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NAXOS

Stanisław  
**MONIUSZKO**  
Paria

Sutowicz • Sobotka • Friebe • Korpik • Kuflyuk • Kiedrowska  
Poznań Opera House Orchestra and Chorus  
Jacek Kaspszyk



Stanisław  
**MONIUSZKO**  
(1819–1872)

**Paria**

Opera in three acts with prologue (1859–69)

Edited by Włodzimierz Ormicki (1905–1974)

Libretto by Jan Chęciński (1826–1874) after Casimir Delavigne (1793–1843)

Sung in Polish

First performance: 11 December 1869, Teatr Wielki, Warsaw

**Idamor** ..... **Dominik Sutowicz, Tenor**  
**Neala** ..... **Iwona Sobotka, Soprano**  
**Ratef** ..... **Piotr Friebe, Tenor**  
**Akebar** ..... **Rafał Korpik, Bass**  
**Jares (Dżares)** ..... **Stanisław Kuflyuk, Baritone**  
**Priestess (Kapłanka)** ..... **Aleksandra Kiedrowska, Soprano**  
**Brahmin Men, Brahmin Women, Common Women, People, Warriors, Women . . . Chorus**

**Poznań Opera House Chorus**

**Mariusz Otto, Chorus Master**

**Poznań Opera House Orchestra**

**Jacek Kaspszyk, Conductor**

**(Grzegorz Wierus, Assistant to the Conductor)**

**Recorded: 12 April 2022 at University Hall, Poznań, Poland**

**Producers, engineers and editors: Andrzej Sasin, Aleksandra Nagórko (CD Accord)**



1	Overture	9:42
<b>Act I</b>		
2	Introduction	3:54
<b>Prologue</b>		
<b>Scene I</b>		
3	Wśród cieniów nocy ('Amid the shadows of night') ( <i>Ratef, Idamor</i> )	2:23
<b>Scene II</b>		
4	Chwytać go! ('Catch him!') ( <i>Warriors, Idamor</i> )	4:27
<b>Scene III</b>		
5	Recitative: Paria! ('Pariah!') – Cavatina: W lasach Orissy ('In Orissa woods') ( <i>Idamor</i> )	5:42
<b>Tableau I</b>		
<b>Scene I</b>		
6	Spod gwiazdzistej noc opończy zwalnia jasny dzień ('From under a starry mantle, the night releases a bright day') ( <i>Female Brahmins, Priestess, Neala</i> )	4:54
<b>Scene II</b>		
7	Recitative: Czystego ducha wznosić korne modły! ('Send humble prayers from purest soul!') – Cavatina with Chorus: Stońce wspaniałe ('Oh, mighty sun') ( <i>Neala, Chorus</i> )	4:19
<b>Scene III</b>		
8	Duet: Mój drogi! – O, droga! ('Oh, my dear! My dearest one!') ( <i>Neala, Idamor</i> )	7:11
<b>Tableau II</b>		
<b>Scene I</b>		
9	O, Surja wspaniały! ('Oh! Great Surya!') ( <i>Male Brahmins</i> )	2:51
10	Invocation: Braminowie, wezwałem was w ważnej sprawie ('Brahmins, I have called you as the matter is vital') ( <i>Akebar, Male Brahmins, Neala</i> )	3:12
11	Aria: Jest jedno słowo ('There is one word') ( <i>Akebar</i> )	2:09
12	Przedwieczny! Przedwieczny! ('Eternal God! Eternal God!') ( <i>Male Brahmins, Neala, Akebar, Female Brahmins</i> )	2:33
13	Co dziś postanowisz, dokonaj niezwłocznie ('Whatever you decide today, enact without delay') ( <i>Male Brahmins, Akebar</i> )	1:29
<b>Scene II</b>		
14	Idamor! ( <i>Brahmins, Neala, Akebar, Idamor</i> )	4:52
<b>Act II</b>		
<b>Scene I</b>		
15	Synu! On moim ojcem? ('"Son!" Should he be my father?') ( <i>Idamor</i> )	
<b>Scene II</b>		
	Duet: Idamor! Więc dziś jeszcze żoną twą zostanę. ('Idamor! So, today I shall become your wife.') ( <i>Neala, Idamor</i> )	7:47
<b>Scene III</b>		
16	Nealo, Nealo! Czemuś ty nie z nami? ('Neala! Why are you not with us?') ( <i>Female Brahmins, Neala</i> )	5:41
<b>Scene IV</b>		
17	Recitative: Paria! On paria! ('Pariah! He is a pariah!') – Romance: Snują się z dala groźne widziadła ('Dangerous phantoms float from afar') ( <i>Neala</i> )	4:23
<b>Scene V</b>		
18	Dialogue: Przybył tu jakiś starzec podróżny ('An old wanderer has arrived here') ( <i>Ratef, Neala</i> )	1:43
<b>Scene VI</b>		
19	Canto: Znam gród wspaniały ('I know a splendid town') ( <i>Jares, Neala, Ratef</i> )	6:20
20	Trio with Chorus: Lecz próżno, ach próżno tak chodzę ('Yet in vain I have wandered') ( <i>Jares, Female Brahmins, Neala, Ratef</i> )	3:23
<b>Scene VII</b>		
21	Duet: To on! To on! On sam! ('It is! He himself!') ( <i>Jares, Idamor</i> )	8:27

