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Jacek Kaspszyk

Seong-Jin Cho

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JACEK KASPSZYK Conductor
SEONG-JIN CHO Piano Soloist

MONDAY, NOVEMBER 7, 2016, 8PM

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TUESDAY, NOVEMBER 22, 2016, 8PM

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WEDNESDAY, MARCH 8, 2017, 8PM

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Warsaw Philharmonic Orchestra

JACEK KASPSZYK, Conductor
SEONG-JIN CHO, Piano Soloist

MONDAY, NOVEMBER 7, 2016, 8PM

The Granada Theatre (Santa Barbara Center for the Performing Arts)

JOHANNES BRAHMS (1833-1897)
Tragic Overture in D minor, Op.81

FRÉDÉRIC CHOPIN (1810-1849)
Piano Concerto No.1 in E minor, Op.11

I. Allegro maestoso
II. Romanze — Larghetto
III. Rondo — Vivace

Seong-Jin Cho, Piano Soloist

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MIECZYŚLAW WEINBERG (1919-1996)
Symphony No.4 in A minor, Op.61

Allegro
Allegretto
Adagio — Andantino
Vivace

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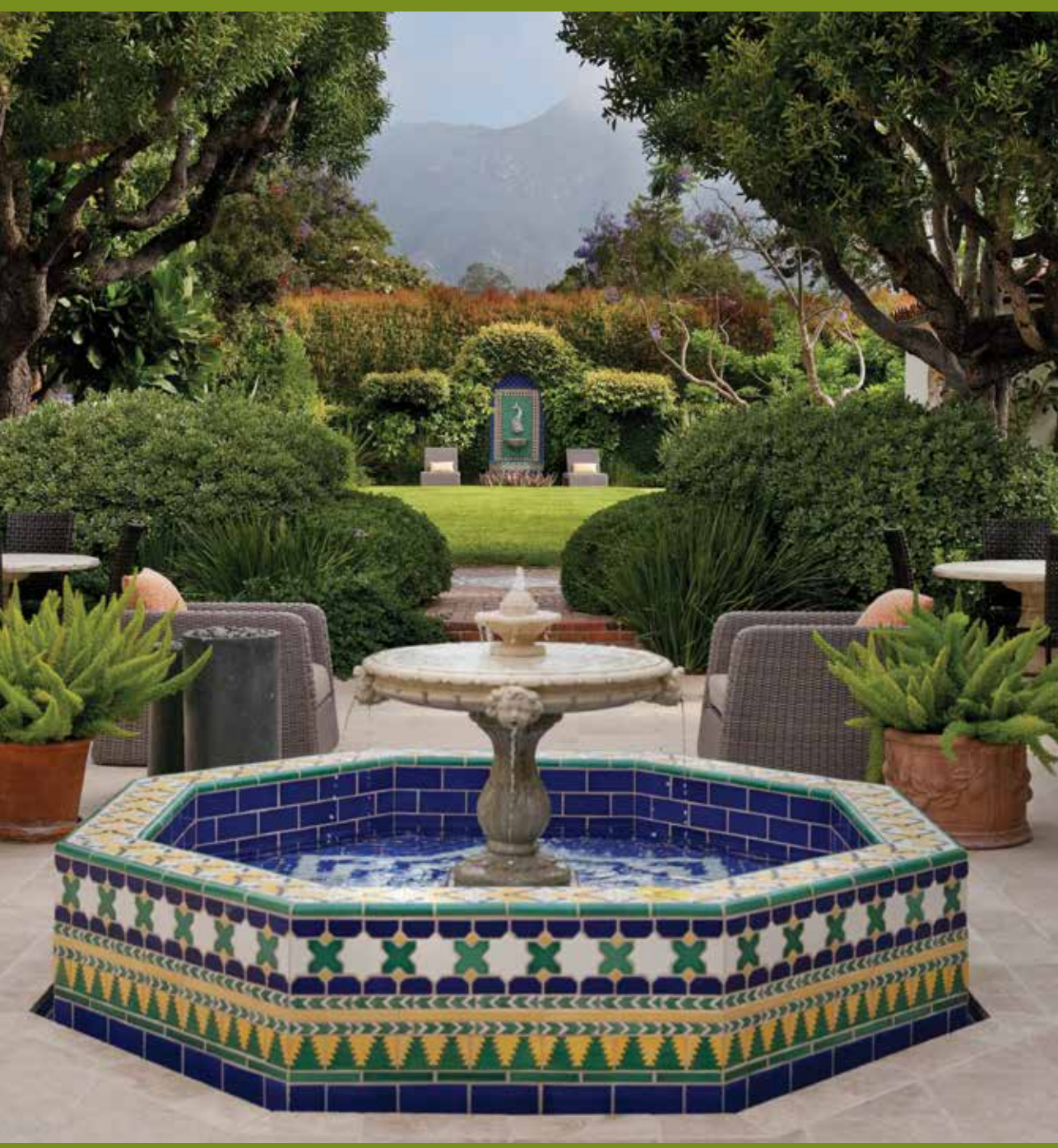
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Warsaw Philharmonic Orchestra

