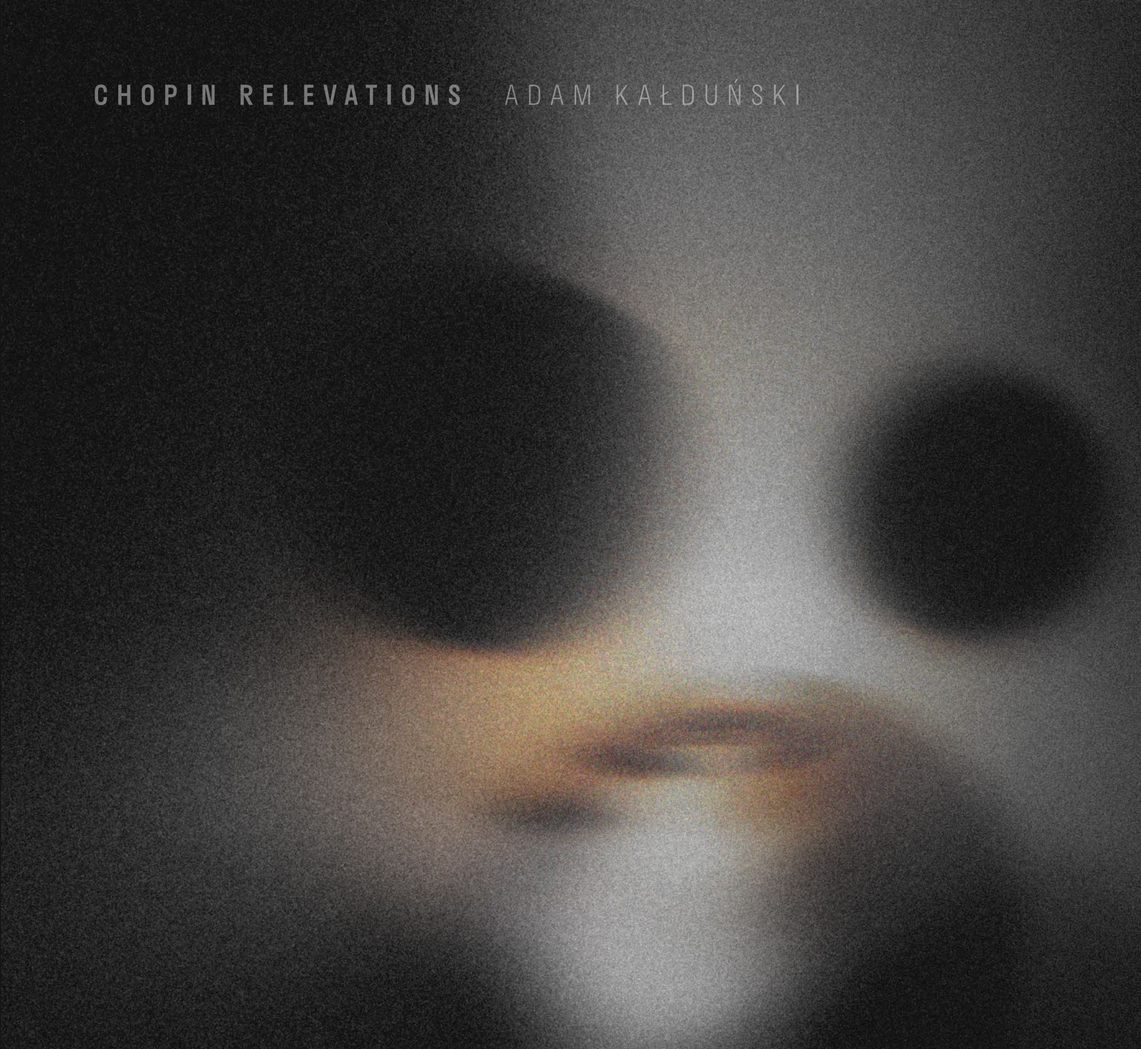


PROJECT & PARTNERSHIP PROSPECTUS

CHOPIN RELEVATIONS

ADAM KAŁDUŃSKI

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to re-levate – to lift a certain content into attention again, for a particular context, indicated by thought and language.

David Bohm, *Wholeness and the Implicate Order*, 1980

CHOPIN RELEVATIONS presents Chopin's music as a journey from the shadow of death to artistic immortality. Conceived as a single dramatic arc, the programme allows works separated by genre and chronology to cast new light on one another. Its architecture asks how mortality can be heard not only as subject matter, but as a force shaping musical form.

