

INTERNATIONAL LUTOSŁAWSKI YOUTH ORCHESTRA

THE SOUND
OF YOUTH

INTERNATIONAL LUTOSŁAWSKI YOUTH ORCHESTRA

September 4, 2026, 7 pm – Szczecin Philharmonic

International Lutosławski Youth Orchestra

Zofia Anna Olesik – *violin*

Przemysław Neumann – *conductor*

Program

Grażyna Bacewicz – Overture for Orchestra

Jean Sibelius – Violin Concerto in D-minor, Op. 47

- I. *Allegro moderato*
- II. *Adagio di molto*
- III. *Allegro ma non tanto*

/intermission/

Modest Mussorgsky / Maurice Ravel

Pictures at an Exhibition

- I. *Promenade – Gnomus – Promenade*
- II. *The Old Castle – Promenade*
- III. *Tuilleries*
- IV. *Cattle (Bydło) – Promenade*
- V. *Ballet of Unhatched Chicks*
- VI. *Samuel Goldenberg and Schmuyle*
- VII. *Limoges. The Market*
- VIII. *Catacombs*
- IX. *The Hut on Hen's Legs (Baba Yaga)*
- X. *The Great Gate of Kiev*



fot. Piotr Nykowski

INTERNATIONAL LUTOSŁAWSKI YOUTH ORCHESTRA

As one of Europe's few international youth ensembles open to musicians worldwide – and the only initiative of its kind in Poland – the International Lutosławski Youth Orchestra reconstitutes its ranks annually, drawing hundreds of aspiring classical instrumentalists from every continent for competitive auditions. Formed in 2013, ILYO stands as the flagship artistic project of the Szczecin Philharmonic.

The orchestra has graced prestigious stages across the continent, including the Leipzig Gewandhaus, the National Forum of Music in Wrocław, and Berlin's Konzerthaus – the latter performance broadcast in its entirety by Deutschlandfunk Kultur. Over the years, the ensemble has maintained a rich history of collaboration with distinguished soloists, partnering with both emerging luminaries and established masters such as Piotr Alexewicz, Marcin Zdunik, and Aleksandra Świgut.



fot. mat. promocyjne artystki

ZOFIA ANNA OLESIK

A 20-year-old Silesian violinist, she currently studies under the tutelage of Professor Marcin Baranowski at the Ignacy Jan Paderewski Academy of Music in Poznań. Her artistic trajectory is already distinguished by top honors at over 30 national and international competitions, including the Wieniawski and Lipiński Competition in Lublin, the Jascha Heifetz Competition in Vilnius, the Aram Khachaturian Competition in Yerevan, the Arthur Grumiaux Competition in Brussels, the Michał Spisak Competition in Dąbrowa Górnicza, and the Zdzisław Jahnke Competition in Poznań. Despite her youth, she has appeared as a soloist alongside numerous prestigious ensembles, among them the Lithuanian National Philharmonic Orchestra, the Polish Sinfonia Iuventus Orchestra, the Armenian State Symphony Orchestra, the Pomeranian Philharmonic, the Poznań Philharmonic, and the Oxford Philharmonic Orchestra – a career that has already brought her performance to Buckingham Palace. Her collaborative engagements further extend to the Vienna Philharmonic within the framework of the "Penderecki Project".

PRZEMYSŁAW NEUMANN

Managing Director and Artistic Director of the Szczecin Philharmonic, he assumed the baton as Music Director of the International Lutosławski Youth Orchestra in 2024. He holds the post of Professor of Conducting at the Ignacy Jan Paderewski Academy of Music in Poznań. His guest conducting tenure spans Poland's premier orchestral institutions, including the Warsaw Philharmonic, as well as the Poznań, Silesian, Pomeranian, and Kraków Philharmonic Orchestras. From 2015 to 2024, he served as Director of the Opole Philharmonic, where he spearheaded the landmark concert series Forgotten Polish Music. His tenure in Opole yielded a distinguished discography highlighting the neglected canon of Polish composers, most notably a 3-CD set of Witold Maliszewski's orchestral works (2021) that earned a nomination for the prestigious Fryderyk Award in 2022.



fot. Kamila Koziol

Grażyna Bacewicz

Overture for Orchestra

Today, Grażyna Bacewicz (1909–1969) is internationally acclaimed as one of the preeminent female composers of the twentieth century and a distinguished alumna of Nadia Boulanger's iconic Parisian studio. During her lifetime, however, her renown as a virtuoso violinist – highlighted by her prize-winning performance at the inaugural Henryk Wieniawski International Violin Competition – often overshadowed her creative output. While World War I framed her childhood, the grim context of World War II served as the backdrop for her inaugural orchestral work, the Overture for Orchestra.

