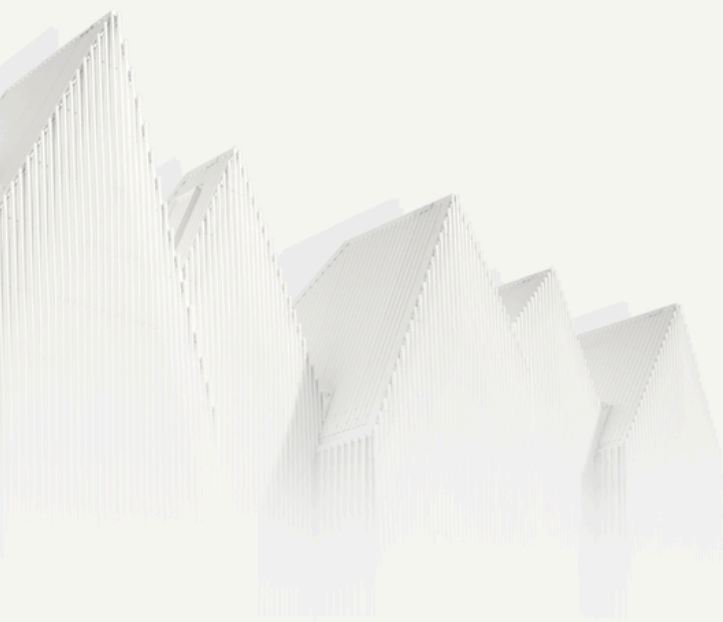




Programme

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.



Inauguration of the 79th Artistic Season

Symphonic concert

2.10

Fr, 7 p.m.

Szczecin Philharmonic Symphony Orchestra

David Khrikuli piano

Przemysław Neumann conductor

3.10

Sa, 7 p.m.

Programme:

LUDWIG van BEETHOVEN

***Egmont* Overture, Op. 84** [8']

FRYDERYK CHOPIN

Piano Concerto No. 2 in F minor, Op. 21 [30']

– Allegro maestoso

– Larghetto

– Allegro vivace

Intermission [30']

JEAN SIBELIUS

Symphony No. 2 in D major, Op. 43 [46']

– Allegretto

– Tempo andante, ma rubato

– Vivacissimo

– Allegro moderato



David Khrikuli

Born in Georgia in 2001, David Khrikuli has rapidly emerged as one of the most mesmerizing talents of his generation – a pianist who seamlessly fuses razor-sharp virtuosity with deep artistic insight and an exquisite tonal palette. Widely celebrated as one of today's finest interpreters of Chopin, his breakthrough as a finalist at the 19th International Fryderyk Chopin Piano Competition in 2025 captivated audiences and critics alike with his thrilling rendition of the F minor Concerto, launching him onto the global stage.

His meteoric rise is backed by top honors across the continent, including First Prize at the 2024 Cantù International Piano and Orchestra Competition in Italy and both First Prize and the Audience Award at the Vigo International Piano Competition in Spain.

Khrikuli began his training at the Zakaria Paliashvili Central Music School for Gifted Children in Tbilisi under Revaz Tavadze, before honing his craft at Madrid's prestigious Escuela Superior de Música Reina Sofía with Galina Eguiazarova and Stanislav Ioudenitch. Honoured as the academy's outstanding student of 2022, he received his diploma directly from Queen Sofía of Spain, supported by scholarships from the Jaime Castellanos and Albéniz Foundations.

Now in high demand across Europe's premier concert halls, Khrikuli continues to dazzle whether in solo recitals, chamber sessions, or alongside world-class orchestras. His current Polish tour features appearances in Toruń, Kraków, and Poznań, with upcoming highlights including performances with the NOSPR Orchestra and at the National Forum of Music in Wrocław, the Auditorio Nacional de Música in Madrid, a return to Mallorca, and his highly anticipated Berlin debut.



Przemysław Neumann

A conductor of formidable vision and dynamic flair, Przemysław Neumann graduated in opera and orchestral conducting from the Academy of Music in Poznań under Professors Jerzy Salwarowski and Antoni Gref. Early recognition came in 2002 at the Young Conductors Competition in Białystok, leading to an influential tenure as Conductor and Music Director at the Poznań Musical Theatre, where he prepared numerous premieres and led hundreds of performances.