The Warsaw Philharmonic Orchestra gave its first concert on November 5, 1901 in the newly erected Philharmonic Hall. This inaugural concert was conducted by Emil Młynarski, the Philharmonic's first Music Director and Principal Conductor and featured the world-famous pianist, composer and future statesman Ignacy Jan Paderewski. The all-Polish programme of this historic concert included Paderewski's Piano Concerto in A minor as well as works by Chopin, Moniuszko, Noskowski, Stojowski and Żeleński.

Warsaw Philharmonic's rapid rise of performance level soon attracted distinguished artists from all over the world. As early as pre-World War I and during the inter-war years it established itself as the main center of musical life in Poland and one of the major musical institutions in Europe. Performances were given here by nearly all the famous conductors and soloists of the day including Claudio Arrau, Edvard Grieg, Arthur Honegger, Vladimir Horowitz, Bronisław Huberman, Otto Klemperer, Sergei Prokofiev, Sergei Rachmaninoff, Maurice Ravel, Artur Rodziński, Arthur Rubinstein, Pablo Sarasate and Richard Strauss.

During the first post-war years the Warsaw Philharmonic Orchestra was conducted by among others Olgierd Straszynski and Andrzej Panufnik. In January 1950 the post of Director and Principal Conductor was entrusted to Witold Rowicki, who embarked on establishing a new orchestra. Despite the difficult working conditions related to a lack of venue (concerts were given in various sport halls and theatres) thanks to Rowicki's efforts the orchestra regained its position as Poland's leading ensemble.

The opening of the new Philharmonic Hall in Jasna Street on the site earlier destroyed by

German bombing raids took place on February 21, 1955. On that day Warsaw Philharmonic received the title of the National Philharmonic, highlighting its status as the leading musical institution of Poland.

During the years 1955-1958 the orchestra's Director was Bohdan Wodiczko, a distinguished promoter of contemporary music who collaborated with among others Arnold Rezler and Stanisław Skrowaczewski. The orchestral forces were transformed and enlarged. The enormous success enjoyed by performances of 20th century music led to the establishment at the National Philharmonic of the "Warsaw Autumn" International Festival of Contemporary Music, which in time became one of the most important festivals of its kind in the world.

In 1958 Witold Rowicki was once again appointed Artistic Director and Principal Conductor of the Philharmonic, a post he held until 1977. The Orchestra's principal guest conductors at the time were Stanisław Wisłocki and Andrzej Markowski. During Rowicki's directorship foreign concert tours and performances in prestigious concert halls throughout the world became a permanent feature of the orchestra's artistic schedule.

On July 1, 1977, the post of Artistic Director and Principal Conductor was taken up by Kazimierz Kord who held this position till the centenary of the Philharmonic in 2001. From the beginning of his work with the orchestra he placed emphasis on augmenting the repertoire thanks to which alongside symphonic compositions, successive programmes of the artistic seasons featured large-scale vocal-instrumental and operatic works as well as many pieces of contemporary music. New initiatives included the concert cycle "The National Philharmonic presents," recorded live and released by Polskie Nagrania

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Wiktor Zdrojewski photo



as well as concerts given by undergraduates of Warsaw's Academy of Music. Together with Witold Lutosławski, Kazimierz Kord put forward the idea of short contemporary music festivals centered on the concept of a rendezvous for various disciplines of the arts. The first of these festivals took place after the composer's death and in his honour was named "Lutosławski Forum", since when it has been held annually, then bi-annually through to the jubilee "Lutosławski Year" of 2013.

From 2002 to 2013 the Managing and Artistic Director of the Warsaw Philharmonic was Antoni Wit, who continued the repertoire policy of his predecessor augmenting it by a greater presence of Polish music often performed by foreign artists. Under his baton ensembles of the Warsaw Philharmonic recorded over 50 albums, of these nearly 40 for Naxos. These recordings of mainly Polish composers (Karłowicz, Szymanowski, Lutosławski, Penderecki, Górecki and Kilar) received several awards, among them a Grammy in 2012. In August 2013 he concluded his tenure in a performance with the Warsaw Philharmonic (for the first time in its history) at the BBC Proms Festival in London.