## Act III

### Scene I

22 Chorus: Już ołtarz gotów pod gwiazdę świata ('The altar is set for the star of the world') (*Chorus, Common Women, Brahmins*) 5:04

### Scene II

23 Prayer: Bogowie miłości, bogowie rozkoszy ('Gods of love, gods of delight') (*Akebar*) 2:41

24 Ballet 7:20

### Scene III

25 Co widzę?! To mój ojciec! ('What do I see?! My father!') (*Idamor, Akebar, Jares, Chorus, Male Brahmins*) 9:14

26 Milczycie? Niewdzięczni! ('You say nothing? You ungrateful creatures!') (*Idamor, Akebar, Male Brahmins, Jares*) 0:49

27 O biedne dziecko! ('O my poor child!') – **Scene IV**: Los daje jej w zamianę za miłość czarę łez ('Fate gives her a spell of tears in exchange for love.') (*Akebar, Male Brahmins, Women, People, Ratef, Warriors*) 0:55

### Scene V

28 Ach! – Jak pojąć straszną zmianę? ('How to comprehend a change so terrible?') (*Neala, Chorus, Akebar, Women*) 2:21

29 Cavatina: To nie był sen! ('It was not a dream!') (*Neala, Chorus, Akebar*) 5:17

### Finale

30 Słyszysz ten grom nad twa głową? ('Can you hear the thunder above your head?') (*Akebar, Male Brahmins, Jares, Neala, Female Brahmins, Common Women*) 3:37



Photo: Bartek Barczyk

## Stanisław Moniuszko (1819–1872)

Stanisław Moniuszko was a Polish composer, conductor and teacher who wrote many popular art songs and operas, with his music being particularly notable for its patriotic folk themes from the former Polish-Lithuanian Commonwealth.

Moniuszko was born on 5 May 1819 in Ubiel in the Minsk Governorate. In 1837 he left for Berlin, where he took private instruction in harmony, counterpoint, instrumentation and conducting with Carl Friedrich Rungenhagen, the director of the Singakademie Music Society. Having spent three years in Berlin, Moniuszko returned to Poland in 1840, where he married Aleksandra Müller and settled down in Vilnius, where he took the organist's position at St John's, and is credited with reviving the local music scene with concerts of both choral and orchestral music. At around the same time, Moniuszko travelled to St Petersburg to introduce its audiences to his own compositions. His music was received with acclaim and had favourable reviews from some of Russia's leading composers and musicians, including Mikhail Glinka and César Cui.

In 1848, Moniuszko's two-act version of the opera *Halka* had its premiere staging in Vilnius, conducted by the composer himself. A decade later, following the triumphant Warsaw premiere of the four-act version of *Halka* on 1 January 1858, Moniuszko was appointed the first conductor of the Polish Opera at the Teatr Wielki (Grand Theatre) in Warsaw on 1 August 1858. The same year, Moniuszko put on his one-act opera *Flis*, followed by the staging of all of his subsequent operas over his 15-year term. Along with *Halka*, *The Haunted Manor* became a beloved work of opera-goers (premiere: 1865).