Neumann has graced the podiums of Poland's leading ensembles – including the Warsaw Philharmonic, Sinfonia Iuventus, and Poznań Philharmonic.

Awarded his post-doctoral qualification and a professorship at his alma mater in Poznań, he led the department of conducting and pioneered major educational initiatives, guiding student opera productions at the Teatr Wielki and conducting the Academic Symphony Orchestra in landmark recordings of Karol Kurpiński's music.

As Director of the Opole Philharmonic from 2015 to 2024, he embarked on an intensive championing of unknown and unjustly neglected works by Polish composers. This initiative birthed the *Forgotten Polish Music* concert series alongside an accompanying publication series, released in collaboration with the Foundation for Culture – established in 2016 – where Neumann served as President. At the helm of the Opole Philharmonic Symphony Orchestra, he also made a series of recordings dedicated to Polish music.

On 1 September 2024, he assumed the post of Managing and Artistic Director of the Szczecin Philharmonic.

Inauguration of the 79th Artistic Season

Ludwig van Beethoven's (1770–1827) *Egmont* was not originally conceived as a standalone concert overture. It formed part of the incidental music written for Goethe's tragedy of the same name, staged in 1810 at Vienna's Burgtheater. Goethe himself had built music directly into the fabric of the drama, and Beethoven – deeply inspired by the poet's genius – approached the commission with unrelenting intensity. Alongside the overture, he composed Klärchen's songs, entr'actes, melodrama, and the concluding *Siegessymphonie* – a triumphant symphony of victory. Yet it is the overture that gained independence from the stage, standing apart precisely because it distils the entire theatrical narrative into a matter of minutes.

The titular Egmont is a historical figure: a Netherlandish nobleman, loyal subject to Philip II, and yet a staunch opponent of the King's brutal policies towards the Low Countries. Arrested and beheaded in Brussels in 1568, his biography was reshaped by Goethe into a tale of the individual pitted against despotic power, elevating Egmont into an enduring symbol of liberty. Goethe also introduced Klärchen – a fictional lover who, following Egmont's arrest, attempts to rouse the populace to rebellion before taking her own life in grief. In the play's climax, Egmont envisions her in a dream as the allegory of freedom, marching to his execution with head held high. As his final words fade, the music of victory erupts. The historical Egmont was no revolutionary, yet his death became a rallying symbol of resistance against tyranny – a message Goethe projected with immense power, framing liberty as an immortal ideal born from the hero's sacrifice.

Beethoven mirrors this exact narrative arc within the overture itself. The heavy, somber opening in F minor evokes the weight of oppression – its deliberate rhythm often linked to the grave cadence of a Spanish sarabande.

The music then gathers momentum, plunging into a tempestuous *Allegro*. Near the end, the texture suddenly shatters into silence – a harrowing musical depiction of Egmont's execution. Only out of this stillness does the triumphant F major finale burst forth: a celebration of the ultimate victory of an idea, transcending the tragic fate of a single man. (8')

Fryderyk Chopin (1810–1849) was just nineteen years old when, in the autumn of 1829, he set to work on his **Piano Concerto No. 2 in F minor, Op. 21**. Having recently completed his studies at the Warsaw Main School of Music under Józef Elsner, and riding high on successful early appearances in Vienna, the young composer began looking toward an international career with growing ambition.

The F minor Concerto was designed as much more than just his next composition – it was to be his musical calling card, a showcase with which to introduce himself to the great concert stages of Europe. When Chopin left Warsaw on November 2, 1830, he had no intention of permanent exile; it was simply the start of a professional tour. It was only the sudden outbreak of the November Uprising and its tragic aftermath that ensured he would never return to his homeland.

The work received its public premiere on 17 March 1830 at Warsaw's National Theatre, with Chopin himself at the piano. Writing in the aftermath, the critic Maurycy Mochnacki observed: "Indeed, he who begins so young shall spread his name far and wide." The opening movement, *Maestoso*, unfolds with an expansive orchestral exposition introducing the principal themes. When the piano enters, it commandeers the narrative – turning those themes into soaring, singing lines before dissolving into increasingly brilliant, pearlescent virtuosity.

Yet it is the *Larghetto* that holds the concerto's most intimate heart. A few months earlier, Chopin had met Konstancja Gładkowska, a young singing student at the conservatory.