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FRYDERYK CHOPIN (1810–1849)

I. PROLOGUS

1. MAZURKA IN F MINOR, OP. 63, NO. 2

II. DEATH OF THE NATION

2. BALLADE IN F MAJOR, OP. 38

III. DEATH OF MEMORY

3. MAZURKA IN E MINOR, OP. 41, NO. 1
4. MAZURKA IN B MAJOR, OP. 41, NO. 2
5. MAZURKA IN A-FLAT MAJOR, OP. 41, NO. 3
6. MAZURKA IN C-SHARP MINOR, OP. 41, NO. 4

IV. DEATH OF THE CREATOR

SONATA IN B-FLAT MINOR, OP. 35

7. I. GRAVE – DOPPIO MOVIMENTO
8. II. SCHERZO
9. III. MARCHE

10A. IV. FINALE – PRESTO

V. POSTSCRIPTUM

10B. MAZURKA IN F MINOR, OP. 68, NO. 4

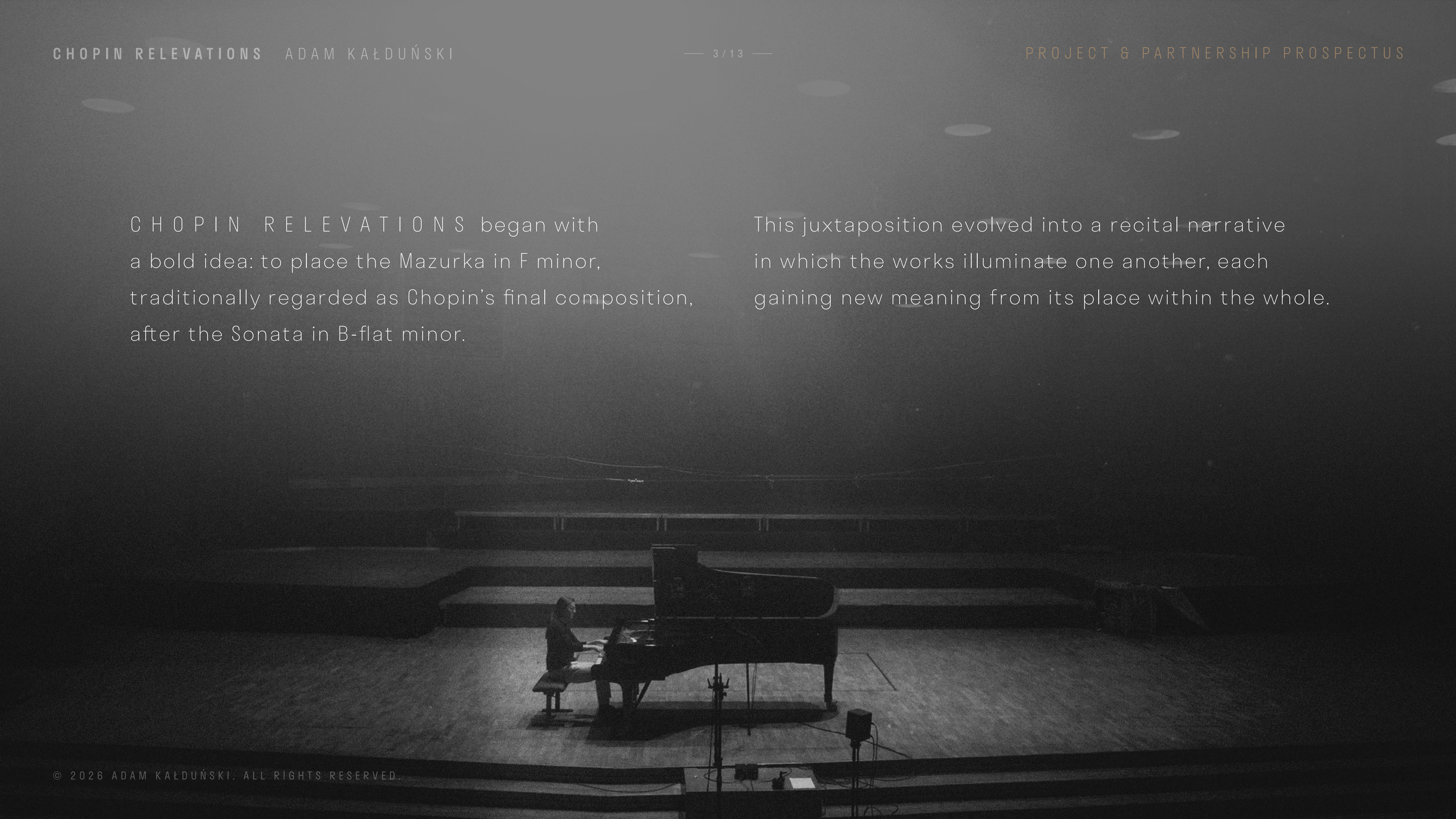
VI. IMMORTALISATION

11. POLONAISE-FANTAISIE IN A-FLAT MAJOR, OP. 61

