

antarija

string quartet



antaria

During 16 years of playing together on stage, we have played over 100 concerts, traveling a total distance of over 300,000 km:



Paris, Orleans, Noirlac, France
Vienna, Austria
Copenhagen, Denmark
Belgrade, Serbia
Skopje, Macedonia
Ljubljana, Slovenia
Tehran, Iran
Loro Ciuffenna, Italy
Karlsruhe, Oberstdorf, Germany
Eindhoven, Netherlands
Lizbon, Mafra, Portugal
Warszawa, Kraków, Łódź, Poland

*„Inspire and engage audiences
through our musical projects.”*

antaria

Our work has been appreciated by:

- 1st Prize at 3rd Chamber Competition in Bydgoszcz
- Special Prize at Internationales Klassikfestival im Allgau – Oberstdorfer Musiksommer
- Scholarships under the Polish Culture in the World program
- *Young Poland* Scholarship, Ministry of Culture and National Heritage
- 1st Prize at VII Odin International Music Competition 2021

Festivals we have participated in:

- 17th Ludwig van Beethoven Easter Festival, Krakow
- 7 Currents + 7 Premieres = 70. Anniversary of Polish Composers Union
- 12. Festival der Kroatischen Musik in Wien, Vienna
- Yunge Talente, Vienna
- Kammermusikprojekt Transdanube, Vienna
- Contemporary Music Circle, Tehran, Iran
- Oberstdorfer Musiksommer 20 and 21. Internationales Klassikfestival im Allgäu, Oberstdorf, Germany
- Festival Quartetto d'Archi, Loro Ciuffenna, Italy
- Bunt 5.0, Serbia
- TalkTown, Copenhagen
- Days of Macedonian Music, Skopje


Artistic season 2024/2025

repertoire




Our concert repertoire is diverse and engaging for listeners. We offer a mixture of classical and contemporary works, including premieres by contemporary composers as well as lighter music.



fot. Błażejowski NIMIT

- Felix Mendelssohn-Bartholdy –
String Quartet No. 2 in A minor, Op. 13 (30')  [click and listen](#)
- Alexander Borodin – String Quartet No. 2 in D Major (30')
- Franz Schubert – String quartet No. 14 in D minor
Death and the Maiden (40')
- Wolfgang Amadeus Mozart – String Quartet No. 17
in B-flat Major K. 458 *Hunt* (27')
- Dana Wilson – Hungarian Folk Songs (21')

Polish music

- Karol Szymanowski – String Quartet No. 1, Op. 37 (18')
- Grażyna Bacewicz – String Quartet No. 1 (16')
- Bolesław Woytowicz – String Quartet No. 2 (30')
- Krzysztof Penderecki – String Quartet No. 3
Leaves from an Unwritten Diary (18')  [click and listen](#)
- Andrzej Krzanowski – String Quartet No. 3 (36')  [click and listen](#)
- Grażyna Krzanowska – String Quartet No. 2 (10')
– String Quartet No. 3 (10')
– *Adagietto* (9')  [click and listen](#)

Concert proposal 1

Masterpieces of string quartet music: Mozart, Mendelssohn, Penderecki

W.A. Mozart - String Quartet in B-flat Major K.458 *Hunt*

F. Mendelssohn - String Quartet No. 2 in a-minor, Op. 13 *Is it true?*

K. Penderecki - String Quartet No. 3 *Leaves from an Unwritten Diary* (18')

The concert program features masterpieces of string quartet music from three different eras. It includes a classical quartet by Mozart, K.458, which is known for its energetic and playful character that reflects the lively spirit of the Classical era.

Following this, the program presents a passionate and richly romantic work that showcases Mendelssohn's deep emotional expression and lyricism, making it a standout piece from the early Romantic period. The quartet's intense exploration of love and longing echoes Mendelssohn's admiration for Beethoven, resulting in a deeply moving composition.

The final piece is *Leaves from an Unwritten Diary*, a contemporary work full of contrasts that takes the listener on a "sentimental journey" through the stages of one of Poland's greatest composers' creative output. This striking and modern composition offers a unique blend of dissonance and nostalgia, reflecting Penderecki's evolving musical language in the late 20th century.

Altogether, the program is a rich and varied exploration of the string quartet genre, spanning from the elegance of the Classical period through the passion of the Romantic era and culminating in the modern, introspective soundscapes of contemporary music.



Concert proposal 2

Polish composers – polish string quartets

Karol Szymanowski - String Quartet No. 1, Op. 37 (1917)

Grażyna Bacewicz - String Quartet No. 1 (1938)

Bolesław Woytowicz - String Quartet No. 2 (1953)

or

Krzysztof Penderecki - String Quartet No. 3 (2008)

The program was composed to present a cross-section of Polish chamber music of the 20th and 21st centuries. The concert will begin with Karol Szymanowski's String Quartet No. 1. A magnificent work, combining the composer's various stylistic paths, with a beautiful, nocturne-like second movement. Then we will move on to a piece by the outstanding composer Grażyna Bacewicz. Musicologist Adrian Thomas considered Grażyna Bacewicz's string quartets

"unrivalled in 20th-century Polish music and... one of the century's most significant contributions to the genre". Her folk-music infused First Quartet dates from student days at the Paris Conservatoire. The piece is filled with lyricism, originating from the melos of Lithuanian folk songs. Finally, it is worth considering the unfairly overlooked composition by Boleslaw Woytowicz. His Second Quartet, with its huge emotional charge, is full of contrasts, expressions and references to, among others, highlander folklore.



