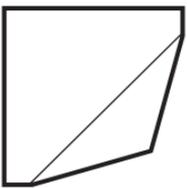


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Warsaw Autumn

International Festival of Contemporary Music

21-29
September
2018

Honorary Patronage

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Warsaw Autumn 2018 expresses its gratitude for the financial assistance and commitment to the Festival offered by:

The Ministry of Culture and National Heritage
The Capital City of Warsaw
PZU Foundation
Society of Authors ZAiKS

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Little Warsaw Autumn media partners

Polskie Radio Dzieciom	qlturka.pl
miastodzieci.pl	egaga.pl
czasdzieci.pl	Muzykoteka Szkolna

The Festival is cofinanced by the Minister of Culture and National Heritage, the City of Warsaw, and PZU Foundation.



Little Warsaw Autumn is cofinanced by the Minister of Culture and National Heritage's Culture Promotion Fund.



This project is part of the commemoration of the centennial of the regaining of independence.

niepodległa

The Festival is a member of the European Conference of Promoters of New Music.



Ladies and Gentlemen,

This year's edition of Warsaw Autumn, coinciding with Poland's centenary of regained independence, pushes us to look for themes related with that milestone anniversary. The Festival's Programme Committee has apparently identified the best such theme: *Res Publica*. Was it not the focus of the 1918 Polish Republic and its subsequent 100 years? You will thus find references to that central topic throughout our programme. Personally, I wish to place special emphasis on the character of Karol Szymanowski, who links our musical modernity as presented at Warsaw Autumn with the first years of independent Poland.

6 \ Szymanowski undoubtedly belongs to history; his art is a closed chapter. Warsaw Autumn, on the other hand, is not only about music's present but also its future. Yet Szymanowski remains important to Warsaw Autumn, because Warsaw Autumn has materialised Szymanowski's vision of modern Polish music. In that vision, Polish music was a fully valuable element of European culture. Before Szymanowski, it was not. Nor was it before Warsaw Autumn's inception. And just as "Szymanowski gave Polish music, after a period of stagnation following Chopin's death, a vital impulse for further development," Warsaw Autumn gave a new lease of life to Polish music after a period of cultural stagnation during Socialist realism, reintroducing it to the European scene.

The creators of Warsaw Autumn were conscious of Szymanowski's importance to Polish music and culture. Consequently, the programme of the Festival's first edition in 1956 prominently featured his works. The opening concert included a performance of *Stabat Mater*, with the solo roles sung by Maria Kunińska, Krystyna Szczepańska, and Andrzej Hiolski, partnered by the Warsaw Philharmonic Orchestra conducted by Bohdan Wodiczko. The Festival's closing concert featured Szymanowski's Symphony no. 3 interpreted by Stefania Woytowicz and the Warsaw Philharmonic Choir and Orchestra under the baton of Witold Rowicki. At another concert, the Polish Radio Choir of Katowice performed the *Six Kurpie Songs*.

“Today, Szymanowski has become a symbol: his music is a gate through which Polish music entered new times, later to move to the open world,” wrote musicologist Bohdan Pilarski in the programme book of one of the Festivals. Although Szymanowski’s compositions are no more featured in Warsaw Autumn programmes today, his musical heritage remains relevant to Warsaw Autumn and Polish culture in general.

I wish you great emotions throughout the ten days of listening to modern—not only Polish—music!

Mieczysław Kominek

Mieczysław Kominek
President of the Polish Composers’ Union

Res Publica: the experience of community

The festival as a public debate: we have emphasised this character of Warsaw Autumn for years. We use the term “debate” to underline the relation between the festival and all its participants—most crucially, audiences.

The premise for debate is the fact that music, just as film, theatre, literature, or visual arts, addresses our reality. While it has an abstract dimension, a form filled with a changing material, new music eventually is played to the world. Even a composer’s disinterestedness with the surrounding reality is a public gesture.

In Poland and elsewhere in Central and Eastern Europe, such disinterestedness is deeply rooted amongst composers as well as part of the audience. The postwar history of Poland has brought many examples of the outside world intervening into art. Those decades saw the rise of an often despaired conformism, an artistic and ethical helplessness of some artists versus oppressive political power. Authoritarian pressure on artists put most composers and listeners off the official public sphere, while intensifying the need to hide away in a “pure,” ideal, separate sphere: one of the niches where freedom, albeit with some limitations, was possible.

In countries with no such political interventions into art, new music created broader cultural and social values, contributing to the overall atmosphere, style and quality of life. It inspired

While it has an abstract dimension, a form filled with a changing material, new music eventually is played to the world.

artistic works but also structures and practices within society. Take the example of the art of Louis Andriessen (who is present with several works in the programme of this year’s Warsaw Autumn) and its contribution to Amsterdam’s artistic scene in the 1970s and 1980s, or the output of composers such as Luigi Nono, Klaus Huber, Cornelius Cardew, Helmut Lachenmann, or Frederic Rzewski.

In Poland, the return to freedom after 1989 triggered an important change for music and its social context.

The stereotype of music as an art indifferent to any context, focused on pure sound and universal ontological themes, began to weaken in favour of acknowledging the visible shell of being: the world behind the window. The fissure between the public and artistic sphere started to scar. For many, it became obvious that music's new phenomena, its very credibility, call not only for sensitivity to musical matter but also for a dialogue with the surrounding reality, and sometimes even borrowing ideas and sounds from that reality. In the actions of new generations of Polish and non-Polish composers, new musical groups, more often than in the past, aesthetics are as important as ethics, the relationship to the world. This is true of ensembles present at this year's Warsaw Autumn such as Kwartludium, Spółdzielnia Muzyczna, Hashtag Ensemble, and Black Page Orchestra.

Composers create music, dialoguing both with each other and with history. However, there is also an implied interlocutor: the listener, with his/her specific characteristics. Art targeted at a narrow niche of cognoscenti will have a different implied listener than music witnessed by democratic, culturally self-governing communities. There is a difference between doing your artist's "duty" towards different types of authority: aristocratic courts, political parties, ideologists, and democratic formations that create "pluralist" cognitive movements. In the latter case, artists share their judgments about reality with a wider circle of implied listeners. What results is a socialisation of individual cognitive experiences.

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Perspective and scale are also changing. On the one hand, there is globalisation, and on the other, our own local district with a circle of friends that we meet at regular intervals, determining our perspective of the metropolis. Does this imply that music is becoming social? I refer to socialisation out of own will, not political directives. Contemporary musical compositions show that this process is ongoing—more intensely where the strictly political and ideological element is absent. Composers and various social groups can meet on the same side, rather than being hierarchised or opposed to each other. We should remember that art likes to run counter current. Today, it is able to expose its relation to the world, while tomorrow, it could address technology or structural games, or go where summoned by the surreal "great nostalgia," a space where music has always felt at home. This topic will be covered by the next edition of Warsaw Autumn in 2019.

So what shall we debate about at this year's Festival? Our communities and sensitivity to each other; Warsaw Autumn is the meeting ground for artists who refuse to be indifferent to the world. We would not be so sensitive to that topic if not for the 100th anniversary of Poland's regained independence.

Communities vary in character: there is the state and nation as well as society, generation, common worldview, local and universal community. This year's Warsaw Autumn emphasises these various sensibilities.