Moniuszko's music has earned him widespread recognition in his home country, where he is widely referred to as 'the father of Polish national opera'. He died of a heart attack on 4 June 1872 in Warsaw.

### Paria – A Rediscovered Work

*Paria* premiered on 11 December 1869, on the stage of Warsaw's Teatr Wielki. The piece did not remain in the opera repertoire for long. Warsaw's critics were rather reserved in their opinions about *Paria*. As a reviewer from *Kurier Warszawski* put it: 'The piece can hardly arouse enthusiasm, yet it can be admired' (13 December 1869). When compared with the public's view, the press was, however, the more understanding recipient of Moniuszko's work. The audience, craving another *The Haunted Manor*, a lively story with skilfully displayed national dances, or *Halka*, full of folkloric references, did not like the story at all, which took place in distant India. In 1917, the piece returned to the stage in Warsaw, but yet again, not for long. After the Second World War *Paria* was performed more often, with nearly every opera house in Poland putting on its own staging.

The lack of interest in Moniuszko's last opera strongly highlights the truth: art pieces that artists love and spend years polishing and perfecting are not always met with the approval of the audience. Moniuszko spent many years on *Paria*. The creation of the opera resulted from the author's admiration of the tragedy *Le Paria* by Casimir Delavigne (1793–1843). 17 years old at the time, Moniuszko read it in the edition of the poet's collected works. Delavigne, a bard of his time, used his works to comment on the turmoil of revolution that spread through the European continent in the first half of the 19th century. In his tome *Messéniennes* the author commemorated the events of 1815; his song *La Parisienne* celebrated the fighters of the July Revolution in Paris of 1830; his song *La Bruxeloise* accompanied Belgians on the barricades, and when he heard about the November Uprising of 1830, he wrote *La Varsoviennne*, which, in the subsequent Polish translation by Karol Sienkiewicz (1793–1860), and with music by Karol Kurpiński (1785–1857), was renamed *Warszawianka 1831*. His revolutionist sympathies and a liberal upbringing meant the young Moniuszko became enamoured with the story of pariah Idamor, who goes against the caste divisions and becomes the head of an army. The titular paria goes against the social norm in choosing Neala, the daughter of the High Priest Akebar as his heart's desire. Akebar's decision to agree to the wedding with a warrior caste member is purely political, and not that of a loving father who wants his daughter to have a happy life.

Witold Rudziński, the composer's biographer, wrote: 'The drama made a great impression on Moniuszko, so great in fact that he translated it into Polish.' The early translation did not survive, and the basis for the opera was based on the Polish version created by Waław Szymanowski (1821–1886), which was presented to Polish audiences in 1868. Moniuszko composed the score for this spectacle, featuring *Hymn do słońca* ('Anthem to the Sun'), *Hymn do bóstwa miłości* ('Hymn to the Deity of Love'), *Marsz weselny* ('Wedding March') and *Hymn do boga śmierci* ('Hymn to the God of Death'). *Paria*'s musical landscape was becoming more defined, yet it still needed a libretto.

The composer took care of that as early as 1858. He gave *Paria* to Jan Chęciński (1826–1874), a talented writer who was also an actor and director. Chęciński, however, abandoned the adaptation of Delavigne's play to pursue his other collaborations with Moniuszko – the operas *Verbum nobile* (premiered in 1861) and *The Haunted Manor* (premiered in 1865). The success of *The Haunted Manor* made Chęciński believe that working on *Paria* would bring him artistic fulfilment. It did not, however. Moniuszko, who had carried the vision of the perfect translation of Neala, Idamor and Akebar's story to an operatic work for many years, was not an easy partner. He made many corrections to Chęciński's libretto, which was hard on the writer. Such clear corrections resulted in a three-act opera with extended choral parts portraying the supporters of the caste order who diligently protect the strict societal norms of the setting. Unlike Chęciński, Moniuszko was happy with his work.