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CHOPIN RELEVATIONS began with a bold idea: to place the Mazurka in F minor, traditionally regarded as Chopin's final composition, after the Sonata in B-flat minor.

This juxtaposition evolved into a recital narrative in which the works illuminate one another, each gaining new meaning from its place within the whole.



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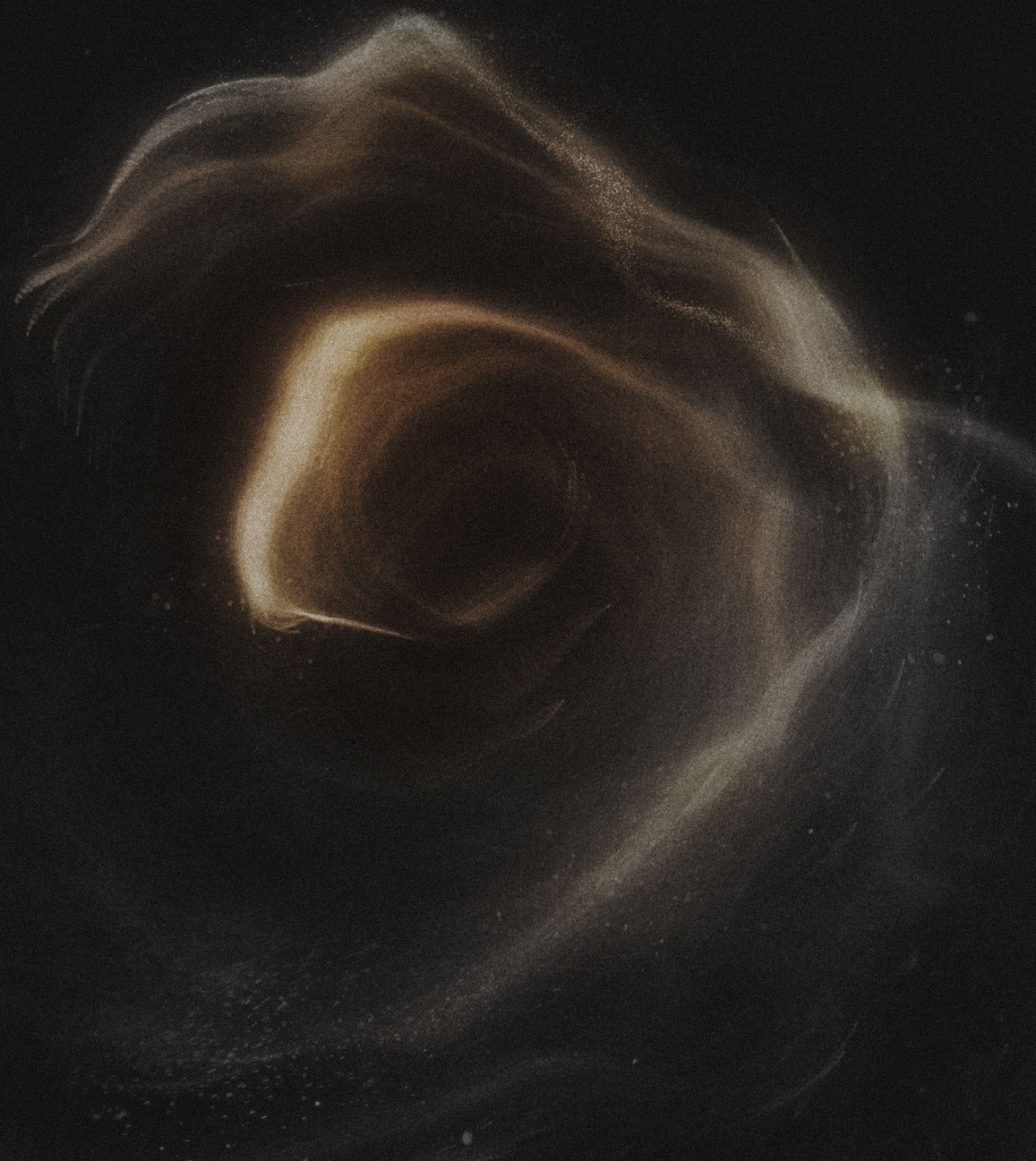
The unfamiliar spelling is deliberate. Relevations does not mean revelations: it derives from David Bohm's revived verb to relevate — to lift a certain content into attention again and perceive its relevance within a particular context. For Kałduński, it becomes a metaphor for interpretation: bringing latent musical relationships into renewed attention through performance.

