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Conductor
Grzegorz Nowak



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Grzegorz Nowak – Biography



Grzegorz Nowak is the Principal Associate Conductor of the Royal Philharmonic Orchestra in London. He has led the Orchestra on tours to Switzerland, Turkey and Armenia, as well as giving numerous concerts throughout the UK. His RPO recordings include Mendelssohn's 'Scottish' and 'Italian' Symphonies, Shostakovich's Symphony No.5, Dvořák's Symphonies Nos. 6–9, all the symphonies of Schumann and complete symphonies and major orchestral works of Brahms and Tchaikovsky.

He is also the Music Director & Conductor of the Orquesta Clásica Santa Cecilia and Orquesta Sinfonica de España in Madrid.

Recordings of Grzegorz Nowak have been highly acclaimed by the press and public alike, winning many awards. Diapason in Paris praised his KOS live recording with Martha Argerich and Sinfonia Varsovia as "indispensable...un must", and its second edition won the *Fryderyk Award*. His recording of *The Polish Symphonic Music of the XIX Century* with Sinfonia Varsovia won the *CD of the Year Award*, the *Bronze Bell Award* in Singapore and *Fryderyk Award* nomination; the American Record Guide praised it as "uncommonly rewarding... 67 minutes of pure gold" and hailed his Gallo disc of Frank Martin with Biel Symphony as "by far the best". Hänssler Classic disc with Czerny Symphonies No.2 and No.6 (world premiere recording) was praised as "delightful... marvelously colorful... memorable" by Classics Today and as "great musical discovery" by Musical Heritage Society, while Weill's music with Anja Silja won two *Classical Internet Awards* and Classics Today wrote "this is the finest recording of The Seven Deadly Sins currently available...simply marvelous...

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Grzegorz Nowak – Biography

tremendous recording”. The Gramophone Magazine praised his ASV recording with the London Symphony Orchestra as “outstanding...superbly caught.”

Nowak studied conducting with David Effron at the Eastman School of Music. As a recipient of the Serge Koussevitzky Fellowship at Tanglewood, he honed his skills with such masters as Leonard Bernstein, Seiji Ozawa, Erich Leinsdorf, Maurice Abravanel and Igor Markevitch, before assisting Kurt Masur with the New York Philharmonic Orchestra. His career propelled to international level after he won the prestigious Ernest Ansermet Conducting Competition in Geneva, winning the first prize and all special prizes, including the Grand Prix Patek Philippe, Rolex Prize, Swiss Prize and American Patronage Prize, and received in Basel the Europäische Förderpreis für Musik for the European Musician of the Year by a committee chaired by Pierre Boulez. Since then, he has conducted the world’s finest orchestras and served as Music Director for such orchestras as the Edmonton Symphony Orchestra, Polish National Opera in Warsaw, SWR Radio Orchestra in Germany, Sinfonia Helvetica and Festival *Musique & Amitié* Festival in Switzerland and in 2014 was appointed Music Director & Conductor of the Orquesta Sinfonica de España and Orquesta Clásica Santa Cecilia in Madrid. He is also Artist-in-Residence at the Florida International University in Miami, was honored with the Distinguished Teacher Award during his tenure as Professor at the BGSU University in Ohio, and the University of Alberta honored him with the title of Honorary Professor. Grzegorz Nowak has performed alongside many of the most widely respected soloists of our time, including: Martha Argerich, Yefim Bronfman, Nigel Kennedy, Anne-Sophie Mutter, Mstislav Rostropovich, Gil Shaham, André Watts, Krystian Zimerman, and has worked with such singers as Janet Baker, Kathleen Battle, Marilyn Horne, Gwyneth Jones, Sherrill Milnes and Anja Silja.

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Grzegorz Nowak – Critical Acclaim

‘Nowak directed a very fine account of Tchaikovsky’s last symphony... Starting with the most blissful pianissimo, Nowak built the music to the first climax, which he held back, allowing the second theme really to sing. Only after this did he unleash the violent forces; the development section of the movement was wild and unbridled and the tension was sustained even during the reprise of the “big tune”. The coda was given not as a sorrowful processional but as a restrained comment on what had gone before. The lop-sided waltz of the second movement had the real feel of dance, and Nowak’s light touch was superb here. There’s not much you can do with the famous scherzo but play it and let it run its course, which is what happened and it was all the more enjoyable for it. The finale was regretful but never despairing, fading away into the distance not with remorse but a wistfulness – if I may mangle T. S. Eliot’s famous words.

If the Royal Philharmonic hadn’t secured the services of Charles Dutoit I would be demanding that Grzegorz Nowak be immediately appointed chief conductor for he has a rapport with the musicians and they obviously enjoy playing for him. His concerts are always worth attending and with the RPO on top form we have as exciting a combination of musicians as one could hope for in London. I can hardly wait for the next show when they all get together again.’-

-Bob Briggs, MusicWeb International, London

‘There can be no doubt in anyone’s mind, after hearing this show, that together Grzegorz Nowak and the Royal Philharmonic Orchestra make a truly winning combination. I have heard quite a few performances by these musicians and Nowak always commands playing of the very highest standard from the orchestra. We, the audience, are lucky that the RPO has his services. Tonight’s performance of the 4th Symphony showed all that is best in musical performance. Starting with the richest and most sumptuous declamation of the fate motif from the horns – a real dream team here – Nowak led us through Tchaikovsky’s tortured mind in the

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first movement, seldom allowing for respite – with only a slight slackening of tension for the second subject – this was highly powered and agonizing in its intensity. Although seeming to be a light movement Nowak managed to find moments of suffering in the Andantino – beautiful oboe playing from John Anderson – which have always been there, lurking in the harmonies, making this a slightly uncomfortable listen. The playful scherzo was marvelous, Nowak giving each of the three musics their own style, thus the pizzicato strings were delightfully mellifluous, the wind circus-like and joyous and the brass march po-faced and strict. It was all so easily pleasing that the opening of the finale came as a real shock to our relaxed sensibilities. Here, again, Nowak found the terrors in the music, and with devastating calculation made the final appearance of the fate motif a real event, blowing the roof off our expectations of a mere repeat of earlier music, and bringing a kind of Armageddon to the work. A towering interpretation and as fine a piece of orchestral playing as I have heard all year... splendid concert'

-Bob Briggs, MusicWeb International, London

Nowak demonstrated exactly how to play Mozart without relegating all responsibility to the original instruments brigade... Nowak directed both Concertos in a spritely manner, full of bounce and spirit... But, to be honest, it was the Dvořák I wanted to hear... The music moved forwards at a very nice pace... This was a superb performance... and made this glorious Symphony into a real Symphonic experience rather than just a pleasant walk in the country... handled with aplomb, the tension never dropped, the drama, rather than tragedy, was well handled and we were kept on the edges of our seats as the music progressed from one highpoint to the next... superb'

-Bob Briggs, 6.10.2009, MusicWeb International, London



‘Grzegorz Nowak proved his authority leading the Orchestra Sinfonia Varsovia in Szymanowski Overture, conducted with precision, fire and passion, emphasising lyrical and passionate dimensions of this score... In the ‘Italian’ Symphony, musicians of Sinfonia Varsovia, led by Nowak’s vigorous, fluid, light and lively direction, are filled with energy and follow with full-understanding suggestive gestures of the conductor who has a deeply romantic temperament.’

