



**Jack Price**  
**Managing Director**

220 West Pershing  
Phoenix, AZ 85029

e-mail:  
[jp@pricerubin.com](mailto:jp@pricerubin.com)

phone:  
1-800-848-3360

fax:  
1-888-439-1186

website:  
[www.pricerubin.com](http://www.pricerubin.com)

# **SINFONIA VARSOVIA**

**KRZYSZTOF PENDERECKI**  
**MUSICAL DIRECTOR**

**FRANCISZEK WYBRANCZYK**  
**MANAGING DIRECTOR**

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# **SINFONIA VARSOVIA**

**MUSICAL DIRECTOR -- KRZYSZTOF PENDERECKI**  
**MANAGING DIRECTOR -- FRANCISZEK WYBRANCZYK**

In April 1984, at the invitation of the Polish Chamber Orchestra, Sir Yehudi Menuhin visited Poland to participate in a concert both as soloist and conductor. To accommodate to the repertoire to be performed, the orchestra was obliged to expand its ranks to 40 musicians and accomplished this by recruiting many talented young musicians from all over the country. The subsequent concert was broadcast by radio and TV and was met with such overwhelming enthusiasm by the critics and audience alike, exclaiming its outstanding musical quality, that the spontaneous idea of a permanent ensemble consisting of 24 strings and double wind section became a reality. So great was his interest in the new formation that Sir Yehudi Menuhin signed, before returning to England, a contract making him to be a principal guest conductor of SINFONIA VARSOVIA.

Almost immediately the orchestra was invited to a concert tour in the USA and Canada. Further invitations from Great Britain, Italy, Germany, Spain, Switzerland, Austria, Belgium, Portugal, Greece, and Finland followed; in recent years SINFONIA VARSOVIA performed also in Argentina, Chile, Brazil, Hong Kong, Taiwan, Japan, and Korea. The orchestra played in the Carnegie Hall (New York), Theatre des Champs-Elysees (Paris), Barbican Centre (London), Teatro Collon (Buenos Aires); regularly appeared at numerous festivals: Yehudi Menuhin Festival in Gstaad, Montreux, Schleswig-Holstein, Wuerzburg, Aix-en-Provence, Pablo Casals Festival (San Juan), Salzburg, Alte Oper (Frankfurt), Festival de Musique en Mere, and others.

The orchestra's high artistic standard would not have been possible without the strict scheme of selecting its players and its well-developed system of permanent education for young musicians known as the "Orchestra Study". Having acquainted themselves with the repertoire and the specific performance style of the ensemble, the best graduates of this Study still have to audition for entry into the orchestra. Thanks to this, SINFONIA VARSOVIA is able to renew and rejuvenate itself constantly; it also explains why the term "young orchestra" is frequently used by critics when writing about the ensemble.

Thanks to its almost unlimited repertoire, SINFONIA VARSOVIA has performed with some of the finest conductors and the most renowned soloists in the world, to mention but Claudio Abbado, Rafael Frühbeck de Burgos, Charles Dutoit, Hans Graf, Leopold Hager, Jan Krenz, Emmanuel Krivine, Witold Lutoslawski, Jerzy Maksymiuk, Yehudi Menuhin, Grzegorz Nowak, Mstislav Rostropovich, Krzysztof Penderecki, Michel Plasson, Volker Schmidt-Gertenbach, Jerzy Semkow, Jerzy Swoboda, Muhai Tang, Bruno Weil, Salvatore Accardo, Maurice André, Teresa Berganza, Kyung Wha Chung, Augustine Dumay, Justus Frantz, James Galway, Fou Ts'ong, Krzysztof Jablonski, Kiri Te Kanawa, Gidon Kremer, Alicia de Larrocha, Elizabeth Leonskaya, Christa Ludwig, Radu Lupu, Misha Maisky, Shlomo Mintz, Oli Mustonen, Anne-Sophie Mutter, Janusz Olejniczak, Ewa Osiniska, Michala Petri, Murray Perahia, Maria João Pires, Jean-Bernard Pommier, Samuel Ramey, Katia Ricciarelli, Heinrich Schiff, Henryk Szeryng, Maria Tipo, Alexis Weissenberg, Christian Zacharias, Frank-Peter Zi in merman, Tabea Zimmermann and Grigori Zhislin.