Composers particularly relevant to this year's edition through their music include Louis Andriessen, Bernhard Lang, Agata Zubel, Stefan Prins, Andrzej Krzanowski, and Andrzej Biezan. Andriessen will be featured with two works: *Il Duce* and *De Staat*, his great treatise about the state (performed at the final concert). The music of Bernhard Lang, one of the most eminent modern personalities of music, will include *Loops for Davis* at the inaugural concert and *Loops for Paweł Szymański* featured at a night concert on 22 September. Agata Zubel's opera *Bildbeschreibung* will be performed by the brilliant Klangforum Wien, while her Violin Concerto will be presented by Katarzyna Duda and the European Workshop for Contemporary Music orchestra. That ensemble will perform at Warsaw Autumn for the 15th time, thanks to Warsaw Autumn's cooperation with the German Music Council. The works of Stefan Prins, collected in the great cycle *Piano Hero*, can be heard at a night concert on 21 September.

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We are delighted to present, after many years of effort, the premiere of the full version of Andrzej Krzanowski's *Programme V*. This was made possible by the cooperation of several institutions, including the New Music Orchestra (OMN). The Symphony no. 1 by this composer, who died prematurely in 1990, his graduation work, caused a sensation at Warsaw Autumn a few years ago. I am confident Krzanowski will impress us with an even grander work: his intermedia metaopera that reflects the state of generational consciousness of the late 1970s, the phase of degeneration of the postwar political system: a musical work that is a true portrait of its time.

Andrzej Biezan has for years deserved to be featured at Warsaw Autumn. Another prematurely lost composer (in 1983), he was a universal artist, one of the pioneers in Poland of "civic art," expressed through compositions, improvisations, performances, and concepts. Biezan worked not in the political but the aesthetic opposition. In our main festival current, we shall revive his electroacoustic work *Isn't it?* (within the *Forging the Scythes* exhibition at the Museum of Warsaw), while two of his installations will be shown for the first time ever: *Piano For All* at the Kordegarda Gallery and, as a music-theatrical happening with audience participation, the *Barricade* on the square in front of the Nowy Theatre. The output of Andrzej Biezan will also be presented at several fringe events of the Festival. The context of Poland's centenary of regained independence encouraged Rafał Augustyn and Cezary Duchnowski to recall

the words of Ignacy Jan Paderewski, Thomas Woodrow Wilson, and Józef Piłsudski in the electroacoustic work *Upbeat*, which will be presented during Warsaw Autumn's inaugural concert. However, these will not be the only significant words at that concert or the entire Festival.

Our programme includes numerous references to twentieth-century history. World War II is evoked by Wojtek Blecharz's *RECHNITZ. OPERA* after the novel of Elfriede Jelinek and Louis Andriessen's electroacoustic *Il Duce*. There Are special Polish "months," to recall the title of Kazimierz Brandys's book from 1980, offer the context to several music works: October 1956 as a time of breakthrough and opening of a space in which the Warsaw Autumn Festival and Polish modernism could thrive, evoked by Wojciech Fangor's painting *Forging of the Scythes* at the Museum of Warsaw installation. March 1968 with its generational manifesto, different in each European country but always focusing on freedom—this spirit notably enlivens the music of Louis Andriessen. In Poland, 1968 also brought the violation by the authorities of the Polish–Jewish community sphere. Our current artistic relations will be developed during several Polish–Israeli musical meetings within this year's Warsaw Autumn Hits the Club. December 1970 and December 1981 are pivotal dates framing the world evoked by Andrzej Krzanowskis *Programme V* and Andrzej Bieżań's *Piano For All* installation. Our programme also recalls the reaction to martial law in Poland, in the aforementioned *Forging the Scythes* installation at the Museum of Warsaw, featuring electroacoustic works from the early 1980s, as well as Andrzej Bieżań's *Barricade*. These historical references offer a framework for this year's Warsaw Autumn's rich programme. They create a context that is universal to our reality, being pan-European or downright global, encompassing our entire reciprocal understanding and communicating through music.

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Some of the new music written today explores aspects such as visuality, signs, and a clear message. This is made possible by intermedia, the easiness with which composers technologically master areas previously restricted to film, theatre, and the visual arts. This direction strengthens the intensity and relevance of the debate Warsaw Autumn wishes to trigger.

Consequently, this Warsaw Autumn festival will include numerous intermedia means of expression, applied to various musical genres: from the solo compositions of Stefan Prins through large-scale chamber form in Wojtek Blecharz's opera, compositions performed by the Black Page Orchestra, and a new personal genre: Trond Reinholdtsen's "opra," to the large casts of Agata Zubel's opera or Paweł Mykietyn's and Piotr Peszat's orchestral music theatres.

Another hallmark of this year's Warsaw Autumn is the focus on Austrian music, ensembles, and literature. This includes composers Bernhard Lang, Matthias Kranebitter, Peter Ablinger, and Bernhard Gander; the Black Page Orchestra and Klangforum Wien; and the aforementioned Elfriede Jelinek, whose novel is used by Wojtek Blecharz in his opera.

This year's Warsaw Autumn is the sixth edition without Andrzej Chłopecki and the first without Krzysztof Droba. Their personalities strongly influenced our Festival and the contemporary music community, not only in Poland. In the programme, you will find signs of our memory about them, both by composers and organisers.

Warsaw Autumn is a collective endeavour. We thank our main financial partners: the Ministry of Culture and National Heritage and the Capital City of Warsaw. We express our gratitude towards the Society of Authors ZAIKS, Union of Performing Artists STOART, and PZU Foundation. We cooperate with other institutions: the Warsaw Philharmonic, Polish National Radio Symphony Orchestra, Polish Radio Programme 2, PWM Edition, Adam Mickiewicz Institute, Institute of Music and Dance, Ujazdowski Castle Centre for Contemporary Art, Museum of Warsaw, Sculpture Museum at the Królikarnia Palace, National Centre For Culture, Austrian Cultural Forum, German Music Council, Goethe Institute in Warsaw, Theatre Institute, TR Warszawa, Nowy Teatr, Komuna Warszawa, Fundacja Sztuk Krytycznych, and many other Polish and international institutions—our thanks to all.

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I hope that the 2018 Warsaw Autumn, by listening to its surroundings, will not bore you with its—perhaps overly mundane—topic. Our programme also includes many outstanding works with less specific inspirations and messages. They will notably feature at the concert of the legendary ensemble recherche with the premiere of a work by Zbigniew Bargielski, as well as the concert of the EWCM orchestra and symphonic works of the inaugural and final concert. I am confident that high art, refinement, as well as lighter, more ludic moments at some of our concerts can be combined with a sensitivity to music itself as well as its voice on the various aspects of reality.

Warsaw Autumn also includes Little Warsaw Autumn, Warsaw Autumn Hits the Club, meetings with composers, composer workshops, features by the Festival's internet radio, and many fringe events. Altogether, we shall present 21 concerts, 10 meetings and workshops, 4 installations, 4 vernissages and one finissage, 3 film projections, 13 fringe events, featuring the works of 82 composers including 48 world premieres,

18 of which are Warsaw Autumn commissions. On the Festival's last day, I invite you to a talk about the Festival with the undersigned and other members of the Programme Committee. And in order not to get lost in the Festival's labyrinth, I recommend our programme book and festival guide, as well as our website and social media.

On behalf of the entire Programme Committee, I am delighted to welcome you at the 61st Warsaw Autumn Festival, which has always contributed to an independent, self-governing community of new music, in which there is room for anyone avid for listening and debating.

A handwritten signature in black ink, reading "Jerzy Kornowicz". The signature is written in a cursive style with a large initial "J" and a stylized "K".