-Michel Le Naour, Le Journal, Salle Pleyel, Paris

‘The RPO opened well with some light and deft exchanges capturing perfectly the tongue in cheek seriousness of the piece. Nowak did a good job in bringing out the richness of the romantic textures while at the same time ensuring they remained clear. The brass, strings and bassoons did an excellent job characterizing the various student songs (the bassoons were particularly good in the comical ‘Fox-song’). The final ‘Gaudeamus igitur’ was played with vigor and gusto bringing the piece to its triumphant conclusion... Nowak and the RPO did an excellent job in providing a responsive accompaniment... The opening sonata form movement is marked allegro tranquillo and has the title ‘Daydreams of a Winter Journey’. The opening melody on flutes and bassoons with whispering strings was wonderfully atmospheric. The RPO brought a wide range of color to the movement and succeeded in bringing out the sense of wonderment and emotional engagement to landscape and natural forms. I particularly liked some of the pointed phrasing from the violas and cellos and some expressive changes between the strings and woodwind. The second movement, marked adagio cantabile ma non tanto, is entitled ‘Land of Gloom, Land of Mists’. The muted opening in the strings had a restrained sensuality and there was some delightful playing from the woodwind. Some of the long phrases in the strings were nicely shaped and crafted. The elfin scherzo is reminiscent of Mendelssohn’s A Midsummer Night’s Dream and Nowak and the RPO performed it with lightness and grace, while there was some deft orchestral coloring the waltz trio

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section... Nowak brought immense clarity to the contrapuntal elements of the finale and the fugato elements were extremely well articulated and voiced. The rousing coda was delivered with an emotional charge and punch.'

-Robert Beattie, MusicWeb International, London

'one of the greats... exciting... 'Romeo and Juliet' seeped out over the chill; the solemn chorale, with its Russian Orthodoxy spirit, sought sanctuary for its aching yearning. Until the opening wind chords became much faster over the strings and the timpani strode in, and I could feel the feuding families fill the Gothic arches with thwarted romance. My heart broke as the funereal drumbeat marked the final tragedy, before the chapel setting became the perfect resting place for the final notes of heavenly peace... even the walls of this chapel... seemed to look up with interest as the vigorous Russian folk dance themes rattled on them... we were ushered back under the spell of the Russians, combined with their interest in the Far East at the time. Rimsky-Korsakov composed the Scheherazade symphonic suite based on pictures from The Arabian Nights, in turn a translation of One Thousand and One Nights... the dazzling orchestration almost translated into livid colors, and I am pretty sure I felt the chapel actually seduced into tapping its toes. The music filled the chancel, ran over the alter tumbling into the choir and spilling down the aisles to then soar up the ribs and groins of the pillars and churn over the emblazoned ceiling, threatening to burst out into the clear night sky... I appreciated that I have had the privilege of being there, it is one of the music world's great shows... The evening was enhanced by being in such capable hands. Grzegorz Nowak took the fractions of a stripped down orchestra and edited versions of the pieces and made them add up to a larger number than the sum of their parts.'

-Melanie Gow, Beat, London



‘compelling account... the slow movement was outstanding, very spacious, a true Largo... achingly intense in climaxes... finale was trenchant, sometimes reporting fury, and expressive of universal pathos at its mid-point... a thought-provoking performance.’

-Colin Anderson, Classical Source, London

‘Symphony No. 5 earned lengthy applause and rightly so. The impressive dynamic shaping and clarity of phrasing were particularly powerful... the unity of this huge orchestra, the playing from all sections... ensured a gripping mix and balance of emotion and mood throughout: pain, restlessness, conflict, demented obsession, sneering cynicism, humor and defiant exuberance were all there, though under control. The Largo was woven through with such a golden, spellbinding thread of grief, sorrow and painful beauty that tears must have pricked the eyes even of those with no experience of Stalinist terrors, keeping listeners suspended in a magical, emotional flow. We might have been inclined to jump up and shout ‘Bravo!’ right there and then’

-Eileen Caiger Grey, DigYorkshire, Leeds

‘Nowak's energetic conducting and attention, especially to dynamic detail, was abundantly evident... admirably captured in tonight's performance... Nowak and the orchestra were superb... Nowak molded an intense musical line, a kind of great arc of symphonic drama which also projected the difference, diversity of each movement - indeed the diversity within each movement... It was in the 'Largo' in particular that Nowak found an almost unbearable dramatic/brooding quality. I have seldom heard the development of unbroken cadences, after the first impassioned D minor climax, mutating into regions of ill - defined tonality captured with such conviction... inspired event’

-Geoff Digginess, MusicWeb International, London



Grzegorz Nowak – Critical Acclaim

‘An evening of music-making I shall never forget. ‘

-Jeffrey Taylor, Express, London

‘The musicians of the Royal Philharmonic Orchestra were at their best... The orchestra was led by... Grzegorz Nowak who is Principal Associate Conductor of the RPO. Nowak is an energetic conductor with an exquisite presence. He is tall, slim and his enthusiasm for the music is intense and contagious; at times he almost appears to grow, towering above the orchestra, like a Nordic god commanding a storm; his hair swirling around his head as if taken by a sudden, furious wind! He led the RPO in a vibrant but romantic rendition of Tchaikovsky’s Romeo and Juliet Fantasy Overture...his and the orchestra’s greatest moment came with the final piece: the composer’s magnificent Symphony No. 5...the music was delivered with great technical precision and well-judged passion... leading the orchestra in an exceptionally fine, exciting interpretation of Tchaikovsky’s music. Nowak’s and the RPO’s performance was excellent throughout and one of the best that I have so far seen and heard’

-Margarida Mota-Bull, MusicWeb International, London

‘Grzegorz Nowak, a supremely musicianly conductor... drew a magnificent Shostakovich Fifth Symphony from his marvelously pliant orchestra’

-Bernard Lee, Sheffield Telegraph

"Zimerman, impetus and poetry... A rare opportunity to hear in Italy performers of such a high caliber as Krystian Zimerman and the Orchestra" Sinfonia Helvetica" directed by Grzegorz Nowak... the precision and strict orchestral training proved crucial in obtaining the right sparkle in Rossini's famous overture... Symphony No. 4 of Mendelssohn: impeccable interpretation, full of momentum both in the initial Allegro vivace and in famous final Salterello, while in the middle movements Nowak was able to transport us with passion to places of the soul worthy of a midsummer night, which in all intents and purposes this Umbrian town preserves until present times... in this interpretation of Brahms we had a beautiful agreement between soloist and the orchestra, a mutual confidence fully

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Grzegorz Nowak – Critical Acclaim

blossoming; the quality of the soloist was matched by remarkable level of this formation, active blossoming for over a decade and founded by Nowak who guided them yesterday with the highest mastery: impeccable ensemble sections, especially especially winds with impressive dynamic effects, with 'pianissimo' not easy to attain with a formation of such size, a soft carpet of sound that could stretch the delicate melodies produced when Zimerman's fingers touched the keyboard.

-George Cerasoli, il giornale della musica

‘this was as sprightly a performance as you could have wished for... I loved every second of it... The Royal Philharmonic played expertly and obviously appear to enjoy working with Nowak. Long may this collaboration continue!’

-Bob Briggs, MusicWeb International, London

‘exquisite... a delight... Nowak directed a very dramatic performance, full of fire and spirit, relishing every twist and turn of the music... Here was a New World full of drama, tension, passion and tragedy... the music held together better than I have ever heard it. With playing of the utmost excitement and refinement, this was a performance to savor.’

