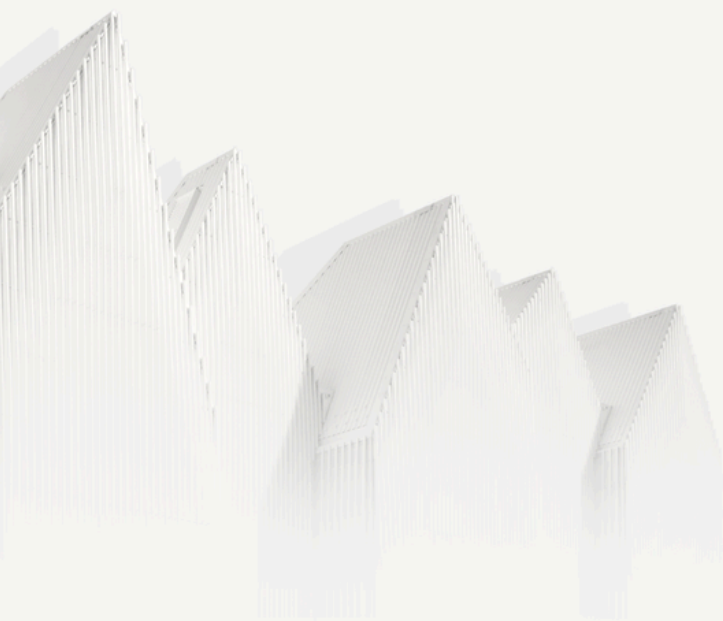




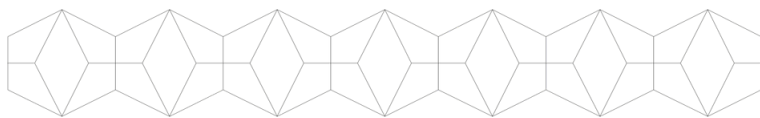
Concert programme

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.

PhilHERmonic | Ode to Youth

Symphonic concert

23.10

Fr, 7 p.m.

Szczecin Philharmonic Symphony
Orchestra

Noa Wildschut violin

Aleksandra Melaniuk conductor

Programme:

ANTONÍN DVOŘÁK

Legends, Op. 59 Nos. 1-3 [11']

1. Legend in D minor. Allegretto non troppo, quasi andantino
2. Legend in G major. Molto moderato
3. Legend in G minor. Allegro giusto

MAX BRUCH

Violin Concerto No. 1 in G minor, Op. 26 [25']

- Vorspiel. Allegro moderato
- Adagio
- Finale. Allegro energico

Intermission [30']

FELIX MENDELSSOHN-BARTHOLDY

Symphony No. 1 in C minor, Op. 11 [37']

- Allegro di molto
- Andante
- Menuetto. Allegro molto
- Allegro con fuoco – Più stretto

NOA WILDSCHUT



Noa Wildschut

“Noa Wildschut has conquered the world’s concert stages” (Ursula Haselböck). Her international standing as a violinist is reflected in her appearances with leading orchestras, including the Pittsburgh Symphony Orchestra, Tonhalle-Orchester Zürich, Netherlands Philharmonic Orchestra, Concertgebouw Chamber Orchestra in Amsterdam, Dresdner Philharmonie, Royal Scottish National Orchestra, Royal Liverpool Philharmonic Orchestra and Camerata Salzburg.

In recent seasons, she has performed with, among others, the Konzerthausorchester Berlin under Stephanie Childress, the hr-Sinfonieorchester, the WDR Sinfonieorchester, the Sinfonieorchester Wuppertal, the Orchestre Symphonique de Québec, the Junge Deutsche Philharmonie and the Orquestra de València. She has also appeared at the Festspiele Mecklenburg-Vorpommern and the Musikfestspiele Dresden. With the Maestro Jules Orchestra, conducted by Jules van Hessen, she performed Vivaldi’s *The Four Seasons*.

Noa Wildschut records for Warner Classics. Her debut album, devoted entirely to Mozart’s music, received enthusiastic critical acclaim around the world. In 2024, she released a chamber music album recorded with clarinetist Pablo Barragán and pianist Frank Dupree.