Since the 2013-2014 season the post of Music and Artistic Director, responsible for the development of the Philharmonic's ensembles and repertoire as well as choice of guest artists, was taken up by Jacek Kaspszyk. His historic "Warsaw Autumn" Festival concert in 2013, featuring the pianist Krystian Zimerman, became one of the highlights of the Lutosławski

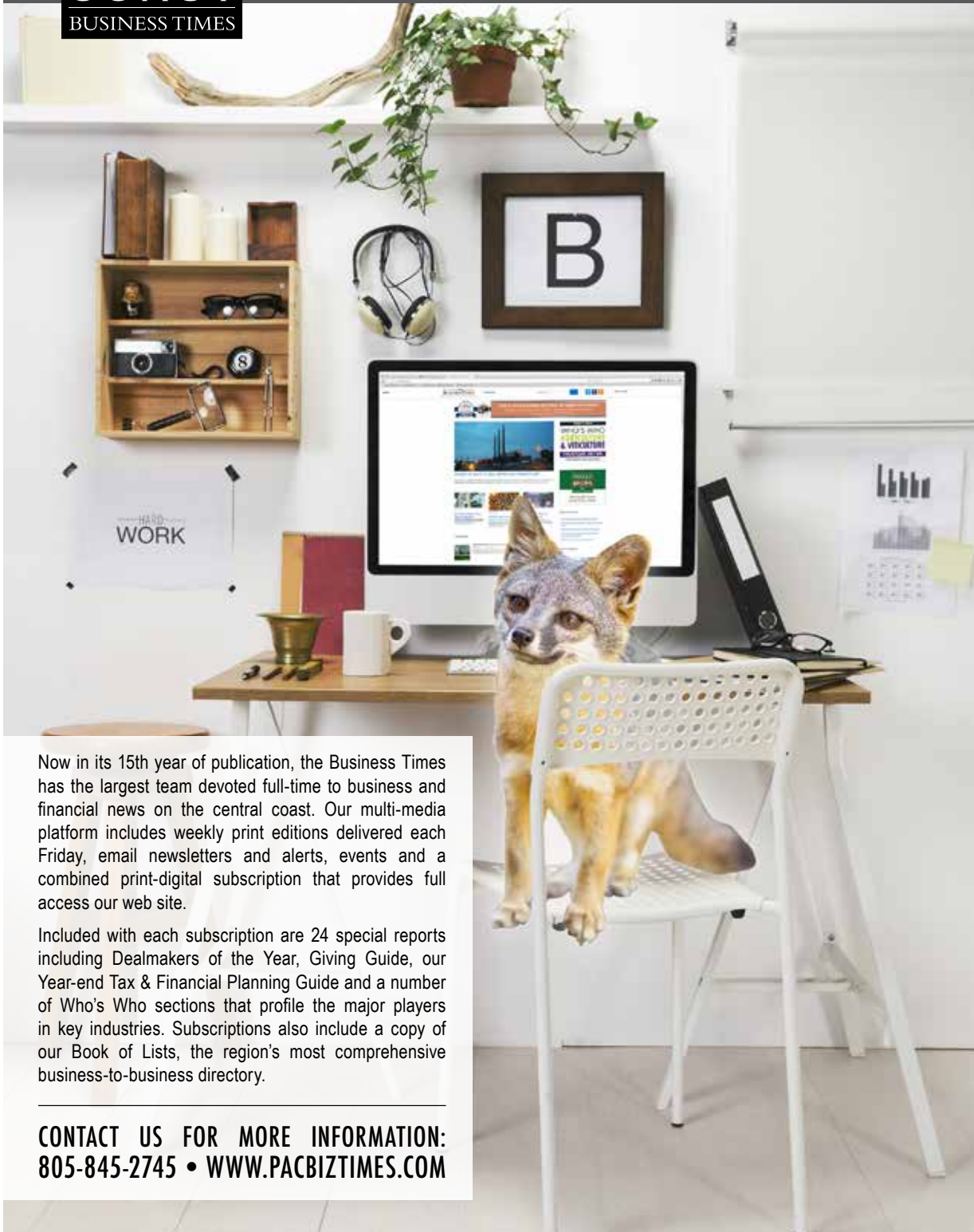
Year (programme: Lutosławski's Piano Concerto and Symphony No.3) and won the "Coryphaeus of Polish Music" Award in the category of "Event of the Year." Jacek Kaspszyk also conducted the first concerts in the history of the Philharmonic to be streamed online. By the end of 2015 the Orchestra under Jacek Kaspszyk had recorded three CDs: for Warner Classics – music by Weinberg (2014), Brahms and Bach in Schönberg's orchestral versions (2015), as well as for Deutsche Grammophon – Chopin's works, with Ingolf Wunder as soloist (2015).