-Bob Briggs, MusicWeb International, London

‘Explosive... This concert certainly lived up to its title...thanks to the conducting of Grzegorz Nowak and the magnificent orchestra... displayed the full force and talents of the orchestra’

-Bella Bartock, Croydon Today, London

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Grzegorz Nowak – Critical Acclaim

‘stunned enthusiasm... WHEN the Royal Philharmonic Orchestra travels to the Wycombe Swan, with a “Grand Tchaikovsky Gala”, one anticipates West End concert hall standards. And, under the baton of its Polish born Principal Associate Conductor, Grzegorz Nowak, one most certainly got it... high standards continued with the Romeo and Juliet Fantasy Overture... a refined handling of the romantic tragedy with some truly ecstatic moments. Here the interpretive skills of Nowak were well shown, to produce a deep and satisfying performance... splendid... vivid rendering’

-Stan Mears, Bucks Free Press, High Wycombe, London

‘Grzegorz Nowak, principal associate conductor of the London Philharmonic, who for a long time has a brilliant international career, was so convincing that immediately won us over. From *Allegro vivace* everything was enchanting: balance of sound, clear musical lines, energy of gestures. *Andante con moto* is not diluted into excessive slowness, it flows like a source. In sparkling final *Saltarello* the conductor presents himself both as master of color and rhythm, precise but flexible, with attention to details. Definitely one likes very much this chamber approach and yet generous, supple and structured. Mendelssohn’s work confirmed the technique and temperament already demonstrated in Concert Overture by Szymanowski whose Dionysian and conquering exaltation, very Strauss-like in spirit, could not have found a better interpreter. Pushed to the limits with lively tempos, the orchestra followed their conductor unabated... in Second Concerto of Chopin the orchestra, so often confined to condescending support, was especially pointed – one could recognize the hand of a conductor with operatic experience.’

-Didier van Moere, ConcertoNet.com, Salle Pleyel, Paris

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Grzegorz Nowak – Critical Acclaim

‘Outstanding... In every way this matches and even outshines the superb account which Sir Georg Solti recorded with the Chicago Orchestra on Decca... the vitality of the piece is superbly caught with the LSO even crisper in articulation than the Chicago players.’

-Gramophone, London

‘One of the best. Already the very beginning of Saturday’s concert of the Warsaw National Philharmonic proved that Grzegorz Nowak, eminent Polish conductor working mostly abroad, can draw from this ensemble a superb, noble sound. The orchestra played with uncommon precision and determination... The symphonic poem *Returning Waves* of Mieczyslaw Karlowicz, full of thunderous culminations and beautiful musical details, was interpreted and performed impeccably, vividly and with excellent narrative pace... In the 1st Violin Concerto of Szymanowski...the soloist always remained within boundaries of good taste, playing stormy passages with bravura and lyric episodes with fantasy. Refined articulation, rich color of her violin, sounding in middle register like a warm overflowing wave — all this finely laced with impressive sound from the orchestra, produced ravishing effects. The soloist and the conductor equally honored composer's romantic nature as well as his innovative musical thought. Exposing ecstatic qualities of the work, Grzegorz Nowak flawlessly guided the rhythmic discipline, ensemble precision and sound balance of the instrumental groups. As the result, we were treated to the best interpretation of this masterpiece on Polish concert stages in years... Grzegorz Nowak also managed to present the changing and capricious character of Rachmaninoff’s last composition in a superb manner, skillfully contrasting light and graceful passages with dramatic sections. The entire work was thoughtfully paced, and the orchestra once again impressed with its noble sound as well as precision and energy.’

-Bartosz Kaminski, Gazeta Wyborcza, Warsaw

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Grzegorz Nowak – Critical Acclaim

‘Inspiring concert... Grzegorz Nowak, the RPO's Principal Associate Conductor, brought masterly expression to the performance, a shining example of his highly acclaimed and award-winning interpretations... the RPO and Grzegorz Nowak rendered one of the most memorable performances of Antonin Dvořák's Symphony No. 9 in E minor.’

-Simon Ames, Croydon Today, London

‘Grzegorz Nowak is certainly one of the most remarkable conductors... the galvanized orchestra [Montreal Symphony] gave a prodigious performance.’

-La Presse, Montréal

‘Blond, young and fabulous are the words to describe the conductor Grzegorz Nowak.’

-Il Tempo, Rome

‘It would be difficult to imagine a more compelling presentation. The musicians of the Montreal Symphony seemed inspired.’

-The Gazette, Montreal

‘The orchestra accompaniment was magnificent under Grzegorz Nowak's direction in both Glazunov's and Mozart's violin concertos [with Anne-Sophie Mutter]... Rarely has Tivoli Symphony Orchestra sounded with such a surplus of refinement and richness of color.’

Jyllands-Posten, Copenhagen

‘delightful... marvelously colorful... very memorable... you probably will be shocked at just how good the whole thing is... finely made music... these ebullient, fizzy, well-engineered performances by the clearly energized Kaiserslautern orchestra under Grzegorz Nowak make the best possible case for Czerny.’

-David Hurwitz, Classics Today

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Grzegorz Nowak – Critical Acclaim

‘Stylish and luminous... exquisitely poised... idiomatic and brilliant.’

-The Financial Times, London

‘The music still sounds superb, partly thanks to the fantastic interpretation of the Sinfonia Varsovia under Grzegorz Nowak. Do not overlook the true pearl, the concerto overture "Bajka" by the master of song and opera Stanislaw Moniuszko. The Album of the Year '96. Grzegorz Nowak and the Sinfonia Varsovia have worked wonders... It is one of the best and most surprising recordings I have heard’

-M. Tokarska, Studio, Warsaw

‘Symphony Comes Alive Under Nowak... Nowak elicited a brilliance and depth from the orchestra [San Diego Symphony]... restored the magic and innocent ebullience.’

-Los Angeles Times

‘Mr. Nowak has the capacity to enchant the audience... exquisitely done.’

-The Telegraph, Liverpool

‘Stylish, brilliant and sovereign interpretation.’

-Der Landbote, Winterthur

‘Grzegorz Nowak sovereignly conducted the National Opera Orchestra’

-Stefan Schickhaus, Frankfurter Rundschau

‘Orchestra of the Polish National Opera played convincingly under the baton of Grzegorz Nowak with drive and knowledge of multilayered facets of this tension-rich score. Nowak stressed not only effects, but also worked out delicate and intimate musical details. Performance was impeccable, assured and with great precision. Proper balance between stage and orchestra was always maintained." At the podium was Grzegorz Nowak... He conducted a brilliant and very musical performance full of color, sensibility and high precision, reliably engaging the National Opera Orchestra to provide assured accompaniment to singers.

Lars-Erik Gerth, Maintal Tageszeiger

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Grzegorz Nowak – Critical Acclaim

‘You must get this disc... dispatched with panache and imagination by a conductor... playing of the orchestra is well up to the best. Had this collection been issued by Hyperion, music-lovers outside Poland would have been snapping this up in hundreds. Don't let this collection slip past.’

-Rob Barnett, MusicWeb International

‘Here is a conductor with absolute clarity of beat and intention... crisp woodwind sound and luscious string tone were present in a Rossini overture, setting the standard for the evening... Mozart’s final symphony, the ‘Jupiter’... was immediately fresh and sparkling’

-David Bunkell, Eastern Daily Press

‘Standing ovation... Superb orchestra under a sovereign baton of Grzegorz Nowak was precise, immaculate and expressive.’

-Volker Milch, Wiesbadener Tagblatt

‘At the podium was Grzegorz Nowak... He conducted a brilliant and very musical performance full of color, sensibility and high precision, reliably engaging the National Opera Orchestra to provide assured accompaniment to singers.’

