

The NAXOS logo is located in the top left corner, featuring the word "NAXOS" in white capital letters on a blue rectangular background. Above the text are stylized white lines representing a classical building facade.

NAXOS

PENDERECKI

Symphony No. 6 'Chinese Songs'

Trumpet Concertino Concerto doppio

Jarosław Bręk, Bass-baritone

Hsin Hsiao-ling, Erhu

David Guerrier, Trumpet

Aleksandra Kuls, Violin

Hayoung Choi, Cello

**Norrköping
Symphony
Orchestra**

Antoni Wit

Krzysztof
PENDERECKI
(1933–2020)

Trumpet Concertino (2015)

11:08

- | | | |
|----------|------------------------|------|
| 1 | I. Andante – | 4:47 |
| 2 | II. Larghetto | 2:43 |
| 3 | III. Intermezzo – | 1:12 |
| 4 | IV. Vivo ma non troppo | 2:25 |

5 Concerto doppio for violin, cello and orchestra (2012)

20:33

**Symphony No. 6 ‘Chinesische Lieder’
(‘Chinese Songs’) (2008–17)**

28:50

Based on Chinese poems in German adaptation by Hans Bethge (1876–1946)

Original Chinese texts: Li Po (701–762) **6** **7**, Du Fu (712–770) **8** **13**,

Li Qingzhao (1084–1155) **9** **10**, Anonymous **11**, Zhang Ruoxu (c. 660–720) **12**

- | | | |
|-----------|--|------|
| 6 | I. Die geheimnisvolle Flöte (‘The Mysterious Flute’) | 5:45 |
| 7 | II. In der Fremde (‘Far from Home’) | 1:58 |
| 8 | III. Auf dem Flusse (‘On the River’) | 4:10 |
| 9 | IV. Die wilden Schwäne (‘The Wild Swans’) – | 1:43 |
| 10 | V. Verzweiflung (‘Despair’) | 2:01 |
| 11 | VI. Mondnacht (‘A Moonlit Night’) | 4:50 |
| 12 | VII. Nächtliches Bild (‘A Nocturnal Image’) | 4:32 |
| 13 | VIII. Das Flötenlied des Herbstes (‘The Flute Song of Autumn’) | 3:51 |

Krzysztof Penderecki (1933–2020)

Symphony No. 6 ‘Chinese Songs’ • Trumpet Concertino • Concerto doppio

Krzysztof Penderecki was born in Dębica on 23 November 1933, studying at the Academy of Music in Kraków then at the Jagiellonian University, before he established himself at the Warsaw Autumn Festivals of 1959 and 1960. He quickly became part of the European avant-garde, achieving international success with *Threnody for the Victims of Hiroshima* [Naxos 8.554491], where he imparted an intensely expressive vein to what was his then ‘sonorist’ musical language. The *St Luke Passion* [8.557149] proved just how successful this idiom could be in sacred music and he continued to be inspired by religious themes in his numerous cantatas, oratorios and operas.

In the mid-1970s, this involvement with tradition became deeper as Penderecki embarked on a dialogue with music that he rediscovered for himself while internalising the post-Romantic tradition then combining it with the technical hallmarks of his earlier music. Works composed in this later idiom include two concertos for violin [8.555265], those for cello and viola [both on 8.572211], the ‘lyric drama’ *Paradise Lost*, the *Te Deum* [8.557980] and his largest sacred choral work *A Polish Requiem* [8.557386-87]. A continued formal and stylistic investigation resulted in operas such as the expressionist *The Black Mask* and the satirical *Ubu Rex* as well as those oratorios *Seven Gates of Jerusalem* and *Credo* [8.572032], all of which are pervaded by an acute mode of expression and a refined array of technical means. This evolutionary process continued by various degrees through to the composer’s death in Kraków on 29 March 2020.

The writing of symphonies latterly became central to the output of Penderecki. Completed in 1973, his *First Symphony* [8.554567] itself marked the culmination of his avant-garde phase as well as taking the colouristic idiom of those pieces from the preceding decade to its limits. By the time his *Second Symphony ‘Christmas’* [8.554492] appeared in 1980, Penderecki was in the middle of a neo-Romantic phase, with many allusions to late 19th-century music. The next three symphonies variously mine aspects of the stylistic pluralism that he subsequently pursued. The large-scale *Third Symphony* [8.554491] was not completed until 1995, more than six years after the sustained *Adagio* which became the *Fourth Symphony* [8.554492], the eventful single-movement *Fifth Symphony ‘Korean’* [8.554567] duly following in 1996.

