



TANJA ZAPOLSKI

# TIMELESS

AARHUS SYMPHONY ORCHESTRA



1.	<b>JOHANN SEBASTIAN BACH</b> (1685-1750): <i>Aria</i> from <i>Goldberg Variations</i> (1741) . . .	4.49
	Tanja Zapolski, piano	
2.	<b>EDVARD GRIEG</b> (1843-1907): <i>Piano Concerto, Adagio</i> (1868) . . . . .	6.13
	Tanja Zapolski, piano   Aarhus Symphony Orchestra   Magnus Fryklund, conductor	
3.	<b>JOHANNES BRAHMS</b> (1833-1897): <i>Intermezzo</i> , op. 118, no 2 (1893) . . . . .	6.54
	Tanja Zapolski, piano	
4.	<b>MAURICE RAVEL</b> (1875-1937): <i>Piano Concerto, Adagio assai</i> (1929) . . . . .	9.06
	Tanja Zapolski, piano   Aarhus Symphony Orchestra   Magnus Fryklund, conductor	
5.	<b>FRÉDÉRIC CHOPIN</b> (1810-1849): <i>Mazurka</i> op. 17, nr. 4, (1832) . . . . .	4.23
	Tanja Zapolski, piano	
6.	<b>FRÉDÉRIC CHOPIN</b> (1810-1849): <i>Piano Concerto, Romance</i> (1830) . . . . .	9.21
	Tanja Zapolski, piano   Aarhus Symphony Orchestra   Magnus Fryklund, conductor	
7.	<b>GEORG FRIEDRICH HÄNDEL</b> (1685-1759) <i>Minuet in G minor</i> (1710)	
	arr. Wilhelm Kempff . . . . .	3.35
	Tanja Zapolski, piano	
8.	<b>JEAN-PHILIPPE RAMEAU</b> (1683-1764): <i>Les Tendres Plaintes</i> (1724) . . . . .	3.26
	Tanja Zapolski, piano	
9.	<b>PHILIP GLASS</b> (1937-) Suite from <i>The Hours</i> (2002) . . . . .	7.36
	Tanja Zapolski, piano   Aarhus Symphony Orchestra   Magnus Fryklund, conductor	
10.	<b>NILS FRAHM</b> (1982-): <i>Ambre</i> (2009) . . . . .	4.18
	Tanja Zapolski, piano	
11.	<b>ARVO PÄRT</b> (1935-): <i>Spiegel im Spiegel</i> (1978) . . . . .	8.38
	Toke Møldrup, cello   Tanja Zapolski, piano	

Total: 68.42

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I would like to express my sincere gratitude to the wonderful Aarhus Symphony Orchestra and Artistic Director Jesper Nordin, as well as to my amazing collaboration partners – recording producer Preben Iwan, conductor Magnus Fryklund, cellist Toke Møldrup, graphic designer Denise Burt and fundraiser Stine C. Rejnholdt. Thank you all for being such a big part of creating this album – without you it wouldn't have been possible! It's a dream come true for me.

This album is my personal love letter to music. It is also a letter of gratitude and love to my parents, who have supported me so much – not least in discovering my musical abilities.

Music has great power and speaks to us without discrimination, regardless of nationality, gender or colour. Instead of separating us, it brings us closer together. Music can speak to us whether it is written in the 18th century or in 2022. Music can move and comfort us when we need it most. Ever since I was young, I have connected deeply to music and have appreciated its deeper dimensions, which mysteriously and magically convey layers of information. Every piece in this album has a special significance to me. The pieces have been chosen because of their timelessness and how much they have touched me deeply over the years.

**Bach** speaks the language of boundless infinity, his music is both logical and other-worldly. It's like staring into never-ending fractals. Nature's own mathematical language. I look at his music as being 'vertical' – it's as if he's talking directly to God.

**Grieg's** stunning music holds Nordic poetry, nature and folklore in it. The second movement from the piano concerto is breathtakingly beautiful, both in the piano and orchestral parts.

**Brahms** music is to me, some of the deepest, most profound and heart-piercing music. There is an excerpt later in this booklet that illustrates Brahms' approach to composing, from the book *Talks with Great Composers* by Arthur Abell.

**Ravel's** music and French impressionism have always fascinated me. I love the transparent beauty and the graceful movements.

**Chopin** has always played a big role in my life – his music has been a consistent part of my repertoire since I was very little. Playing the works of Chopin is like being welcomed home as a pianist. The virtuosity evolves my pianistic abilities, while never detracting from the music's unbelievable beauty. Chopin's music continues to touch me deeply, transcending the earthly while reflecting the most amazing aspects of our emotional lives.