Rita Steiner-Rinneberg, Gießener Allgemeine Zeitung

‘Beethoven's final two piano concertos are quite contrasting in character but each has its own particular appeal from the soft Elysian calm of the 4th to the heroic triumphalism of the 5th. I was weaned on these concertos by two pianists, Rudolf Kempe and Daniel Barenboim in their trend setting recordings of the late 1960's and early 1970's with Karl Böhm and Otto Klemperer respectively. This new recording with Mario Galeani and Grzegorz Nowak reminded me of those seminal performances as the music sounds as fresh as a daisy and the wonderful interplay between soloist and conductor is palpable just as with Barenboim and Klemperer who although separated by over half a century in age spoke in one voice. The 4 Concerto contains some lovely lyrical pieces and these come alive in a manner which is truly quite special here. The ‘Emperor’ concerto also has the RPO [Royal Philharmonic Orchestra] on absolute top form throughout with the recording balance delightfully rich and homogeneous. Galeani is never rushed or hurried

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Grzegorz Nowak – Critical Acclaim

and he plays the part with extreme technical conviction again ably supported by Nowak. This is surely a version of the 5 to cherish. As already indicated, recordings are of the top drawer quality with ample notes for those who enjoy such material. A real winner from the RPO stable of thoroughbreds.'

-Gerald Fenech, ClassicalNet

'Nowak... had a firm grip on the score's potential for liquid line and colorful sonority... the performance virtually oozed with excitement.'

-The Buffalo News

'This is the finest recording of The Seven Deadly Sins currently available... The whole performance is simply marvelous... Nowak conducts the Kaiserslautern orchestra with a perfect feeling for Weill's brittle, sardonic idiom, and the recording has unusual clarity and impact... it would be difficult to imagine a snappier, more alert performance.'

-David Hurwitz, ClassicsToday, London

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Grzegorz Nowak – Critical Acclaim

‘Grzegorz Nowak accompanied [Krystian Zimerman]... with flexibility and joy... the conductor makes music with a clear vision, consequent concept and energy, challenging instrumentalists and obtaining excellent results.’

-Der Bund, Bern

‘Edmonton Symphony Orchestra brought in numerous fine soloists, but most of the best moments involved just maestro Grzegorz Nowak and the ESO. Stravinsky’s Petrouchka, Brahms’ Tragic Overture, Berlioz’ Sinfonie Fantastique, Franck’s Symphony, Tchaikovsky’s Fourth and Beethoven’s Eighth all received enthralling performances.’

-John Charles, Edmonton Sun

‘From the energetic opening of Rimsky-Korsakov's Capriccio espagnol, the orchestra responded to Nowak's vigor with a magnificent and virtuosic display... transfixing... touching... this was a showcase for Nowak's expertise in design and power.’

-D.T. Baker, Edmonton Journal

‘RPO season kicks off in real style. With conductor Grzegorz Nowak at the helm, it had an excellent start... a real rapport between conductor and orchestra was always apparent... Grzegorz Nowak’s intimate understanding of the music was communicated throughout to the orchestra, enabling a committed and ebullient performance.’

-David Bunkell, Eastern Daily Press

‘Grzegorz Nowak is that rarity... The music has color, style, and verve in his hands... his orchestra plays with panache and beauty of tone.’

M.C. Passarella, Amazon.com

‘Nowak... uses the orchestra's obvious regard for him to build a series of truly panoramic high points.’

-The Vancouver Sun

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Grzegorz Nowak – Critical Acclaim

‘A concert in the attractive Winspear Hall showed the Edmonton Symphony Orchestra to be full-toned and attentive to its talented director Grzegorz Nowak.’

-Leslie Kandel, American Record Guide

‘Grzegorz Nowak marvelously revived the tragedy of ‘Miraculous Mandarin’ arranging contrasting musical phrases with true mastery and presenting with brilliant passion the enormous tragedy contained in the orchestral suite.’

-Deia, Spain

‘Grzegorz Nowak... not only has impeccable gestures but, above all, imprints his vision with hot expression...conducted with assurance, conviction, elegance... magnificent version.

-El Diario Vasco

‘Nowak presented a magnificent vision of Franck Symphony... exemplary interpretation’

-El Correro Español

‘A new Polish-born star’

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Grzegorz Nowak – Discography



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ROYAL PHILHARMONIC ORCHESTRA

RPO SP 038

Brahms symphonies n° 1-4

'Grzegorz Nowak's Brahms cycle with the Royal Philharmonic orchestra is a reliable standard-issue set...the playing is first-rate and wonderfully clear without sacrificing any of the richness of Brahms' texture...Nowak's rather traditional-sounding Brahms has more in common with Arturo Toscanini or Bruno Walter...and listeners may be glad for that. The sound...is amazingly rich, vibrant, and full, and the quality is high enough to rival super audio sound' **Blair Sanderson, AllMusic**



ROYAL PHILHARMONIC ORCHESTRA

RPO SP 37

Shostakovich: Symphony N° 5 in D minor,

Op. 47 Shostakovich: Festive Overture Op. 96

'very well executed by the Royal Philharmonic Orchestra of which Nowak is associate conductor... Not a member of the orchestra is left without challenges, and this venerable group shows that it's still capable of bringing you to your feet. The very light Festive Overture, Op. 96, also comes off crisply.' **James Manheim, AllMusic**



ROYAL PHILHARMONIC ORCHESTRA

RPO SP 020

Dvorak: Symphonies N° 6-9, Carnival

Overture 'Performances are of the highest professional caliber and the recordings are excellent...Tuning is exemplary... Nowak turns out consistently good, solid, musically satisfying performances one can enjoy on repeated hearings. Definitely recommended.'

Jerry Dubins, FANFARE



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RPO SP 014

Schumann: The Four Symphonies

'Judiciously played... tenderly phrased... beautifully... every delicate nuance detectable... excitingly-paced... thrilling... brilliant... ensemble is immaculate... crisply punctuated to thrill... expressively warm' **Christofer Feifield, MusicWeb International**



ROYAL PHILHARMONIC ORCHESTRA

RPO SP 011

Mendelssohn – Symphony N° 3 'Scottish'

Mendelssohn – Symphony N° 4 'Italian'

'excellent and well worth hearing' **Wilmut's World Wide Weblog;**

'committed and ebullient performance.' **Eastern Daily Press**

LONDON SYMPHONY ORCHESTRA

ASV CD DCA 1794

Bartok - Dance Suite

Ravel - Daphnis et Chloe

'Outstanding... In every way this matches and even outshines the superb account which Sir Georg Solti recorded with the Chicago Orchestra on Decca... the vitality of the piece is superbly caught.' **Gramophone, Londres**



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CD of the Year, Poland, 1996 • Bronze Bell, Singapore, 1996 • Fryderyk Nomination, 1997

'uncommonly rewarding... passionately involved... exhilarating... 67 minutes of pure gold' **American Record Guide** 'Had this collection been issued by Hyperion, music-lovers outside Poland would have been snapping this up in hundreds. Don't let this collection slip past.' **MusicWeb International**



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KOS CD S1-002K

Rossini - Overture L'Italiana in Algeri

Chopin - Piano Concerto N° 1 in E minor

Mendelssohn - Symphony N° 4 'Italian'

« indispensable... un must ! » **Diapason, Paris**

'Sinfonia Varsovia prove themselves an attentive and flexible ensemble...delicacy and poetry ... wondrous.' **MusicWeb Int.**