The symphony orchestra of the Warsaw Philharmonic has to its credit over 140 tours on five continents and has appeared in almost every major concert hall where it has been warmly received by audiences and praised by music critics for its excellent and dynamic performances. The orchestra has also performed at many prestigious international festivals among others in Vienna, Berlin, Prague, Bergen, Lucerne, Montreux, Moscow, Brussels, Florence, Bordeaux and Athens as well as the "La Folle Journee" festivals in Nantes, Bilbao, Lisbon and Tokyo. The National Philharmonic also regularly participates in the F. Chopin International Piano Competition, the "Warsaw Autumn" Contemporary Music Festival, the "Chopin and his Europe" Festival and the Ludwig van Beethoven Easter Festival. It records for Polish Radio, Polish and foreign record labels as well as film companies. Since 2016 the Warsaw Philharmonic has introduced regular online streaming of selected concerts. ■



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Maciej Ziembkiewicz photo

JACEK KASPSZYK

Conductor

Since his success at the renowned Karajan Competition (1977), Jacek Kaspszyk has conducted major orchestras throughout the world, including the New York and Berlin Philharmonics, the Bayerischer Rundfunk, RSO Berlin, Vienna Symphony, the Oslo, Rotterdam and Czech Philharmonics and the Chamber Orchestra of Europe, with whom he toured Australia. In the UK he has worked with all the major London orchestras, The Hallé, Royal Liverpool, Royal Scottish, the Orchestra of the Age of Enlightenment as well as the BBC Scottish and BBC Welsh, with whom he made his BBC Proms debut. He has also conducted orchestras in Japan, Korea, Malaysia and performs regularly in China with the Shanghai Philharmonic, Guangzhou Symphony and Beijing's China Philharmonic.

In his native Poland he has held numerous high-profile positions, including Music Director of the Polish National Radio Symphony Orchestra, Artistic Director of the NFM Wrocław Philharmonic and a highly successful tenure as Artistic and General Director of the Polish National Opera, which led to the company's acclaimed appearances at the Beijing Festival, the Bolshoi in Moscow, Sadler's Wells in London, Hong Kong Arts Festival and three highly successful tours of Japan. The Opera Now critic wrote: "Teatr Wielki – Polish National Opera has filled the gap between Berlin and Moscow on the map of Europe." Kaspszyk's opera career

has also included productions for many renowned opera houses, including Deutsche Oper am Rhein in Düsseldorf, Opéra Comique in Paris, Stockholm Opera, English National Opera, Scottish Opera, Zurich Opera, Teatro Colón in Buenos Aires and most recently Nuremberg Opera.

Since September 2013 Kaspszyk is Music Director of the Warsaw Philharmonic Orchestra, opening his tenure with the orchestra's first ever Internet concert transmission and a recording of Weinberg's Symphony No.4 for Warner Classics, nominated for the annual "Fryderyk" award.

Other accolades include a Platinum Disc for his recording of Moniuszko's Haunted Manor (EMI), a nomination for "Record of the Year" by BBC Music Magazine granted to Szymanowski's King Roger (CD Accord) and a Number 2 slot in the Classical Charts for performances in the Progetto Martha Argerich (EMI).

He is the recipient of many awards, most recently the prestigious Elgar Society Medal for his interpretations of the composer's music, the "Coryphaeus of Polish Music" award for his concert at the Warsaw Autumn Festival, and Gazeta Wyborcza's "Man of the Year" audience award for excellence.

Early in 2016 he made a very well received concert tour of Japan and South Korea with Warsaw Philharmonic Orchestra and the Chopin Competition prize-winners of 2015. ■



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SEONG-JIN CHO

Pianist

Seong-Jin Cho was brought to the world’s attention in October 2015 when he won First Prize at the Chopin International Piano Competition in Warsaw. Four years before he had won Third Prize at the Tchaikovsky competition, aged only 16. With his overwhelming talent and natural musicality, Seong-Jin Cho is rapidly embarking on a world-class career and is considered one of the most distinctive artists of his generation. In January 2016, Seong-Jin Cho signed an exclusive contract with Deutsche Grammophon.