Penderecki meanwhile turned attention to the choral symphony. His *Seventh Symphony ‘The Seven Gates of Jerusalem’* [8.557766] received its premiere early in 1997 and draws on texts from the Psalms of David and the Book of Ezekiel. The *Eighth Symphony* [original version on 8.570450], completed in 2005 and given its premiere later that year, forms a cycle of 19th- and early 20th-century German poems which is entitled *Lieder der Vergänglichkeit* (‘Songs of Transience’) for soprano, mezzo-soprano and baritone soloists, mixed choir and orchestra. The journey of humankind through life, as reflected in the gradual decay then rebirth of the natural world, underlies the twelve movements which were substantially revised and extended three years later.

Paradoxically enough, it was around this time that Penderecki began what became his *Sixth Symphony*. Subtitled ‘Chinese Songs’, this is scored for relatively small orchestral forces and often displays an intimate chamber music character, at times with greater pathos than before. Although he had once anticipated tackling a ‘ninth symphony’ the present work, premiered on 24 September 2017 by the Guangzhou Symphony Orchestra with Long Yu and featuring the baritone Yuan Chenye as soloist, proved to be Penderecki’s final contribution to this genre.

There are eight concise movements, and these are mostly linked with interludes of different length for the two-stringed instrument known as the erhu. *The Mysterious Flute* is launched with graceful arabesques from that instrument as the baritone unfolds the text, its accompaniment initially brooding but becoming livelier in expression. *Far from Home* opens with solemn brass and woodwind, the soloist’s regret duly enhanced by a tolling bell and a lingering final gesture for trombones. *On the River* features plaintive woodwind as a commentary on the soloist’s gently undulating manner, together creating a mood of no mean pathos. *The Wild Swans* is the shortest of these settings, if by no means the least distinctive in content. This leads directly into *Despair*, hardly much lengthier and with a decided continuity of mood which winds down prior to its emotionally explicit close. *A Moonlit Night* might be considered the emotional core of this work in its relatively elaborate setting and scoring that finds the composer at his most limpid and diaphanous. *Nocturnal Image* is scarcely less resourceful in the depiction of its physical and emotional landscape, typified by some poetic writing for cor anglais towards its close. After a final interlude, *The Flute Song of Autumn* rounds off the sequence, a tolling bell initiating this reticent summary of what went before – with flute interjections still persisting as the music winds down to a thoughtful yet equivocal ending.

Although known primarily for his choral and symphonic works, Penderecki amassed a fair number of concertos. His earlier works for soloist and orchestra tended to be short and self-contained pieces that in themselves contain a fair measure of virtuosity, while also fighting shy of the rhetorical expression with which the concerto genre had so often been associated, thus the *Sonata for Cello and Orchestra* written for Siegfried Palm [8.570509]. In his *First Violin Concerto* [8.555265] of 1976, Penderecki came up with a full-length concerto and one whose unabashed Romanticism marked a decisive break with his avant-garde past. Written for Isaac Stern (who declared this among the most important such concertos from the latter 20th century), it remains among the most frequently performed of Penderecki's pieces, and was soon followed by the hardly less emotionally intense *Second Cello Concerto* written for Mstislav Rostropovich, a smaller-scale *Viola Concerto* [both 8.572211] then *Flute Concerto*, *Second Violin Concerto* written for Anne-Sophie Mutter [8.555265], the *Piano Concerto* and *Horn Concerto* [8.572482]. Several of them have been arranged for other instruments, while several concertante works for soloist(s) and orchestra are not designated as concertos though they demonstrably continue a line of musical thinking which is present in these other works.