From an early age, Noa Wildschut won numerous awards, including First Prize at the Internationaler Louis-Spohr-Wettbewerb für Junge Geiger in Weimar, the Iordens A Prijs in The Hague, and the Concertgebouw Young Talent Prize in 2013. She further developed her artistry at masterclasses with distinguished musicians including Jaap van Zweden, Menahem Pressler, Frank Peter Zimmermann, Anner Bijlsma and Liviu Prunaru. In 2018, she devised and presented her own series, *Noa's Choice*, at the Oranjewoud Festival, an event particularly renowned for its creative approach to presenting classical music.

Noa Wildschut plays a Giuseppe Guarneri del Gesù violin known as the "Ex Lady Stretton" (Cremona, c. 1730), on loan from the Stretton Society. She also plays a bow by Léonard Tourte (c. 1800), generously made available to her by the same society.





ALEKSANDRA MELANIUK

Aleksandra Melaniuk

A conductor renowned for her “infectious energy” and “elegant phrasing”, she has a particular affinity for works inspired by folk music, especially those with a strong dramatic character and vivid orchestral colour. She is currently a Salonen Conducting Fellow as part of the Negaunee Conducting Program at the Colburn School.

In recent seasons, she has made her debut with, among others, the Helsinki Philharmonic Orchestra and the Los Angeles Philharmonic, appeared with the San Francisco Symphony in its SoundBox series, and stepped in at short notice to conduct four performances of Verdi's *La traviata* at Opera Holland Park. In the 2025/26 season, she also joined the Verbier Festival as a Conducting Fellow, assisting Sir Simon Rattle, Gianandrea Noseda and Nikolaj Szeps-Znaider.

Her engagements as a conductor and assistant conductor have included collaborations with the Wiener Philharmoniker, Symphonieorchester des Bayerischen Rundfunks, Orchestre de Paris, Chicago Symphony Orchestra, The Philadelphia Orchestra, Royal Concertgebouw Orchestra and Orquesta Nacional de España. Opera is also an important part of her work. In addition to *La traviata*, she has worked on productions of *Carmen* and Mozart's *La clemenza di Tito* at the Baltic Opera, as well as Oliver Leith's *Last Days* as part of the Britten Pears Young Artist Programme and the Royal Opera House's Jette Parker Artists Programme.

In 2025, she joined the Ziering-Conlon Initiative for Recovered Voices, a programme dedicated to restoring to the repertoire the works of composers marginalised by the oppressive regimes of the twentieth century. As part of the initiative, she prepared a concert devoted to the music of Mieczysław Weinberg, among other projects.

She has conducted at the Fiskars Summer Festival and Fiskars Easter Session, events organised by the LEAD! Foundation under the artistic direction of Jukka-Pekka Saraste. She has further honed her conducting skills at masterclasses with Paavo Järvi, Johannes Schlaefli, Sian Edwards, Nicolas Pasquet, Dalia Stasevska and James Gaffigan. She was the youngest semi-finalist in the 17th Donatella Flick Conducting Competition, where she conducted the London Symphony Orchestra. She was also selected for Das Kritische Orchester in 2023 and reached the semi-finals of the International Conducting Competition Rotterdam (ICCR).



PhilHERmonic | Ode to Youth

A few years earlier, the *Slavonic Dances* had brought **Antonín Dvořák** (1841–1904) international fame and earned his publisher, Fritz Simrock, a handsome profit. It is hardly surprising, then, that when Dvořák announced a new set of piano duets in October 1880, entitled ***Legends***, Simrock urged him to complete the work without delay. The pieces were so well received that the publisher asked for an orchestral version.

One intriguing question, however, remained unanswered: what, exactly, were these legends about? Dvořák gave the individual pieces no subtitles and left neither a programme nor any clues as to their meaning. Eduard Hanslick, to whom the cycle was dedicated, described something mysterious and fairy-tale-like, but admitted frankly: “What the work represents, no one can say with any certainty.”

Various theories emerged in later years. The most intriguing came from the British musicologist Gerald Abraham, who observed that the rhythm of the main theme of the first *Legend* could be matched remarkably closely to the opening words of Karel Jaromír Erben’s ballad *The Daughter’s Curse* – a dark dialogue between a mother and her daughter, who confesses to having killed her own child.

