respected classical music virtuoso. As a drummer he has collaborated with all the leading orchestras in Poland (Warsaw National Philharmonic Orchestra, Polish Chamber Orchestra, Sinfonia Varsovia, Penderecki Festival Orchestra, Warsaw Camerata), and with principal composers and conductors, including Krzysztof Penderecki, Marc Minkowski, Simon Standage, Witold Lutosławski, Krzysztof Kasprzyk, and Ruben Silva. For over 25 years he has served as principal timpanist of the Warsaw Chamber Opera. As a percussionist and/or keyboard player he has collaborated with Chris Botti, Marcus Miller, Kenny G, the Alfred Hause Tango Orchestra, Michael Bolton, John Abercrombie, Gil Goldstein, Chris White, Hugh Burnes, Bob Stewart, Milo Kurtis's Drum Freaks, Loud Jazz Band, Tomasz Stańko and many others. Leader of Virtual J@zz Reality, Iwicki has appeared in numerous festivals around the world, and in the most prestigious concert venues from Japan to the United States, including Orchard Hall, Tokyo, Beethoven Halle, Bonn, Salle Pleyel, Paris, NHK Hall, Tokyo, Cité de la Musique, Paris, the Royal Albert Hall, London, and the Congress Hall, Warsaw. His discography includes over fifty albums of classical and popular music, and numerous recordings for Polish Radio and Television.

Gunther Hauer

Gunther Hauer was born in Rüdersdorf near Berlin and in 1969 moved to Karlsruhe, where he taught the piano at the Baden Conservatory of Music for three years. In 1980 he was appointed Professor at the University of Music in Karlsruhe. In 1990 he began teaching the piano in Estonia, and in 1992 taught classes in China. He continued with these activities until his retirement in 2008. Alongside his teaching duties, Gunther Hauer has performed in many concerts as a soloist, an esteemed chamber music player and a *Lied* accompanist both in Germany and abroad. He has played on numerous radio recordings, mainly for the Süddeutscher Rundfunk (SDR) and the Südwestfunk (SWR).

Polish Chamber Philharmonic Orchestra



Photo: Przemyslaw Bator

and appeared at significant music festivals. Many internationally renowned soloists have also collaborated with the orchestra. Over the years the orchestra's achievements have been documented in numerous recordings for a variety of broadcasting corporations as well as in several recordings for the Thorofon, EMI and Dux labels.

In 1980, the conductor Wojciech Rajski brought together a group of talented young string players to form the Polish Chamber Philharmonic. In 1984 the ensemble was expanded and since then has also performed as a full orchestra with wind instruments. From 1984 to 1990 the violinist Adam Kostecki was a soloist with the orchestra and its deputy artistic director. His artistic qualities and experience in chamber music have contributed substantially to the Polish Chamber Philharmonic becoming one of today's outstanding chamber orchestras. The orchestra has performed concerts in all the important European music centres

Adam Kostecki



Born in Poland, Adam Kostecki was one of Boris Bielenki's pupils at the Moscow Tchaikovsky Conservatory. He also received encouragement from musicians including Isaac Stern, Henryk Szeryng, Nathan Milstein and Yehudi Menuhin, who contributed to his development as a violinist. Discovered while still a student, Adam Kostecki began his concert career as a soloist and chamber musician, making his debut as a soloist in 1967, playing Wieniawski's *Violin Concerto in F sharp minor* with the Warsaw Philharmonic Orchestra. He has been a prizewinner of domestic and international chamber music and violin competitions (Opole, Colmar and Paganini). After finishing his studies in 1972 he moved to Germany where he worked for some years as the leader of several major German orchestras. From 1983 to 1989 he was assistant artistic director of the Polish Philharmonic Chamber Orchestra and since 1990 has been director of the Hanover Chamber Orchestra. In 1992 he joined Hanover Music University as professor of violin. Adam Kostecki's concert activities have taken him around the world and he has made a number of acclaimed recordings.

Jacques Loussier achieved immense worldwide popular success combining the music of J.S. Bach and jazz improvisation with his Play Bach Trio. Loussier's focus has since turned more towards composing, his predilection for fusing jazz and classical elements expressed at its most economical in these two *Violin Concertos*. Eloquent expressiveness and colourful use of percussion characterise the *First Concerto*, while the Indian influence in the *Second Concerto* emerges through violin improvisation and rhythmic counterpoint from the tabla. Like Loussier, Paderewski was a piano virtuoso who turned to composition in later life, the *Violin Sonata* being one of his finest earlier works.

Jacques
LOUSSIER
(b. 1934)

1-4 Concerto No. 1 for Violin and Percussion (1987-88)* **23:38**

5-8 Concerto No. 2 for Violin and Tabla (2006)* **14:19**

WORLD PREMIERE RECORDING

Ignacy Jan
PADEREWSKI
(1860-1941)

9-11 Sonata in A minor for Violin and Piano, Op. 13[†] (1882) **27:17**

Adam Kostecki, Violin and Conductor*
Piotr Iwicki, Percussion* • Gunther Hauer, Piano[†]
Polish Philharmonic Chamber Orchestra*

A detailed track list can be found inside the booklet.

Tracks 1-8 recorded at the Star of the Sea Church, Sopot, Poland, from 24th to 27th July, 2011
Tracks 9-11 recorded at the Music University, Hanover, Germany, on 22nd and 23rd September, 2004

Producer and engineer: Mariusz Zaczkowski

Editions: © Jacques Loussier & Elizabeth Note / Note Productions (tracks 1-8);

PWN Kraków (tracks 9-11) • Booklet notes: Richard Whitehouse

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