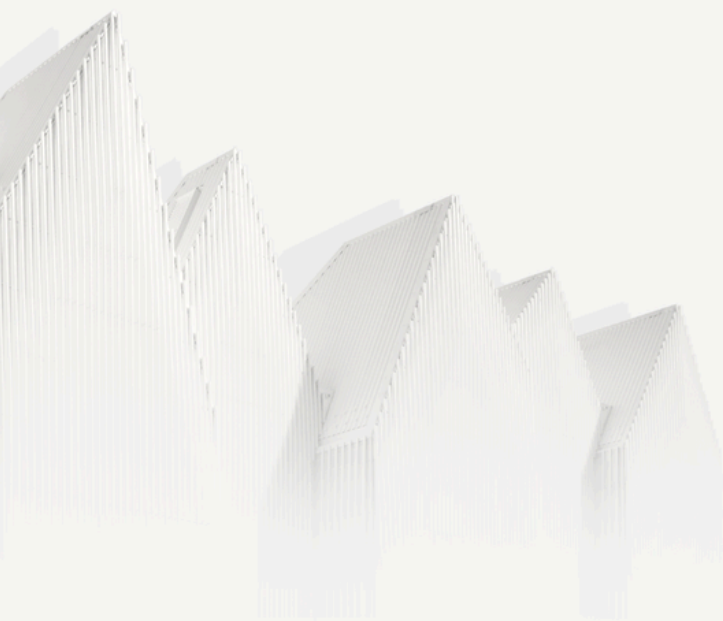




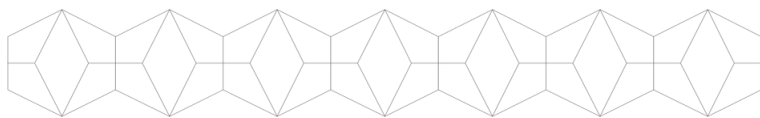
Concert programme

Artistic Season 2026 / 2027

Mieczysław Karłowicz Philharmonic in Szczecin



FILHARMONIA
SZCZECIN



Ladies and Gentlemen,

It is customary in concert halls to applaud performers only after the conclusion of a multi-movement work.

The brief pauses between movements are filled with silence. Applause between movements – or, even more so, during a longer pause – can distract both the performers and fellow audience members, disrupting the tension and atmosphere created by the music.

Thank you for helping us preserve the continuity and atmosphere of the performance.

Morning in the City

PhilHERmonic | Symphonic concert

9.10

Fr, 7 p.m.

Szczecin Philharmonic Symphony
Orchestra

Sul Yoon cello

Katharina Morin conductor

Programme:

JOSEPH HAYDN

Symphony No. 6 in D major, *Le Matin* [20']

- Adagio – Allegro
- Adagio – Andante – Adagio
- Menuetto – Trio – Menuetto da capo
- Finale: Allegro

PYOTR ILYICH TCHAIKOVSKY

Variations on a Rococo theme, Op. 33 [20']

Intermission [30']

RALPH VAUGHAN WILLIAMS

Symphony No. 2, *A London Symphony* [45']

- Lento – Allegro risoluto
- Lento
- Scherzo (Nocturne): Allegro vivace – Poco animato – Tempo primo
- Finale: Andante con moto – Maestoso alla marcia – Lento – Andante sostenuto



Sul Yoon

Sul Yoon

Born in South Korea, cellist Sul Yoon garnered international acclaim following her prize-winning success at the prestigious Queen Elisabeth Competition in Brussels in 2022. She further cemented her standing on the global stage by securing Second Prize at the Felix Mendelssohn-Bartholdy Competition in Berlin, as well as an Honourable Mention at the International Johannes Brahms Competition. Her refined artistry rests upon formidable musical foundations laid in her native South Korea, where she triumphed in numerous top-tier competitions.

Since her debut in the Kumho Young Artist Concert series, she has performed alongside such distinguished ensembles as the Konzerthausorchester Berlin, the Karajan-Akademie-Orchester, the Bad Reichenhaller Philharmonie, the Sinfonieorchester Biel Solothurn, and the Brussels Philharmonic.

A sought-after soloist, Sul Yoon regularly graces world-renowned venues – including the Berliner Philharmonie, Konzerthaus Berlin, Casals Forum, and the Seoul Arts Center. Her festival appearances encompass the Kronberg Festival, Brussels Cello Festival, Vocal Art Frankfurt RheinMain, Cello Academy Rutesheim, and the Allegro Vivo Festival, among others, where she continues to collaborate with internationally renowned musicians.