Until quite late on in his career, the trumpet had not played a significant role in Penderecki's *oeuvre*. Along with his cadenzas for Haydn's concerto, he had allotted substantial solos to the bass trumpet in his *Seventh* and *Eighth Symphonies*, where the instrument takes on the voice of God. It was not until 2015 that he created a piece for solo trumpet with his *Concertino* – given its first performance by Gábor Baldoczki with the Saarland State Symphony Orchestra and David Robert Coleman in Saarbrücken on 3 May that year. The work comprises four short movements. Its initial *Andante* begins with rhetorical orchestral gestures, the soloist's forceful response provoking a spirited interplay that soon subsides, via a mournful flute entry, into the *Larghetto* – essentially a soliloquy for trumpet, during which solo wind instruments quizzically emerge out of the orchestral backdrop. The ensuing *Intermezzo* is a brief interlude with clarinet and lower strings much in evidence, leading into the final *Vivo ma non troppo* which builds up a fair impetus over its tensile course as it heads toward a conclusion both resolute and defiant.

The *Concerto doppio* for violin, viola (or cello) and orchestra was composed in 2012, then given a first performance on 22 October that year by the violinist Janine Jansen and violist Julian Rachlin, with Mariss Jansons conducting the Bavarian Radio Symphony Orchestra. The version with cello was premiered on 4 June the following year by the violinist Elina Vähälä and cellist Arto Noras, with the Lahti Symphony Orchestra and Okko Kamu. This single movement work is subdivided into several sections that are each marked by keen unpredictability. It begins with a quiet cadenza from both instruments, accompanied by double bass in a dialogue that gradually intensifies towards a forceful climax that itself leads into the dramatic entry of full orchestra. From here the music gains in animation, with numerous and often sardonic contributions from wind instruments. Almost a third of the way through, both soloists combine for the work's most intensive exchanges that soon culminate in a plangent episode, then a cadenza which ushers in a swifter passage with elements of the passacaglia (variation) form Penderecki often favoured. A baleful chromatic chord curtails this activity as, from here, the music gradually dies down while soloists and orchestra find a tentative accord as the former alight on a somnolent chord high in their respective registers.

Richard Whitehouse

Sinfonie Nr. 6 'Chinesische Lieder'

6 I. Die geheimnisvolle Flöte

An einem Abend, da die Blumen dufteten
Und alle Blätter an den Bäumen, trug der Wind mir
Das Lied einer entfernten Flöte zu. Da schnitt
Ich einen Weidenzweig vom Strauche, und
Mein Lied flog, Antwort gebend,
durch die blühende Nacht.

Seit jenem Abend hören, wann die Erde schläft,
Die Vögel ein Gespräch in ihrer Sprache.

Li Po (701–762)

7 II. In der Fremde

In fremdem Lande lag ich. Weißen Glanz
Malte der Mond vor meine Lagerstätte.
Ich hob das Haupt, – ich meinte erst, es sei
Der Reif der Frühe, was ich schimmern sah,
Dann aber wußte ich: der Mond, der Mond...
Und neigte das Gesicht zur Erde hin,
Und meine Heimat winkte mir von fern.

Li Po

Symphony No. 6 'Chinese Songs'

*based on poems by Li Po, Du Fu, Li Qingzhao,
Zhang Ruoxu, and from the anthology 唐詩別裁集 Tángshī bié cái jí,
in German adaptations by Hans Bethge*

6 I. The Mysterious Flute

On an evening when flowers scented the air,
As did all the leaves on the trees, the song
Of a distant flute was carried to me on the wind.
I cut a branch of willow from the bushes, and
My answering song winged its way
through the blossoming night.

Since that night, whenever earth slumbers,
The birds hear a conversation in their tongue.

Li Po (701–762)

7 II. Far from Home

I was lying in a foreign land. The moon
Painted white brilliance before my couch.
I raised my head, thinking at first I saw
The glint of matutinal rime.
But then I knew: the moon, the moon...
And bowed my face to the ground,
And my homeland beckoned me from afar.

Li Po

8 III. Auf dem Flusse

Mein Schiff treibt durch das Wasser leicht dahin,
Ich seh' sein Spiegelbild auf klarer Flut.
Am Himmel geh'n die Wolken, stumme Wanderer,
Und auch den Himmel seh' ich in der Flut.
Wenn eine Wolke an dem blauen Monde
Vorübergleitet, fein, wie ein Gedanke,
So seh' ich wie sie unter mir verschwebt,
Ein Märchenbild...