Since hearing **Händel's** *Menuet* for the first time many years ago, this piece has planted itself in my heart. A masterpiece – especially in this incredible arrangement by Wilhelm Kempff.

Baroque music has a special place in my heart as does **Rameau**, a much-loved composer. In some magical way, the Baroque style feels so modern and relevant in our day and age. Rameau's music is both fragile and brave. This small piece *Les Tendres Plaintes* (*The Tender Complaints*) with its special melodies and harmonies creates a magical oasis.

**Philip Glass** describes himself as a composer of “music with repetitive structures” and his music has been associated with Minimalism. Philip Glass' music is very special to me – I have been listening to it for years and *The Hours* is one of my favorite movies, not least because of the soundtrack. In 2017 I had the great honor of being

chosen by Philip Glass to perform his music with him in Aarhus. It was an unforgettable experience for me. His music has a combination of repetitive, transcending and meditative aspects, again with a timeless quality. The repetitive phrases are like boundless fractals moving steadily forward, like life itself. Philip Glass' music isn't mechanical though, it is very touching and emotional.

The young German composer, pianist and record producer **Nils Frahm** is best known for combining classical and electronic music and an unconventional approach to the piano. Nils Frahm's music speaks directly to me as it does to many young people today. His music attracts an audience who wouldn't usually listen to classical music. It is a unique blend of minimalism, contemporary classical and ambience. I lost a dear friend in 2021, at a way too young age in an accident – he introduced me to this wonderful music. This piece is for you. You will always be in my heart.

**Arvo Pärt's *Spiegel im Spiegel*** is the album's final track. I simply had to include Arvo Pärt's music, as he is one of my favourite composers. "The language of stillness" is how he describes his music. Pärt's words describe his music perfectly and these words inspire his compositions: "You can kill people with the sound. And if you can kill, then maybe there is also the sound that is opposite of killing. And the distance between these two points is very big. And you are free – you can choose."



*“That is my goal. Time and  
timelessness are connected.”*

- Arvo Pärt

# How Brahms Contacted God

“Dr. Brahms,” I queried, “how do you contact Omnipotence? Most people find Him very aloof.” “That is the great question,” Brahms replied. “It cannot be done merely by will power working through the conscious mind, which is an evolutionary product of the physical realm and perishes with the body. It can only be accomplished by the soul-powers within – the real ego that survives bodily death. Those powers are quiescent to the conscious mind unless illumined by Spirit. Now Jesus taught us that God is Spirit, and He also said, ‘I and my Father are one.’ (John 10:30)

“To realize that we are one with the Creator, as Beethoven did, is a wonderful and awe-inspiring experience. Very few human beings ever come into that realization and that is why there are so few great composers or creative geniuses in any line of human endeavor. I always contemplate all this before commencing to compose. This is the first step. When I feel the urge I begin by appealing directly to my Maker and I first ask Him the three most important questions pertaining to our life here in this world – whence, wherefore, whither [*woher, warum, wohin*]?

“I immediately feel vibrations that thrill my whole being.” Brahms continued. “These are the Spirit illuminating the soul-power within, and in this exalted state, I see clearly what is obscure in my ordinary moods; then I feel capable of drawing inspiration from above, as Beethoven did. Above all, I realize at such moments the tremendous significance of Jesus’ supreme revelation, ‘I and my Father are one.’ Those vibrations assume the forms of distinct mental images, after I have formulated my desire and resolve in regard to what I want – namely, to be inspired so that I can compose something that will uplift and benefit humanity – something of permanent value. “Straight away the ideas flow in upon me, directly from God, and not only do I see

distinct themes in rare, inspired moods, as they were to Tartini when he composed his greatest work – the *Devil's Trill Sonata*. I have to be in a semi-trance condition to get such results – a condition when the conscious mind is in temporary abeyance and the subconscious is in control, for it is through the subconscious mind, which is a part of Omnipotence, that the inspiration comes. I have to be careful, however, not to lose consciousness, otherwise the ideas fade away.”

“That is the way Mozart composed. He was once asked what the process was with him while composing and he replied: ‘*Es geht bei mir zu wie in einem schönen, starken Traume*’ [The process with me is like a vivid dream]. “He then went on and described how ideas, clothed in the proper musical setting, streamed down upon him, just as they do with me. Of course, a composer must have mastered the technic of composition, form, theory, harmony, counterpoint, instrumentation – but any musical person can do that if he has the proper application. Although I must say, that to acquire a mastery of the orchestra such as my young friend, Richard Strauss, has, requires exceptional ability. Mark my word, Joseph, he will go far.” “Go on, Johannes.” said Joachim. “I am fascinated with your revelation. This is all as new to me as it is to Mr. Abell. Pray, continue with your account of how the Spirit works through you.”

