



ONDINE

ANDRÉ TCHAIKOWSKY

Two Piano Concertos
Piano Sonata

Peter Jablonski, piano
Polish National Radio Symphony Orchestra
Łukasz Borowicz, conductor



ANDRÉ TCHAIKOWSKY

ANDRÉ TCHAIKOWSKY (1935–1982)

Piano Concerto No. 1 (1956–1957) *

27:23

- | | | |
|---|----------------------------|-------|
| 1 | I. Adagio | 5:05 |
| 2 | II. Molto vivace | 6:13 |
| 3 | III. Andante mesto | 10:12 |
| 4 | IV. Allegro, ma non troppo | 5:57 |

Piano Concerto No. 2, Op. 4 (1966–1971) †

28:49

- | | | |
|---|-----------------|-------|
| 5 | I. Introduction | 2:21 |
| 6 | II. Passacaglia | 8:12 |
| 7 | III. Capriccio | 6:51 |
| 8 | IV. Finale | 11:23 |

Piano Sonata (1958)

15:21

- | | | |
|----|----------------------|------|
| 9 | I. Non troppo presto | 7:09 |
| 10 | II. Largo | 5:53 |
| 11 | III. Piano e veloce | 2:19 |

* *World première recording*

† *World première studio recording*

PETER JABLONSKI, piano

POLISH NATIONAL RADIO SYMPHONY ORCHESTRA
ŁUKASZ BOROWICZ, conductor

André Tchaikowsky (1935-1982): Pianist and Composer

André Tchaikowsky was a Polish-born British pianist and composer, whose life ended prematurely at the age of 46. He had a complex personality, was fluent in several languages, possessed astonishing literary talent, erudition, memory, and loved theatre. One of his favourite games was to ask a friend to open at random complete works of Shakespeare and read a line, and for him to guess where it was from. Apparently, he never guessed wrong.

He had a wicked and even dark sense of humour: he once played the entire *Goldberg Variations* as an encore because he wanted to 'punish' his audience for not being attentive enough during the concert. He was a brilliant pianist and a highly individual composer, a musical genius, and a person who was a part of the history of the Holocaust with a touching and sobering story of survival. He was volatile; he had a professional conflict, one that many have faced, of composer *v.* pianist; his sexual orientation caused him much self-doubt at various stages of his life, and the list of people he worked with and knew is almost as long as the list of those he offended with his scathing remarks. But he was also a devoted friend to a very few people, with whom he was generous and caring, and the magnetic force of his personality made even a brief encounter with him unforgettable.

He was championed by none other than Arthur Rubinstein, and during his career performed with all leading orchestras and many eminent conductors in the world.

André Tchaikowsky was born on 1 November 1935 in Warsaw as Robert Andrzej Krauthammer. His parents separated before he born, and he was brought up by his mother and later his grandmother. As a child, he was energetic and talkative; he absorbed languages, behaviours and ideas at lightning speed, and enjoyed the attention of adults. By the age of three-and-a-half, he could read in Polish, German and Russian, and at the age of four his mother began to teach him piano. His grandmother Celina immediately began to plan for his future, announcing that he would become the best and most famous pianist in the world.

He was only four when the Jews of Warsaw were forced into the ghetto. He survived the war thanks to the ingenuity of his grandmother, who obtained false documents for him made in the name Andrzej Robert Jan Czajkowski (later he used the Westernised spelling Tchaikowsky, but

grew to abhor his surname, believing that it was a terrible handicap; he wanted to make his mark as a composer, but he felt overshadowed by his Russian near-namesake), and smuggled him on of the ghetto dressed as a girl, with his hair and eyelashes dyed blond. She then arranged hiding places for him for the next three years in at least ten different locations until the war ended.

Although Celina obtained the false documents also for his mother, Felicia, she decided to stay in the ghetto (she was by then married for the second time), and was murdered in Treblinka in August 1942 only a few weeks after her son escaped. Tchaikowsky idolised his mother and acutely felt her loss for the rest of his life. This tragedy caused the development of a complex set of emotional problems based on issues of abandonment, because Tchaikowsky believed that his mother had chosen not to escape because she wanted to stay together with her new husband.