Mir ist, mein Schiff zieht selig
durch den Himmel!
Ich fühle mich den Wolken nah' verwandt, –
Und plötzlich weiß ich: Wie der Himmel sich
In diesem Wasser spiegelt, also blüht
Das Bild meiner Geliebten mir im Herzen!

Du Fu (712–770)

9 IV. Die wilden Schwäne

*Noch ist der Glanz der Frühe nicht erschienen,
Ich höre, wie der Wind am Fenster rüttelt,
Und meine Träume schwinden ganz dahin.*

*Ich steige aufwärts in das Aussichtszimmer,
Einst rührt ich hier mit meiner schönen Nadel
Aus Jade sinnend in der Glut der Kohlen.*

*Jetzt ist die Glut dahin. Es ist vergebens,
Daß meine Nadel durch die Asche tastet,
Ich seh' in das Gebirge, schmerzumflort.*

Ein grauer Regen düstert in der Landschaft.
Der Nebel weht. Der Fluß wälzt schwere Wogen, –
Doch meinen Jammer wälzt er nicht hinweg.

Auf meines Umhangs dunkelm Tuche schimmert
Der Regen meiner bitterlichen Tränen;
Die wilden Schwäne schreien unter mir.

8 III. On the River

My vessel skims across the water.
I see it mirrored in the crystalline flux.
The clouds, mute wanderers, drift across the sky
And I see the sky too in the flux.
When a cloud glides past the blue moon,
Gracefully, like a thought,
I see it dissipate beneath me –
An image from a fairy tale...

It seems to me as though my vessel is sailing blissfully
across the sky!
I feel myself close kin to the clouds,
And suddenly I know: As the heavens
Are reflected in this water, even so the image
Of my beloved blossoms in my heart.

Du Fu (712–770)

9 IV. The Wild Swans

*As yet there is no morning light.
I hear the wind rattle the window,
And my dreams fade entirely.*

*I climb up to the room that looks out.
Here I once used to meditatively stir the glowing coals
With my beautiful jade hairpin.*

*Now the fire has gone out. In vain
My hairpin digs through the ashes.
I look out at the mountains, my eyes dim with sorrow.*

An ashen rain darkens the landscape.
A mist descends. The river churns with heavy waves...
But doesn't roll away my misery.

On the dark cloth of my cloak shimmers
My shower of my bitter tears.
Beneath me the wild swans cry.

Ich schüttele meine armen Tränen nieder
Auf die erwachten Vögel, – fliegt, o Vögel!
Bringt meine Tränen ihm, der mich verzehrt!

Li Qingzhao (1084–1155)

10 V. Verzweiflung

*O Jammer, Tränen, Flehen und Gebete
Und immer Jammer, immer Tränen, Flehen, –
Ich Unglückselige – was wird aus mir!*

*Kaum spüre ich des Sommers laue Nächte,
Da zieht der Winter wieder über Land,
Und rauh und häßlich wird der Wind der Frühe.*

Jetzt kommen schon die wilden Schwäne wieder;
Mein Herz ist voller Qual. Wie oft, wie oft
Sah ich euch gehn und kommen, wilde Vögel!

*Verschwenderisch erblühen die Chrysanthemen, –
Doch diese Blume hier, versehnt, verkümmert,
Hat niemand denn sie abzupflücken Lust?*

*Ich sitze ewig nur an meinem Fenster, –
Ist denn der Tag noch immer nicht zu Ende?
Ein feiner Regen näßt die Blüten rings.*

Auf leisen Sohlen steigt die Dämmerung nieder,
Der Abend kommt, die Nacht umfängt die Erde, –
In mir jedoch bleibt alles, wie es war.

*O Jammer, Tränen, Flehen und Gebete, –
Wer zieht den Dorn aus meinem wunden Herzen?
Verzweiflung wühlt in mir und tötet mich...!*

Li Qingzhao

I shake my indigent tears down
Onto the awakened birds: Fly, birds,
Carry my tears to the man who consumes me.

Li Qingzhao (1084–1155)

10 V. Despair

*Oh, lamentation, tears, entreaties and prayers
Always lamentation, always tears, entreaties...
Miserable wretch that I am, what will become of me?*

*No sooner do I sense the balmy nights of summer
Than winter is again advancing across the land
And the morning breeze grows fierce and ugly.*

Now the wild swans are already coming back.
My heart is full of torment. How often, how often
I have seen you leave and arrive, wild birds!