Born in 1994 in Seoul, Seong-Jin started studying the piano at age six and gave his first public recital five years later. In September, 2008 at the age of 14, he won the first prize at the sixth Moscow International Frederick Chopin Competition. In November, 2009 he won the first prize at the seventh Hamamatsu International Piano Competition in Japan (youngest winner in its history).

Seong-Jin has performed with some of the world’s major orchestras including the Royal Concertgebouw Orchestra, Philharmonia Orchestra, Mariinsky Orchestra, Munich Philharmonic Orchestra, Berlin Radio Symphony Orchestra, Seoul Philharmonic Orchestra, Czech Philharmonic Orchestra, Budapest Festival Orchestra, Danish National Symphony Orchestra, Russian National Orchestra, Radio France Philharmonic, NHK Symphony Orchestra, under renowned conductors such as Myung-Whun Chung, Lorin Maazel, Marek Janowski, Mikhail Pletnev, Valery Gergiev, and Vladimir Ashkenazy.

Future engagements in 2016 and 2017 include concerts with the Philharmonia Orchestra and Esa-Pekka Salonen, St Petersburg Philharmonic and Yuri Temirkanov, Accademia Santa Cecilia di Roma and Valery Gergiev, Russian National Orchestra and Mikhail Pletnev, Tokyo Philharmonic and Myung-Whun Chung, Orchestre de Paris and Tomás Netopil. Seong-Jin will play debut recitals at the Concertgebouw



Recital Hall, St. Petersburg Philharmonia, London International Piano series, Suntory Hall in Tokyo, Prague Spring Festival, Klavier Festival Ruhr, and Carnegie Hall’s main hall.

Since 2012, Seong-Jin has been living in Paris. After studying with Professor S.R. Park, S.J. Shin in Seoul, he studied with Michel Béroff at Paris Conservatoire National Supérieur de Musique.

“Cho has an enviable ability to make every note sound distinct and clear, shaping and balancing each phrase perfectly.. he superbly demonstrated his understanding of Chopin’s stated intent: ‘calm and melancholy, giving the impression of a thousand happy memories. It’s a kind of moonlight reverie on a beautiful spring evening.”

– *Backtrack*, November 2015 ■

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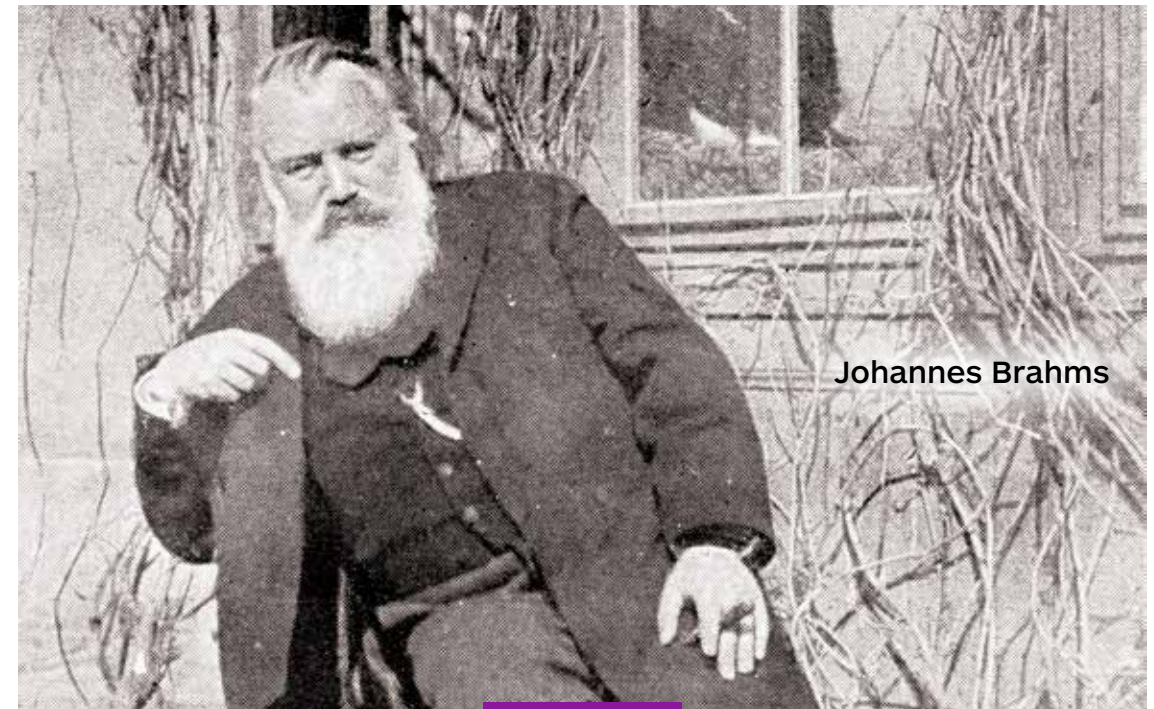