Jerzy Kornowicz
Director of the Festival

Calendar of **events**

Friday / 21 September – Saturday / 29 September

/ 10:00–19:00 / p. **24**

Museum of Warsaw (closed on Monday)

Kucie kos (Forging the Scythes)

acousmatic installation inspired by Wojciech Fangor's painting

Forging the Scythes

Opening of the installation: **Friday / 21 September / 17:00**

Friday / 21 September – Saturday / 29 September

/ 11:00–19:00 / p. **40**

Kordegarda. The Gallery of the National Centre for Culture

(closed on Monday)

Andrzej Bieżan Fortepian dla wszystkich (Piano For All)

interactive installation

Opening of the installation: **Friday / 21 September / 14:00**

Piotr Grodecki – Classics for all

Marcin Krzyżanowski – Improvisation for all

Friday / 21 September – Sunday / 30 September

/ 17:00 / p. **44**

Festival Web Radio

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Friday / 21 September

/ 19:30 / p. **48**

Warsaw Philharmonic / Concert Hall

Davis / WARSAW PHILHARMONIC CHOIR / Michałowski /

WARSAW PHILHARMONIC ORCHESTRA / Kaspzyk /

Okoń-Makowska / Bereza

Rafał Augustyn, Cezary Duchnowski Przedtakt (Upbeat)

Dąbrowski's Mazurka – Polish National Anthem

Aleksander Nowak do słów (to the words)

Michał Nejtke Ultramarine (Songs in the Distance)

Andrew Norman Unstuck

Bernhard Lang DW28 – Loops for Davis

/ 22:30 / p. **68**

Warsaw Philharmonic / Chamber Hall

Ginsburgh / Gonnissen / Bogner / Schacher / Prins / Croene

Stefan Prins Piano Hero #1–4

Saturday / 22 September

/ 12:00 / p. **76**

Austrian Cultural Forum

Meet the composer: **Stefan Prins**

/ 14:00–17:00 / p. 84

Nowy Teatr / Square

Laszuk / Rączkowski / Krzyżanowski

Andrzej Bieżan Barykada (Barricade)

musical–theatrical happening

/ 15:00 / p. 88

Austrian Cultural Forum

Composition workshops: **Stefan Prins**

/ 16:00 / p. 90

Ujazdowski Castle Centre for Contemporary Art / Cinema

Stasik / Zagajewski Opera o Polsce (Opera About Poland)

film projection

/ 19:30 / p. 92

Witold Lutosławski Polish Radio Concert Studio

ENSEMBLE RECHERCHE

Allan Gravgaard Madsen Suite I. Ouverture

Stefano Gervasoni In Nomine R.

Allan Gravgaard Madsen Suite II. Air I

Zbigniew Bargielski anilo – vi – klänge

Allan Gravgaard Madsen Suite III. Gigue

Milica Djordjević Pomen II

Allan Gravgaard Madsen Suite IV. Air II

Fausto Romitelli Nell'alto dei giorni immobili

Allan Gravgaard Madsen Suite V. Réjouissance

/ 22:30 / p. 104

Warsaw Philharmonic / Chamber Hall

Kołodziejski / Kubit / KWARTLUDIUM / Feiler / Błażejczyk /

Wołek / Migas

Krzysztof Wołek Amplified, What is There?

Wojciech Błażejczyk Ogólna teoria względności

[Theory of General Relativity]

Bernhard Lang DW29 – Loops for Paweł Szymański

Fredrik Gran VOLD

Dror Feiler Goethe im Schlachthof

Sunday / 23 September

/ 12:00 / p. 134

Austrian Cultural Forum

Meet the composer: **Bernhard Lang**

/ 15:00 / p. 136

Austrian Cultural Forum

Composition workshops: **Bernhard Lang**

/ 16:00 / p. 138

Ujazdowski Castle Centre for Contemporary Art / Cinema

Stasik / Zagajewski Opera o Polsce (Opera About Poland)

film projection

/ 19:30 / p. 140

ATM Studio

Freszel / Glybin / Stippa / Urbański / Hendrich / Soloists of

the Katowice City Singers' Ensemble CAMERATA SILESIA /

Szostak / SZCZECIN CASTLE OPERA BALLET / NEW MUSIC

ORCHESTRA (ORKIESTRA MUZYKI NOWEJ) / Bywalec /

Babińska / Klimka / Oslislo / Zygalski / Strojecki / Sadlik / Kunda /

Czechowicz

Andrzej Krzanowski Audycja V (Programme V)

Monday / 24 September

/ 19:30 / p. 160

ATM Studio

BEETHOVEN ACADEMY ORCHESTRA (ORKIESTRA

AKADEMII BEETHOVENOWSKIEJ) / Kociuban / Mart / Bałka

/ Albińska-Frank / Perkowski

Piotr Peszat The Artist's Way

Paweł Mykietyn Herr Thaddäus

/ 22:30 / p. 170

Nowy Teatr

Polak / Polak / SPÓŁDZIELNIA MUZYCZNA CONTEMPORARY

ENSEMBLE / Reinholdtsen / Szymański

Trond Reinholdtsen Ø – Episode 6

Tuesday / 25 September

/ 12:00 / p. 180

Austrian Cultural Forum

Meet the composer: **Trond Reinholdtsen**

/ 15:00 / p. 182

Austrian Cultural Forum

Composition workshops: **Trond Reinholdtsen**

/ 19:30 and 22:30 / p. 184

TR Warszawa

Kosiński / Kuta / Łotocki / Tyndyk / Wasilewska / Bauer /

Bojanowicz / Koziak / Zdunik / Kalwat / Muskała / Blecharz

Wojtek Blecharz RECHNITZ. OPERA (The Exterminating Angel)

Wednesday / 26 September

/ 16:00 / p. 198

PWM Edition

Krzysztof Droba's Warsawautumny relevant thinking (meeting)

/ 19:30

/ p. 204

Witold Lutoslawski Polish Radio Concert Studio

BLACK PAGE ORCHESTRA / Garms / Froschauer

Elena Rykova 101% mind uploading

Matthias Kranebitter

Concerto for the Invisible Hand (Adam Smith)

Mikołaj Laskowski Oh, to Rub the Waxy Buddha

Hikari Kiyama Kabuki

Martin Schüttler schöner leben 3 ["Girl You Know It's True" – M.V.]

Rafat Ryterski Disco Bloodbath (Got to be real)

Peter Ablinger Black Series (Mondrian 1-4)

Thursday / 27 September

/ 19:30

/ p. 220

ATM Studio

Zubel / Wörner / KLANGFORUM WIEN / Engel

/ **Böhm / Urban / Nalazek**

Agata Zubel Bildbeschreibung

Friday / 28 September

/ 12:00

/ p. 242

Austrian Cultural Forum

Meet the composer: **Agata Zubel**

/ 15:00

/ p. 244

Austrian Cultural Forum

Composition workshops: **Agata Zubel**

/ 19:30

/ p. 246

Witold Lutoslawski Polish Radio Concert Studio

Duda / Möller / EUROPEAN WORKSHOP FOR

CONTEMPORARY MUSIC / Bohn / Galek

Oxana Omelchuk Staahaadler Affenstall

Bernhard Gander Beine und Strümpfe

Agata Zubel Violin Concerto

György Ligeti Concerto for Piano and Orchestra

Saturday / 29 September

/ 16:00

/ p. 274

Austrian Cultural Forum

Meeting with audience:

Jerzy Kornowicz – director – and members of the Programme

Committee of the Warsaw Autumn Festival invite to discussion about festival

/ 16:00

/ p. 276

Ujazdowski Castle Centre for Contemporary Art / Cinema

Stasik / Zagajewski Opera o Polsce (Opera About Poland)

film projection

/ 18:00

/ p. 278

Kordegarda. The Gallery of the National Centre for Culture

Andrzej Bieźan Fortepian dla wszystkich (Piano For All)

interactive installation

Closing of the installation:

Szabolcs Esztényi – Modern music for all

Krzysztof Dębski – Jazz for all

/ 19:30

/ p. 282

Warsaw Philharmonic / Concert Hall

Nishihara / proMODERN / POLISH NATIONAL RADIO

SYMPHONY ORCHESTRA IN KATOWICE / Siebens

/ Okoń-Makowska / Bereza

Anna Zawadzka-Gótosz Ex motu

Akiko Yamane Harakiri Maiden

Louis Andriessen De Staat

Little Warsaw Autumn

for children aged 4–12

Friday / 21 September – **Sunday** / 30 September

/ 10:00 – 19:00

/ p. 36

Museum of Warsaw (closed on Monday)

Justyna Mazur, Wojciech Kiwer Wyspa syren (Isle of the Sirens), Kryjówka dźwięków (Hideaway of Sounds) interactive installations

Opening of the installations: **Friday** / 21 September / **17:00**

Saturday / 22 September

/ 12:00

/ p. 78

Sculpture Park in Królikarnia

HASHTAG ENSEMBLE / **Krych** / **Gawrońska** / **Todorczuk-Perchuć** / **Głowacki** / **Kraśnicki** / **Kibalski** / **Mazur** / **Niedźwiedz**

Piotr Tabakiernik GŁOSY (VOICES/VOTES)

performance

Sunday / 23 September

/ 11:00 and 16:00

/ p. 118

Ujazdowski Castle Centre for Contemporary Art / Laboratory

Zakrzewska / **Świgut** / **Ryczek** / **Wyszkowska** / **Ptak**

Pianoillusions

François Sarhan Situation 13

György Kurtág Játékok (Games)

John Cage 4'33"

Mateusz Ryczek Katalog chmur (Catalogue of Clouds)

Michael Beil Doppel

Saturday / 29 September

/ 11:00 and 16:00

/ p. 270

Ujazdowski Castle Centre for Contemporary Art / Laboratory

Bielenia / **Kiwer** / **Mart** / **Peszat** / **Wyszkowska** / **Ptak**

bazGRANIE. Concerto for Painter, Actor and Electronics

Warsaw Autumn **Hits the Club**

Thursday / 27 September

/ 22:30

/ p. **230**

barStudio

Weber / Elyakim / Rożynek / Pe'ery / Ptak

Contemporary Disco

Stawomir Kupczak bum

Dganit-Enso Elyakim Transmitted by Hand

Teoniki Rożynek Palinopsia

Hadas Pe'ery Zero Sum

Bartosz Weber improvisations

Friday / 28 September

/ 22:30

/ p. **262**

Powidoki – Museum of Modern Art / Museum on the Vistula

Raz / Wolman / Rogiewicz

Tel Aviv – Jerusalem – Warsaw

Yehezkel Raz Warsaw – Tel Aviv

Amnon Wolman Barrier, Stop for Inspection

Jerzy Rogiewicz Warsaw

Fringe **events**

Thursday / 20 September

/ 18:00 / p. **294**

XX1 Gallery

Freedom in music, music of freedom – 1970s
debate

Organised by Fundacja Sztuk Krytycznych in cooperation with XX1
Gallery

/ 20:30 / p. **296**

Copernicus Science Centre / Heavens of Copernicus Planetarium

Electronic Night at the Planetarium

Organised by Copernicus Science Centre

Friday / 21 September – **Saturday** / 29 September

/ 14:30 – 22:00 / p. **298**

Iluzjon Cinema

PanGenerator Apparatum

interactive installation

Organised by Adam Mickiewicz Institute in cooperation with
National Film Archive – Audiovisual Institute

Friday / 21 September

/ 16:00 / p. **300**

PWM Edition

Presentation of a new website dedicated to Grażyna Bacewicz
(includes a chamber music concert)

Organised by POLMIC Polish Music Information Centre

/ 18:00 / p. **302**

Copernicus Science Centre / Heavens of Copernicus Planetarium

Piano Night at the Planetarium

Organised by Copernicus Science Centre

Saturday / 22 September

/ 18:00 / p. **304**

Austrian Cultural Forum

Polish Accordion Music of the 20th and 21st Century

Organised by Austrian Cultural Forum

Sunday / 23 September

/ 22:30

/ p. **306**

Przestrzeń Prywatna

Electro Light Biezan at Night!

Organised by Fundacja Sztuk Krytycznych in cooperation with XX1 Gallery

Monday / 24 September

/ 17:00

/ p. **308**

Theatre Institute

Hommage à Andrzej Biezan – Performance for Sounds

Organised by Fundacja Sztuk Krytycznych in cooperation with XX1 Gallery

Tuesday / 25 September

/ 16:00

/ p. **310**

Fryderyk Chopin University of Music

Polish Modern Music (Chopin University Press)

Organised by Fryderyk Chopin University of Music

/ 17:30

/ p. **312**

Nowy Teatr

Premiere of the project Delirium-Edition & genre.rate: "Embody"

Organised by Delirium-Edition

Wednesday / 26 September

/ 22:30

/ p. **314**

Fryderyk Chopin University of Music

electro|impro night #1 – concert of Polish Composers' Union

– Youth Circle

Organised by Polish Composers' Union – Youth Circle

Thursday / 27 September

/ 16:00

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PWM Edition

Concert of Polish Composers' Union – Warsaw Branch from the "Musical Seasons – Autumn" cycle

Organised by Polish Composers' Union – Warsaw Branch in cooperation with PWM Edition

Friday / 28 September

/ 22:30

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Fryderyk Chopin University of Music

electro|impro night #2 – concert of Polish Composers' Union – Youth Circle

Organised by Polish Composers' Union – Youth Circle

Friday / **21 September**
– Saturday / **29 September**
/ 10:00-19:00

Museum of Warsaw

(closed on Monday)

24 \

Partners of the installation: Museum of Warsaw and Society of Authors
ZAiKS



Loudspeakers used in the installation made by ESA, cables prepared by
Metrum



metrum

Kucie kos (Forging the Scythes)
acousmatic installation inspired by Wojciech Fangor's painting
Forging the Scythes

Mikołaj Majkusiak

Mirrors (2018)**

I. *Prelude*

electronic music

(Warsaw Autumn and Society of Authors ZAiKS commission)

Andrzej Biezan

Isn't it? (1980-1983)

electronic music

Mikołaj Majkusiak

Mirrors (2018)**

II. *Interlude I*

electronic music

(Warsaw Autumn and Society of Authors ZAiKS commission)

Maria Pokrzywińska

Reglamentoso (1982)

for tape

Mikołaj Majkusiak

Mirrors (2018)**

III. *Interlude II*

electronic music

(Warsaw Autumn and Society of Authors ZAiKS commission)

Elżbieta Sikora

Janek Wiśniewski, December, Poland (1981-1982)

for tape

Mikołaj Majkusiak

Mirrors (2018)**

IV. *Interlude III*

electronic music

(Warsaw Autumn and Society of Authors ZAiKS commission)

Louis Andriessen

Il Duce (1973)

for tape

Mikołaj Majkusiak

Mirrors (2018)**

V. *Postlude*

electronic music

(Warsaw Autumn and Society of Authors ZAiKS commission)

Opening of the installation: **Friday / 21 September / 17:00**

** first presentation

Wojciech Fangor's painting *Forging the Scythes* fills the entire wall of a small room at the Museum of Warsaw. It is the main protagonist of the empty, quiet surrounding space. In the small room, the painting's dynamic composition and intense colour almost explodes with imagined sounds: the clamour of cast metal, the tired voices of the smiths, the hiss of flames...

At this year's Warsaw Autumn, modern music gives a particularly strong statement as a citizen's medium, engaged in public and social issues as well as offering an expression of personal identity. *Forging the Scythes*, dedicated to the 1863 Uprising, is a good context for featuring electroacoustic works that address social resistance against oppressive power.