We may never solve this mystery. Perhaps there are no specific stories behind the music at all. Maybe *legend* is simply a matter of mood and atmosphere, evoking something ancient and mysterious. The first three pieces in the cycle illustrate this beautifully. The first, in D minor, opens with a bold, almost assertive gesture, but soon reveals a gentler, more lyrical character. The second, in G major, brings a sense of calm. It flows almost like a stately dance, though a hint of unease emerges in the middle section. The third, in G minor, is more animated and rhythmically vigorous, before settling into a calmer central episode and then gathering momentum once more. Three brief tales, whose course and characters Dvořák leaves entirely to our imagination. (11')

Max Bruch (1838–1920) occupies a paradoxical place in music history. During his lifetime, he was a respected composer, conductor and teacher, who wrote operas, symphonies, choral works and chamber music. Yet today, his name almost invariably brings to mind a single work: his **Violin Concerto No. 1 in G minor, Op. 26**. The shadow cast by this masterpiece, which has eclipsed the rest of his output, provides a useful starting point for exploring his life and career.

Bruch was born in Cologne in 1838. His father was a police official, while his mother was a singer. His compositional talent emerged at an early age, and at just fourteen he received a prestigious scholarship from the Mozart Foundation. By the time he began work on his celebrated concerto, he had already established himself as a conductor and composer for the theatre.

Bruch's Violin Concerto No. 1 in G minor took shape over several years. He began work on it in 1864, at the age of twenty-six. The first version was performed in Koblenz in 1866, but the composer was dissatisfied with the result. He therefore sought advice from Joseph Joachim, one of the finest violinists of his day. Guided by Joachim's suggestions, Bruch reworked the concerto, giving it the form we know today. Among other changes, he linked the first movement, originally entitled *Vorspiel* (Prelude), directly to the *Adagio*, without a break. Bruch later recalled revising the finale three or four times before arriving at precisely the form he had been seeking. The final version was completed in 1867 and received its première in Bremen in January 1868.

This is the work of a young composer, written long before his greatest honours and well before he received an honorary doctorate from the University of Cambridge in 1893. The concerto has a clear yet distinctive structure. It opens quietly, with an almost improvisatory entry from the solo violin above the timpani's discreet pulse. This is no conventional, dramatically charged concerto opening, but rather an introduction, a fantasy that gradually gathers pace and tension before leading seamlessly into the *Adagio*. This second movement is the heart of the work: expansive, lyrical and rich in Romantic cantabile, it allows the violin to unfold a long, unhurried melody. The finale, *Allegro energico*, brings a sudden surge of vitality, with dance-like energy, virtuoso passagework, double stops and an irresistible drive to the finish.

The finale's first theme is dance-like and exhilarating, while the second is broad and lyrical. The concerto ends with a spectacular acceleration.

The work's success came quickly. Joachim performed it on numerous occasions, and in 1872 it was heard in New York in an interpretation by Pablo de Sarasate. The concerto was brilliant and virtuosic, yet genuinely lyrical. Concise, clear in structure and rewarding for the soloist, it won over audiences and became a reliable favourite among violinists. Bruch, meanwhile, increasingly felt himself a prisoner of his own success. In 1887, he wrote irritably to his publisher about the violinists who approached him asking for nothing but this concerto. Later, he wryly remarked that violinists were lying in wait for him on every street corner, ready to play only the *G minor Concerto* once again. Its combination of youthful freshness, heartfelt melody and consummate craftsmanship has enabled the work to endure through changing styles, aesthetics and fashions. (25')

For a moment, let us forget that the name Mendelssohn belongs to music history, and picture instead a fifteen-year-old boy. Someone the age of a modern secondary-school student, completing a full-scale, four-movement symphony for orchestra in March 1824. What is more, he designated it his Symphony No. 13 – the twelve symphonies that preceded had been written for string orchestra.

Felix Mendelssohn-Bartholdy (1809–1847)

grew up in exceptionally privileged circumstances. His father was a wealthy banker, and the Mendelssohn children received an excellent education.

Languages, drawing, piano, violin, theory and composition filled his days. From the age of ten, he studied with Carl Friedrich Zelter, sang at the Berlin Sing-Akademie and, at twelve, was introduced to Goethe. Nor was he the only musical talent in the family. His sister Fanny, three years his senior, studied alongside him and composed in her own right. Throughout their lives, she remained his closest artistic companion – and, one might say, his first critic. From 1822 onwards, the Mendelssohn home hosted regular Sunday concerts, with professional musicians brought in by their father for larger works. This was less a family salon than a kind of “semi-public orchestral laboratory”.

Yet Felix was far from a stiff, pompous prodigy. Ferdinand Hiller recalled that, at thirteen, he would skip along the street and leap onto his tutor’s back, only to conduct himself moments later with effortless elegance and ease in the drawing room. Goethe, meanwhile, observed that Felix had none of the sluggishness associated with a phlegmatic temperament, and every quality of its opposite. He was quick-witted, lively and full of humour.