Adam Kałduński's interpretation unfolds through three Relevations:

RELEVATION ONE places two F-minor Mazurkas at opposite thresholds of the narrative: Op. 63 No. 2 as its prologue, and Op. 68 No. 4 as its postscript and a metaphysical key to the Sonata.

RELEVATION TWO brings the Sonata's visionary Finale, the latter Mazurka and the Polonaise-Fantaisie together as a triptych of glimpses into music's future.

RELEVATION THREE traces the death motif through the works that precede the Polonaise-Fantaisie; the final work moves beyond the motif and affirms the continuing life of Chopin's art.



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To make the central relationship physically audible, the Sonata's Finale and the Mazurka in F minor, Op. 68 No. 4 form a single track. The Mazurka emerges directly from the resonance of the Sonata's final chord, with no intervening pause and no track break. An ending becomes a threshold: what first appears final is heard again as part of a larger form.

The period following the 2025 Chopin Competition gives Chopin Relevations a distinctive public context. Kałduński received the Bella Davidovich Special Prize for the best performance of a Ballade and has since given more than thirty concerts in Poland and abroad, while repeatedly sharing the project's ideas with audiences from the stage.



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FROM RECORDING TO PUBLIC LIFE

CHOPIN RELEVATIONS extends beyond a standalone album release. Digital publication, CD and vinyl editions, an original bilingual essay, audiovisual material, a launch event and international recital presentations form one coherent public life for the project. The recording gives concert partners a distinctive programme and narrative; live performances, in turn, extend the album's reach and create new relationships with audiences, presenters and cultural institutions.

FORMATS AND DISTRIBUTION

The album will be released on streaming platforms and in physical CD and vinyl editions.

INTERNATIONAL PROMOTION

A series of international concert tours is planned to promote the album and introduce its concept directly to audiences abroad.

BILINGUAL PHYSICAL EDITIONS

The CD and vinyl editions will include an original essay by the artist in both English and Polish, offering a fuller account of the album's concept. Please ask for the full text.

PROMOTIONAL CONTENT

Material recorded during the sessions includes an interview, backstage and making-of footage, performance clips, and a dedicated call-to-action video for the release campaign.

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VISUALISATION OF THE CD PACKAGING - COVER, BOOKLET AND CD DESIGN

RECORDING QUALITY, PRODUCTION & READINESS

The recording sessions concluded on 23 January 2026 at Polish Radio's Witold Lutosławski Concert Studio in Warsaw. The project is now entering the stage at which mastering is complete and the final masters have been approved for release, whereas graphic design, physical production, release strategy, the launch concert and international presentation must be coordinated. Partnership at this point can increase the scale and public value of an artistic asset whose central creative work has already been completed.

INSTRUMENT

The album was recorded on the very same Fazioli concert grand used at the 19th International Fryderyk Chopin Piano Competition, creating a direct link between the competition stage and this recording.

VENUE

The sessions took place at Polish Radio's renowned Witold Lutosławski Concert Studio in Warsaw, one of Poland's most respected concert and recording venues.