Mikołaj Majkusiak

Born in 1983, he graduated with honours from the composition class of Stanisław Moryto and the accordion class of Włodzimierz Lech Puchnowski at the Fryderyk Chopin University of Music in Warsaw. He has received many scholarships from the Polish Ministry of Culture, including the Young Poland Scholarship.

He has appeared in concert halls, and has presented his works throughout Europe, Japan, and Canada, including at the Klara Festival in Brussels, Wratislavia Cantans, Ljubljana Festival, Musica Polonica Nova in Wrocław Festival, Latvian New Music Days, Premieres Festival in Katowice, Warsaw Guitar Festival, Polish Music Festival in Cracow, and the Warsaw Philharmonic.

His *Concerto classico* for accordion and symphony orchestra, which he composed at the age of 17, has proved particularly popular, with over 70 performances by orchestras such as the Vienna Radio Symphony, Croatian Radio and TV Symphony, Gulbenkian Orchestra in Lisbon, Košice Philharmonic, Lviv Philharmonic, Göteborgs Konserthus, Odense Koncerthus, and Duisburg Philharmonic.

In 2007, Majkusiak has recorded a CD titled *Road to the Unknown* for the Polish Radio, featuring musicians such as Urszula Dudziak, Jakub Jakowicz, and Cezary Konrad.

He is also the author of over 40 original orchestrations, performed notably by the BBC Symphony Orchestra, Chilly Gonzales, Cornelius Meister and Vienna Radio Symphony, Jules Buckley and Metropole Orchestra, Nicolas Krauze and Orchestre de Chambre Nouvelle Europe, Marek Moś and the AUKSO Orchestra.

Selected works: *Concerto classico* for accordion and symphony orchestra (2001), *Toccata* for organ (2001), *Paura* for chamber ensemble (2001), *Anxiety Neurosis* for violin, bass clarinet and marimba (2002), *Hard Rock* for violin, cello and piano (2003), *Rhythms* for trombone (2003), *Thoughts* for bass and piano after Blaise Pascal (2004), *Road to the Unknown* for female voice, violin, DJ and string orchestra (2004), *Concerto nevrotico* for accordion quintet (2005), *FisConcerto* for two accordions and orchestra (2007), *Sailor's Symphony* for men's choir and large symphony orchestra (2007), *Concerto in F* for guitar and string orchestra (2007),

Rhythms of Doubt for cello and accordion (2010), *up2U* for accordion and string quartet (2013), *Concertino* for Violin and String Orchestra (2014), *Concerto in Air* for wind quintet (2014), *Rhythm Games* for cello, accordion and string orchestra (2014), *The Elements – Earth, Fire* for accordion and saxophone (2014), *Sonata* for Violin and Accordion (2015), *Dyad* for accordion (2016), *Crossover Concerto* for piccolo, Hammond's organ, string quartet, EWI, piano, electric guitar, accordion, bass clarinet, tenor saxophone and percussion (2017), Oboe Quartet *The Black Lodge* (2017).

Mirrors is a cyclic work, composed of the following movements: *Prelude*, *Interlude I*, *Interlude II*, *Interlude III*, *Postlude*. In its artistic expression, the work addresses “civil disobedience” and resistance against oppressive power. The *Interludes* refer to preexisting works, primarily linked to the period of martial law in Poland: Andrzej Bieżań's *Isn't It?*, Maria Pokrzywińska's *Reglamentoso*, Elżbieta Sikora's *Janek Wiśniowski*, *December, Poland*, and Louis Andriessen's *Il Duce*. The *Prelude* and *Postlude* are to larger extent the composer's own voice, counterpointing issues such as freedom and self-determination.

Apart from referring to the specific commentary in the *Interludes*, the title *Mirrors* also emphasises the reflection of some symbols and ideas. It expresses the concern that the smallest changes can unexpectedly and inadvertently morph into thoughts that will eventually gain a totally different, often dangerous meaning.

Mikołaj Majkusiak

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Andrzej Bieżań (1945–1983)

Polish composer, pianist, and performer. Between 1966 and 1972, he studied composition at the State High School of Music in Warsaw with Piotr Perkowski and in Cracow with Bogusław Schaeffer. He was a founding member of several improvised and live electronics groups, including Materials Service Co. (with Ted Kobrin, Jacek Malicki, Nigel Osborne, and Olav Thommesen), Intuitive Music Group (with Wojciech Chyła, Jacek Malicki, and Zdzisław Piernik), Sesja 72–76 (with Władysław Jagiełło, Helmut Nadolski, and Andrzej Przybielski), Super Group, No False Modesty (with Czesław Adamowicz, Piotr Bernacki, Wojciech Czajkowski, Mieczysław Litwiński, Andrzej Mitan, Helmut Nadolski, Andrzej Przybielski, Janusz Trzciński, and Zbigniew Wegehaupt), Independent Electroacoustic Music Studio (with Janusz Dziubak, Krzysztof Knittel, Stanisław Krupowicz, Mieczysław Litwiński, Andrzej Mitan, Tadeusz Sudnik, Paweł Szymański, and Leszek Woźniakiewicz), and Cytula Tyfun da Bamba Orkiester (with Krzysztof Knittel, Mieczysław Litwiński, and Tadeusz Sudnik).

As a pianist and composer, he performed at modern music festivals in Warsaw, Poznań, West Berlin, Bourges, as well as jazz festivals (including Jazz Jamboree) and club concerts.

He manufactured his own instruments such as the tubmarine. He wrote music for the theatre, was the director of Poznań's Morcinek Puppet and Acting Theatre, and worked at the Polish Radio Experimental Studio.

He died tragically on 15 December 1983, aged merely 38. In 2013, the Bôlt label published a two-CD anthology of his music, titled *Polygamy*.

Andrzej Biezan left a small number of compositions, notated in score or as verbal instructions. He eschewed traditional composition in favour of music generated spontaneously according to the venue, circumstances, and meeting of various artistic personalities, including amateurs. He considered music making to consist of looking for what “lies under the music.” He was a colourful personality, contributing a playful creative spirit to the grey reality of Communist Poland.

Selected works: *Orange Music* for soprano and four instruments (1969), *Divertissement*, musique concrète for several circus actors, china plates, glasses and flute (1970), *Structures* for violin and orchestra (1972), *Clash* for tuba and piano (1976), *Polygamy* for tape (with Krzysztof Knittel; 1979), *Archangel's Sword* for tape / flute, harp and tape (1980), *Isn't It?* for tape (1981–83), *I Was and Was* for cello and tuba (1983); theatre music.

Isn't It?

On 15 October 1981, Andrzej Biezan signed a contract with the Polish Radio Experimental Studio for the composition of a work lasting around fifteen minutes, to be submitted by 10 December of that year. The circumstances in which Poland found itself, echoes of which can be heard throughout the piece, significantly delayed the author's work. The music opens with knocks on the shipyard gate: the composer recorded them personally in Gdańsk. *Isn't It?* is the last work in Andrzej Biezan's output.

Bolesław Błaszczyk

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Maria Pokrzywińska

Born in 1954 in Łomża, she is a composer, music theorist, and teacher. In 1975–84 she studied music theory (graduating with honours in 1980) and composition in the class of Marian Borkowski (graduating with honours in 1984) at the Music Academy in Warsaw. Her many awards and accolades include the 3rd Prize at the Master's Theses Competition in Gdańsk (1984) and 2nd Prize at the Young Composers' Competition of the Polish Composers' Union (1986, for *Rolling*). Recordings of her works have received Fryderyk awards and nominations.

