

Although Paderewski is more readily associated with his career as a legendary virtuoso pianist, his modest output of 70 orchestral, instrumental and vocal works deserves to be more widely known. Prominent among his vocal output is a series of early songs that reveal natural flowing patterns while exploring both melancholy and folk idioms. The *Douze Mélodies*, written at the end of his compositional career, is the most original and striking Polish set of songs of the period, notable for dissonance, chromaticism and a palette of rich and unusual musical colours, to which this orchestral arrangement adds a whole new dimension. Little known, the early *Suite in G major* offers youthful warmth and brio.

Ministerstwo
Kultury
i Dziedzictwa
Narodowego

Jan Ignacy
PADEREWSKI
(1860–1941)



Województwo
Kujawsko-Pomorskie

1–3	Suite in G major (1884)	10:47
4–7	Four Songs, Op. 7 (1882–85), arr. Marcin Gumiela (b. 1980) Texts: Adam Asnyk (1838–1897)	9:49
8–13	Six Songs, Op. 18 (1887–93), arr. M. Gumiela Texts: Adam Mickiewicz (1798–1855); Franciszek Morawski (1783–1861)	14:50
14	Nocturne in B flat major, Op. 16, No. 4 (1890–92), arr. Mariusz Smolij (b. 1962)	4:13
15–26	Douze Mélodies, Op. 22 (1903), arr. M. Gumiela Texts: Catulle Mendès (1841–1909)	30:49

WORLD PREMIERE RECORDINGS

Alina Adamski, Soprano **4–13** • Agata Schmidt, Mezzo-soprano **15–26**
Capella Bydgostiensis • Mariusz Smolij

A detailed track list can be found inside the booklet.

The Polish and French sung texts can be accessed at www.naxos.com/libretti/579085.htm

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Playing Time
71:19



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