During these difficult years, Tchaikowsky began to develop a number of character traits present in his adult persona, one of which was the desire to cause sensation by saying controversial and often shocking things which on many occasions, particularly at the start of his concert career, alienated his agents and promoters. He also had a pathological need for acceptance and love, and punished those who he thought did not show it to the expected degree.

After the war Tchaikowsky studied at the State Music Conservatoire in Łódź, Paris Conservatoire, and the State High Music School in Warsaw (today The Fryderyk Chopin University of Music). He took part in the Chopin Competition in Warsaw in 1955, where the jury awarded him eighth place (out of 77 competitors from 25 countries). He was also given special award as the youngest Polish pianist (he was nineteen at the time). At the competition, Tchaikowsky met the famous Polish pianist Arthur Rubinstein (1887–1982), who took considerable interest in the young musician and recommended that he take part in the Queen Elizabeth Competition in Brussels in 1956. This time Tchaikowsky was awarded third prize, coming behind Vladimir Ashkenazy and John Browning. The Queen Elizabeth Competition brought international engagements and Rubinstein's support: a dream come true for anyone interested in the career of concert pianist.

Rubinstein championed Tchaikowsky, giving him glowing references and even providing him with a room in his house in Paris. He also introduced Tchaikowsky to his own agent, the world's best-known impresario Sol Hurok. But Tchaikowsky found the responsibility of being a protégé of the famous pianist irksome and, combined with his nonchalant attitude, spiky personality and reluctance to do anything against his own will, almost immediately created problems and abandoned Rubinstein's protection without, it seems, any regrets.

Between 1957 and 1960 Tchaikowsky gave close to 500 concerts around the world. During his first tour of the USA in 1957–58, he already displayed the characteristics of his later years: extreme nervousness before performances, dislike of practising, frequent disregard for social etiquette and abhorrence of social functions and receptions after concerts. He shocked the patrons of American concerts by saying rude things to the very people who subsidised his tours, he did not forge good relationships with conductors and orchestras, and seemingly enjoyed the reactions he created. Nevertheless, he did receive an invitation to come back to America for 1958-59 season, when he was supposed to make recordings with RCA Victor and Fritz Reiner. His late arrivals for rehearsals, missed concerts and insulting and erratic behaviour, together with his refusal to play any concertos by Tchaikovsky, Grieg, Rachmaninoff, Saint-Saëns or the Beethoven 'Emperor' Concerto did not help his image in the US. He made no secret that he disliked the country and did not accept any more invitation for almost two decades, returning only twice more, in 1975 and 1978.

Tchaikowsky was an outstanding pianist: his technical ability was extraordinary, his sight-reading skills legendary, and his interpretations of Bach, Mozart and Bartók are remembered to this day. Tchaikowsky's phenomenal memory meant that his repertoire was bigger than that of many of his contemporaries, because he could look at the music and play it from memory after only one reading. This ability made him something of a legend, and audiences flocked to hear him. Conductor Christopher Seaman remembered him as a superb and unusual pianist: 'It was playing that made you think. If you were very 'high bound' or prejudiced, his playing was a threat to you because it called your own prejudices into question.'

Andrè Tchaikowsky complained in his diaries of intestinal problems in late 1981, and in early 1982 his doctor (as it would turn out, mistakenly) diagnosed colitis. Tchaikowsky documented the progressing illness and treatment in his diaries in 1982, presenting a bleak account of the last six months of his life. He died on 26 June 1982 in Sir Michael Sobell Hospice in Oxford, with one of his closest friends, Eve Harrison, by his bedside. When his will was read out, his strange

bequest was made public: he donated his skull to the Royal Shakespeare Company 'for use in theatrical performances'. Even after his death, he stayed true to his desire to shock and surprise.

Anastasia Belina, July 2025

For more information on Tchaikowsky and his life and works presented here, see *A Musician Divided: André Tchaikowsky in His Own Words* (Toccata Classics, 2013) by the same author.

Composing fulfilled Tchaikowsky creatively, and it was the one area of his profession where he never procrastinated: on the contrary, he had to force himself not to compose when on tour or when preparing for concerts because composition entirely took hold of him.