The composer was convinced that *Paria* would give him access to the various musical scenes of Europe. Taking on a universal topic with exotic scenery, which was based on a broadly known tragedy by Delavigne, whose works became an inspiration for such musical masterminds as Verdi (*I vespri siciliani*) or Donizetti (*Le duc d'Albe*, *Marino Faliero*), Moniuszko wanted to shed the label of a national composer and win international acclaim. Educated in Berlin, corresponding with international artists, keeping track of the changes happening on the musical map – Moniuszko, understandably, wanted to become a part of the opera world. The 19th century, however, had no room for *Paria*.

Two hundred years after the birth of the composer his dream came true. *Paria*, staged in 2019 at the Poznań Opera House as part of the 'year of Moniuszko', received the prestigious International Opera Award for Rediscovered Work (2021). Moniuszko's opera was taken on by artists unburdened by the Moniuszko myth. Music director Gabriel Chmura, who was also the artistic director of the Poznań Opera House at the time, complimented the opera, saying: 'Moniuszko is much bolder in *Paria* than he was in *Halka* or *The Haunted Manor*. Although one can find beautiful arias in *Paria*, this piece clearly steers away from Italian composers and towards German ones. *Paria* gives me an air of Mendelssohn (second overture, ballet from the third act), I can hear Schubert (prologue to the first act).' The dramatic value of the piece was appreciated by director Graham Vick: 'I was moved by the theme of the piece. I understood that Moniuszko purposefully made an important social issue the centre of his work. Using the Indian staffage, presenting a story about the untouchables and the caste system, *Paria* reveals xenophobia and tyranny within the family.'

Nearly 150 years since its creation, *Paria* becomes an opera for our times. A moving story about exclusion and the power of stereotypes sounds very topical. It turns out that Idamor's confession: *I am a pariah!* – is one of the strongest statements in the creative work of Stanisław Moniuszko.

## Synopsis

### Act I

#### Prologue

Idamor, a brave chief who has recently won a war, confides in his friend Ratef ③. Idamor is in love with the priestess Neala, daughter of the high priest Akebar. The secret conversation between the friends is interrupted by a sudden uproar. A pariah has entered the area of the sacred grove. He has broken the law, because no 'untouchable' person can ever visit it. His penalty for such an act is death. The angry crowd chases the pariah ④. Idamor stands in his defence. The crowd disperses, and Idamor is left alone. We learn another of his most closely guarded secrets: he is a pariah himself. He long ago renounced his family, abandoned his home, and now pretends to be someone else every day. This long-hidden secret weighs heavily on him ⑤.

#### Tableau I

A chorus of Brahmin women praise the sunrise ⑥. Neala steps among the women. She also loves Idamor. They both know that their feelings are at odds with the rules of the caste society: the daughter of a priest is not allowed to bind herself to a warrior ⑦. Idamor appears. The lovers, taking advantage of the moment of intimacy, renew their love vow ⑧.

#### Tableau II

The high priest Akebar gathers the priests in the temple ⑨. He warns them that the caste of warriors is gaining more and more support among the people and wants to deprive the priests of their power ⑩. Akebar is aware of Neala's feelings, so he decides to offer his daughter's hand to Idamor, releasing her from her priestly vows ⑪–⑫. This cunning move is intended to alleviate the growing conflict between the priests and the warriors ⑬–⑭. Neala and Idamor are surprised by Akebar's decision. They cannot believe that their dreams are becoming a reality.

### Act II

Akebar calls Idamor his 'son'. This word brings back memories for Idamor. For years he has been living in hiding, fearing that someone would recognise him as an 'untouchable'; he has renounced his father and his origins. Plagued by remorse, he confesses this secret to Neala ⑮. Neala is shocked by her beloved's words but, in conversation with the female Brahmins, she asserts her great love for Idamor ⑯. Despite growing adversity, she decides to stay with him for the rest of her days ⑰.

Ratef announces that an old man, Jares, has appeared in the city asking about Idamor ⑱. Neala decides to welcome the poor pilgrim and see what he wants ⑲. He insists on seeing Idamor ⑳.

Idamor recognises Jares as his long-lost father. Jares urges his son to return to his homeland ㉑. Idamor's love for Neala makes it difficult to make such a decision.