Her works have been performed at many concerts and leading music festivals throughout Poland (notably at the Lutosławski Forum in Warsaw, Gaude Mater International Sacred Music Fes-

tival in Częstochowa, Warsaw Autumn, Young Polish Music in Szczecin, Cantate Domino Warsaw Choir Meetings, Composers' Symposia at the Warsaw Music Academy, Warsaw Music Meetings, Zamość Music Days, Święta Lipka Music Evenings) as well as Argentina, Brazil, Chile, Finland, Germany, Great Britain (Polish Realities Festival in Glasgow), Hungary, Italy, Lithuania, the United States, Uruguay, and Vatican.

Since 1984, Maria Pokrzywińska has lectured at the Fryderyk Chopin Music University in Warsaw, currently as Professor. In 2005, she obtained her habilitation. She has also cooperated with the Stefan Wyszyński University in Warsaw, lecturing in harmony (2000–2). She has taught modern music and aspects of compositional technique. She is particularly interested in harmony, having notably authored a manual for practical harmony studies (2004), recommended for school curricula by the Polish Ministry of Culture.

Selected works: Variations for Piano (1975), Mazurka for Piano (1976), Psalm 113 *To Your Name Give Glory* for voice and piano (1976), Psalm 113 *Praise the Lord* for voice and piano (1976), *Capriccio per clarinetto solo* (1977), Wind Quintet (1978), *Three Songs* for alto and piano to words by Wisława Szymborska (1980), *Idios* for percussion (1980), *Ad vivum* for orchestra (1981), *Thought-Forms* for piano (1981), *Con espressione* for bass clarinet and string quartet (1981), *Reglamentoso* for tape (1982), Psalm 96 for choir and orchestra (1982), Double Concerto for clarinet, cello and orchestra (1984), *Rolling* for wind quintet and four string quartets (1986) *Capriccio* for tuba and orchestra (1986), *Replays* for two clarinets and piano (1988), *Refrain* for 11 instruments (1988), *Romanza* for cello (1991), *Omen* for 13 instruments (1994), *Apostolus Christi* for mixed a cappella choir (1997), *Cantate Domino* for mixed a cappella choir (1997), *Versus* for clarinet and organ (1997), *Sonet VI* for mixed a cappella choir (1998; version for boys' choir, 1999; version for uniform voice choir, 2003), *Toccata capricciosa* for organ (1999), *Souvenir for M.* for bass clarinet (2000), *Toccata capricciosa a quattro mani* for organ (2001), *Hymnus in Honorem Sanctae Hedvigis* for a cappella choir (2001), *Valse Chaluveau* for clarinet sextet (2003), Symphony (2003–4), *Pater noster* for four percussions (2007), *Danza saltica per flauto solo* (2007), Passacaglia for string orchestra (2007), *Our Life*, song for soprano and string orchestra to words by Henryk Gała (2008), *Who Carries Within Himself*, ballade for soprano, choir and orchestra to words by Henryk Gała (2008), *Passacaglia a otto per archi* (2009), *Invitation* for soprano saxophone and piano (2011), *Four Pranks* for mixed a cappella choir to words by Mikołaj Rej (2014), *Link* for two pianos and two percussions (2015), *Ballo orticante a otto per fiati e archi* (2016), *Sing Beautifully*, carol for mixed a cappella choir to words by Jan Węcowski (2016), *Toccata capricciosa II* for harpsichord (2017), *Aphorism 148* for string quartet after Krzysztof Bilica (2017).

Reglamentoso

The work was composed in 1982, during martial law in Poland. It originated as a protest against the reality of that time: the hopeless social, political, and economic situation of our country. Due to the deep economic crisis, all everyday goods were rationed, with drastically reduced availability. Few now remember that for example, two sticks of butter had to last a month, and there were shortages even of rationed meat (subdivided into qualities: 1st, 2nd, 3rd). Additionally, civil liberties were limited, telecommunications were blocked, a curfew was introduced, the country was militarised, and persecutions were widespread.

In the work's structure, three sound layers can be distinguished. The basic layer is composed of voices reciting the names of rationed wares (butter, sugar, flour, rice, chocolate, cocoa, and so forth). The second layer includes signals—sound quotes: the jingle of TV news of the time, a telephone ringing, an ambulance, applause from the Polish Communist Party's conference, and so on. Additionally, percussion plays a background layer. The work uses exclusively musique concrète material. The voices were recorded by Katarzyna Bortkun, Tadeusz Czechak, and Jarosław Malanowicz, percussion effects by Stanisław Skoczyński, and the whole was remastered on tape by Bohdan Mazurek using the equipment of the time (without computers!) at the Experimental Studio of the militarised (of course!) Polish Radio. Obviously, *Reglamentoso* could not be performed in that period, so it waited in the drawer for many years.

Maria Pokrzywińska

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Elżbieta Sikora

Born in 1943 in Lviv, she studied sound engineering with Zbigniew Rudziński at the State High School of Music in Warsaw. In 1968–80 she studied electroacoustic music with Pierre Schaeffer and François Bayle at the Groupe de Recherches Musicales in Paris. Upon her return from Paris, she read composition with Tadeusz Baird and Zbigniew Rudziński at the State High School of Music in Warsaw. Together with Krzysztof Knittel and Wojciech Michniewski, she founded the KEW composers' group, with which she performed in Poland, Sweden, Austria, and Germany. In 1981 she settled in France, where she attended a course in computer music at IRCAM and studied composition with Betsy Jolas. For many years, she lectured electroacoustic music at the Conservatoire Gabriel Fauré and School of Fine Arts of Angoulême. She has received scholarships from the city of Mannheim as well as the Kościuszko Foundation to study computer music with John Chowning at the Center for Computer Research for Music and Acoustics (CCRMA) at Stanford University. Her accolades include a recommendation at the Young Composers Competition of the Polish Composers' Union (1978, for

After Pascal), 2nd Prize at the Carl Maria von Weber Competition in Dresden (1978, for the opera *Ariadne*), Electroacoustic Music Competition in Bourges (1980, honourable mentions for *The Waste Land* and *Letters to M.*, 1999, Prix Magistère for *Aquamarina*), 1st Prize at the competition for women composers in Mannheim (1982, for *Guernica*), SACEM (1995, Prix Pédagogique for *Chant'Europe* and Prix du Printemps for lifetime achievement), French Association of Authors and Composers (1996, for the opera *L'Arrache-coeur*), Commander's Cross of the Order of Polonia Restituta (1997), Künstlerinnenpreis of the City of Heidelberg (2000), special mention of the Jury de l'Académie du Disque Lyrique (2003, for *Le Chant de Salomon* and *Eine Rose als Stütze*, recorded by Chant du Monde), Chevalier dans l'Ordre des Arts et des Lettres (2004), Storm of the Year (2011, for the opera *Madame Curie*), and Splendor Gedanensis Award from the Mayor of Gdańsk (2012, for *Madame Curie*). Between 2011 and 2017, she was Artistic Director of the Musica Electronica Nova Festival in Wrocław.