Because he could not dedicate himself to composition full-time, his legacy is small. But that does not mean that it is unimportant. Apart from two piano concertos, two string quartets and a number of compositions for voice, piano, and other instruments, his opera *The Merchant of Venice* is a profound and monumental work that makes a significant contribution to the twentieth-century operatic repertoire. And for the first time in recorded history, his two piano concertos are now being presented in this album, in world-premiere studio recordings, with an addition of his piano sonata.

Concerto for piano and orchestra (1956–57)

Tchaikowsky composed his first piano concerto while living, studying and touring in Brussels, Warsaw, Sofia, Paris, and completing it in Fontainebleau in July 1957. Tchaikowsky gave the world premiere on March 16, 1958, with the Belgian National Orchestra conducted by André Vandernoot. In a letter to his friend Anita Halina Janowska written on June 18, 1957, Tchaikowsky described that Arthur Rubinstein advised him to 'Open up! Let your soul sing! You're very talented, child, a golden talent. You should write as to make everybody in the audience cry'. But Tchaikowsky sarcastically commented that he didn't want to end up with 'the fifth concerto by Rachmaninoff', continuing the letter: 'My conductor, the handsome André Vandernoot, gives me the opposite advice: "Oh, such a beautiful theme! Isn't it a waste to use it for the piano? Turn it into a symphony. What do you need this typewriter for? It was fashionable during its era. In ten years' time, almost nobody will be playing it. Listen mate, the orchestra plays much better

when no twiddle, twiddle interrupts her.” And so, Tchaikowsky went on,

Under Rubinstein's influence I wrote a theme, which all my friends consider to be terribly sweet and weepy. Under Vandernoot's influence, I added accompaniment on the post twelve-tone series with “concrete” whispers on percussion, pianissimo kettledrums, glides and trills in the quartertones. God only knows how it's going to turn out, but I'm looking forward to the first performance, and I feel we are all going to have a lot of fun.

I can just imagine the look on the faces of the orchestra during the first rehearsals. [...] It will be nothing less than a zoological symphony: Drums growling, clarinets meowing, brass roaring, and flutes barking. But the real menagerie will be the audience.

The concerto was hotly anticipated by the media in Belgium, where two days before the premiere the composer himself described the work in an interview given to the weekly *Les Beaux-Arts* on 14 March 1958. It is quoted here in full.

First movement, *Adagio*, is in classic ABA form. Against a background of two clarinets, the piano presents a contemplative theme, A, which is repeated by the flute in diminished note values. The piano introduces another theme, B, then after a short dialogue between the piano and the wind instruments, the clarinets return, accompanied this time by tremolos and glissandi of the timpani, while the theme A presented by the piano is picked up in dialogues with various instruments.

Second movement, *Molto Vivace*, is both a scherzo and a sonata allegro. A second theme, aggressive and mocking, is presented on the piano, reversed, fragmented, developed in every direction. An agitated fugato on the strings introduces a new, essentially rhythmic transitional motif based on a minor second interval. This motif is in turn taken up and developed by the piano. A brief crescendo leads us to the second theme presented by the piano against the strings background, a theme which passes to the 14 oboes and develops a form of cadenza by the piano. The reprise follows, then a long coda. All the motifs of the second movement come together in this coda in an ever-accelerating rhythm.

Third Movement, *Andante Maestoso*, is this central point of the concerto's expressive intensity. A ten-bar theme, dark and serious, initially performed by the cellos and double basses, is treated in the manner of a free *passacaglia*. From variation to variation, it is enriched with new counterpoints and blossoms into a long crescendo culminating in a fortissimo orchestral tutti. The piano then enters, conversing with the orchestra and continually offering new variations. A new theme then combines with the main theme presented by the trumpet and is taken up by the woodwinds, cellos, piano, and then by the full orchestra. Like the first theme, it is developed in a crescendo. It is surrounded by motifs and fragments of the first theme. The fortissimo that follows represents the culmination of the entire concerto. A timpani solo comes at the last period of the variations. A kind of impressionistic coda, all in pianissimo with the quarter-tone trills, is where the *glissandi* and the harmonic sounds of the strings as well as the *tremolo* of the timpani and the minor second runs of the piano all contribute to enveloping the theme in a misty and ghostly atmosphere.