SINFONIA VARSOVIA has produced a number of highly successful recordings for Pathe Marconi -- EMI, Virgin Classics, Decca, Denon Nippon Columbia, Aperto, Polskie Nagrania, which have received some distinguished prizes (e.g. "Grand Prix du Disque" and "Diapason d'Or."

The orchestra has recorded for Path6 Marconi-EMI Virgin Classics, Decca, Denon Nippon Columbia, Aperto, Polskie Nagrania and has received prestigious awards for these discs such as the Grand Prix du Disque and Diapason d'Or, SINFONIA VARSOVIA is now one of the world's leading chamber ensembles, as is confirmed not only by excellent reviews written by some of the most renowned critics, but also by its regular concerts in the most prestigious halls worldwide.

The orchestra belongs to the world leading chamber ensembles of this kind. This is being confirmed not only by excellent reviews given by the most renowned music critics but also by its permanent presence in the most prestigious concert halls of four continents.

The orchestra acts under the aegis of the Stanislaw Ignacy Witkiewicz Art Centre STUDIO in Warsaw.

## CRITICAL ACCLAIM

"The 35-man orchestra not only plays superbly as an ensemble, but it has a communal warmth which can be lacking in other groups of this size."

*South China Morning Post*

"Musician's techniques were superb. Their cooperation with Fou Ts'ong was particularly harmonious.... the tone colour of the Sinfonia Varsovia's performance was very warm, and that of the string section was particularly beautiful. With only two double basses and three cellos, the bass of the string section was able to produce a sound that was breathtaking.... The solo by the sole woman flute player was especially outstanding."

*Hong Kong Economic Times*

"The tone colour of the strings was not only beautiful, but also exceptionally sweet. The bass section was particularly outstanding in unison."

*New Evening Post*

"The Warsaw players have a natural sense of style."

*New York Times*

"The orchestra was similarly refined here and the performance was both vivid and memorable for its warmth and flair."

*News*

"Few venues in the state can rival the quality of the classical music concerts at the Maine Center in recent years, and the groups such as the Warsaw Sinfonia are the reason why."

*News, Maine*

"The chance to hear a giant among the contemporary composers (Penderecki) conduct his own composition as played by the top-level musicians from his homeland is rare."

*News*

"The 40-piece Warsaw Sinfonia responded to his (Penderecki's) conducting with strong, secure ensemble playing.... The gorgeous playing by the first chair musicians demonstrated the strengths of the Warsaw Sinfonia, its versatility and virtuosity.... It was the performance that also showcased the sweet-toned clarity of the Warsaw's strings, but the bassoonists, the flutist and the brass made unerringly beautiful contributions."

*Harford Courier*

"The Warsaw Sinfonia are not a big orchestra but that gave a pleasingly intimate feel to the middle movements of Brahms' first symphony. But there was plenty of power in reserve for a rousing finale on a night enjoyed by all."

*Birmingham Mail*

"The concert, with the excellent Warsaw Sinfonia, was one of the series to celebrate Lord Menuhin's forthcoming birthday."

*Express and Star*

"The splendid Warsaw Sinfonia showed its true mettle in a strong Brahms First Symphony, vigour and integrity radiating from the remarkable Menuhin."

*Birmingham Post*

"It showed the Warsaw Sinfonia, a medium-sized outfit founded on the Polish Chamber Orchestra, to be alert and responsive."

*The Herald*

"... with robust and sweet-toned support from the Sinfonia Varsovia ..."

*F.T. Weekend, Cheltenham Festival*

"... a soloists accompanied by the excellent Polish Sinfonia Varsovia ..."

*Sunday Telegraph*

"... simply breath-taking, vibrant, romantic warmth from the Warsaw Sinfonia (for whom Menuhin was principal Guest Conductor).... Meticulously clear definition from both Sinfonia Varsovia and Vadim Repin.... the orchestra matched soloist ... joyous vigour, concluding an evening of such rare communication that Menuhin's spirit was almost palpably present."

*Birmingham Post*

"So good were the performances by each of the soloists, and the Warsaw Sinfonia conducted by the charismatic Yan Pascal Tortelier, that this celebration of Menuhin genius (Yehufi Menuhin, Tribute Concert) induced an overwhelming feeling of joy."

*Evening Mail*