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Johannes Brahms

NOTES ON THE PROGRAM

JOHANNES BRAHMS:

Tragic Overture, D minor, Op. 81

Born: Hamburg, Germany, May 7, 1833

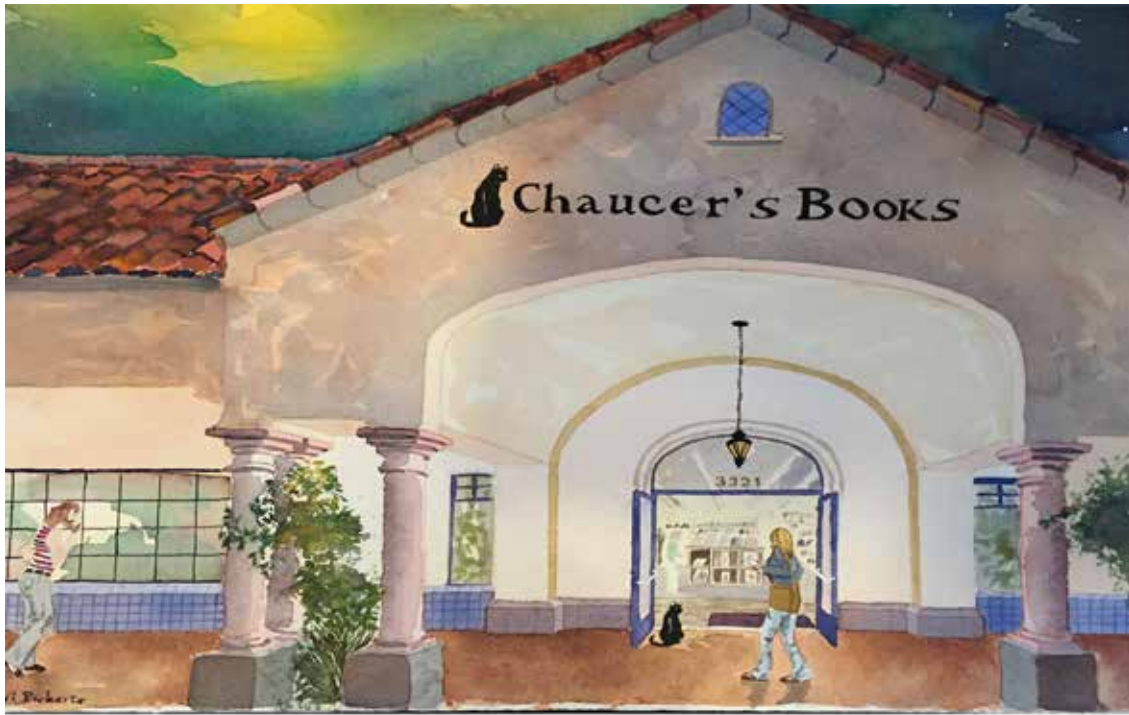
Died: Vienna, Austria, April 3, 1897

Composed: 1880

The Romantic concert overture was usually regarded as a genre of program music — Beethoven's overtures *Egmont* and *Coriolan* (which set an example for many such works) originally belonged to music that accompanied plays (by Goethe and Collin), however, their purely symphonic qualities quickly turned both of them into strictly concert pieces. However, the extra-musical inspiration remained explicit.

Other popular concert overtures of the 19th century (by Berlioz, Mendelssohn, Tchaikovsky) also originated either in the theatre or their authors disclosed their program

in various manners — through the title, by mentioning a specific literary inspiration, or in their own commentaries. However, Johannes Brahms always upheld the autonomy of music, identifying himself with the ideas of his friend, the influential Viennese critic Edward Hanslick, who passionately questioned the thesis that instrumental music was capable of expressing any theme or idea. Therefore, his two overtures, composed at the same time and “complementary” in a way, are quite exceptional in his legacy (perhaps together with his early piano *Ballads* of a narrative character, which also attempted to be interpreted as program pieces). While the humorous *Academic Festival Overture* conceals no secrets, being simply a charming potpourri based on motifs from popular student songs, the *Tragic Overture* Op.81 became a matter of endless conjecture among Romantic performers, whom the composer himself did not aid in the least, by not revealing any