Concert proposal 3

Death and the Maiden / existential explorations

Andrzej Krzanowski - String Quartet No. 3,
mov. 1: *Animato con passione* (13')

Grażyna Krzanowska – String Quartet no. 2
or no.3

Franz Schubert - String quartet No. 14 in D minor
– *Death and the Maiden*

The concert program revolves around the existential explorations that the composers undertook in their works. The first part features rarely performed pieces by the Polish composer couple: Andrzej Krzanowski, who passed away prematurely, and his wife Grażyna Krzanowska. The serious and focused, yet anxious character of the Krzanowski's Quartet represents a synthesis of his musical language. The String Quartet no. 2 by Grażyna Krzanowska is a musical reflection on life, full of doubts and questions.

The concert culminates with a masterpiece by Franz Schubert that has been called *one of the pillars of the chamber music repertoire*. It was composed after the composer suffered from a serious illness and realized that he was dying. As Walter Willson Cobbett writes: *all four movements of the quartet are welded into a unity under the pressure of a dominating idea - the dance of death.*



Concert proposal 4



Summer music

Alexander Borodin – String Quartet No. 2 in D Major

Roberto Di Marino – *Tango Trentino*

Astor Piazzolla – *Adios Nonino*

Dana Wilson – Hungarian Folk Songs

To invite you to listen to the 2nd Borodin Quartet is like inviting you to share together the sweet beginning of summer. Everything light, airy and fragrant is released with the successive phrases of all four movements. Each of them, rippling in its own charming, youthful way, literally pulls you by the hands to dance.

Alexander Borodin, artfully offers the story of the delightful beginnings of his acquaintance with Ekaterina Protopova. It is to her that he dedicates the Quartet as a gift for their 20th wedding anniversary. So maybe we're inviting you to a romance?

Following the path of romance, we will move from ephemerality to immediacy by listening to the tangos of two composers: Roberto di Marino and Astor Piazzola. Is there anything more characterful than a tango?

Dana Wilson's Hungarian Folks Songs encourages us to ponder about this question. The lonely melodies spin and swirl, and with them our attention. We catch ourselves holding our breath and growing in anticipation. For what actually? Eventually, the rhythm returns and the breathing can once again act steadily. We even feel our legs start to vibrate steadily as well. One would like to stomp, even if only with the toe of one's foot. Only to be part of this music, this rhythm, this whirl. That would be truly characterful.

Space arrangement proposal

By situating the musicians at the hub of the space, we aim to create a sense of unity and harmony between the performers and the audience. This arrangement also provides an opportunity for the public to appreciate the music from different perspectives, as they can observe the musicians from a range of angles.





About artists of
antaria



MAGDALENA CHMIELOWIEC-KOZIOŁ

Manager of the ensemble, violist

I am passionate about searching new ways of producing colors and sounds on my instrument. This was the main area of my research culminating in my PhD. Playing in a string quartet is the perfect way of expressing my own through music. I developed my skills at music universities in Krakow, Vienna and Graz. Currently my life is split between two countries: Poland and Sweden.



BARBARA MGLEJ

Violinist

I was fortunate to study under the guidance of Professor Kaja Danczowska, one of the most eminent violinists. My passion is performing chamber and contemporary music, and I strive to improve my skills every day.



MARIA NOWAK

Violinist

I honed my skills with the guidance of Professor Marcin Baranowski. By attending several violin master classes, I was able to expand my musical knowledge. However, it is chamber music that truly inspires me to continue developing my abilities. Playing in a quartet has broadened my artistic perspective and brought me immense joy and musical fulfilment.



MARTYNA SOŁTYS

Cellist

I studied under the guidance of an amazing artist - dr hab. Dominik Połoński. Our cooperation developed my musical imagination and made me sensitive to every sound. Currently I express myself in two ways: as a chamber and orchestral musician. I focus on constant research and development.

THE LATEST ALBUM

click and listen



The album we present to you contains music for a string quartet. The recorded works were composed by Andrzej (1951-1990) and Grażyna (b. 1952) Krzanowski, contemporary Polish composers. Andrzej Krzanowski's composition, String Quartet No. 3 from 1988, is the culmination of the now mature work of the prematurely deceased artist. Dedicated to Witold Lutosławski, the work contains numerous self-quotations and draws on a rich range of expressive musical means, which requires technical proficiency and great maturity from the performers.

Grażyna Krzanowska's compositions, on the other hand, comprise two quartets and an Adagietto for a string quartet, seemingly very different from each other, yet infused with a similar emotional climate.

The first of these, String Quartet No. 2, has a musical narrative defined by a programme that expresses a quest, a hesitation between seriousness and playfulness. String Quartet No. 3 is also based on contrasts, oscillating between a choral cantilena and a 'wild', exuberant dance. The 'Adagietto', a very heterogeneous piece that uses various stylistic devices, is also multi-faceted, which is reflected in the musical layer of the piece.



click and listen



CONTACT US

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