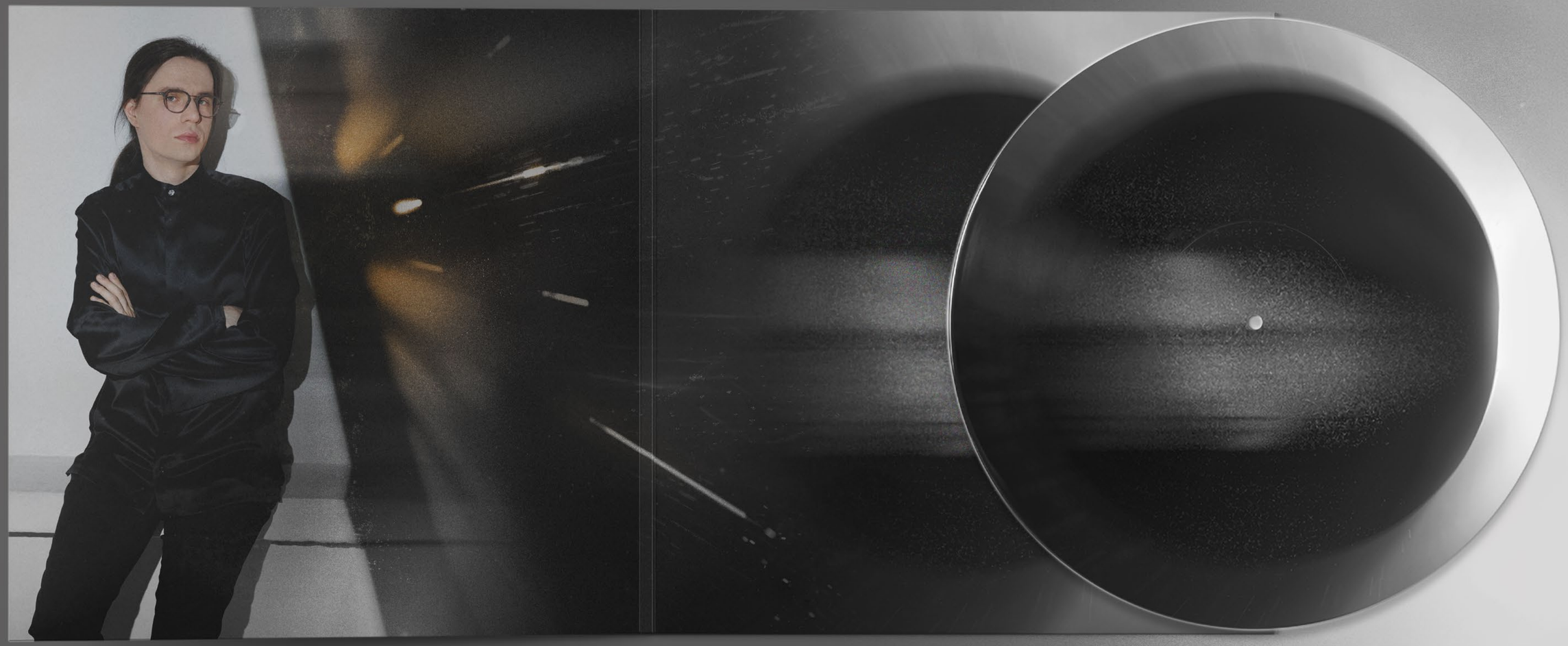
HIGH-RESOLUTION AUDIO

The performances were captured in high-resolution 96 kHz audio, preserving the instrument's tonal depth and the finest nuances of the interpretation.

RELEASE READINESS

Mastering is complete, and the final masters are ready for release. The master recordings are fully owned and controlled by Adam Kałduński.

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VISUALISATION OF THE VINYL PACKAGING



THE ARTIST: ADAM KAŁDUŃSKI

Adam Kałduński is a Polish pianist whose work combines narrative imagination, structural insight and a distinctly individual approach to interpretation. At the 19th International Fryderyk Chopin Piano Competition in 2025, he received the Bella Davidovich Prize for the best performance of a Ballade—an award that speaks directly to his ability to shape music as a compelling narrative.

He has performed at venues including the Warsaw Philharmonic, NOSPR in Katowice and the Pomeranian Philharmonic, as well as at the International Chopin Festival in Duszniki-Zdrój. Chopin Relevations brings the defining qualities of his artistry—narrative focus, independence of thought and sensitivity to musical architecture—into a coherent and distinctive album statement.

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SELECTED DISTINCTIONS

2025 — Bella Davidovich Prize for the best performance of a Ballade, 19th International Fryderyk Chopin Piano Competition

2023 — First Prize and five special prizes, including the Critics' Prize and Audience Prize, Premio Amadeus International Piano Competition, Lazise

2020 — Second Prize, Polish National Fryderyk Chopin Piano Competition, Warsaw

2019 — First Prize, International Fryderyk Chopin Piano Competition for Young Pianists, Beijing



"A TRUE ARTIST."
— Anna S. Dębowska, Gazeta Wyborcza, 2025 (translated from Polish)

"THOUGHTFUL, UNHURRIED INTERPRETATIONS."
— Jed Distler, Chopin Competition 2025 Blog, 2025

"A FULLY FORMED PIANIST […] FOLLOWING HIS OWN ARTISTIC PATH."
— Marcin Majchrowski, Polish Radio Competition Studio, 2025 (translated from Polish)

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PARTNERSHIP OPPORTUNITY

With the recording sessions completed, support will determine not whether the music can be recorded, but how fully and effectively it can enter public life. Partnership may multiply the value of work already completed by transforming a high-quality recording into a durable publication and a platform for concert development.