As a scholarship holder at the Karajan-Akademie of the Berliner Philharmoniker, she gathered rich orchestral experience under the baton of such legendary conductors as Daniel Barenboim, Zubin Mehta, Gustavo Dudamel, and Kirill Petrenko. She is currently a member of the Wald Ensemble – a collective formed by musicians from leading European orchestras – where she demonstrates her versatility both as a soloist and as an orchestral player.

Having completed her studies at Seoul National University, she continued her education under Professor Wen-Sinn Yang at the Hochschule für Musik und Theater in Munich, graduating with distinction. She is currently pursuing postgraduate studies at the Kronberg Academy under Professor Wolfgang Emanuel Schmidt, as well as at the Hochschule für Musik 'Franz Liszt' in Weimar.





Katharina Morin

Katharina Morin

German conductor, Kapellmeister, and Assistant Music Director at the Badisches Staatstheater Karlsruhe, her upcoming engagements for the 2026/27 season include Humperdinck's *Hänsel und Gretel* and Massenet's *Don Quichotte*.

She has rapidly commanded international attention following acclaimed debuts in iconic venues such as the Philharmonie de Paris and Hamburg's Elbphilharmonie. She has stood before a succession of distinguished ensembles, including the Orchestre National Avignon-Provence, Gulbenkian Orchestra, Orquestra Sinfónica do Porto Casa da Música, Opéra Orchestre National Montpellier Occitanie, Nordwestdeutsche Philharmonie Herford, Philharmonie Südwestfalen, Orquesta de Córdoba, and Orchestre Padeloup.

In 2024, she was awarded Third Prize and the 'Génération Opéra' Special Prize at the international conducting competition *La Maestra*. In October of the same year, she won First Prize at the Deutscher Preis für Chordirigieren, leading the prestigious RIAS Kammerchor. Supported by a scholarship from the renowned Forum Dirigieren program – spanning both orchestral and choral conducting – she has forged fruitful artistic collaborations with the WDR Rundfunkchor, Chorwerk Ruhr, and other esteemed ensembles.

She honed her craft assisting such luminaries as Robin Ticciati at the Orchestre de Paris and Georg Fritzsche at the Badisches Staatstheater Karlsruhe, where she co-created a acclaimed production of Richard Strauss's *Der Rosenkavalier*. Her early career also featured assistant posts at the Staatstheater Darmstadt (2022) and the Deutsche Oper Berlin (2023). In 2026, she was awarded the prestigious Förderpreis Deutschlandfunk.

Having initially trained in choral conducting, she went on to complete her Bachelor's and Master's degrees in orchestral conducting under the tutelage of Marcus Bosch and Georg Fritzsche at the Hochschule für Musik und Theater in Munich. She holds a keen interest in historically informed performance practice – a passion further refined through her work alongside Thomas Hengelbrock and Kai Köpp.



PhilHERmonic | Morning in the City

June 1761. All of Europe gazes skyward. Venus glides across the face of the Sun, while astronomers from London to St Petersburg chart her course, recording every fleeting minute. At stake is something far grander than a rare celestial spectacle: scholars seek to calculate the distance between Earth and the Sun, and with it, the true scale of the entire Solar System. Europe, meanwhile, remains locked in the grips of the Seven Years' War. The celebrated French astronomer César-François Cassini de Thury arrives in Vienna, where aristocratic salons buzz with talk of the Sun, its cycle, and the passage of the hours.

It was in this very city, just weeks earlier, that twenty-nine-year-old **Joseph Haydn** signed a contract that would alter the course of his life. Appointed Vice-Kapellmeister to the Esterházy court, he assumed leadership of the musicians, securing a salary alongside very specific duties. He was to compose, direct the ensemble, and present himself twice daily – morning and afternoon – in the Prince's ante-chamber to enquire whether His Highness desired music that day. It was the Sun itself that would become the protagonist of his earliest symphonies written for the court: *Morning*, *Noon*, and *Evening*.