[SWR RUNDFUNKORCHESTER KAISERSLAUTERN • Anja SILJA](#)

Hänssler CLASSIC CD 93.109

The 7 Deadly Sins • Quodlibet

Classical Internet Award, 2004 • French Classical Internet Award, 2004

'This is the finest recording of The Seven Deadly Sins currently available... The whole performance is simply marvelous... tremendous recording... it would be difficult to imagine a snappier, more alert performance. 10/10' **Classics Today** 'Simply marvelous' **Gramophone**



[SWR RUNDFUNKORCHESTER KAISERSLAUTERN](#)

Hänssler CLASSIC CD 93.169

Czerny – Symphonies N° 2 & N° 6 (world premiere recording)

'delightful...marvelously colorful...very

memorable...you probably will be shocked at just how good the whole thing is...finely made music...these

ebullient, fizzy, well-engineered performances by the clearly energized Kaiserslautern orchestra under Grzegorz Nowak make the best possible case for Czerny.' **Classics Today**

'Grzegorz Nowak is that rarity, a Czerny specialist, and it shows. The music has colour, style, and verve in his hands... his orchestra plays with panache and

beauty of tone.' [Amazon.com](#)



[SINFONIA VARSOVIA • Martha ARGERICH](#)

CD-Accord ACD 080

Chopin - Piano Concerto N° 1 in E minor

Fryderyk Award, 2000

'Sinfonia Varsovia prove themselves an attentive and flexible ensemble. Argerich's playing has a delicacy and poetry that belies its strength. The crystalline clarity of her playing is wondrous.' **MusicWeb International**



[ROYAL PHILHARMONIC ORCHESTRA](#)

RPO SP

Kletzki: Violin Concerto in G, Op. 19 (world première recording)

Szymanowski: Violin Concerto No. 2, Op. 61

Lutosławski: Partita for Violin and Orchestra

'fantastic performance... Robert Davidovici's full-blooded tone is just what the work deserves, and Grzegorz Nowak's Royal Philharmonic are fearlessly accurate... Brilliant sound" **Graham Rickson, [theartsdesk.com](#)**



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Chopin - Piano Concertos #1 & #2;

CD of the Year, Poland, 1995 • Fryderyk Award, 1995



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[SINFONIA HELVETICA & DEUTSCHES KAMMERORCHESTER](#)

ARTS 47638-2 **Wen-Sinn Yang**, violoncello

Dvořák – Complete Works for Cello and Orchestra

‘A fine expansive reading which matches with the very best ... judiciously paced by Nowak who encourages his young soloists to play his heart out and it shows in the level of commitment obtained ... comparing Yang with Rostropovich's famous DG account with Karajan did not seem so far away ... this is a disc to treasure’ [classical.net](#)
‘The harmony between Wen-Sinn Yang, Maestro Nowak and the orchestra is absolutely outstanding.’ **ArtsMusic** ‘first-rate ensemble...one of the brightest young talents in the cello world’ **The Strad Magazine**



[ORCHESTRE DE BRETAGNE](#)

TRANSART LIVE TR 151 **Matt Haimovitz**, cello • **Laure Favre-Kahn**, piano
Schumann – Cello Piano • Piano Concerto

‘fresh, musical, beautifully recorded, and, in short, a knockout... vibrant reading ... 5 out of 5 stars’ **Santa Fe Listener** ‘The conducting is incisive and expressive, with considerable attention lavished on inner orchestral detail... Matt Haimovitz offers a reading that is both sensitive and virtuosic... great poetic intimacy... tremendous rhythmic energy... mellow and rewarding timbre... pretty formidable interpretation of the Piano Concerto... most attractive release.’ **The Strad Magazine**



[ORCHESTRE DE BRETAGNE](#)

TRANSART LIVE TR 151

Laure Favre-Kahn, piano

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«L'Orchestre de Bretagne est mené de main de maître par le grand Grzegorz Nowak... qui a l'habitude des grands solistes, et qui s'est mis, pour ce concert, totalement au service de la jeune pianiste. > [ClassiqueInfo-disque.com](#)



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CBC SMCD 5180 **Amanda Forsyth**, violoncello • **Bill Street**, saxophone

Juno Award, Canada, 1998

Forsyth - Electra Rising

Forsyth - Valley of a Thousand Hills

Forsyth - 'Tre Vie

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Ed Robinson, [amazon.ca](#)



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Baer - Violin Concerto

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'By far the best' **American Record Guide**



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Wieniawski - Violin Concerto N° 2, D Minor

Fryderyk Nomination, 1996

'hauntingly beautiful... just lovely!... dashingly passionate' **eclassical**



[SWR Radio Orchestra Baden-Baden](#) [TROUBADISC](#)

Wolfram Lorenzen, piano

Weber - Piano Concerto N° 1 in C major, Op. 11, J. 98



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Sonoris SCD 5158

Mussorgsky - Pictures at an Exposition

Prokofiev - Romeo & Juliet (selections G. Nowak)



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Sonoris SCD 5152

Poulenc - Sinfonietta
Ravel - Le Tombeau de Couperin
Prokofiev - Classical Symphony



SINFONIA HELVETICA

Sonoris SCD 5153

Stravinsky - Firebird (1919)
Liszt - Les Préludes
Borodin - In the Steppes of Central Asia
Rossini - Overture Wilhelm Tell



POZNAN PHILHARMONIC

CD Accord ACD 135-2 **Joanna Kozłowska, soprano**

Giacomo Puccini: Arias from La Bohème, Madama Butterfly, Turandot, Tosca, Gianni Schicchi Giuseppe Verdi: *Arias from La Forza del Destino and Otello*

'superb contribution from the Symphony Orchestra of the Poznan Philharmonic under the baton of Grzegorz Nowak. The orchestra and conductor are in the outstanding form and are so sensitive to the requirements of Verdi and Puccini. I was especially impressed by the timbre of the woodwinds and the string sound was most appealing.' **MusicWeb International**



POZNAN PHILHARMONIC

DUX 0494

Wojtek Drabowicz, baryton

Arias of Mozart, Verdi, Borodin, Tchaikovsky, Bizet, Wagner

'idiomatic interpretations... flawless execution... The lyrical passages demonstrate Drabowicz's fluid sound. Not only is his voice appealing, but he colors it well in shaping the line... finely lyric interpretation" **Opera Today**



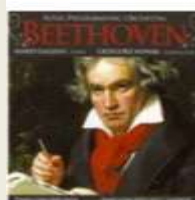
EDMONTON SYMPHONY ORCHESTRA

Logos Futura AP201101

Malcolm Forsyth: Concerto for Accordion and Orchestra

'What a bonanza of unrecorded Czerny... its all fabulous!' **Records International**

- **Juno Award Nomination, Canada 2013**
- **Western Canadian Music Artistic Award Nomination, Canada 2013**
- **Orpheus Award Nomination, Canada 2013**



ROYAL PHILHARMONIC ORCHESTRA

RPO SP 013 • **Mario Galeani, piano** • Beethoven – Piano Concerti N° 4 & N° 5

'This new recording with Mario Galeani and Grzegorz Nowak reminded me of those seminal performances as the music sounds as fresh as a daisy and the wonderful interplay between soloist and conductor is palpable just as with Barenboim and Klemperer who although separated by over half a century in age spoke in one voice... ably supported by Nowak. This is surely a version of the 5 to cherish... recordings are of the top drawer quality...A real winner from the RPO stable of thoroughbreds. **ClassicalNet**