We welcome conversations with cultural institutions, patrons and partners interested in helping Chopin Relevations reach audiences through publication, performance and international presentation. The form of collaboration can be shaped around the partner's priorities and the part of the project they are best placed to advance.

A private listening link, trailer and proposed partnership framework are available on request.

CONTACT DETAILS

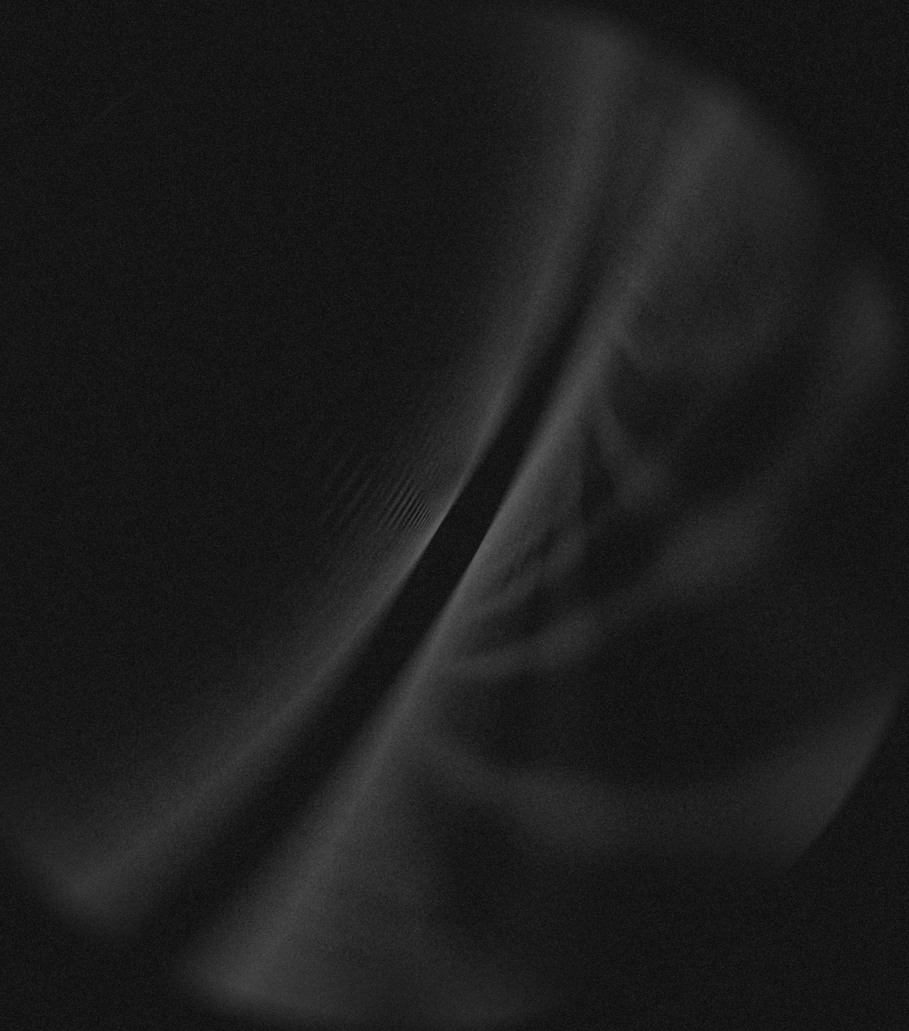
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The recording was made on Fazioli F278, serial no. 2783701 at the Polish Radio Witold Lutosławski Concert Studio in Warsaw from 20th to 23rd January 2026.

Producer: ADAM KAŁDUŃSKI

Sound Engineer: FILIP PODGÓRSKI

Piano Technician: MICHAŁ TWARDY

Graphic Designer: AGNIESZKA ZAWADZIŃSKA

Photo session: DANIEL RUTKOWSKI

Promotional material: MARCIN ZAWADZIŃSKI, MATEUSZ IRISIK

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