Morning begins with its rising. The music emerges from silence, gradually brightening until it awakens the entire orchestra. In turn, Haydn brings individual musicians into the spotlight: flute, oboes, violin, cello, bassoon, and even the double bass. One gains the impression that he is not merely composing, but also introducing the Prince to the talent within his own orchestra. This 'morning' is thus both a depiction of the day's dawn and the dawn of Haydn's illustrious career with the Esterházy.

Pyotr Tchaikovsky was scarcely older than the Haydn of our story. At thirty-six, residing in Moscow, he was already the author of the First Piano Concerto and had completed *Swan Lake*. Yet, balancing these triumphs with his duties as a professor at the Moscow Conservatory, he found himself overwhelmed, lamenting in letters that he was drowning under the weight of his obligations. In December 1876, overburdened with commissions, he even declined to travel for the holidays. In a letter dated 27 December, he mentions almost in passing that he is at work on 'variations for cello with orchestra'.

He was writing the piece for his friend, the German cellist Wilhelm Fitzenhagen. Tchaikovsky passed him the score for review, whereupon Fitzenhagen began to amend it – at first minor details, then increasingly substantial changes, until he reordered the variations, trimmed passages, and discarded one of Tchaikovsky's variations entirely.

Fitzenhagen's revision became the standard published version for decades; it was not until the twentieth century that the composer's original structure was restored. Tchaikovsky himself was reportedly furious upon discovering the alterations, only later resigning himself to the changes and conceding that the version might remain.

The title itself (***Variations on a Rococo Theme***) can be somewhat deceptive, for Tchaikovsky quotes no actual eighteenth-century melody. Instead, he crafted an original theme, purely stylized after the Mozartian realm: translucent, elegant, and exquisitely ordered. As with any set of variations, it pays to hold the principal theme in mind and trace how rhythm, tempo, and character shift, all while the demands placed upon the soloist mount.

More than a century later, the music reached a vast audience in a most unexpected fashion. In the 1987 James Bond film *The Living Daylights*, the heroine performs the *Variations* during a concert finale – having earlier used her cello and its case as a makeshift sledge while fleeing through the snow (a sequence to thrill film lovers, whilst giving luthiers a heart attack).

The third musical portrait of the evening takes us to London at the turn of the twentieth century. **Ralph Vaughan Williams** knew the city inside out: from 1905, he resided at Cheyne Walk in Chelsea, perched directly beside the Thames.

When his friend, the composer George Butterworth, suggested one evening, 'You know, you ought to write a symphony', Vaughan Williams seized upon the idea, despite having previously vowed never to compose one. Thus began the creation of his **Second Symphony** (***A London Symphony***), completed in 1913.

The first movement opens with a slow dawn – our second morning of the evening! – from which motifs echoing the Westminster Chimes gently emerge, before the city abruptly accelerates into life. The composer himself wrote of 'the noise and hurry of London', alongside the peace that lies beneath it. In the *Lento*, we are transported to Bloomsbury Square on a November afternoon, where the music even captures the lingering echo of a street lavender-seller's cry. The *Scherzo* offers a nocturnal portrait of the metropolis: Vaughan Williams suggested imagining the Westminster Embankment, with the distant bustle of the Strand on one side and the crowded, brightly lit streets of the New Cut on the other, subtly evoking the sounds of mouth organs and mechanical street pianos.

Yet the composer was keen that the piece should not be treated merely as a musical guidebook to London. Indeed, he suggested that a more fitting title might well have been *Symphony by a Londoner*.



The Westminster Chimes, street cries, and urban echoes were intended as mere local colour. We may recognize specific places, but we need not: the music was meant to speak for itself.

The finale remains the most enigmatic movement. In 1957, Vaughan Williams pointed to the conclusion of H.G. Wells's novel *Tono-Bungay* as the key to its epilogue – a passage in which the narrator sails down the Thames through London toward the open sea, the city slowly fading behind him. Much like the symphony, after all the preceding bustle, it quietly recedes and drifts away from the metropolis.

The work's own history proved equally extraordinary. Following its premiere on 27 March 1914, Vaughan Williams dispatched the sole full score to Germany for the conductor Fritz Busch. Shortly thereafter, the First World War broke out, and the manuscript was lost. The symphony had to be reconstructed from the surviving orchestral parts, a painstaking effort aided by Butterworth, among others. That same friend, who had first coaxed Vaughan Williams into writing the piece, was killed in 1916 at the Battle of the Somme. The composer subsequently dedicated the work:
To the memory of George Butterworth.

