

The NAXOS logo is located in the top left corner. It consists of the word "NAXOS" in a white, serif, all-caps font, centered within a blue square. Above the text, there are five small, white, classical-style columns.

NAXOS

The background of the entire cover is a complex, abstract geometric composition. It features a variety of overlapping, angular shapes in a wide range of colors including green, orange, blue, purple, yellow, and grey. The shapes are layered to create a sense of depth and movement. On the left side, there is a stylized, abstract figure of a person, possibly a dancer or a musician, composed of geometric shapes in shades of orange, green, and blue. The figure appears to be in a dynamic pose, with one leg extended forward. The overall aesthetic is modern and artistic, reflecting the cultural and musical themes of the album.

WEINBERG Polish Melodies

Tyumen Philharmonic Orchestra
Yuri Medianik

Mieczysław
WEINBERG
(1919–1996)

	Polish Melodies, Op. 47, No. 2 (1950)	13:33
1	I. Adagio – Allegro –	2:30
2	II. Andantino	3:22
3	III. Allegro	3:44
4	IV. Allegro moderato	3:53

Tyumen Philharmonic Orchestra

(Valeriya Yankovskaya, Concertmaster)

Yuri Medianik

Recorded: 18–20 January 2024 at the Tyumen Philharmonic Hall, Russia

Producer: Nikolay Shugaev

Sound producer: Andrey Semenov

Sound engineer: Elizaveta Mikhaylova

Booklet notes: Richard Whitehouse

Publisher: Compozitor Publishing House, Saint Petersburg

Cover: G. Paolo Zeccara

Mieczysław WEINBERG (1919–1996)
Polish Melodies, Op. 47, No. 2

Mieczysław Weinberg was born in Warsaw on 8 December 1919, where he emerged as a highly regarded pianist who might well have continued his studies in the United States until the Nazi invasion forced him to flee to Minsk (in the course of which his travel documents were inscribed as 'Moisey Vainberg' – by which name he was officially known until 1982). During 1939–41 he studied composition with Vasily Zolotaryov then, after the Nazi invasion, relocated further east to Tashkent where he soon became immersed in theatrical and operatic projects. There he also wrote his *First Symphony* which favourably impressed Shostakovich and resulted in his settling in Moscow in 1943, where he was to remain for the rest of his life. Despite numerous personal setbacks (his father-in-law, the famous actor Solomon Mikhoels, was murdered in 1948, then Weinberg himself was imprisoned for alleged 'Jewish subversion' and freed only after the death of Stalin in 1953), he gradually gained a reputation as a figure who was championed by many of the leading Soviet singers, instrumentalists and conductors.

Despite receiving various official honours, Weinberg's fortunes declined notably across his final two decades – not least owing to the emergence of a younger generation of composers whose relative antagonism to the Soviet establishment gained them greater coverage in the West (where Weinberg never enjoyed more than a modest success even during his heyday), and his death in Moscow on 26 February 1996 went largely unnoticed. Since then, however, his catalogue – which comprises 26 symphonies and 17 string quartets, together with 7 operas, some 24 song cycles plus a wealth of chamber and instrumental music – has secured an increasing number of performances and recordings. The past quarter-century has found it held in greater regard as a vital and personal continuation of the Russian symphonic tradition.

The suite *Polish Melodies* is the second of four pieces collated by Weinberg as his *Op. 47*, which opus also includes the *Rhapsody on Moldavian Themes* in its guises for orchestra (8.572779) or violin with piano, and the *Serenade* (8.573879). Given its first performance in Moscow, by the Moscow Philharmonic Orchestra with Karl Eliasberg on 13 December 1950, this work consists of an introduction, waltz, polka then mazurka, and is exactly the kind of well-crafted light music that Soviet composers were producing in the ominous last years of Stalin's reign.

The first piece begins with a lilting theme on horn, taken up by other wind instruments before the music takes on a greater animation with strings and upper woodwind to the fore. It soon makes way for the second piece, centred on a plaintive melody for oboe then clarinet which is taken up by the strings and horns. Here the folk-like character is unmistakable, and the music continues in this manner before alighting on a cadence of insouciant poise. The third piece starts with a capering idea on clarinet and strings, heading off at a swift pace briefly allayed by solo violin. Its climax has the full orchestra heard in boisterous activity, but the ending dies away leaving just pizzicato lower strings. The final piece features an energetic theme familiar from Tchaikovsky's *Swan Lake*, here treated with no little panache and heading to a decisive close.



Tyumen Philharmonic Orchestra

The Tyumen Philharmonic Orchestra is a cultural gem of Siberia, starting its creative journey in September 2015 as one of Russia's youngest symphony orchestras. Comprising graduates from regional higher educational institutions, the ensemble has been under the artistic direction of Yuri Medianik since 2022. The orchestra's repertoire includes Russian masterpieces and symphonic classics, world premieres of new instrumental works and opera concert performances. Its programmes feature

multidisciplinary projects that blend various art forms and include musical crossover elements. The orchestra collaborates with prominent musicians such as Denis Matsuev, Yuri Bashmet and Vadim Repin, among others. It performs annually in top concert halls in Moscow and St Petersburg, as well as throughout the Tyumen region, and actively participates in regional festivals including Alyabyev Music Autumn and Summer in the Tobolsk Kremlin. In 2024, it hosted successful festivals honouring composers Khachaturian, Rachmaninov and Glinka. www.tyumphilorchestra.ru



Yuri Medianik

Yuri Medianik has been the artistic director and chief conductor of the Tyumen Philharmonic Orchestra since 2022, and is recognised as a distinguished conductor and multi-instrumentalist (violin, bayan, bandoneon) in Russia and internationally. He graduated from the Moscow State Tchaikovsky Conservatory (violin) and the Gnesin Russian Academy of Music (bayan), and is a laureate of five international competitions. He completed his postgraduate studies at the Ippolitov-Ivanov Institute of Music as a conductor. His performance history includes appearances before the presidents of 15 countries. He has conducted the Novaya Opera in Moscow since 2015, with a repertoire of over ten operas and concert programmes, and has been the chief conductor of the Nizhny Novgorod State Academic Opera and Ballet Theatre named after A.S. Pushkin since 2021. Medianik founded both the Emotion Orchestra and Pluri Art Orchestra, specialising in crossover music, and conducts the orchestra of the All-Russian State Television and Radio Broadcasting Company. His concerts have been featured on the Russia-Culture and Russia-1 channels, and he leads the televised All-Russian competition *Blue Bird*. He has served as an artistic director of the Summer in the Tobolsk Kremlin festival of arts since 2024.

www.yurimedianik.ru

Mieczysław Weinberg flourished as a composer despite working amidst political and personal setbacks. He gained the admiration of Shostakovich, and was championed by the leading Soviet musicians of the day. The suite *Polish Melodies* was given its first performance by the Moscow Philharmonic Orchestra with Karl Eliasberg in December 1950. The work consists of an introduction, waltz, polka then mazurka, and is exactly the kind of well-crafted light music that Soviet composers were producing in the ominous last years of Stalin's reign. *Polish Melodies* was recorded during the sessions for Weinberg's complete music for cello and orchestra with soloist Nikolay Shugaev and the Tyumen Philharmonic Orchestra conducted by Yuri Medianik, available on CD (8.574679) and all streaming platforms.

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