*The chrysanthemums unfurl a mass of extravagant blooms,
But this flower here, shrivelled, stunted,
Is there no one would care to pluck her?*

*I just sit endlessly at my window...
Is the day still not over?
A fine drizzle wets the blooms around about.*

Twilight noiselessly descends,
Evening comes, darkness embraces the earth...
But within me everything remains as it was.

*Oh, lamentation, tears, entreaties and prayers...
Who will extract the thorn from my stricken heart?
Despair gnaws away at me, killing me...*

Li Qingzhao

11 VI. Mondnacht

Hinter der schroffen Felsenkuppe sinkt
Das goldene Gestirn des Tags zur Ruh,
Aus feuchtem Tale steigt der Mond herauf.

Ich schlage meines Wagens Dach zurück,
Mit unbedecktem Haupte lenke ich
Mein weißes Pferd durch schöne kühle Nacht.

O Welt um mich herum! Ein feiner Wind
Bringt mir den Duft von unbekanntem Blumen,
Der Tau liegt perlend auf dem Wiesengras.

Du meine Laute, hätt ich jetzt dich hier!
Wie wollte ich dich rühren, um den Stimmen
Der Nacht zu künden, dass ich sie versteh.

Mein Herz ist voll von unbestimmter Sehnsucht,
Wie wär ich selig, wenn ich singen dürfte, –
O meine Laute, hätt ich jetzt dich hier!

Anonym, aus der Anthologie 唐詩別裁集 Tángshī bié cái jí

12 VII. Nächtliches Bild

Vom Wind getroffen, schäumt der Teich empor,
Dann ruht er wieder still in seinen Ufern.
Die Fische springen: ihre Leiber leuchten,
Als blühten Lotosblumen durch die Nacht.

Der Mond schwimmt durch die Wolken, durch die Bäume
Verklärt dahin. Der Silber-Reif der Nacht
Wandelt den Tau zu wundersamen Perlen,
Die leuchten durch die wundersame Nacht.

Zhang Ruoxu (c. 660–720)

11 VI. A Moonlit Night

Behind the rugged clifftop,
The golden daystar sinks to rest.
The moon rises from a moist valley.

I roll back the cover of my cart and,
Head bared, steer my white horse
Through a beautiful, cool night.

Oh, world around me! A light breeze
Carries to me the scent of unfamiliar flowers,
And dew lies in droplets on the meadow grass.

My lute, if only I had you here now!
How I would touch you to tell the voices
Of the night I understand them.

My heart is filled with vague longing.
How happy I would be if I might sing...
Oh, my lute, if only I had you here now!

Anonymous, from the Anthology Of Tang Poems

12 VII. A Nocturnal Image

Caught by the wind, the pond foams up,
Then rests quietly within its banks once more.
The fish are jumping; their bodies gleam
As though lotus flowers were blooming through the night.

The moon floats, transfigured, through the clouds,
Through the trees. Night's silver hoarfrost
Turns dew to wondrous pearls
Shining through the wondrous night.

Zhang Ruoxu (c. 660–720)

13 VIII. Das Flötenlied des Herbstes

Du armer Wanderer! Fern dem Vaterlande
Und müd und ohne Freunde, sehnst du dich
Umsonst nach deiner Heimat Mutterlaut.

Zwar blüht der Sommer so verschwenderisch,
Daß du noch reich scheinst. Auch der Vögel Sang
Ertönt wie in der Heimat dir vertraut.

Doch wehe! Wenn das Flötenlied des Herbstes
Dein Ohr trifft: das Gezirpe der Zikaden, –
Und wenn der Sturmwind durch die Wolken wühlt!

Dann wirst du das Gesicht in beide Hände
Vergraben, und dein Aug wird überfließen,
Und deine Seele wird sich heimwärts wenden

Voll Qual in das geliebte Vaterland.

Du Fu

German adaptations by Hans Bethge (1876–1946)

13 VIII. The Flute Song of Autumn

You poor wanderer! Far from your native land,
Weary and friendless, you vainly yearn
For the familiar sounds of your motherland.