Here, then, are three exquisite musical worlds – enough to inspire a trip to the planetarium, a journey to London, and perhaps even the cheek to edit a composer's score...

Jakub Stefek PhD

(English translation Aleksandra Bednarska)

Upcoming Concerts

23.10

Fr, 7 p.m.

Ode to Youth do młodości

PhilHERmonic | Symphonic concert

Szczecin Philharmonic Symphony
Orchestra

Noa Wildschut violin

Aleksandra Melaniuk conductor

A. DVORAK – *Legends*, Op. 59,
Nos. 1–3

M. BRUCH – Violin Concerto No. 1 in
G minor, Op. 26

F. MENDELSSOHN-BARTHOLDY
– Symphony No. 1 in C minor, Op. 11

31.10

Sa, 7 p.m.

Symphonic Monuments | Mozart

Symphonic concert

Szczecin Philharmonic Symphony
Orchestra

Przemysław Neumann conductor

W.A. MOZART – Symphony No. 40
in g minor, K. 550

The concert will be preceded by a
30-minute lecture by the conductor
(in Polish).



Tonight's Orchestra

CONCERTMASTER

Karolina Hyla-
Wybraniec

1ST VIOLINS

Edyta Wolańska
Monika Sawczuk
Elżbieta Fabiszak-
Dąbrowska
Joanna Goch
Joanna Hajkiewicz
Maria Polanowska
Izabela Wojciechowska
Marcin Kieruczenko
Alina Krzyżewska
Anna Majewska
Olga Rozmus

2ND VIOLINS

Alicja Ptasiński
Zuzanna Ciołek
Magdalena Pajestka
Diana Miszkiet-Gugała
Łukasz Górewicz
Patrycja Kozak
Alicja Poręba
Robert Smoliński
Miłosz Kosmal
Joanna Ostaszewska

VIOLAS

Grzegorz Sadowski
Igor Rudnicki
Wojciech Mazur
Anna Zakrzewska
Galina Smolińska
Jiajie Yao
Aleksandra Majewska
Ludmiła Rusin

CELLOS

Matylda Adamus
Yesong Lee
Ihor Chilipik
Katarzyna Meisinger
Jacek Tomczak
Natalia Wesołowska

DOUBLE BASSES

Karol Nasiłowski
Michał Mitschke
Wojciech Gunia
Jan Gottschling

FLUTES

Filippo Del Noce
Joanna Kowalczyk
Anna Wojnowicz-
Drzęk

OBOES

Katarzyna Rachmaciej
Grzegorz
Święciochowski
Piotr Kokosiński

CLARINETS

Krzysztof Krzyżewski
Bogusław Jakubowski
Piotr Wybraniec

BASSOONS

Michał Szydłowski
Zbigniew Kania
Edyta Moroz

FRENCH HORNS

Oleksandr
Melnychenko
Radosław Zamojski
Dawid Kostrzewa
Dmitrij Wdowiczenko

TRUMPETS

Dawid Głogowski
Tomasz Dąbrowski*
Marcin Olkowski
Sławomir Kuszvara

TROMBONES

Mateusz Kupski
Wojciech Bublej
Radosław Gdula*

TUBA

Tomasz Zienkowicz

TIMPANI

Michał Kram

PERCUSSION

Dariusz Jagiełło
Jacek Wierzchowski
Cédric Gyger
Antonina Kadur*

HARP

Yaroslava Nekliaieva*

*as guest





Presence | Łukasz Patelczyk

Level 4. Gallery

The exhibition *Presence* presents the paintings of Łukasz Patelczyk as a meeting ground between two fundamental realms: the raw force of nature and the precision of geometric structure.

Fusing the language of abstraction with landscape, the artist envisions nature as pristine and untouched by human activity – devoid of buildings, roads, or any trace of civilization. This is nature in its purest, almost sacred state: a sanctuary of quiet focus and liberation. In stark contrast, geometric forms emerge as emblems of consciousness – traces of human thought inscribed upon the organic fabric of the world. Far from dominating the landscape, these forms enter into a delicate dialogue with it, striking a subtle harmony between the intuitive and the rational.