Ignaz Moscheles, who met him in the very year the symphony was composed, considered him a phenomenon. He wrote that he felt as though he were sitting beside a master rather than a pupil. Yet despite such admiration, Felix returned to his regular lessons the following day.

It was in this rhythm, balancing playfulness with discipline, that he composed his **Symphony No. 1 in C minor, Op. 11**. Four movements, a full complement of wind instruments, timpani and around half an hour of music. The opening movement bursts in without an introduction. Fast-paced, restless and full of contrasts, it is followed by the bright, lyrical *Andante*.

Next comes the minuet, anything but courtly or elegant – it is brisk and impetuous instead. Finally, the *Allegro con fuoco*, with its fugal passage and tremendous energy, brings the symphony to a close.

The first performance most likely took place in 1824, at a private concert celebrating Fanny's birthday. The symphony received its public première on 1 February 1827 in the Gewandhaus in Leipzig. One astonished reviewer remarked that the orchestral writing revealed the hand of an experienced master, yet retained all the vigour of youth. Mendelssohn himself, however, grew increasingly critical of the work over time. Eleven years later, he wrote to a friend that he would prefer the symphony not to be performed at all. And if it had to be played, he insisted, audiences should be reminded that its composer had been only fifteen years old. (37')

Upcoming Concerts

13.11

fr, 7 p.m.

Participants of the 17th Wieniawski Competition

Recital

20.11

fr, 7 p.m.

Second-Prize Winner of the 17th Wieniawski Competition

Symphonic concert

Szczecin Philharmonic Symphony
Orchestra

Przemysław Neumann conductor

– Violin Concerto (to be announced)

– B. SMETANA - *Má vlast*: 1.

Vyšehrad, 2. *Vltava*, 3. *Šárka*

22.11

sn, 7 p.m.

Winner of the First Prize of the 17th Wieniawski Competition

Symphonic concert

Szczecin Philharmonic Symphony
Orchestra

Przemysław Neumann conductor

– Violin Concerto (to be announced)

– B. SMETANA - *Má vlast*: 4. *Z*

českých luhů a hájů, 5. *Tábor*, 6. *Blaník*

Tonight's Orchestra

CONCERTMASTER

Karolina Hyla-
Wybraniec

1st VIOLINS

Edyta Wolańska
Monika Sawczuk
Maria Sakowska
Maria Polanowska
Joanna Hajkiewicz
Marcin Kieruczenko
Joanna Goch
Alina Krzyżewska
Anna Majewska

2nd VIOLINS

Alicja Ptasiński
Diana Miszkiel-Gugała
Robert Smoliński
Robert Cybulski
Alicja Poręba
Miłosz Kosmal
Zuzanna Ciołek
Aleksandra Górską

VIOLAS

Dominika Kotlicka
Igor Rudnicki
Luca Persico
Wojciech Mazur
Ludmiła Rusin
Izabela Joniec

CELLOS

Klara Świdrów
Natalia Wesołowska
Ihor Chilipik
Katarzyna Meisinger
Jacek Tomczak

DOUBLE BASSES

Karol Nasiłowski
Wojciech Gunia
Jan Gottschling

FLUTES

Joanna Kowalczyk
Filippo Del Noce

OBOES

Mateusz Żurawski
Grzegorz
Święciochowski

CLARINETS

Piotr Wybraniec
Bogusław Jakubowski

BASSOONS

Michał Szydłowski
Edyta Moroz

FRENCH HORNS

Taras Dovgopol*
Dawid Kostrzewa
Oleksandr
Melnychenko
Radosław Zamojski

TRUMPETS

Marcin Olkowski
Bogdan Rymaszewski

TIMPANI

Cédric Gyger

PERCUSSION

Jacek Wierzchowski

*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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KARŁOWICZ FEST



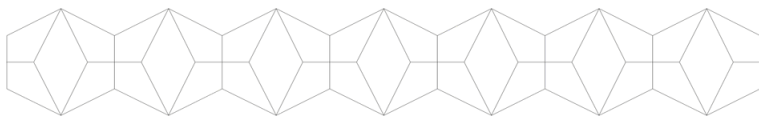
**DECEMBER
11 - 19, 2026
Szczecin
Philharmonic**

150TH

**BIRTHDAY
OF THE
SZCZECIN
PHILHARMONIC
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