Fourth movement, *Allegro ma non troppo*, is full of vigor and combativeness. The first theme, presented by the piano, is the subject of various polyphonic combinations throughout the orchestra. The piano plays a much more important role than in the preceding sections. The second theme, far from providing a contrast, further reinforces the impression of energy brought by the first. We find this contrast again, however, in the calmer and somewhat playful beginning of the development, but this is only the core of the cyclone. In an atmosphere of ever-increasing excitement, as the development concludes, the composer abandons the reprise and instead introduces a brief and frenetic coda.

Perhaps under the influence of Szymanowski's *Sinfonia Concertante* (1932), which was dedicated to Arthur Rubinstein, Tchaikovsky also wanted to give his new piano concerto the same title, but it remained unnamed, and without opus. After the premiere performance, the work was never played again, but at the time of writing these notes, a second performance, which will also be the Polish premiere of the concerto is scheduled to take place on 6 November 2025 with Peter Jablonski as soloist, and the Polish National Radio Symphony Orchestra in Katowice (NOSPR) conducted by Łukasz Borowicz.

Concerto for piano and orchestra, Op. 4 (1966–71)

Tchaikovsky began the composition of his Op. 4 concerto sporadically in 1966, only returning to systematic composition in 1970, completing it in December 1971. He was a dedicated theatre-goer who particularly loved Shakespeare, but he revealed that it was Peggy Ashcroft's acting in Ibsen's *Rosmersholm* that had given him the inspiration for his piano concerto. Ibsen's description of an uncompromising hero, an individual against society, could also be seen as the lone piano against the enormous forces of the violent and complex orchestra. The premiere took place on 28 October 1975, at the Royal Festival Hall, with Radu Lupu as soloist and Royal Philharmonic Orchestra conducted by Uri Segal. After the performance, Tchaikovsky dedicated the concerto to Lupu.

The concerto was difficult and took Lupu nearly six months to learn, requiring an enormous amount of hard work. But the orchestra had time only for one rehearsal the day before the concert, and a run-through on the day, and Tchaikovsky was stressed about the possibility that the orchestra would announce that the concerto is so difficult that it simply cannot be played. Just in case, he memorised the concerto should anything happen to Lupu and he could premiere the concerto himself.

The Op. 4 Concerto is a powerful, complex and extraordinarily difficult work in three continuous, interlinked movements with an orchestral introduction *Grave*, a movement in its own right. It places huge demands on the soloist, who has not only to deal with technical difficulties, but also with sophisticated rhythmical, harmonic and musical details. One of the reviews, published in *The Times* after the premiere on 29 October 1975, reflected:

No one but a virtuoso of the first order could tackle the solo part. Yet not a note is there for mere display. Piano and orchestra are as closely integrated in a disciplined, purposeful argument as in the concertos of Brahms. [...] Yet the work is dramatic and intense enough, in an often strangely ominous, disquieting way, to suggest very strong extra-musical motivation. There are moments of melancholy just as deep and tortured as in Berg opus 1. Not for nothing is the glinting central Capriccio headed *vivace con malizia*: it is a 'danse macabre' ending in catastrophic climax. Even the Finale, at first suggesting emotional order won by mental discipline, eventually explodes in vehemence before the sad, retrospective cadenza (picking up threads from the opening *Passacaglia*) and the

hammered homecoming. If nearer in spirit to composers of the Berg-Bartók era than the avant-garde, Tchaikowsky still speaks urgently enough in this work to make his idiom sound personal. Much of it is also strikingly conceived as sound, with telling contrasts of splintered glass and glassy calm in the keyboard part. The Capriccio is a spine-chilling tour de force for the orchestra too.

The concert itself was a spectacular event in the world of pianism. Virtually every pianist in Europe who could make the concert was there, to hear a new work by a composer also regarded as one of the world's leading pianists. Someone said that if the Royal Festival Hall had collapsed that night, half of the world's greatest pianists would have perished.