Summer may be so prodigal with its blooms
That you still seem rich. And the birdsong is also
Comfortingly familiar, sounding like it does at home.

But alas when the flute song of autumn
Reaches your ears – the chirping of cicadas –
And gales roil the clouds!

Then you will bury your head in your hands
And your eyes will brim with tears,
And your heart, full of anguish, will turn for home

And your beloved native land.

Du Fu

English translations © Susan Baxter

Jarosław Bręk (1977–2023)



Jarosław Bręk was a prominent Polish baritone. He graduated with the highest honours from the Music Academy in Warsaw, where he studied with Jerzy Artysz. He appeared in theatres and concert halls in Germany, Spain, Italy, Holland, Romania, the Canary Islands, Japan, Lebanon, Ukraine, Russia, France, Belgium, England, the Czech Republic, Monaco, Switzerland and Israel. He collaborated with over a hundred orchestras and 150 choirs from around the world, and performed over 120 oratorio parts and some 20 opera roles. Bręk's career brought collaborations with orchestras and conductors of international distinction and participation in major festivals, including Easter at King's College Cambridge, Wratislavia Cantans, Warsaw Autumn, Al Bustan Festival in Beirut, Festiwal Sacrum-Profanum in Kraków, and the Ludwig van Beethoven Easter Festival.

Hsin Hsiao-ling



Photo: Sheng Lin

Huqin virtuoso Hsin Hsiao-ling was named as one of the 'Ten Outstanding Young Persons' of Hong Kong in 2004, and was gaohu principal of the Hong Kong Chinese Orchestra from 1994 to 2015. She began learning the erhu with her father from the age of six, and has since won many prizes. In 1988 she graduated from the Hong Kong Academy for Performing Arts with top distinction, and the following year received a scholarship to study at the Central Conservatory of Music in Beijing. Hsin has been performing as a soloist since the age of 15, and has appeared with numerous international orchestras and artists.

David Guerrier



David Guerrier studied trumpet and French horn at the Conservatoire National Supérieur Musique, Lyon, where he currently teaches, completing his musical education at the Académie de musique du XXe siècle with Pierre Boulez and David Robertson, and the European Union Youth Orchestra with Colin Davis, Bernard Haitink and Vladimir Ashkenazy. He has since appeared with, among others, the Orchestre National de Bordeaux with Hans Graf, the Orchestre National de France with Yoel Levi and Kurt Masur, and Les Siècles with François-Xavier Roth, as well as at prestigious festivals. In 2011 he toured Europe with the Verbier Festival Chamber Orchestra and Martha Argerich. As a trumpet player he won First Prize at the 2000 Maurice André International Trumpet Competition in Paris and the 2003 ARD International Music Competition in Munich, and was named Instrumental Soloist of the Year at the 2004 and 2007 Victoires de la Musique awards. Guerrier has served as principal horn in the Orchestre National de France and the Orchestre Philharmonique du Luxembourg. His discography includes acclaimed releases on Virgin Classics/Erato, Naïve, Idéale Audience and Naxos.

Aleksandra Kuls



Aleksandra Kuls is a laureate of many competitions, including the Henryk Wieniawski International Violin Competition (2011), Joseph Szigeti International Violin and Viola Competition (2012), Tadeusz Wroński Solo Violin Competition (2020) and Stanisław Moniuszko International Competition of Polish Music (2021). She studied with Kaja Danczowska at the Academy of Music in Kraków, graduating in 2015, and has taught in the Academy's violin and viola department since 2016. Kuls has participated in masterclasses with Maxim Vengerov, and attended the KaposFest (Kaposvár Chamber Music Festival) and Musica Mundi Chamber Music Festival. She has been granted many scholarships and awards for artistic achievements, including Polityka's Passport (classical music category) and an award and scholarship from the Polish Ministry of Culture and National Heritage.

