

Live Recordings
1970-76

Stella Czajkowski

Stella Czajkowski is from "Freistadt Danzig", today Gdansk in Poland, where she also started her education.

After several years stay in German concentration camps, where she was one of very few to escape from the gas chambers - the mechanism failed when she and her sister stood waiting for death - she came in 1945 to Sweden and studied for professor Olof Wibergh. Stella Czajkowski continued her education in Poland after the war at the Academy of Music in Lodz for professor Maria Wilkomirska. There she received in 1952 pianist diploma with the highest honours in the master class and also a diploma in theory.

1953-1957 she was one of the select representation group in music and received the State stipendium for special studies at the academies of music in Warszawa and Krakow for professors Jan Ekier and Jan Hoffman.

At the same time she performed as a soloist and collaborated with the Polish Radio.

In 1958 she returned to Sweden, where she is now living.

She made her first appearance in Stockholm in 1960 and continued performing as a soloist with Orchestra and in collaboration with the Swedish Radio. She toured in Germany, Poland and all of Scandinavia with many good reviews.

In 1974 she started working as piano teacher at the College of Music in Gothenburg where she also got professor's title. In Stockholm, where she now resides, Mrs Czajkowski is continuing teaching advanced piano students and several of her disciples reached very high level of performing.

The cover pictures:

Front shows Mrs Czajkowski at the time of the recordings.

Booklet back: The map shows the region where Mrs Czajkowski was born. Underneath pictures of her parents.

Stella Czajkowski plays repertoire from all times. On this CD she presents in live recordings made between 1970 and 1976 her interpretations of contemporary Polish music as well as a selection of Chopin oeuvre.

"Mrs Czajkowski is not only an excellent pianistic talent and virtuoso, she is also an intelligent and cultivated musician. This genuine and great talent deserves everybody's attention". PAULKLETZKI

From the press reviews:

... one of the most promising pianists of our young generation... /DZIENNIK LODZKI/

... the beautiful tune was brought forth by an extraordinarily sensitive rhythm and the melody in full blossoms... the technique was firm and skillful... /STOCKHOLMS-TIDNINGEN/

Temperament, a good style and an elegant technique characterized her play... With great success she mastered a piece as complicated and demanding as Schumann's "Carneval". /DAGENS NYHETER/

... her rubatos were maybe a little too discreet, but exactly as natural and flexible as by the great Chopin interpreters... A concert pianist of high class. /SVENSKA DAGBLADET/

In musical skillfulness she has reached the limits for human capability. /LAUONTAINA NUNTIK/



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Stella Czajkowski



Polish
Piano
Music

Szymanowski
Chopin
Ekier
Malawski
Lutoslawski
Kisielewski

Karol Szymanowski was born on 6 October, 1882 on his family's estate in Tymoszkówka in the Ukraine. He was raised in a strong musical, conservative family. Szymanowski began his music education with his father and continued at Neuhaus's school in Elisavetgrad. In 1901 he went to Warsaw for more regular studies in music. During the years 1907-14 Szymanowski travelled extensively in Germany, Italy, France and England. In the years 1914 - 1917 he remained in Tymoszkówka where he studied and composed with a renewed intensity. Unfortunately, in the fall of 1917 the Szymanowski's house was destroyed and the family moved to Elisavetgrad. For nearly two years Szymanowski exchanged music for literature. He wrote a long novel, *Efebos*, which was lost in the Warsaw fires of 1939. Towards the end of 1919 he settled in Warsaw. Together with his friends, violinist Paweł Kochanski and pianist Artur Rubinstejn, Szymanowski twice travelled to the USA by way of London in 1920-21, giving concerts that met with critical and popular success. During the years 1924-26 Szymanowski received increasing recognition at home, despite the opposition of conservative sections of musical society. He spent a lot of time in Paris, chiefly for the many performances of his compositions.