The piano concerto was one of the few exceptions to Tchaikowsky's rule of not playing his own compositions in public, and he did perform in with the Irish National Orchestra, conducted by Albert Rosen, in Dublin on 1 October, and Cork on 2 October, 1978. On 17 November 1981 Tchaikowsky gave his own final performance of the work in Hagen, as a German premiere, where the conductor was Yoram David. The critical review in the *Westfalenpost* stated that the concerto was 'surely the best since Brahms', and another review in the *Westfälische Rundschau* (No. 270) reported that it was 'a masterpiece of composition'.

The orchestral introduction opens with a question-like figurations in the woodwinds, immediately entering into a conversation with the pizzicato strings, and contains thematic and rhythmic material that would appear in other movements of the concerto.

The first movement has two main contrasting elements. The first is wistful, longing, with a number of demanding, inquisitive instrumental exclamations, and the second is observational and lyrical. Activity increases towards the end of the movement, which ends with a fast, toccata-like piano part, with a full support of dramatic, intense orchestral sound, and frenzied rhythms in the percussion section.

The second movement opens with a slow, dark and quiet introduction lasting about three minutes. The strings and woodwinds stealthily creep out of their lower registers, bringing out a lyrical and dramatic melody. The wandering nature of the piano part imbues this movement with a searching, longing quality, and giving it a dark, ominous, dramatic, and pessimistic colour.

The finale is energetic, erratic and unsettled, where bursts of activity are interspersed with intensely romantic episodes that feature not only the piano but also solos of different orchestral instruments. *Tour de force* indeed, both for the orchestra and soloist, who has to deal with extraordinary technical and musical demands to bring this scintillating partnership to a dazzling end.

Sonata for Piano (1958)

Tchaikovsky began to compose his only piano sonata in 1958, while vacationing in Madrid with his cousin Charles Fortier. He loved telling the story how, while he was practicing Bach on the hotel piano, located in the ballroom, people would come in and listen. Then he switched from Bach to his sonata, and everyone filed out until the ballroom was once again empty. But he decided that Arthur Rubinstein should hear the new sonata, and did not hesitate to play it over the phone, from Madrid to Australia, where Rubinstein was on tour, putting the enormous cost for the call on his cousin's bill.

He was reluctant to play his own works in concert, yet he wanted to test the reactions to his compositions on an audience and the music critics. His ingenious solution was to include the sonata on a recital program he was to play in Chicago on 19 April 1959, but attribute it to an unknown composer, Uyu Dal. And so it was that the sonata received its world premiere alongside the works of Bach, Beethoven, Chopin, and Liszt under a pseudonym. *Chicago American* review summarized that works of Mr Dal 'will never again be heard in Chicago. That's the kind of piece Sonata (1958) is', but the *Musical Courier* disagreed, saying that the new sonata was 'performed with enthusiasm and understanding, and deserved another hearing. But both *Chicago Daily News* and *Chicago Daily Tribune* saw through the ruse, and expressed their conviction that the sonata was, in fact, composed by Tchaikovsky himself, who never played it again.

The first movement is imbued with a searching, slightly restless character, created by two interweaving contrapuntal voices. The music never settles, always keeping the tension by hovering somewhere between diatonicism and atonality. Central to the movement is a fugal section, which develops on the thematic material and dramatically erupts before the recapitulation.

The second movement begins with a beguiling, serene melody, rising and falling over a steady chordal accompaniment of understated harmonic beauty. The middle section is a lucid two-part invention, after which the original extended homophonic melody of the opening bars returns, but this time with an improvisatory figurations added above.

The final movement is constructed from a restless semiquaver figure, which travels the lengths of the piano, moving between the hands, and punctuated with accents and accented beats. The inner tension is gradually increased, its ominous and sinister undertones eventually dying out and bringing the sonata to its sudden, almost unexpected, end. As a composer, Tchaikovsky does not give the pianist an easy ride – this finale is enormously taxing, both technically and mentally, allowing to respite until the last chords lead to an abrupt silence.