### Act III

The wedding ceremony begins ㉒. Akebar raises prayers for the prosperity of the young couple. Everyone is enjoying the nuptials ㉓–㉔. Jares breaks free from the crowd ㉕, accusing Idamor of hypocrisy. The participants of the ceremony feel sorry for the rejected old man, and the old man, in a surge of grief, also confesses to being a pariah. Akebar orders him to be killed ㉖.

Idamor stands in defence of his father. In a fit of anger, he confesses to also being a pariah ㉗. Akebar kills Idamor. Neala appears ㉘. When she comprehends what has happened, she announces that she is also Jares' daughter from that moment forth ㉙. In order to suppress the wrath of the people, Akebar banishes Neala ㉚.

## Dominik Sutowicz



Tenor Dominik Sutowicz graduated from the Academy of Music in Łódź in 2008, making his solo debut with Łódź Opera in the same year in *My Fair Lady*. He has participated in masterclasses led by Helena Łazarska, Kałudi Kałudow and Piotr Kusiewicz. His repertoire includes major tenor roles such as Cavaradossi (*Tosca*), Stefan (*The Haunted Manor*) and Max (*Der Freischütz*), and he has appeared with The Krakow Opera, Polish National Opera and at Poznań Opera House and the Tiroler Landestheater. His repertoire also extends to oratorios, and he has achieved success in numerous competitions and festivals, including the first honorable mention at the inaugural Italian opera festival *Belcanto per Sempre*.

Photo: Oško/Bogunia

## Iwona Sobotka



Soprano Iwona Sobotka achieved international acclaim as the Grand Prize winner of the Queen Elisabeth Competition. She made her operatic debut at the Opéra national de Paris, and subsequent roles with which she has enjoyed great success have included Violetta (*La traviata*), Mimì (*La Bohème*) and Liù (*Turandot*). She also appeared as Pamina in Barrie Kosky's acclaimed production of *Die Zauberflöte* with Komische Oper Berlin. Festival appearances include Osterfestspiele Baden-Baden, Bayreuth Festival, Schleswig-Holstein Musik Festival and Tokyo Spring Festival. Sobotka has performed with many world-leading orchestras, including the London Symphony Orchestra, Vienna Symphony and Mahler Chamber Orchestra, and worked with renowned conductors such as Sir Simon Rattle, Sir Colin Davis and Vladimir Jurowski.

[www.iwonasobotka.com](http://www.iwonasobotka.com)

Photo: Oško/Bogunia

## Piotr Friebe



Tenor Piotr Friebe studied at the Ignacy Jan Paderewski Academy of Music in Poznań. He made his operatic debut in a staging of Monteverdi's *Il combattimento di Tancredi e Clorinda* on the chamber stage of the Poznań Opera House in 1993, where he has appeared as a soloist since 1994. He has sung major tenor roles in operas by Mozart (*Die Zauberflöte*), Moniuszko (*Hrabina*, *Halka*, *The Haunted Manor*), Strauss (*Salome*), Halévy (*La Juive*), Verdi (*La traviata*), Rossini (*Il barbiere di Siviglia*), Donizetti (*Don Pasquale*, *L'elisir d'amore*) and Bizet (*Carmen*, *Les Pêcheurs de perles*).

Photo: Oško/Bogunia



## Rafał Korpik



Bass Rafał Korpik graduated from the Ignacy Jan Paderewski Academy of Music in Poznań in 1995, also participating in masterclasses led by Ryszard Karczykowski and Evgeny Nesterenko. A soloist with Poznań Opera House since 1996, roles have included Pogner (*Die Meistersinger von Nürnberg*), Titurel (*Parsifal*), Zaccaria (*Nabucco*), Ramfis (*Aida*), Banco (*Macbeth*), Sparafucile (*Rigoletto*), Prince Gremin (*Eugene Onegin*), Varlaam (*Boris Godunov*), Sarastro (*Die Zauberflöte*), Masetto and Commandant (*Don Giovanni*) and Colline (*La Bohème*). Korpik's broad repertoire includes oratorios and sacred works, including Bach's *Magnificat*, Verdi's *Messa da Requiem*, Mozart's *Requiem* and *Coronation Mass* and Gorczycki's *Completorium*.