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Artist Thomas Van Stein

extra-musical inspiration. They considered Sophocles' and Shakespeare's plays (especially *King Lear* and *Hamlet*), so beloved by Brahms, and also Goethe's *Faust* (the composer was considering composing music for it); obviously, they also examined Brahms' life and emotional attachments, the latter usually unfortunate, if one considers the romantic sphere... Even if some direct inspirations did exist — we will not discover them, and speculations seem pointless and against the composer's intentions. Perhaps he even wished to create a piece that would be very powerful in its epic élan, yet expressed nothing but the universal symbol of tragic emotions that music can convey. Knowing Brahms' mischievous nature, one can easily imagine his amusement at the strenuous efforts to discover literary inspirations, which most probably did not exist, and the jokes with which he would have brushed off inquisitive listeners.

Program Note by Piotr Maculewicz

FRÉDÉRIC CHOPIN:

Piano Concerto No. 1 in E minor, Op. 11

Born: Żelazowa Wola, Poland,
 March 1, 1810

Died: Paris, France, Oct 17, 1849
 Composed: 1830

In the works of Frédéric Chopin we find a unique example of a composer writing almost exclusively for the piano, who nonetheless has been granted a place among the greatest composers of all time — universally idolized in his own century and in ours. His contemporaries, perhaps from jealousy, were sometimes slighting; yet, despite their derogatory epithets, the fact remains that Chopin invented a keyboard style that fitted ideally into nineteenth-century Romanticism. His music is tinged with melancholy, suggesting a never-ending search for the unattainable, yet arrayed in an impeccable technical structure. All his works demand of the player not only



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– Mark Twain

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a flawless touch and technique but also an imaginative use of the pedals and a discreet application of *tempo rubato*, which Chopin himself described as a slight pushing or holding back within the phrase of the right-hand while the left-hand continues in strict time

In the summer of 1829, Chopin completed his studies at the Warsaw Conservatory and left for Vienna to investigate the possibility of publishing some of his music. While there, he gave a concert that critics said “electrified the public.” When Chopin yielded to demands for a second concert, it was less to please the Viennese public than to impress the people back home in Warsaw.

On May 25, the composer wrote, “The rondo for my concerto is not yet finished because the right, inspired mood has always been lacking. When I have just the *Allegro* and *Adagio* completely finished, I shall have no anxiety about the finale. The *Adagio* is in E Major, and of a

romantic, calm and partly melancholy character. It is intended to convey the impression one receives when the eye rests on a beloved landscape that calls up in one’s soul beautiful memories — for instance, a fine, moonlit, spring night. I have written for violins with mutes as an accompaniment to it.”

The *Concerto No.1 in E minor* was finished in August, 1830, and in September, rehearsals were begun, with a string quartet accompaniment. A rehearsal with nearly full orchestra minus trumpets and timpani was held in Warsaw on September 22 before a select audience. The premiere took place on October 11, and was a great success. The concert was his farewell: three weeks later Chopin set on a long tour across Germany to Paris, from which he was never to return. In Polish eyes, Chopin was viewed as a Polish national composer.

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MIECZYŚLAW WEINBERG:

Symphony No. 4, A minor, Op. 61

Born: Warsaw, Poland, Dec 8, 1919

Died: Moscow, Russia, Feb 26, 1996

Composed: 1957

In the mid-1960s, when Serge Prokofiev was no longer alive and Alfred Schnittke's generation was only just beginning to attract attention, according to many observers of the Russian musical scene the most interesting composer besides Dmitri Shostakovich was Mieczysław Weinberg. He had come to the USSR from Poland — not altogether by choice. He lived in Moscow where his symphonies, concertos and string quartets would appear regularly in concert programmes performed by the most distinguished interpreters. He earned his living by writing film music: winning fame with the melodrama *The Cranes Are Flying* and popularity with *Winnie the Pooh*.

Weinberg was born in 1919 in Warsaw. Twenty years later, having completed his piano studies with Jozef Turczynski he was being tipped as the next winner of the Chopin Competition, when war broke out and he was forced to flee from the Germans — for the first time. In 1941 he fled from them for a second time. His life hung by a thread for a third time courtesy of the Soviet government. His persecutors varied, but the reasons for the threat remained the same: he was Jewish.