In a letter to his confidant Tytus Woyciechowski, Chopin confessed to having found his ideal – a love he had served in silent devotion for six months without uttering a word – and admitted that the concerto's central movement was composed in her memory. Tradition has forever tied this secret passion to Gładkowska. The movement's middle section is particularly striking: its tranquil, lyrical tide is abruptly shattered by a dramatic, fiery recitative from the piano.

Konstancja Gładkowska, Chopin's exact contemporary, was studying vocal arts in Warsaw when Chopin first encountered her at a student concert in April 1829. What began as a secret, unrequited longing gradually blossomed into a closer acquaintance as the two crossed paths at social gatherings, including the salon of Professor Soliva. In October 1830, they shared the stage at Chopin's farewell concert at the National Theatre – he playing, she singing. While the exact intimacy of their relationship remains locked in history, its emotional resonance echoes unmistakably through the lines of this second movement. The finale, *Allegro vivace*, brings a radical shift in tone. Driven by the buoyant rhythms of Polish folk dances – most notably the mazurka and kujawiak – the previous intimacy gives way to sparkling movement, rhythmic vitality, and dance-like elegance.

The manuscript itself carries an extraordinary history. In August 1939, a portfolio containing Chopin's original autographs – including the score for the F minor Concerto – was selected from the National Library's most precious treasures, sealed in trunks, and locked in the vault of Bank Gospodarstwa Krajowego. On 6 September, as war swept across Poland, the trunks were loaded onto a special evacuation train. The manuscripts embarked on a perilous journey through Równe and Kołomyja into Romania, then onward to France and Great Britain, before finally crossing the Atlantic aboard the MS Batory alongside the royal Wawel Treasures. Preserved through the war years in the vaults of the Bank of Montreal, this irreplaceable piece of heritage was finally restored to Poland in the late 1950s. (30')

At the turn of the 20th century, Finland was not yet an independent nation, but an autonomous Grand Duchy ruled by the Russian Empire. From 1899 onwards, a period of intensified Russification took hold, and against this tense political backdrop, national culture became a vital sanctuary for identity and resilience. **Jean Sibelius** (1865–1957) – already celebrated as the creator of *Finlandia* and his Symphony no. 1 – was 35 years old, living with his wife Aino and their two young daughters. Just a year prior, tragedy had struck: their youngest child, year-old Kirsti, died of typhoid. The loss shattered the family, plunging Aino into deep grief, while mounting debts added to Sibelius's distress as he struggled to make a living through composition and conducting alone.

It was at this vulnerable moment that his patron and friend, Baron Axel Carpelan, stepped in – securing financial backing for Sibelius to travel to Italy, convinced that the Mediterranean warmth would revive his spirit. In the coastal haven of Rapallo and the historic streets of Florence, Sibelius began jotting down short musical ideas that would ultimately blossom into his **Symphony No. 2 in D major, Op. 43**. In February 1901, while in Rapallo, he jotted down a haunting vision in his sketchbook: a confrontation between Don Juan and Death. Beside it lay a lyrical theme that would later emerge in the bassoon during the symphony's second movement. In Florence, another motif appeared, accompanied by a single written word: "Christus". Both fragments found their way into the *Andante*, though Sibelius left no explicit programme to explain their meaning.

What remains fascinating is how Sibelius forged these scattered, solitary notes into a monumental, unified masterpiece. Across the work, he builds thrilling tension out of tiny, almost inconspicuous motifs – a process that reaches its pinnacle in the seamless transition from the tempestuous scherzo directly into the finale, where a sweeping D major theme surges effortlessly out of the preceding storm.

Sibelius conducted the world premiere of the Symphony no. 2 himself on March 8, 1902 in Helsinki. The response was overwhelming. Just three days after the premiere, conductor Robert Kajanus published an article interpreting the work through a political lens – seeing it as a voice of protest, struggle, and ultimate hope for a free Finland. Though Sibelius himself never confirmed such an intention, the Finnish nation embraced the symphony as the defining sonic emblem of their fight for independence. (46')

Tonight's performance launches the new season with three masterpieces from the "long 19th century" – an era that laid the very foundations of the orchestral repertoire. In the months ahead, we shall return to these monumental touchstones while continually stepping beyond the canonical horizon – exploring both the vast historical tides and the intensely human stories that give this music its eternal life.