Szymanowski received many high distinctions and was appointed to numerous international societies. In 1927 he was offered the directorships of the conservatories of Cairo and Warsaw. He chose Warsaw, despite the much better terms of Egyptian invitation and the opportunity of living in a climate which would have benefited his health, threatened since early childhood by tuberculosis. Szymanowski saw the Warsaw post as an opportunity to re-invigorate Polish music education, neglected during the years of partition, and to form a new generation of Polish composers. The years 1927-29 were entirely taken up by his campaign to establish a new model of training, to open wide horizons to the young and to provide them with a thorough knowledge of composition. He achieved his aim, but at a very high cost: these were years of creative

stagnation and of great physical and nervous stress, which led to a serious crisis in his health. His pulmonary tuberculosis advanced seriously and he had to give up his duties and go to a sanatorium in Davos. There he remained for almost a year, writing a treatise, "The educational role of musical culture in society." The next two years (1930-31) were the period of his greatest stability, success and prosperity. He rented a house "Atma" in Zakopane. In 1930 he was appointed rector of the Warsaw Academy of Music and made an honorary doctor of Kraków's Jagiellonian University. He was elected to the highly select group of honorary members of the ISCM. The *Stabat Mater* brought him widespread renown, and in 1932 the opera *King Roger* was presented in Prague. In April 1936 he experienced his greatest popular success when his ballet *Harnasie*, which had received its premiere in Prague in the previous year, was presented at the Paris Opera and was highly praised by critics and public alike. He died shortly after a move to a sanatorium in Lausanne on 24 March, 1937.

Perhaps the greatest of all composers for the piano was *Chopin*. Called a "musical genius" when he was a teenager, Chopin composed a remarkable variety of brilliant pieces warlike polonaises, elegant waltzes, romantic nocturnes, and poetic ballades and etudes. His father, Nicholas, was a Frenchman who had lived in Poland for many years. His Polish mother was of noble birth. Even as a small child, Chopin loved piano music. He began to take piano lessons when he was 6 years old. He started to compose music even before he knew how to write down his ideas. At the age of 8 he performed in a public charity concert. Chopin's first published musical work, a rondo, appeared when he was 15 years old. When Chopin graduated from the lyceum, at 17, he was recognized as the leading pianist of Warsaw and a talented composer. Chopin died of tuberculosis, at age 39.

Born in 1912, Prof. *Jan Ekieris* the first laureate of the Frederic Chopin International Foundation Award. The panel of judges which featured renowned Polish musicians distinguished Ekier for his "outstanding artistic and scientific achievements, especially the National Edition of Complete Works by Frederic Chopin." One of the greatest experts on Chopin's music in the world, Ekier was the editor of this collection, which was prepared to mark this year's Year of Chopin. This is the second complete collection of the works by the great composer, following the edition prepared by Ignacy Jan Paderewski. A brilliant pianist and winner of the Third Chopin Competition in Warsaw, Ekier has taught several generations of students of the Polish piano school. His best-known proteges include Piotr Paleczny and Bronisława Kawalla. Apart from teaching and performing, he conducts master piano courses both in Poland and abroad, works as a judge at many musical competitions and also composes.

Artur Malawski was born on 4 July 1904 in Przemysl and died on 26 December 1957 in Kraków. He graduated from the Kraków Conservatory of Music (studies under J. Chmielewski) with a high distinction as a violin virtuoso in 1928, and then from the Warsaw Conservatory of Music with two diplomas - in composition under K. Sikorski and conducting under W. Bierdajew in 1939. He lectured on composition, conducting and theory at the State Higher School of Music in Kraków from 1945 until his death, where his pupils included Penderecki and Schaeffer. He also taught conducting at the State Higher School in Katowice (1950-54). In addition, Malawski appeared as a conductor of symphony orchestras in concert halls and on the radio. In the years 1948-51 he was President of

the Polish Section of the ISCM. His conducting activities were restricted largely to his own works as he devoted most of his time and energy to composition. Malawski received many awards for his works, among them in 1946 the Award of the Kraków Voivodeship; in 1949 - the Second Prize at the Chopin Competition for Composers in Warsaw for his *Symphonic Variations*, and the Third Prize at the same competition for *Tocatta and Fugue in the Form of Variations*; in 1952 - the State Award of the Third Degree for *The Peaks*; in 1955 - the State Award of the Second Degree for his composer's and teaching activities in the previous decade; in the same year - the Prize of the Festival of Polish Contemporary Music and the Award of the Minister of Culture and Art for *Symphonic Studies* and for *Trio for Piano, Violin and Violoncello*, in 1956 - the Award of the Polish Composers' Union for the whole of his composer's and teaching activity; in the same year - the Order of the Banner of Labor of the Second Degree; in 1957 - the Music Award of the City of Kraków for his creative work, especially for his *Symphony No.2*.