Anastasia Belina



Described by the *Gramophone* as 'a pianist in full flower of his mature, imaginative artistry', **Peter Jablonski** is an award-winning Swedish pianist. In 2025 he was awarded prestigious Swedish Grammy for his critically acclaimed recording of Ronald Stevenson's piano works, released on Ondine. He is among the leading pianists of his generation, and during the last thirty years on international stages has performed with over 150 orchestras, given over 2000 concerts, and has been on more than 30 tours of Japan.

Discovered by Abbado and Ashkenazy and signed by Decca in his seventeenth year, he went on to perform, tour, collaborate, and record with many of the world's leading orchestras and conductors, which include NHK Tokyo, Orchestre National de France, L'Orchestre Philharmonique de Radio France, DSO Berlin, Leipzig Gewandhaus, Tonhalle Zurich, Philadelphia, Los Angeles Philharmonic, Cleveland Orchestra, La Scala Philharmonic, BBC Symphony Orchestra, Royal Philharmonic Orchestra, Royal Stockholm Philharmonic Orchestra, Gothenburg Symphony Orchestra, Oslo Philharmonic, Warsaw National Philharmonic Orchestra, National Symphony Orchestra of Polish Radio (NOSPR), Daniele Gatti, Vladimir Ashkenazy, Andris Nelsons, Daniel Harding, Kurt Sanderling, Esa-Pekka Salonen, Riccardo Chailly, Myung-Whun Chung, Jukka-Pekka Saraste, and Marie Jacqout.

He has appeared in concert and recitals in famous venues around the world, which include the Royal Festival Hall and the Barbican in London, Philharmonie Berlin, Suntory Hall Tokyo, Hollywood Bowl Los Angeles, Salle Pleyel Paris, Musikverein Vienna, Concertgebouw in Amsterdam, among many others.

He has performed and recorded the complete piano concertos by Beethoven, P. Tchaikovsky, André Tchaikowsky, Rachmaninoff, Bacewicz, Bartók, Melcher Melchers, the complete mazurkas by Chopin and Scriabin, and all piano sonatas by Prokofiev. During his three-decade-long career he developed a diverse repertoire that in addition to major works by Classical and Romantic composers also includes works by Barber, Gershwin, Szymanowski, Lutosławski, Copland, Stenhammar, with most recent additions of such composers as Ronald Stevenson and Grażyna Bacewicz.

He has worked with composers Witold Lutosławski and Arvo Pärt, and had a number of works composed for, and dedicated to him, including Wojciech Kilar's Piano Concerto, for which he won the **Orpheus Award** for the world premiere performance at the Warsaw Autumn Festival. He remains a supporter of today's composers and regularly gives world premieres of new works.

Jablonski's extensive discography includes recordings he has made for Decca, Deutsche Grammophon, Philips, and Ondine labels. He has received numerous awards for his recordings, which include the **Swedish Grammy** for his recording of piano music by Ronald Stevenson, the **Edison Award** for best concerto recording of Shostakovich's First Piano Concerto, Rachmaninov's Rhapsody on a Theme of Paganini, and Lutoslawski's Paganini Rhapsody with Ashkenazy and RPO for Decca. He was presented with the **Gramophone Classical Music Award** for his Deutsche Grammophon recording of works by Cécile Chaminade with Anne Sofie von Otter and Bengt Forsberg.

In December 2022, Peter Jablonski was awarded the prestigious **French Academy Charles Cros Award**, Contemporary Music, for his recording of Grażyna Bacewicz's piano music.

Peter Jablonski is the recipient of the Litteris et Artibus medal for his services to culture, granted to him by the King of Sweden, Carl XVI Gustaf. He is also the winner of the prestigious prize Årets Svensk i Världen (International Swedish Personality of the Year), receiving it before ABBA and Astrid Lindgren. In 2022 he was elected into the Royal Swedish Academy of Music, and in 2025 he won a Swedish Grammy for his critically acclaimed recording of Ronald Stevenson's piano works, released on Ondine.