Jakub Stefek PhD

(English translation: Aleksandra Bednarska)

Upcoming concerts

9.10

Fr, 7 p.m.

Morning in the City

PhilHERmonic | Symphonic concert

Szczecin Philharmonic Symphony Orchestra

Sul Yoon cello

Katharina Morin conductor

J. HAYDN – Symphony No. 6 in D major, *Le Matin*, Hob. I:6

P. TSCHAIKOWSKY – Variations on a Rococo Theme, Op. 33

R. VAUGHAN WILLIAMS – Symphony No. 2 in G major, *A London Symphony*

23.10

Fr, 7 p.m.

Ode to Youth

PhilHERmonic | Symphonic concert

Szczecin Philharmonic Symphony Orchestra

Noa Wildschut violin

Aleksandra Melaniuk conductor

A. DVOŘÁK – 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

30.10

Fr, 7 p.m.

Symphonic Foundations

PhilHERmonic | Symphonic concert

Szczecin Philharmonic Symphony Orchestra

Olga Zado piano

Przemysław Neumann conductor

L. van BEETHOVEN – *Coriolan* Overture, Op. 62

L. van BEETHOVEN – Piano Concerto No. 3 in C minor, Op. 37

W. A. MOZART – Symphony No. 40 in G minor, KV 550

Tonight's Orchestra

CONCERTMASTER

Paweł Maślanka
Karolina Hyla-Wybraniec

1ST VIOLINS

Elżbieta Fabiszak-Dąbrowska
Monika Sawczuk
Izabela Wojciechowska
Maria Sakowska
Maria Polanowska
Joanna Hajkiewicz
Joanna Goch
Andrii Kreshchenskyi
Wioletta Borkowska
Maciej Musiał
Dominik Gugąła
Marcin Kieruczenko

2ND VIOLINS

Alicja Ptasieński
Magdalena Pajestka
Zuzanna Ciołek
Joanna Ostaszewska
Robert Smoliński
Diana Miszkiewicz-Gugąła
Łukasz Górewicz
Robert Cybulski
Alicja Poręba
Miłosz Kosmał
Aleksandra Górską
Małgorzata Borowiecka

VIOLAS

Grzegorz Sadowski
Dominika Kotlicka
Igor Rudnicki
Luca Persico
Wojciech Mazur
Jiajie Yao
Anna Zakrzewska
Ludmiła Rusin
Galina Smolińska
Izabela Joniec
Aleksandra Majewska

CELLOS

Jakub Wyciślik
Matylda Adamus
Klara Świdrów
Jacek Tomczak
Kalina Massier*
Katarzyna Meisinger
Ihor Chilipik
Natalia Wesołowska

DOUBLE BASSES

Karol Nasiłowski
Paweł Jędrzejewski
Michał Mitschke
Wojciech Gunia
Robert Możejewski
Jan Gottschling

FLUTES

Filippo Del Noce
Anna Wojnowicz-Drężek

OBOES

Mateusz Żurawski
Izabela Kokosińska

CLARINETS

Piotr Wybraniec
Krzysztof Krzyżewski

BASSOONS

Michał Szydłowski
Anna Bownik
Edyta Moroz

FRENCH HORNS

Katarzyna Sułkowska-Gdula
Oleksandr Melnychenko
Radosław Zamojski
Dawid Kostrzewa
Dmitrij Wdowiczenko

TRUMPETS

Dawid Głogowski
Marcin Olkowski
Sławomir Kuszvara
Bogdan Rymaszewski

TROMBONES

Mateusz Kupski
Wojciech Bublej
Igor Puszkarski

TUBA

Tomasz Zienkiewicz

TIMPANI

Cédric Gyger

KEYBOARD INSTRUMENTS TUNER

Paweł Kwiatkowski

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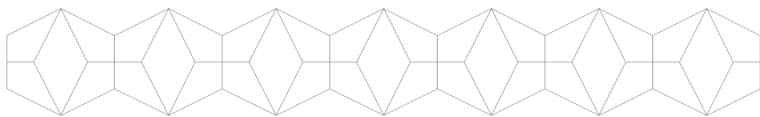
**DECEMBER
11 - 19, 2026
Szczecin
Philharmonic**

150TH

**BIRTHDAY
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