ROYAL PHILHARMONIC ORCHESTRA

RPO SP

Mario Galeani, piano

Beethoven – Piano Concerti N° 1 & N° 2

'recommended for polyphonic clarity of Galeani and impeccable conducting of Nowak.' **Umberto Padroni, Suono**



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RPO SP

Mario Galeani, piano

Beethoven – Piano Concerti N° 3

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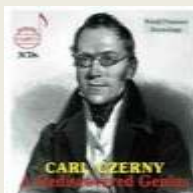
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Carl Czerny Grand Overture in C Minor, Op. 142

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Hänssler CLASSIC

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Kodály – Dances from Galanta

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AUR

Dickran Atamian, piano

Brahms – Piano Concerto N° 1 in D minor

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Donizetti – Don Pasquale, Verdi – Der Troubadour

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Nippon Columbia PLCC-550

Takashi Shimizu, violin

Wieniawski - Violin Concerto N° 1 in F sharp Minor

Saint-Saëns - Violin Concerto N° 3 in B Minor

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Sonoris - SCD 5162

Nelson Goerner, piano

Wen-Sinn Yang, violoncello

Schumann - Piano Concerto

Schumann - Cello Concerto

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DUX 0199

Stanislaw Drzewiecki, piano

Chopin – Piano Concerto N° 1 in E-minor

Fryderyk Nominat, 2000

Golden Disc 2000

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Bluebell ABCD 069 Anita Soldh, soprano

Malmö-Forssling - Shanti, shanti

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Arti PD 3001

Piotr Folkert, piano

J.S. Bach - Piano Concerto BWV 1052 in D Minor

J.S. Bach - Piano Concerto BWV 1054 in D Major

J.S. Bach - Piano Concerto BWV 1056 in F Minor

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Janusz Olejniczak, fortepian

Moniuszko – Bajka

Chopin - Koncert fortepianowy nr 2 f-moll

Noskowski – Step

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Union Square Music USMCD011 Vol. 5

Ravel - Daphnis et Chloe: Lever du jour

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ASV Quicksilver CD QS 6023

Bartok - Dance Suite

**LONDON SYMPHONY ORCHESTRA**

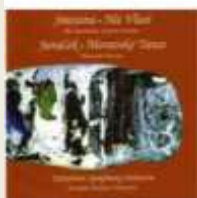
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Ravel - Daphnis et Chloe: Lever du jour

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Bodensee-Festival BSF 98/1-2

Ewa Kupiec, piano

Chopin - Andante Spianato und Grande Polonaise Es-Dur op. 22
Szymanowski - Lied der Roxana aus der Oper 'König Roger'
Szymanowski - Ballett 'Harnasie' - Tanz der Bergbauern
Lutoslawski - Kleine Suite für Orchester - Fujarka, Tanz



SINFONIA VARSOVIA

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Moniuszko - Mazurka from opera *Haunted Manor*

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Mazowieckie Centrum Kultury i Sztuki

CHOPIN LA JEUNESSES

Janusz Olejniczak, piano

Chopin - Piano Concerto N° 2 in F Minor



SINFONIA VARSOVIA

TMHW 1001

Bartek Nizioł, violin

Wieniawski - Violin Concerto N° 2, D Minor



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Juliana Gondek, soprano, Marie-Pierre Langlamet, harp, Yuzuko Horigome & Barbara Gorzynska, violins
Marek Gasztecki, bass, Leonid Gorokhov, violoncello

Rossini - Overture La scala di Seta

Tchaikovsky - Rococo Variations

Debussy - Danse sacrée et profane

J.S. Bach - Concerto for 2 Violins

Mozart - Arias from Die Entführung, Le Nozze di Figaro, Die Zauberflöte, 'Exsultate, Jubilate'



SINFONIA HELVETICA Sonoris SCD 103

Hideko Kobayashi, viola, Naoko Okada, soprano

Natalia Morozova, Jacek Klimkiewicz, Marek Kowalski, Krzysztof Wegrzyn, Robert Zimansky - violins

Rossini - Overture L'Italiana in Algeri

Vivaldi - Concerto for 4 violins in B-minor

Bellini - Aria 'Oh! quante volte' from 'I Capuleti e I Montecchi'

Mozart - Die Entführung aus dem Serail 'Solche hergelauf'ne Laffen' (Osmin) • Don Giovanni 'Catalogue Aria' (Leporello) - Symphonia Concertante



SINFONIA HELVETICA Sonoris SCD 105

Helene Schneiderman, mezzosoprano, Marek Gasztecki, bass, Wen-Sinn Yang, violoncello

Krzysztof Baranowski, Piotr Milewski, Bartłomiej Nizioł, Krzysztof Plawner, Jan Stanienda - violins

Rossini - Overture Wilhelm Tell • Bach - Brandenburg Concerto N° 4

Vivaldi - Concerto for 4 Violins • Mozart - La Cemenza di Tito: 'Parto, Parto' & Die Zauberflöte 'O Isis und Osiris'

Dvořák - Polonaise • Verdi - Simone Boccanegra: 'Il Lacerato Spirito'

Wieniawski - Faust Fantasy



SINFONIA HELVETICA

Sonoris SCD 107 Mozart - Die Zauberflöte 'O Isis und Osiris'

Helene Schneiderman, mezzosoprano, Marek Gasztecki, bass, Piotr Milewski, violin

Mozart - Die Zauberflöte 'O Isis und Osiris'; Tchaikovsky

Bizet - Carmen: Habanera • Seguidilla; Verdi; Wagner: Prelude & Liebestod

Glazunow - Violin Concerto in A Minor, Op. 82

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Pierre Amoyal - Bartłomiej Niziol - Jan Stanienda, violins, Jane Irwin, mezzosoprano • Stephane Réty, flute

Rossini - Il Barbiere di Siviglia Overture • Vivaldi - 4 Seasons: Winter

Mozart - 'Ch'io mi scordi di te' • Fauré - Flute Fantasy

Bach - Andante from Suite for solo violin • Saint-Saëns - Havanaise

Strauss - Serenade op. 11

Rossini - Cenerentola Overture

**SINFONIA HELVETICA** Sonoris SCD 109**Pascal Rogé, François Killian – piano, Akiko Tanaka, Marek Kowalski, Jan Stanienda, Radosław Szulc – violins, Hervé Joulain, horn**

Vivaldi - Concerto pour 2 violons en la mineur

Janacek - Sonate pour violon et piano

Saint-Saëns - Morceau de Concert

Sarasate - Navarra

Rachmaninov - Concerto pour piano N° 2 en ut mineur, op. 18

**SINFONIA HELVETICA**

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Bartłomiej Niziol & Radosław Szulc • violin, Birgit Welpmann, oboe • Lidia Grzanka-Urbaniak & Stefan Rieckhoff, violoncellos • Piotr Stefaniak, contrabass, Hervé Joulain, horn

Mozart - 'Impressario' Overture, K. 486 - Horn Concerto N° 3 in E flat Major, K. 447

Bach, J.S. - Concerto for oboe and violin, BWV 1060

Vivaldi - Concerto for two violoncellos in G Minor

Bottesini - Grand Duo Concertante

**SINFONIA VARSOVIA**

SV CD 001-012

Kurpinski - Two Huts (Dwie Chatki)

Dobrzynski - Monbar

Moniuszko - The Fairy Tale (Bajka)

Zelenski - In the Tatra Mountains (W Tatrach)

Noskowski - The Steppes (Step)