Selected works: *Heart-Merrying Songs* for soprano and five instruments (1973), String Quartet no. 1 (1975), *Guernica – Hommage à Pablo Picasso* for choir (1975–79), *Second Voyage* for tape (1976), *After Pascal* for trumpet, harp, harpsichord, cello and reciter (1977), *Ariadna*, chamber opera (1977), *The Waste Land*, radio feature after T. S. Eliot (1979), String Quartet no. 2 (1980), *Sands* for flute and percussion (1980), *Orpheo's Head* for tape (1981), *Third Voyage* for flute (1981), *Orpheo's Head II* for flute and tape (1981), *Janek Wiśniewski, December, Poland* for tape (1981–82), *Derrière son double*, radio opera for voice, ensemble and electronics (1983), *Solo* for violin (1983), *Shadows* for orchestra (1984–90), *L'Arrache-coeur*, opera (1984, 1992), *Rappel II* for orchestra and transformations (1988), Suite for Cello and Tape (1990), Suite no. 2 for harpsichord, tape and transformations (1990), *Chant de Salomon* for soprano and chamber ensemble (1991), *Géometries variables* for tape (1991), *Hommage à Witold Lutosławski*, string sextet (1993), *Chant'Europe* for 3 childrens choirs and chamber orchestra (1993), *Canzona* for viola da gamba and ensemble (1994–95), Suite no. 3 *Baroque* for orchestra (1997), *Omnia tempus habent, Gdańsk oratorio* for alto, boys' choir, mixed choir, organ and orchestra (1997), *Ecce homo* for orchestra (1998), *Aquamarina* for tape (1998), String Quartet no. 3 *In Memoriam Ursula* (1998), *Lisboa, Tramway 28* for saxophone and tape (1999), *Hommage à Frédéric Chopin*, piano concerto (1999–2000), *Eine Rose als Stütze*, three songs for soprano and piano to words by Hilde Domin (2000; radio feature, 2002), *After Pascal II* for trumpet, harp, cello and harpsichord (2000), *Innocentines* for mixed a cappella choir to words by René de Obaldia (2001), *Short Stories* for organ (2001), *Grain de sable*, electroacoustic music (2002), *Rouge d'été*, electroacoustic music (2002), *Axe rouge* for saxophone, double bass and tape (2004), *Michelangelo*,

saxophone concerto (2005), *Reflets irisés* for piano and electronics (2006), *Oliwa Concerto* for organ and orchestra (2007), *South Shore* for harp and orchestra (2008), *Madame Curie*, opera to a libretto by Agata Miklaszewska (2009–11), *Sonosphère I: Twilling* for oboe, transformations and string quintet (2014), *Sonosphère II: My'Kad-dish* for clarinet and string quintet (2016), *Sonosphères III&IV: Wrocław Symphony* for orchestra and electronics (2017).

Janek Wiśniewski, December, Poland

INA/GRM commission.

In the mercury light of Gdańsk's factories, workers carry the body of dead Janek Wiśniewski on a door, high above their heads. Victim of absurd cruelty, Orpheus returns to hell: a great musical metaphor erupts with a series of sonoristic lightnings...

S.O.S.: an abstract telegraph, contaminated insects, songs of the dead from Tibet, primeval percussions, speleology of the thought, irony, sarcasm, and laughter. Eros–Thanatos. A Gregorian ritual...

Liquid music, metaphysical organ, sign–as–shock, sign–as–wall, sex–sign, eye–sign, sting–sign, a wind from space, where bumblebees explode in the rhythms of bullets that killed Janek Wiśniewski. The struggle between the Angel and Jacob, Freedom and Death...

(a page from the diary of painter Ladislav Kijno)

This work is the third part of the triptych dedicated to Orpheus. The work was recorded at the GRM Studio in Paris in winter 1981 and spring 1982.

Just before entering the studio, I received the news of the imposition of martial law in Poland. The four guitar chords that open the famous song *Janek Wiśniewski padł*, written during the revolt of Gdańsk workers in 1970, constitute the starting sound material for the entire musical structure.

Elżbieta Sikora

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Louis Andriessen

Born in Utrecht in 1939 into a musical family: his father Hendrik and his brother Juriaan were established composers. Andriessen studied with his father and Kees van Baaren at The Hague Conservatoire, and between 1962 and 1964 undertook further studies in Milan and Berlin with Luciano Berio. Since 1974 he has combined teaching with his work as a composer and pianist. He is now widely regarded as the leading composer working in the Netherlands today and is a central figure in the international new music scene.

From a background of jazz and avant-garde composition, Andriessen has developed a style employing elemental harmonic, melodic and rhythmic materials, heard in totally distinctive instrumentation. His acknowledged admiration for Stravinsky is illustrated by a similar vigour, clarity of expression, and an acute ear for colour.

The range of Andriessen's inspiration is wide, from the music of Charles Ives in *Anachronie I*, the art of Mondrian in *De Stijl*, and medieval poetic visions in *Hadewijch*, to writings on shipbuilding and atomic theory in *De Materie Part I*. He has tackled complex creative issues, exploring the relation between music and politics in *De Staat*, the nature of time and velocity in *De Tijd* and *De Snelheid*, and questions of mortality in *Trilogy of the Last Day*.

Andriessen's compositions have attracted many leading exponents of contemporary music, including two Dutch groups named after his works: De Volharding and Hocketus. Other eminent Dutch performers include the Schoenberg Ensemble, ASKO Ensemble, Netherlands Chamber Choir, Schoenberg Quartet, pianists Gerard Bouwhuis and Cees van Zeeland, and conductors Reinbert de Leeuw and Edo de Waart. Groups outside the Netherlands who have commissioned or performed his works include the San Francisco Symphony, BBC Symphony Orchestra, Kronos Quartet, London Sinfonietta, Ensemble Modern, Ensemble intercontemporain, Icebreaker, Bang on a Can All Stars, and the California EAR Unit.

Collaborative works with other artists include a series of dance projects, the full-length theatre piece *De Materie* created with Robert Wilson for the Netherlands Opera, and three works created with Peter Greenaway: the film *M is for Man, Music, Mozart*, and the stage works *ROSA Death of a Composer* and *Writing to Vermeer*, premiered at the Netherlands Opera in 1994 and 1999 respectively. Recent film collaborations include *The New Math(s)* created with Hal Hartley in 2000 and *La Commedia*, a staging of Dante's work at The Netherlands Opera during the Holland Festival in 2008. Nonesuch Records has released a series of recordings of Andriessen's major works.

His commissions of 2010 include the theatre music *Anaïs Nin* for singer Cristina Zavalloni and eight musicians, as well as *La Girò* for violinist Monica Germino and a large ensemble, performed at the 2011 MITO Settembre Musica. In the 2013/14 season, *Mysteriën* were premiered by the Royal Concertgebouw Orchestra conducted by Mariss Jansons, while *Tapdance* for percussion and large ensemble was presented by Colin Currie at the Amsterdam Zaterdag Matinee concert series. His latest opera, *Theatre of the World*, dedicated to the science of seventeenth-century master Athanasius Kircher, was premiered in Los Angeles and Amsterdam in 2016 and was published the following year by Nonesuch. In the 2009/10 season, Andriessen held the Richard and Barbara Debs Composer's Chair at Carnegie Hall, and in 2010 the magazine *Musical America* voted him Composer of the Year. In 2011, he received the Grawemeyer Award in composition for his opera *La Commedia*.

The works of Louis Andriessen are published by Boosey & Hawkes.