Photo: Oško/Bogunia

## Stanisław Kuflyuk



Baritone Stanisław Kuflyuk was born in Ivano-Frankivsk, Ukraine, where he studied at the Academy of Fine Arts. A prize-winner of the 21st Century Art Competition, Lempäälä, the Ada Sari International Vocal Artistry Competition, Nowy Sącz and the Adam Didur Opera Singers' Competition, Bytom, Poland, he made his debut in Wrocław Opera's production of *Boris Godunov*. He has since regularly performed at leading Polish opera houses, philharmonic halls and festivals. In 2017 he was the title character in the world premiere of Rubinstein's *Moses* at the Warsaw Philharmonic Hall, which was recorded for Warner Classics. He has appeared as Prince Yeletsky (*Pique Dame*) and Eugene Onegin at the Bolshoi Theatre in Moscow.

Photo: Karpati&Zarewicz

## Aleksandra Kiedrowska



Soprano Aleksandra Kiedrowska is a graduate of the Ignacy Jan Paderewski Academy of Music in Poznań, and as a member of the EuropaChorAkademie participated in prestigious international projects. She has sung under the baton of leading conductors such as Gabriel Chmura, Tadeusz Koźłowski, Katarzyna Tomala-Jedynak, Adam Domurat, Warcisław Kunc, Sylvain Cambreling and Leo Hussain. As a student she appeared in Puccini's *Suor Angelica*, Mozart's *La finta semplice* and *Die Zauberflöte*, and subsequently *Fiddler on the Roof* at Teatr Muzyczny, Poznań. She is currently working with the Poznań Opera House, where she has performed in Przybylski's *Anhelli*, Kurpiński's *Zamek na Czorsztynie*, Britten's *Albert Herring* and Dvořák's *Rusalka*, among others.

## Poznań Opera House

Poznań Opera House enjoys a proud 100-year-long tradition, and its reputation continues to rise within the European operatic community. Since Renata Borowska-Juszczynska was appointed general director in 2012, the opera house has significantly expanded its repertoire, and has become a recognisable brand as an institution that boldly explores contemporary stage productions, and acts as a patron of young artists. Thanks to its active participation in the Opera Europa association, Poznań Opera House also participates in the OperaVision streaming project. The opera house has received acclaim from the international press, and has recently been engaged in co-productions with Welsh National Opera, Opera North and La Monnaie / De Munt. [opera.poznan.pl](http://opera.poznan.pl)

## Poznań Opera House Chorus



Photo: Oško/Bogunia

Poznań Opera House Chorus has been counted among the best choral groups in Poland for many years, with its high level of artistry appreciated by critics within Poland and abroad. Aside from opera, the ensemble successfully performs oratorios and cantatas as well as contemporary works. In addition to regular performances at the Poznań Opera House, the chorus co-operates with musical institutions throughout Poland and participates in international festivals, including in Brighton, Bilbao, Santander, Carcassonne and Xanten. The choir has also been invited to appear in the theatres and philharmonic halls of Warsaw, Szczecin, Heilbronn and Frankfurt. Mariusz Otto has served as chorus master since 2007. [opera.poznan.pl/en/chor-teatru-wielkiego-w-poznaniu](http://opera.poznan.pl/en/chor-teatru-wielkiego-w-poznaniu)

## Mariusz Otto



Born in Poznań, singer and conductor Mariusz Otto was a long-standing member and student of the Jerzy Kurczewski Poznań Choir School. A graduate of the Ignacy Jan Paderewski Academy of Music in Poznań, he has been associated with Poznań Opera House since 1997, and chorus master since 2007. Under his management the chorus has prepared for acclaimed productions such as Wagner's *Parsifal*, *Die Meistersinger von Nürnberg* and *Tannhäuser*; Bock/Stein's *Fiddler on the Roof*; Haydn's *The Creation*; Massenet's *Werther*; Puccini's *La Bohème*; Donizetti's *Maria Stuarda* and *L'elisir d'amore*; Shostakovich's *Lady Macbeth of the Mtsensk District*; Janáček's *Jenůfa*; Verdi's *Macbeth* and *Messa da Requiem*; Gounod's *Faust*; Dvořák's *Rusalka* and Brahms' *Ein deutsches Requiem*.