**SINFONIA VARSOVIA**

Henryk Wieniawski Society

Bartłomiej Niziol & Piotr Plawner, violins

Wieniawski - Violin Concerto N° 1, F sharp Minor

Wieniawski - Violin Concerto N° 2, D Minor

**DEUTSCHES KAMMERORCHESTER & SINFONIA HELVETICA**

Sonoris SCD 5154

Wen-Sinn Yang, violoncello

Dvořák - Violoncello Concerto B-minor, Op. 104

Dvořák - Polonaise A-Dur, B. 94

Dvořák - Silent Woods, Op. 68, N° 5

Dvořák - Rondo g-moll, Op. 94

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Akiko Tanaka, violin**Reiko Otani, violin**

Lalo – Spanish symphony

Wieniawski – Violin Concerto N° 1, F sharp Minor

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Haydn - Symphony N° 92 'Oxford'

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Suisa MH CD 77.2

Wen-Sinn Yang, violoncello

Shostakovich - violoncello Concerto N° 1



ORCHESTRE SYMPHONIQUE BIENNE
Suisa MH CD 70.2

Ole Edvard Antonsen, trumpet

Hong-Mei Xiao, viola

Martin - Ballade for Viola & Orchestra

Haug - Trumpet Concerto



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Suisa MH SE-8

Martin - Athalie Overture
Haydn - Symphony N° 92 'Oxford'

CDs of Grzegorz Nowak on iTunes

<http://itunes.apple.com/us/artist/grzegorz-nowak/id218153849>

The screenshot shows the iTunes Preview page for Grzegorz Nowak. At the top, there's a navigation bar with links for Store, Mac, iPod, iPhone, iPad, iTunes, and Support. Below this, the page is titled "iTunes Preview" with sub-links for "Nieuwe functies", "Wat is iTunes?", "Wat vind je op iTunes?", and "Instructies". The main heading is "Grzegorz Nowak" with a "View in iTunes" button. A note states: "To preview a song, mouse over the title and click Play. Open iTunes to buy and download music." Below this, a section titled "Top Albums" displays a grid of 14 album covers, each with a number, the album title, and a "View in iTunes" link. The albums listed are: 1. Tchaikovsky: Piano Conc..., 2. Chopin: Piano Concertos, 3. Dvorak: Complete Works..., 4. Mendelssohn: Symphon..., 5. Grzegorz Nowak Conduc..., 6. Weill: 7 Deadly Sins (The..., 7. Czerny: Symphonies No..., 8. Electra Rising - the Musi..., 9. Azamian Plays Brahms Pl..., 10. Konzertante Werke für Vi..., 11. Finest Music Selection: C..., 12. Schumann Concerti, 13. Chopin: Piano Concertos, 14. Haydn, Weber & Gensme...

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Grzegorz Nowak – Testimonials

Maestro Grzegorz Nowak is a truly exceptional conductor. I have worked with him on numerous occasions covering a wide variety of repertoire and he always provided not only a sympathetic collaboration but he positively enhanced my performances with his unique brand of charismatic, profound musicianship and skillful technique.

It is with pleasure that I recommend to you this wonderful Maestro of the Orchestra. Maestro Nowak has one of the longest and most distinguished careers of anyone on the podium today. His vast repertoire of experience with Opera and Orchestra and knowledge of the conductor's art is second to none. Along with his obvious achievements as Conductor and Music Director is a long tradition of running such organizations, for example the Warsaw Opera and his many symphony appointments. I have had the opportunity of performing with him as piano soloist on many occasions and have found working with him to be without doubt one of the best musical collaborations any artist could have. I would certainly recommend him to any orchestra as an exciting guest or Music Director. In summation, I give him my highest recommendation.

JEROME ROSE, Pianist & Founder/Director of the International Keyboard Institute & Festival, New York, NY

I have had the pleasure to play with Grzegorz Nowak several times in different countries and various repertoires. I have always admired his ability to convey his musical interpretations and convictions to the musicians, with both authority and patience; he has those rare qualities for a conductor, to be a formidable tutor and coordinator during the rehearsals, to be able to explain and convey easily his musical concepts to the musicians, and at the concert to inspire, motivate and bring out the exhilaration of a live performance.

Every time I played in an orchestra where Grzegorz Nowak was the musical director, I have always had a high regard for his commitment and dedication to improving the musical and technical qualities of his orchestra, and to his ability to create a friendly, relax but yet efficient mood among the musicians. I recommend him highly as a musician as well as a human being.

Pascal Rogé, concert pianist, France

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I performed many concerts with Maestro Grzegorz Nowak in Italy, France, England, Switzerland, Canada and Israel. He is a superb musician, a very charismatic artist who brings life and passion to his interpretations. His attention to detail, sound, balance and color is unmatched. He works efficiently and fast, is very demanding, full of charm and always concerned with the well-being of his players. He inspires musicians and brings the best qualities out of them. Orchestras come alive under his baton. One of world's best accompanists, he is a favorite conductor of leading soloists of our time. It has always been a great musical experience and pleasure to work with this superb conductor. I highly recommend him as Music Director.

Boris BELKIN, concert violinist

I had an opportunity to perform with Maestro Grzegorz NOWAK on several occasions. Those were, among others, Mahler's 8th Symphony, Rossini's "Semiramide", Gluck's "Orphée". All those musical encounters gave me a chance to recognize and evaluate a rare talent and professional qualities of the conductor. During the rehearsals and performances as well, I was impressed by his ability to elicit from his musicians in the orchestra highly involved and technically excellent playing, and at the same time providing them with necessary margin of freedom. That in turn created a palpable sense of creativity and involvement. I was impressed as well by his ability to infuse music with the rare sense of drama. Finally, I find in him an unusual quality in readiness for and realization of a musical dialog with his singing partner.

Ewa PODLEŚ, famed operatic contralto

I have performed with Maestro Nowak on several occasions. He simply is the finest artist I have ever worked with or heard or heard of. I believe he is such an exciting conductor because he hears each harmony going to the next. In other words, he understands harmonic rhythm, harmonic tension and harmonic impetus. Almost no one can do that. He can. I am at his feet.

Dickran Atamian, concert pianist

I have known Maestro Grzegorz Nowak for over 14 years and have performed many concerts under his baton. As the solo cellist and the principal cellist of the Bavarian Radio Orchestra in Munich, I have worked with many conductors and I

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Grzegorz Nowak – Testimonials

can say that it has always been a particular pleasure to make music with Maestro Nowak. He has full control of the orchestra, he can realize the slightest rubato introduced by a soloist and – what's important for us cellists – he has the strong sense of orchestral balance. Maestro Nowak works very efficiently and can get extremely good results from the orchestra in a very short time. He beautifully shapes long musical phrases and has strong sense of dynamics. His energetic temperament turns each performance into a truly great musical experience. Every orchestra, which has a chance to make music with Maestro Nowak, should feel very fortunate.

Wen-Sinn YANG, concert cellist, Prof. at Academy for Music and Theatre in Munich

Musical encounters with Maestro Grzegorz Nowak are always for me a great musical events. His fantastic work with an orchestra provokes great engagement from musicians and this is evident in live concerts as well as in CD recordings under his baton. He accompanies in attentive and flexible way giving soloists full freedom of expression. He is very consequent in his work and his interpretations are extremely interesting. His talent and knowledge are the reason that each stage encounter with the Maestro is for me a true musical feat.