When in September 1939 he managed to make his way across the Eastern borders, he was given Soviet citizenship with his forename Mieczysław exchanged for Moisey and dispatched to Minsk where he enrolled at the conservatory to study composition with Vasily Zolotarev. On June 24, 1941 his diploma composition was performed by the local orchestra only to be followed the next day by Germany's invasion of her former ally. Once again on the run he managed to get to Tashkent from where thanks to Shostakovich's support he was allowed to relocate to the capital. After a few far from idyllic years of life in Moscow, in the small hours of February 7, 1953

after a concert during which David Oistrakh had performed his *Rhapsody on Moldavian Themes*, Weinberg was arrested. Stalin's timely death and an intervention by Shostakovich allowed him to regain his freedom, after 11 weeks spent in Lubyanka prison.

Weinberg's 50-year career as a composer, uninterrupted until his illness and death in 1996, yielded an enormous contribution including 22 symphonies, 9 concertos, 7 cantatas, 70 chamber works and almost 30 song cycles set to Polish, Jewish and Russian poetry as well as 8 works for the stage including 4 operas. Weinberg's exceptional productivity was fostered by his conviction that when writing music one should always draw on the past, as only then is it possible to create something both personal and intelligible. This approach to music he acquired at home. His father Shmuel was a violinist and self-taught conductor, who from an early age worked in theatres. He practiced music with a passion but treated it as a craft that required an excellent technique, knowledge of repertoire, diligence and familiarity with audiences' expectations. Consequently Weinberg reached for traditional genres and proven means of expression.

When composing Symphony No.4, the forty-year old Weinberg already had three unperformed symphonies in his drawer (No.1 – 1942, No.2 – 1946, No.3 – 1949). He probably expected that his fourth would meet with the same fate, albeit that from time to time he would play it to friends on a piano, or someone would read the score. Indeed, he dedicated it to just such a potential “reader,” a younger composer-colleague Revol Bunin. Meanwhile with the new decade came the “golden years” in his compositional career. Never before or after were so many of his works performed, both old and new, including Symphony No.4, which on October 16, 1961 was performed by the Moscow Philharmonic Orchestra under the baton of Kirill Kondrashin. When preparing the work for performance the composer made certain corrections to the score, changing the order of the slow movements and deleting their titles.

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The first movement's original title of *Toccata* relates to its main theme played *unisono* by the strings thus placing additional emphasis on its vitality. Both this and the contrasting theme (played by the brass) allude to a style created by Shostakovich, Weinberg's teacher and mentor. The origins of the second theme, like many other motifs in this work, are rooted above all in the symphonies of Gustav Mahler, who in pre-war Warsaw was not performed or respected as a composer. It was in Moscow that Weinberg acquired enthusiasm for his music. In the slow second movement's opening (and closing) melancholy clarinet and string duet, the accompanying motifs in the brass section adhere even more clearly to Mahlerian traditions, albeit further removed from traditional tonalities — having been composed half a century later. The atmosphere of this movement, earlier entitled *Intermezzo* is typical of many of Weinberg's works and allows us to understand why during the purges instigated in 1948 by Zhdanov many of his works were banned following accusations of pessimism.

The *Symphony's* third movement, initially entitled *Serenade*, suggests an emotionally driven programme, moreover often present in Weinberg's works. To the tragic loss of his parents and sister who died in the Trawniki concentration camp, along with the entire Jewish community, Weinberg alluded in his music on many occasions, expressed in the verses he reached for when composing vocal works as well as in titles and dedications to his instrumental pieces. This movement opens with a horn solo, perhaps an allusion to a ritualistic *shofar*, associated with mourning. Another sign pointing to a programmatic understanding of his music relates to an interview during which when asked how he learned to compose at such speed (Symphony No.4 took barely three months to complete) Weinberg replied: "In every single one of my symphonies I have exploited elements from vocal works, romances or opera.... I believe that in music, including instrumental, the most significant element is melody, within which rests that which is most important." He acted accordingly when



Mieczysław Weinberg

composing this symphony, taking into account that the third movement's main subject draws on the song *Jewboy* from his 1956 setting of *Gypsy Bible* based on Juliusz Tuwin's collection of verses of the same name (*Jewboy* written in 1924, the collection published in 1934). Moreover as we listen to a melody, which earlier accompanied the poignant words about the fate of a displaced and rejected Jew, we hear in the background violin pizzicatos reminiscent of a *freilach*, the most popular dance among Eastern European Jews, familiar to Weinberg from days when in pre-war Warsaw he earned a living by playing in "boulevard" theatres and at Jewish weddings.

The dance rhythms of the finale are of a completely different character. The theme of the animated variations is based on the Russian folk melody entitled *The Partridge* (which differs greatly from the Belarusian version). There is a perceptible presence of mazurka rhythms, while hovering over everything is an aura of Stravinsky's *Petrushka*.

Program Note by Danuta Gwizdalanka

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