Witold Lutoslawski was indisputably one of the major composers of the twentieth century. Born in Warsaw in 1913, he showed prodigious musical and intellectual talent from an early age. His composition studies in Warsaw ended at a politically difficult time for Poland so his plans for further study in Paris were replaced by a period which included military training, imprisonment by the Germans and escape back to Warsaw, where he and his compatriot Andrzej Panufnik played in cafes their own compositions and transcriptions. After the war, the Stalinist regime banned his first symphony (1941-47) as 'formalist', but he continued to compose and in 1958 his *Musique Funèbre*, in memory of Bartók,

established his international reputation. His own personal aleatoric technique whereby the performers have freedom within certain controlled parameters was first demonstrated in his *Jeux Venitiens* (1961) and is to be found in almost all the later music. Over the years, Witold Lutoslawski was frequently inspired by particular ensembles and artists including the London Sinfonietta, Sir Peter Pears, Heinz and Ursula Holliger, Dietrich Fischer-Dieskau, Mstislav Rostropovich and Anne-Sophie Mutter. His Symphony No. 4 was commissioned by the Los Angeles Philharmonic Orchestra and received its world premiere in February 1993 under the baton of the composer. A powerful work, it reflected his increasing concern with expansive melody. Among many international prizes awarded to this most modest man were the UNESCO Prize (1959, 1968), the French order of Commandeur des Arts et des Lettres (1982), Grawemeyer Award (1985), Royal Philharmonic Society Gold Medal (1986), in the last year of his life, the Swedish Polar Music Prize and the Inamori Foundation Prize, Kyoto, for his outstanding contribution to contemporary European music, and, posthumously, the International Music Award for best large-scale composition for the fourth symphony.

Stefan Kisielewski was born on March 7, 1911 in Warsaw. He was a composer, publicist, music writer and critic, writer, journalist, and teacher. In 1927 he entered the State Conservatory of Music in Warsaw, where he received three diplomas: in theory (1934, under Kazimierz Sikorski), in composition (1937, also under K. Sikorski) and in pedagogical piano (1937, under Jerzy Lefeld). He also studied Polish literature and philosophy at Warsaw University and completed his composition studies in Paris, in the years 1938-39. Kisielewski began composing in 1932, being also active in

other fields. From 1935 to 1937 he was secretary the editorial staff of the bimonthly "Polish Music" and he contributed criticism to that journal. In 1939 he took the position of musical director of the Warsaw Broadcasting Station. During the German occupation he worked as an accompanist and music teacher. He lost the majority of his pre-war compositions during the Warsaw Insurrection. After the Second World War he settled in Kraków, being active as a composer, teacher and organizer. He lectured on harmony, counterpoint and instrumentation at the State Higher School of Music in Kraków in the years 1945-49. He was the initiator and first chief editor of the quarterly *Ruch Muzyczny* [Musical Movement] in the years 1945-48. Later, in 1957, when *Ruch Muzyczny* was reactivated, he belonged to its editorial staff until 1959. Since 1945 he cooperated with the weekly "Universal Weekly", specializing in journalism and music criticism. He had his column in this publication. In the years 1965-68 he was chief editor of the publication "Syncope", issued by Art and Film Publishers. Kisielewski has written a number of fiction books and crime stories, as well as essays and books on music, politics and literature. Among them are PWM's publication, such as With Music Through the Years - musical essays (PWM, 1957), Musical Constellation - composers' profiles, vol.1 (PWM, 1959, 4th ed. - 1982), Music Between Eras (PWM, 1956), Music and the Brain (PWM, 1974). He was awarded a number of prizes, such as, the First Prize at the Competition for a song to Mickiewicz's words (for Baktchysarai at Night for voice and piano - 1955), Second Prize at the Polish Music Festival (for Concerto for Chamber Orchestra - 1955), Musical Award of the city of Kraków (1956), Musical Award of the Alfred Jurzykowski Foundation (New York, 1973), Andrzej Strug Award (Warsaw, 1979) and Award of the Polish Composers' Union for his composer's creative work, as well as writing on music (1982).