Jan STANIENDA, concert violinist, Prof. at Fryderyk Chopin Music Academy in Warsaw

I have a great pleasure and honor to recommend Maestro GRZEGORZ NOWAK. Requirement of the recommendations in the case of the conductor of such high artistic level and established international prestige, seems to be an excessive formality. In the past years, I did experienced many times, the great artistic satisfaction playing as a soloist-pianist together with Maestro Nowak. Maestro Nowak presents the great artistic personality and he is one of the most sensitive and precise conductors I have ever met as a soloist.

Piotr PALECZNY, concert pianist

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Grzegorz Nowak – Indiana University Stravinsky Review

MUSIC REVIEW: Behind the score 'Rite of Spring'

10.30.2014 | Jacobs School of Music, Indiana University, Bloomington

All involved in 'Behind the Score' enterprise deserve kudos

By Peter Jacobi

Quite a crowd came to the Musical Arts Center Wednesday evening, and after the music ended, it erupted with cheers and a long standing ovation. How different from 101 years ago at a theater in Paris where, during and after the performance of the same music, some in the gathered audience applauded but many hissed and booed. Some laughed, thinking they'd been made butts of a joke. Fistfights also broke out in the theater on that May evening, now remembered as the when of a scandal in the history of music, one of the most notorious.

The music on both occasions was Igor Stravinsky's "Rite of Spring." In Paris, it served as ballet score. In Bloomington, it was meant just for an orchestra, more specifically the Indiana University Symphony Orchestra.

Now considered one of the most significant works of the 20th century, a piece that propelled the art form of music dramatically forward, it was chosen as this year's candidate for a "Behind the Score" treatment. The instigator of the concept, which last year used another important masterwork, Beethoven's Fifth Symphony, as the music so investigated, is violinist Jorja Fleezanis, part of whose responsibilities on the Jacobs School faculty is to enhance orchestral studies by teaching instrumental students how to be successful as symphony orchestra musicians. "Behind the Score" is meant, in one way, to do that: fill the musician's mind with background on the music being played, to improve performance through clearer understanding.

The musicians of the Symphony Orchestra, in addition to going through the usual round of rehearsals for Wednesday's concert, were taken "Behind the Score." Musicologist Gretchen Horlacher spoke to them about Stravinsky's musical language and rhythms. Ballet Department chairman Michael Vernon treated them to critical background on "Rite" as a ballet. Russian music and

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Stravinsky scholar Richard Taruskin came from the University of California, Berkeley, to address them more broadly on the history of the piece as both ballet and concert favorite.

On Wednesday, the audience saw a 10-minute video by Jon Stante highlighting those pre-concert events. Then, they heard the result: a dazzling performance led by guest conductor Grzegorz Nowak, who was called in after project co-instigator Cliff Colnot fell ill. The Polish-born Nowak is principal associate conductor of the Royal Philharmonic Orchestra in London and artist-in-residence at Florida International University in Miami. He came with an extensive professional background, and it showed.

The combination of Maestro Nowak's conducting skills and briefings for students resulted in a riveting performance. Not many long-established professional orchestras could have improved upon what one heard. The hundred or more musicians on stage — from Nowak to violinist Fleezanis (seated inconspicuously at the rear of the first violin section) and to the percussionists in the rear — were in the zone. The wild and shifting rhythms, the severe dissonances, the mounting energy and explosive thrusts, the sudden nervous quiets, the bursts of drum-delivered, brass-supported salvos, the individual and mysterious solos, and the grand sweeps of an orchestra in artistic heat: all the elements above, fully mastered and thrillingly exhibited, were part of this extraordinary performance.

In introducing Wednesday's program Fleezanis had voiced her belief that "Knowledge is power." Well, a stage-filling host of knowledge-sharpened musicians with an experienced and knowing veteran conductor proved the point. This was an exhilarating "Rite of Spring."

During the ovation, conductor Nowak gently pushed Jorja Fleezanis to center stage with him, so for her to get a share of the audience tribute. The gesture brought another volley of cheers. All involved in this admirable "Behind the Score" enterprise deserve kudos.

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Grzegorz Nowak – Video Links

[http://www.grzegorznowak.com/Grzegorz Nowak Website/Demo Movies.html](http://www.grzegorznowak.com/Grzegorz_Nowak_Website/Demo_Movies.html)

Grzegorz Nowak, conductor

Demo Movies contents

Orchestre de la Suisse Romande, Geneva, Switzerland

Ravel: Daphnis & Chloe Suite No.2 excerpts

Yomiuri Nippon Symphony Orchestra, Tokyo, Japan

Beethoven: Symphony No.9, 2nd mvt (scherzo) excerpt

Oslo Philharmonic, Oslo, Norway

Shostakovich: Festive Overture excerpt

Orchestre Lamoureux, Paris, France / Igor Oistrakh, violin

Mendelssohn: Violin Concerto, 1st mvt (excerpt)

Berliner Symphoniker, Berlin, Germany

Dvorak: Symphony No.8 in G major, 1st mvt (excerpt)

Royal Philharmonic Orchestra, London, England

Beethoven: Corolian Overture, rehearsal (excerpt)

YouTube Video Links

Conversations with Grzegorz Nowak

Royal Philharmonic Orchestra; 3 Apr 2014

<https://www.youtube.com/watch?v=OfF3utB-6to>

(10:43)

J.S. Bach: Keyboard Concerto D Major, BWV 1054, 1st movement

Piotr Folkert, piano

Warsaw National Philharmonic Orchestra

Grzegorz Nowak, conductor

<https://www.youtube.com/watch?v=iz9vyNkki-s>

(8:08)

(audio only)

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Grzegorz Nowak – Video Links

Bach: Keyboard Concerto in F minor, BWV 1056, 1st movement

Piotr Folkert, piano

Warsaw National Philharmonic Orchestra

Grzegorz Nowak, conductor

<https://www.youtube.com/watch?v=We3ld7r0b9c>

(3:39)

(audio only)

J.S. Bach: Keyboard Concerto in F Minor, BWV 1056, 2nd movement

Warsaw National Philharmonic Orchestra

Grzegorz Nowak, conductor

<https://www.youtube.com/watch?v=WseN1T8mz5w>

(3:17)

(audio only)

Bach: Keyboard Concerto in D minor, BWV 1052, 1st movement

Piotr Folkert, piano

Warsaw National Philharmonic Orchestra

Grzegorz Nowak, conductor

<https://www.youtube.com/watch?v=-GGpnnKcOGg>

(9:00)

(audio only)

Bach: Keyboard Concerto in D minor, BWV 1052, 2nd movement

Piotr Folkert, piano

Warsaw National Philharmonic Orchestra

Grzegorz Nowak, conductor

<https://www.youtube.com/watch?v=gLe4IPSMsJI>

(7:54)

(audio only)

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Grzegorz Nowak – Video Links

Bach: Keyboard Concerto in D minor, BWV 1052, 3rd movement

Piotr Folkert, piano

Warsaw National Philharmonic Orchestra

Grzegorz Nowak, conductor

<https://www.youtube.com/watch?v=z7ZfKLU3puc>

(8:20)

(audio only)

Tchaikovsky: Violin Concerto, part 1

Nemanja Radulovic, violin (London debut)

Royal Philharmonic Orchestra, Grzegorz Nowak, conductor

<https://www.youtube.com/watch?v=aw7Va0gxhV0>

(19:00)

Tchaikovsky: Violin Concerto, part 2

Nemanja Radulovic, violin (London debut)

Royal Philharmonic Orchestra, Grzegorz Nowak, conductor

https://www.youtube.com/watch?v=KPgz_6ZDk9g

(19:54)

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