Patelczyk offers no explicit narratives, nor does he engage in external discourses; his art remains resolutely free from ideology and political agendas. Instead, it serves as a contemplative act – a meditation on the interplay between chaos and order, the untamed and the constructed. The canvas becomes a shared sanctuary where nature and geometry do not compete, but rather illuminate and define one another. Leaving these quiet tensions unresolved, his paintings remain open, inviting a lingering gaze and a deeply personal response.





I'm in No Hurry, Yet Time is Running Out* Smoke Over the Bieszczady

Art.Room | A Story of Passing

For decades, charcoal burning was an indelible part of the Bieszczady mountains landscape, encountered along almost every mountain trail. Rising from traditional earth kilns – and later from steel retorts – the smoke was so integral to the region that for years it was rarely captured through a lens.

Charcoal was produced wherever vast forests provided accessible timber and viable transport. At its peak, the Bieszczady region hosted dozens of burning sites with more than two hundred active retorts. Over time, charcoal production survived almost exclusively in the Beskids and Bieszczadys, until recent years saw its rapid decline – erasing not only a landscape feature, but an entire culture of craftsmanship and physical labour.

The large-scale operations were the first to vanish, falling victim to rising timber prices and cheap imports. Only a handful of small, scattered sites with a few retorts remained. The veteran charcoal burners drifted away too; while some found steady livelihoods in the trade, for others it proved a life shadowed by solitude and hardship.

This exhibition presents a curated selection from the photo-essay *Charcoal Burners, Tar Makers, Kilns*, documented between 2020 and 2026 by Magdalena and Tomasz Seidler-Kumor alongside their son, Michał Kumor. Across seven years in the Bieszczady mountains, they captured over 70,000 photographs using both digital and traditional silver-gelatin techniques.

The exhibition stands as an effort to preserve the memory of a vanishing world – honoring the people, their toil, and the shared heritage that shaped the Bieszczady wilderness for generations.

Gallery Information

The galleries are open to visitors on selected Saturdays and Sundays from 12.00 p.m. to 4.00 p.m. (last entry at 3.30 p.m.).

Tickets: PLN 10 (available at the ticket office, self-service ticket machine, and online at filharmonia.szczecin.pl).

Free Admission: Children under 10 and visitors with disabilities.

Concertgoers: Free access to the galleries one hour prior to concerts, during intermissions, and for 30 minutes following performances

Information

Tickets are available to purchase at the Box Office, from self-service ticket machines, and online at filharmonia.szczecin.pl.

Box Office

Tel. +48 91 431 07 20

Email: kasa@filharmonia.szczecin.pl

Opening Hours:

Tuesday to Friday: 12.00 p.m. – 6.00 p.m.

Saturday: 12.00 p.m. – 4.00 p.m.

and one hour prior to all ticketed events organized by the Szczecin Philharmonic.

Telephone Inquiries

Tel. +48 539 94 94 54

Operating Hours: Tuesday to Thursday, 10.00 a.m. – 4.00 p.m.

The purchase or tickets bookings implies acceptance of the *Terms and Conditions of the Ticket Sales and Bookings* of the Mieczysław Karłowicz Philharmonic in Szczecin.

Full terms are available at filharmonia.szczecin.pl and at the Box Office. Find out more: filharmonia.szczecin.pl/tickets



Secretariat opening hours:

Opening Hours: Monday to Friday, 8.00 a.m. – 4.00 p.m.

Tel. +48 91 430 95 11

Email: sekretariat@filharmonia.szczecin.pl

Website: filharmonia.szczecin.pl

The Szczecin Philharmonic reserves the right to alter programmes and performing artists should circumstances require.



Partnerzy sezonu artystycznego 2026/2027

Artistic Season Partners 2026/2027

Mecenasem Filharmonii im. Mieczysława Karłowicza w Szczecinie jest Enea.

Enea is the Patron of the Mieczysław Karłowicz Philharmonic in Szczecin.



Patronem sezonu artystycznego 2026/2027 Filharmonii w Szczecinie jest STRABAG.

STRABAG is the Patron of the 2026/2027 artistic season at the Szczecin Philharmonic.

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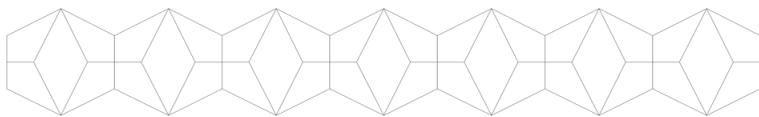
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Szczecin
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**150TH
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