www.facebook.com/aleksandrakulspolska

Hayoung Choi



South Korean cellist Hayoung Choi was awarded First Prize at the 2022 Queen Elisabeth Competition (for cello) and the 2018 Krzysztof Penderecki International Cello Competition. As a soloist she has performed with numerous renowned orchestras, including the Boston Philharmonic, Belgian National Orchestra and Suwon Philharmonic Orchestra, and she has appeared at prestigious international festivals such as the City of London Festival, Cello Biennale Amsterdam and Beijing SuperCello Festival. She studied at the pre-college of Korea National University of Arts, The Purcell School for Young Musicians, Kronberg Academy, Berlin University of the Arts and the Escuela Superior de Música Reina Sofía. Hayoung Choi plays on a cello made by Nicola Bergonzi.

www.reinicke-artists.com/hayoung-choi

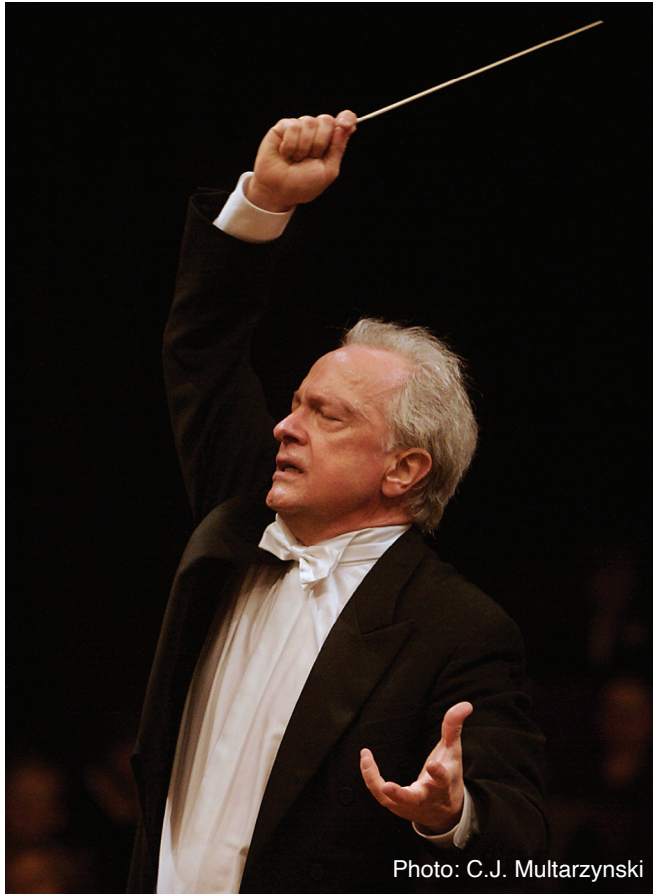
Norrköping Symphony Orchestra



The Norrköping Symphony Orchestra (SON) has the reputation of being one of the most exciting orchestras in Scandinavia. Through foreign tours and extensive recordings, SON has developed a large following and a well deserved respect on the international stage. SON was founded in 1912 and today comprises 85 musicians. Through its long and rich history it maintains a special place in the region's cultural life. SON's history is dominated by both tradition and new thinking. The orchestra's main repertoire consists of the great Romantic-era composers from Beethoven to Mahler, but places equal importance on performing 20th-century music and Swedish/Nordic music. The orchestra has undertaken a project to perform and record all of Allan Pettersson's symphonies together with conductor Christian Lindberg, an effort that has achieved great international acclaim. Karl-Heinz Steffens has been chief conductor since 2020.