Photo: Oško/Bogunia

## Poznań Opera House Orchestra



Photo: Bartek Barczyk

Poznań Opera House Orchestra is one of the leading ensembles in Poland and has collaborated with renowned conductors such as Walerian Bierdiajew, Jacek Kaspszyk, Tadeusz Koźłowski, Grzegorz Nowak, Andrzej Borejko, Marco Guidarini and Gabriel Chmura. Aside from operatic repertoire, the ensemble performs contemporary compositions, commissioned especially for Poznań Opera House, as well as symphonic works. The orchestra has toured in Poland and abroad, including an acclaimed performance of a concert version of Moniuszko's *Halka* at the Philharmonie Berlin in 2019 as part of the 'Moniuszko Year'. The musicians of the orchestra also develop their talents as soloists and perform in chamber ensembles, and are responsible for educational activities.

[opera.poznan.pl/en/orkiestra-teatru-wielkiego-w-poznaniu](http://opera.poznan.pl/en/orkiestra-teatru-wielkiego-w-poznaniu)

## Jacek Kaspszyk



Photo: Maciej Zienkiewicz

Polish-British conductor Jacek Kaspszyk's career was launched at the Karajan conducting competition where he was one of only two prize-winners together with Valery Gergiev. He has recently completed a tenure as artistic director of the Warsaw Philharmonic, and has held leading positions with most major Polish orchestras, including artistic director of the NFM Wrocław Philharmonic, music director of the Polish National Radio Symphony Orchestra, and music and general director of the Polish National Opera. Known worldwide for his masterly interpretations of Polish works, he also conducts a wide range of the major Romantic, 20th century and contemporary orchestral repertoire. His operatic repertoire ranges from Mozart and Rossini, via Puccini and Verdi to Strauss and Wagner, each to great critical acclaim. He has conducted many international orchestras including the Wiener Symphoniker, Rundfunk-Sinfonieorchester Berlin, Orchestre National de France, London Symphony and Philharmonic orchestras, and the BBC National Orchestra of Wales, with whom he made his BBC Proms debut in 1984. Kaspszyk's extensive discography includes award-winning recordings, and has garnered the highest critical praise from *Gramophone* and *BBC Music Magazine*, among others.

[www.kaspszyk.co.uk](http://www.kaspszyk.co.uk)

The premiere of the opera *Paria*, 28 June 2019, Poznań, Poland

Photos: Bartek Barczyk



Stanisław Moniuszko's music is filled with patriotic character and songful lyricism, and of his numerous operas he is perhaps best remembered for *Halka* (8.660485-86) and *The Haunted Manor* (8.111391-92). With his reputation as 'the father of Polish national opera' firmly established, *Paria* was his final completed opera. The tragic narrative tells of the pariah Idamor, who becomes the heroic leader of an army and goes against Indian social norms in choosing Neala, the daughter of High Priest Akebar, as his bride. Although *Paria* was misunderstood by critics at its premiere, the moving themes of exclusion and the power of social rules now make it an opera for our times.



Stanisław  
**MONIUSZKO**

(1819–1872)

**Paria**



Opera in three acts with prologue (1859–69)

Libretto by Jan Chęciński (1826–1874) after Casimir Delavigne (1793–1843)

Sung in Polish

**Idamor** ..... Dominik Sutowicz, Tenor  
**Neala** ..... Iwona Sobotka, Soprano  
**Ratef** ..... Piotr Friebe, Tenor  
**Akebar** ..... Rafał Korpik, Bass  
**Jares (Dżares)** ..... Stanisław Kuflyuk, Baritone  
**Priestess (Kapłanka)** ..... Aleksandra Kiedrowska, Soprano

**Poznań Opera House Chorus • Mariusz Otto, Chorus Master**

**Poznań Opera House Orchestra • Jacek Kaspszyk, Conductor**

**MKiDN**

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1 Overture 9:42 2–14 Act I 49:55 15–21 Act II 37:44 22–30 Act III 37:20

A detailed track list and full recording details can be found inside the booklet.

The English and Polish libretti can be accessed at [www.naxos.com/libretti/660516-17.htm](http://www.naxos.com/libretti/660516-17.htm)

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