Composed in 1943 in German-occupied Warsaw, this succinct yet remarkably vivid work fuses rhythmic momentum with striking expressive contrasts. Cast in the traditional Italian overture framework of fast–slow–fast sections, the piece opens with an energetic, sharply articulated introduction anchored by prominent timpani and brilliant string figuration that immediately arrests the listener's attention. This rhythmic vitality – often noted for a four-note motif reminiscent of Beethoven's Fifth Symphony – remains one of the work's defining hallmarks, though whether Bacewicz intentionally invoked the master from Bonn remains a matter of open debate.

Following the kinetic first section, a serene, lyrical *Andante* unfolds, where woodwinds and French horns weave a muted, cantabile narrative before the music surges back to its initial tempestuous tempo. Despite its concise duration – roughly six minutes – the overture boasts an opulent instrumentation and a masterfully poised architecture, laying bare Bacewicz's gift for colorful orchestration, rhythmic drive, and classical clarity of form.

The work received its premiere on September 1, 1945, at the Festival of Contemporary Music in Kraków, just months after the cessation of World War II. It swiftly emerged as one of the composer's first major triumphs in the orchestral realm.



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Jean Sibelius

Violin Concerto in D-minor, Op. 47

Unlike Grażyna Bacewicz, Jean Sibelius (1865–1957) never realized his dream of becoming a virtuoso violinist. His instrumental ambitions were decisively dampened during an audition for the Vienna Philharmonic Orchestra, where the panel's verdict – a lukewarm "not bad" – came with a discreet suggestion that he might consider another career path. Taking the advice to heart, he ultimately emerged as one of history's most celebrated Scandinavian composers, enjoying widespread acclaim during his own lifetime.

Sibelius's Violin Concerto stands today among the most cherished cornerstones of the string repertoire, though its path to recognition was far from smooth. Composed between 1902 and 1904, the work was largely inspired by the German violinist Willy Burmester, who was originally slated to give the premiere. For reasons now lost to time, Burmester reneged on his promise, forcing the performance to be postponed. When the premiere finally took place in Helsinki, the composer himself stepped up to the podium to conduct a severely understaffed orchestra, while the soloist – a teacher from the Helsinki Music Institute – struggled unsuccessfully against the formidable technical demands of the solo part. The result was, to put it plainly, disastrous.

Only through a radical revision of the score was the work granted a second hearing – this time, to resounding success. Even then, acclaim was hardly universal; the celebrated Hungarian violinist Joseph Joachim dismissed the piece as "hideous and boring." Today, however, few would echo such a sentiment.

The opening movement, expansive and structurally dominant, unfolds along distinctly symphonic lines. Rather than pitting the violin against the orchestra in a heroic duel, Sibelius weaves the solo line directly into the orchestral fabric, allowing it to emerge organically from the surrounding sonic texture. Muted strings forge a brooding D-minor atmosphere before the solo violin enters, quickly asserting its independence through an early cadenza. A second, far more substantial cadenza appears later to supplant the traditional development section, offering a fresh vantage point on the thematic material and propelling the movement toward a dramatically charged conclusion.

The intimate *Adagio* remains one of the concerto's most iconic passages, yet it is the Finale that exacts the most formidable technical demands from the soloist. Here, virtuosity springs naturally from the very core of the musical argument, never devolving into mere superficial display.

The concerto remains a supreme masterpiece – one that Sibelius himself could never have adequately performed as a soloist. Perhaps it was precisely this unfulfilled dream of a virtuoso career that served as the catalyst for such an extraordinary work, while simultaneously ensuring he would never pen another violin concerto again.



photo: public domain

Modest Mussorgsky Maurice Ravel

Pictures at an Exhibition

Originally conceived by Modest Mussorgsky (1839–1881) as an expansive, ten-movement cycle of piano miniatures, *Pictures at an Exhibition* stands today as his most enduring masterpiece – though it owes much of its global renown to Maurice Ravel (1875–1937). Half a century after the work's creation, the French master cast it for a massive symphonic orchestra, recasting the original into a dazzling showcase of orchestral color and catapulting it directly into the orchestral canon.