www.norrkopingssymfoniorkester.se

Antoni Wit



Antoni Wit is one of the most highly regarded Polish conductors and a champion of Polish music. A top prizewinner at the Herbert von Karajan International Conducting Competition in 1971 and an assistant to Karajan at the Easter Festival in Salzburg, he subsequently worked with all of the leading orchestras in Poland (including the National Polish Radio Symphony Orchestra) before taking up the position of general and artistic director of the Warsaw Philharmonic in 2001 for twelve years until the end of the 2012–13 season. He was music director of the Orquesta Sinfónica de Navarra in Spain between 2013 and 2018, and he is currently conductor laureate of the Kraków Philharmonic in Poland. In 2015 he was awarded the French Légion d'honneur. Antoni Wit has enjoyed an international career with major orchestras throughout Europe, America and the Far East. Past highlights have included the Berliner Philharmoniker, the Staatskapelle Dresden, the Tonhalle-Orchester Zürich, the Filarmonica della Scala, the Accademia Nazionale di Santa Cecilia, Rome, the Royal Philharmonic, the Philharmonia and the BBC Symphony Orchestras as well as the Orchestre symphonique de Montréal, the China Philharmonic Orchestra and The Cleveland Orchestra among others. He has made over 200 records, including an acclaimed release for Naxos of the piano concertos of Prokofiev, awarded the Diapason d'Or and Grand Prix du Disque de la Nouvelle Académie du Disque. In January 2002 his recording of the *Turangalila Symphony* by Olivier Messiaen (8.554478-79) was awarded the Cannes Classical Award at MIDEM Classic 2002. In 2004 he received the Classical Internet Award. He has completed for Naxos a series of Szymanowski's symphonic and large-scale vocal-instrumental works, each rated among 'discs of the month' by *Gramophone* magazine and *BBC Music Magazine*. He also received the Record Academy Award 2005 of Japanese music magazine *Record Geijutsu* for Penderecki's *A Polish Requiem* (8.557386-87), and four Fryderyk Awards of the Polish Phonographic Academy. In 2012 he received a GRAMMY Award for Penderecki's *Fonogrammi, Horn Concerto* and *Partita* (8.572482), and six other nominations for Penderecki's *St Luke Passion* in 2004 (8.557149), *A Polish Requiem* in 2005, *The Seven Gates of Jerusalem* in 2007 (8.557766), *Utrenja* in 2009 (8.572031) and Karol Szymanowski's *Stabat Mater* in 2008 (8.570724) and *Symphonies Nos. 1 and 4* in 2009 (8.570722). In 2010 Antoni Wit won the annual award of the Karol Szymanowski Foundation for his promotion of the music of Szymanowski in his Naxos recordings. He has recorded for Naxos all the symphonic works of

Szymanowski, Lutosławski, Penderecki, Karłowicz, and other Polish composers. Wit studied conducting with Henryk Czyz at the Academy of Music in Kraków, continuing his musical studies with Nadia Boulanger in Paris. He also graduated in law from the Jagiellonian University in Kraków. Antoni Wit was formerly a professor at music academies in Poland and Korea, and is now an honorary professor at Keimyung University in Daegu.

Penderecki's *Symphony No. 6 'Chinese Songs'* is an intimate, chamber-scale work for bass-baritone and orchestra. It sets eight Chinese poems in German adaptations linked with interludes for the two-stringed erhu. It proved to be Penderecki's last completed symphony and is imbued with great pathos as well as melodic beauty. The *Trumpet Concertino* is taut, spirited and full of dextrous interplay between the soloist and orchestra. His single-movement *Concerto doppio* for violin, cello and orchestra, is a work of keen unpredictability.

Krzysztof
PENDERECKI
(1933–2020)

Symphony No. 6 'Chinese Songs'

- 1–4 Trumpet Concertino (2015) 11:08**
5 Concerto doppio for violin, cello and orchestra (2012) 20:33
6–13 Symphony No. 6 'Chinesische Lieder'
('Chinese Songs') (2008–17) 28:50
Based on Chinese poems in German adaptation by Hans Bethge (1876–1946)

Jarosław Bręk, Bass-baritone 6–13

David Guerrier, Trumpet 1–4 • Aleksandra Kuls, Violin 5

Hayoung Choi, Cello 5 • Hsin Hsiao-ling, Erhu 6 8 11 12

Norrköping Symphony Orchestra • Antoni Wit

A detailed track list can be found inside the booklet • The German sung texts and English translations are included in the booklet and can also be accessed at www.naxos.com/libretti/574050.htm

Recorded: 20 1–4, 21 5, 22–23 6–13 June 2022 at Louis de Geer Konsert & Kongress i Norrköping, Sweden; 18 December 2022, Bauhinia Musik Haus, Hong Kong (erhu interludes) 6 8 11 12

Producers: Sean Lewis 1–13, Phil Rowlands (erhu interludes) 6 8 11 12

Engineers and editors: Sean Lewis 1–13, Tim Burton (erhu interludes) 6 8 11 12

Publisher: Schott Music International • Booklet notes: Richard Whitehouse

Cover image by Greatart (www.shutterstock.com)

© & © 2023 Naxos Rights (Europe) Ltd • www.naxos.com