“Spirit is the light of the soul.” Brahms continued. “Spirit is universal. Spirit is the creative energy of the Cosmos. The soul of man is not conscious of its powers until it is enlightened by Spirit. Therefore, to evolve and grow, man must learn how to use and develop his own soul forces. All great creative geniuses do this, although some of them do not seem to be as conscious of the process as others.” “For instance,” interposed Joachim, “those supremely endowed geniuses – Shakespeare, Milton and Beethoven – were aware of the fact that they were inspired and they have left records to that effect.”

– Arthur Abell from the book *Talks With Great Composers*

# Tanja Zapolski

Tanja Zapolski is a modern classical pianist, one of Denmark's most prominent, astounding audiences worldwide with solo recitals, piano concertos, chamber music with some of the world's best musicians, and new forms of cross-genre expression.

Tanja was born in Ukraine and, at 8 years old, had her debut as a piano soloist with an orchestra. Tanja got her Master of Music and Soloist Performer Advanced Post-graduate Diploma in Music from The Royal Danish Academy of Music, where she studied with Anne Øland and Amalie Malling. She also studied at Anton Rubinstein's Academy in Düsseldorf with Dina Yoffe and participated in many masterclasses with Dmitri Bashkirov and Leif Ove Andsnes.

Tanja has performed as a soloist with most Danish orchestras and played with many conductors – among others, the world-famous conductor Sir Simon Rattle. She has played together with the legendary composer Philip Glass, performing his music. Besides playing at many classical festivals, Tanja's open-minded and exploratory approach has led her to perform at rock and jazz festivals, play electronic music, participate in countless theatre performances, record film music, and travel the world with her numerous music groups.

Her countless chamber music collaborations include the Danish Piano Duo with her friend Rikke Sandberg, they perform worldwide with orchestras and as soloists. She has received many awards, including the Jacob Gade Scholarship, the Sonning Scholarship, the Victor Borge Award, the Gladsaxe Music Award, the Wilhelm Hansen Award and has been included in Krak's 'Blue Book', Denmark's own 'Who's who'.

*“Music is the most primordial phenomenon because it is in nature, in the breeze passing through the trees, in the birds singing — you will never find a bird being a philosopher but all birds are musicians. You go and search — you will not find a stream religious, but all streams are musical. Go and ask these winds passing through the trees — they may not have ever heard about the Bible and Koran and Gita but they know music. Music is involved in life itself. It is existential.”*

**- Osho**

# A huge thank you to:

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**Danacord Records**, Jesper Buhl

[www.danacord.dk](http://www.danacord.dk)

This album is also dedicated to my dear mentor and teacher Florian Schlosser, who passed away a week before I wrote this. He dedicated his life to exploring the deeper layers of life, love and our true nature – and he loved music deeply.

*Our home is the unknown.*

*In the unknown we are not two.*

*From the unknown, Love listens and from the unknown, Love speaks.*

*Where you and I end, Love begins.*

**– Florian Schlosser**

**Recording producer:** Preben Iwan

**Engineering:** Preben Iwan

**Editing and mix:** Preben Iwan

**Mastering:** Preben Iwan

Recorded in the DXD audio format (Digital eXtreme Definition), 352.8kHz/32bit  
Pyramix DAW system with Horus preamps/converters.

Monitored on B&W 802D speakers.

Microphones; Main microphones: 2x DPA 4006TL -

Piano spot mikes: 2x DPA 4015TL & 2x DPA 4006TL



*“When I am silent, I fall into  
the place where everything  
is music.”*

– Rumi

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TANJA ZAPOLSKI, piano | AARHUS SYMPHONY ORCHESTRA  
MAGNUS FRYKLUND, conductor | TOKE MØLDRUP, cello

*Bach: Aria*

*Grieg: Piano Concerto, Adagio*

*Brahms: Intermezzo*

*Ravel: Piano Concerto, Romance*

*Chopin: Mazurka*

*Chopin: Piano Concerto, Adagio assai*

*Händel: Menuett*

*Rameau: Les Tendres Plaintes*

*Glass: Suite from The Hours*

*Frahm: Ambre*

*Pärt: Spiegel im Spiegel*