Mussorgsky did not live to witness the triumph of this orchestral transformation. The premiere on October 19, 1922, met with overwhelming acclaim from audiences and critics alike, who marveled not only at Mussorgsky's raw musical imagination but also at the supreme sophistication and finesse of Ravel's instrumentation. Since that landmark debut, the work has maintained an indelible hold on the symphonic repertoire, remaining one of the most beloved staples of concert halls worldwide.



Pictures at an Exhibition stands as Mussorgsky's musical tribute to a posthumous retrospective honoring his close friend, the painter, architect, and set designer Viktor Hartmann. Translating ten of Hartmann's most evocative works into sound, the composer crafted a suite of extraordinary pictorial power, seamlessly weaving his own presence into the narrative through the recurring "Promenade" – a musical leitmotif that guides the listener from one gallery wall to the next.

We pause first before "Gnomus," a grotesque, misshapen dwarf, before contemplating the melancholic "The Old Castle" – a sight Hartmann had admired during his Italian travels. We eavesdrop on children at play in the "Tuileries" gardens near the Louvre, observe the laborious plod of oxen hauling a heavy wagon in "Bydlo," and marvel at the whimsical lightness of the "Ballet of the Unhatched Chicks" – a graceful scherzo inspired by Hartmann's costume designs for the ballet *Trilby*. The portrait gallery continues with two Polish Jews, "Samuel Goldenberg and Schmuÿle," followed by the animated banter of market women in "Limoges." We then descend into the subterranean gloom of the Parisian "Catacombs" and confront the mythical "Hut on Hen's Legs" – the ominous lair of the witch Baba Yaga – before finally gazing up at the monumental "Great Gate of Kiev," a bold architectural design destined to remain forever unrealized.

Mussorgsky's genius and his singular ability to paint with sound have inspired generations of creators, giving rise to dozens of orchestral adaptations of his piano masterpiece. Yet none matches the artistry, vibrant color, and meticulous precision of Ravel's version. It remains the definitive symphonic incarnation of the work – one that has captivantly moved audiences for over a century.



Maurice Ravel
fot. domena publiczna



Modest Musorgski
fot. domena publiczna

INTERNATIONAL LUTOSŁAWSKI YOUTH ORCHESTRA

1st violins

Paulina Szwedowska
Marcin Sołtan
Hanna Tomaszewska
Julia Quiles Contera
Gabriela Correia
Nuria Kanifa Kadirjan
Urszula Dzierżanowska
Gabriela Bombola
Amelia Kasprzyk
Maria Paluszyńska
Katarzyna Andrzejczak
Carlos Eduardo Lazarte Vasquez
Zofia Pich

2nd violins

Rebeca Conde Holtzmann
Małgorzata Majcherczyk
Hui Yee Ching
Nina Ziółkowska
Weronika Kuta
Antoni Kowalczyk
Michał Rduch
Victoria Rząca
Kaja Kurzak
Julia Zawierucha
Natalia Polaszek

Violas

Karolina Reguła
Paula Reinoso
Julia Bernas
Anna Zakrzewska
Ana de la Hoz Herrero
Antonina Todoroska
Kornelia Kloczkowska
Hanna Targowska
Karmela Kraus
Julia Skoczylas

Cellos

Nicole Marie Hernández Rodríguez
Beatriz Correia
Aillen Fiorella Klosko
Rebeca-Maria Ghercă
Hana Semnic
Karolina Kamińska
Matteo Pantaleoni
Clara Févelat

Double basses

Mikołaj Krzanowski
Francisco Salinas Villanueva
Pau Llopis Tejedor
Jan Miodoński
Irene María Mata Villar
Inês Araújo

Flutes

Amelia Kiona
Luísa Morais
Daiga Korolonoka

Oboes

Małgorzata Cieszko
Lee Eunhye
Dechen Fan

Clarinets

Rodrigo Brandão Nunes
Vlad Oberșterescu-Hărșian
Klaudiusz Kordaszewski

Bassoons

Bruno Rives-Grenda
Anna-Maria Hof
Kacper Batko

French horns

Marcin Sikorski
Jakub Adamski
Pablo Angulo Fernández
Diana Tapia Cerros

Saxophone

Patrycjusz Pura

Trumpets

Rubén Correas Rincón
Bartłomiej Kiecana
Maksymilian Miczka

Trombones

João Freitas
Guglielmo Nicolini
Jakub Pirowski

Tuba

Łukasz Adamczyk

Percussion

Carmen Bravo Rodriguez
Leonardo Torresan
Juan Pablo Vega Vargas
Daniele Desi
Igor Szwej
Davide Giannella

Harp

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