www.peterjablonski.com

One of the most significant symphony orchestras in Poland. The ensemble debuted on air on 2nd October 1935 and has enjoyed a constant presence in Polish Radio programming ever since. Over the subsequent decades, the **Polish National Radio Symphony Orchestra in Katowice** has been consistently reinforcing its international renown, performing in the most prestigious concert halls the world over and collaborating with the greatest artists of our time, including Leonard Bernstein, Martha Argerich, and Artur Rubinstein. The orchestra was entrusted with the premieres of their works by such composers as Witold Lutosławski, Wojciech Kilar, Henryk Mikołaj Górecki, and Krzysztof Penderecki. Over the years, the orchestra has been led by such exquisite conductors as Lawrence Foster, Jan Krenz, Kazimierz Kord, Tadeusz Strugała, Jerzy Maksymiuk, Antoni Wit, Gabriel Chmura, Jacek Kasprzyk, and Alexander Liebreich. NOSPR organises the Festival of Premieres, the Katowice Culture Nature Festival, and the Karol Szymanowski International Music Competition. Currently, the ensemble's rich musical tradition is being continued under Marin Alsop's artistic directorship.

nospr.org/en

Music Director and Chief Conductor of the Poznań Philharmonic, Principal Guest Conductor of the Cracow Philharmonic. One of the most versatile conductors of his generation, **Łukasz Borowicz** regularly leads the major European orchestras in the core Germanic repertoire as well as important Central and Eastern-European works. He conducts opera and has received numerous prizes for his over 130 recordings. From 2007 to 2015 he was Chief Conductor of the Polish Radio Symphony Orchestra (Warsaw), and from 2006 to 2021 he was Principal Guest Conductor of the Poznań Philharmonic.

Łukasz Borowicz has appeared as guest conductor and recorded with Israel Philharmonic, London Philharmonic Orchestra, Royal Philharmonic Orchestra, BBC Scottish Symphony Orchestra, English Chamber Orchestra, Akademie für Alte Musik, RIAS Kammerchor, WDR Sinfonieorchester, SWR Sinfonieorchester, Bamberger Symphoniker, Deutsche Symphonie-Orchester Berlin, Orquesta Titular del Teatro Real, Basque National Orchestra, The Paris Opera Orchestra, PKF Prague Philharmonia, Los Angeles Philharmonic New Music Group and a number of other orchestras and ensembles. He has led concerts at the Rossini Festival in Pesaro, Schleswig-Holstein Music Festival and Kissinger Sommer Festival, and has an ongoing relationship with the Beethoven Easter Festival in Warsaw, which has seen over twenty rarely played operas performed to date. He has been collaborating with the Polish National Radio Symphony Orchestra (Katowice) for over twenty years, conducting numerous concerts and recordings.

Borowicz made his operatic debut at Teatr Wielki – National Opera of Poland with Don Giovanni, which has been followed by over 190 performances at the house including several premieres. Recent opera premieres include a new production of Moniuszko's Halka at the Theater an der Wien and the Teatr Wielki – National Opera of Poland, Janacek's Journal d'un disparu and de Falla's El amor brujo at the Opéra national du Rhin as well as world-premiere of Dead End by Krzysztof Meyer at Teatr Wielki – National Opera of Poland.

Born in Warsaw in 1977, Łukasz Borowicz graduated from the Frederic Chopin Music Academy, where he studied under Bogusław Madey. He has received the Polityka Passport Award (2008), Coryphée of Polish Music Award (2011), Norwid Award (2013) and Tansman Prize honouring an outstanding musical personality (2014) as well as Honorary Award of Polish Composers Union (2021). Borowicz's recordings have been awarded four Diapason d'Or prizes and three ICMA prizes (2015, 2018 and 2025). Łukasz Borowicz is a Professor of the Krzysztof Penderecki Academy of Music in Cracow.

www.lukaszborowicz.com

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à John Bowers

CONCERTO

POUR PIANO ET ORCHESTRE

A. CZAJKOWSKI

Parte I (Allegro)
Parte II (Andante)
Parte III (Allegro)
Parte IV (Allegro)
Parte V (Allegro)
Parte VI (Allegro)
Parte VII (Allegro)
Parte VIII (Allegro)
Parte IX (Allegro)
Parte X (Allegro)

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ŁUKASZ BOROWICZ and PETER JABLONSKI