Selected works [from 1998]: *The First Lover* for boy soprano and organ (1998), *Writing to Vermeer*, opera for three women, two children, chorus and large ensemble, to a libretto by Peter Greenaway (1997–99), *Woodpecker* for percussion (1999), *Image de Moreau* for piano (1999), *Dirck Sweelinck Missed the Prince* for harpsichord (1999), *Passeggiata in tram in America e ritorno* for female voice, violin and piano, to words by Dino Campana (1999; version for larger ensemble, 2001), *What Shall I Buy You, Son?* for voice and piano (2000), *Boodschappenlijstje van een gifmengster* for singer and voice, to words by the composer (2000), *Inanna's Descent* for mezzo-soprano, piccolo, oboe, violin, piano and two percussions (2000), *The New Math(s)* for soprano, flute, violin, marimba and CD, to words by Hal Hartley (2000), *2000*, film music (2000), *Feli-citazione* for piano (2000), *De vleugels van de herinnering* for voice and piano, to words by Larissa Tiginashvili (2001), *Fanfare om te beginnen* for six groups of horns (2001), *La Passione* for female jazz voice, violin and chamber orchestra, to words by Dino Campana (2000–2), *Bells for Haarlem* for two keyboards and percussion (2002), *Very Sharp Trumpet Sonata* for trumpet (2002), *Tuin van Eros* for string quartet (2002; version for violin and piano, 2003), *La Passione* for voice, violin and ensemble (2002), *Pupazzetti*, transcription of a work by Alfredo Casella for ensemble (2002–3), *Inanna* for four actors, mixed choir, contrabass clarinet, four saxophones, violin and film tape, to words by Hal Hartley and Theo Krispijn (2003), *Letter from Cathy* for female jazz voice, harp, violin, double bass, piano and percussion, to words by Cathy Berberian (2003), *RUTTMANN Opus II, III, IV*, music to a film by Walter Ruttmann (2003), *Haags Hakkùh Stukje* for two pianos (2003), *Racconto dall'inferno* for female jazz voice and chamber ensemble, 2nd part of *La Commedia* after Dante (2004), *De Opening* for ensemble (2005), *Vermeer Pictures*, concert suite for orchestra derived from *Writing to Vermeer* (2005), *Xenia* for violin (2005), *Hymne to the Memory of Darius Milhaud* for ensemble (1974–2006), *Hellende Fanfare* for voice and ensemble, to words by Dino Campana (2006), *Raadsels* for violin (2006), *...miserere...* for string quartet (2006–7), *La Commedia* for voices and ensemble, film opera in five parts to words by Dante, Joost van der Vondel and the Old Testament (2004–8), *The City of Dis or The Ship of Fools* for voices and ensemble with electronic music fragment by Anke Brouwer (2007), *Driewerf Victorie!* for three brass ensembles (2008), *Christiaan Andriessen's View on the River Amstel* for ensemble (2009), *Life* for ensemble and video by Marijke van Warmerdam (2009), *Anaïs Nin* for amplified soprano, ensemble and video (2009–10), *La Girò* for amplified violin and large ensemble (2010–11), *Shared Memory* for oboe and violin (2012), *Welk interval vind je het mooist* for cello and piano (2012), *Mysteriën* for orchestra (2013), *Tapdance*, concerto for percussion and large ensemble (2013), *Theatre of the World*, grotesque to a libretto by Helmut Krausser (2013–15), *Two Way Ticket* for piano (2014), *Ahania Weeping* for

a cappella choir (2016), *Mach's mit mir* for organ (2016), *Signs and Symbols* for wind ensemble (2016), *De goddelijke routine* for organ (2017), *Rimsky or La Monte Young* for piano (2017).

Il Duce

This work was originally called *Prix Italia*. In 1973 the Netherlands Broadcasting Corporation commissioned me to write a work to be entered to the Prix Italia. I had just returned from Italy, where I had seen in record shops releases of fascist songs and Mussolini speeches. The MSI had become the biggest neo-fascist party in Europe (charming Prix Italia!) and this, combined with the fact that in the 1930s, the fascists had been the first to make systematic use of the radio as a political medium, prompted my decision to write *Prix Italia*. The introduction is a fragment from the radio speech given by Mussolini in Turin in 1935: “At this moment twenty million Italians are gathered together in squares throughout the length and breadth of Italy. It is the greatest demonstration in the history of mankind. Twenty million! All with the same heart, the same mind, the same wish. This assembly signifies that the identity of Italy and Fascism is perfect, absolute and immutable.” Then the piece opens with the tape loop of the sentence, with the pauses between the words so typical of Fascist oratory somewhat shortened. The loop has playing time of 23,6 seconds, twice the last sentence. At this point the input shuts off and the circuit is autonomous. What is recorded on the tape is now the feedback of the loop. The voice becomes ever more unrecognisable because it is superimposed to an increasing extent over original voice on the loop. By means of this electrical circuit, Mussolini's voice destroys itself. There is no exterior input during the first ten minutes, after which this process continues until the feedback sounds become completely garbled. This leads into a coda, a quotation. From the psychological point of view there is a vast difference between the coda, which is experienced as “liberating,” and the electrical process preceding it. Yet the coda also has something in common with Mussolini: politics. Richard Strauss was after all the first president of the Reichsmusikkamer in 1933. Also Nietzsche, author of *Also sprach Zarathustra*, is—like Strauss, for that matter—a classic example of an artist exploited by fascism. But some artists are more easily abused than others. In 1975 Hans Hulscher made a television version for the Netherlands Broadcasting Corporation; since then, both the film and the tape have been called *Il Duce*, after the title taken by Mussolini. After all, Netherlands Broadcasting Corporation did not enter the work for the Prix Italia.

Louis Andriessen

Friday / **21 September**
– Sunday / **30 September**
/ 10:00-19:00

Museum of Warsaw

(closed on Monday)

/ **Little** Warsaw Autumn

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Partner of the installation:



Justyna Mazur, Wojciech Kiwer

Wyspa Syren (Isle of the Sirens) (2018)**

Kryjówka dźwięków (Hideaway of Sounds) (2018)**

interactive installations

(Warsaw Autumn commissions)

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Opening of the installations: **Friday / 21 September / 17:00**

Justyna Mazur

She graduated in lithography from the Department of Arts of the Pedagogical University of Cracow. She creates artistic events for children and adults. She collaborates with such cultural institutions as Cricoteka, Helena Modrzejewska National Sary Theatre in Cracow, National Museum in Cracow, and the Children's University. She is the owner of Litograf graphic studio.

Wojciech Kiwer

He completed the two-year Postgraduate Vocational Course in Cracow and qualified as sound engineer. Since 2008 he has worked in this capacity at Cracow's Helena Modrzejewska National Sary Theatre, taking part in rehearsals, premieres, recordings, concerts, preparing sound effects, and so forth. He also creates field recordings, music for shows directed by Błażej Peszek (*Hamlet* and *Charles – New World Order* at the Juliusz Osterwa Theatre in Gorzów Wielkopolski, *The Dead Man Needs No Special Dress* at Leszno's City Theatre) as well as Mirosław Orzechowski (*Freud on Politics* and *A Script for Lonely Women – Light Portable Theatre* in Chorzów). For the radio, he has produced Beata Paluch's recital *Quick Dose of Happiness* at Radio Cracow. He also produces sound effects for computer games (for Ganymede, Drago Entertainment, and Tate Interactive) and applications (Cricoteka). He teaches sound workshops for adults and children Cricoteka, Little Poland Institute of Culture, Historical Museum of the City of Cracow). He cooperates with Studio FilmLove on film reports presenting cultural events. With his wife Justyna Mazur, he created a sensory installation for children for the exhibition *Three Golden Hairs*.

Wyspa Syren (Isle of the Sirens)

A sensory installation for children. The island tempts those passing by as a place of rest and calm where one would wish to stay. To reach the island, one needs to pass through a labyrinth. Instruments hidden in this maze play the same notes. Why? It is the song of the mermaids that live on this island: a kind of mantra we will wish to imitate after a while.

Kryjówka dźwięków (Hideaway of Sounds)

The huge black funnel can hold several people. Come inside! There, you will find a black box. Everyone can put their hands in it and create sounds. How does it work? You just put your hands in and hear sounds coming out from the top of the funnel.

Justyna Mazur and Wojciech Kiwer

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Friday / **21 September**
– Saturday / **29 September**
/ 11:00-19:00

Kordegarda.

The Gallery of the National Centre for Culture

(closed on Monday)

Piotr Grodecki, Marcin Krzyżanowski

piano preparation

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Piano acquired thanks to the courtesy of II High School King Jan III Sobieski in Cracow

Project coorganised by the National Centre for Culture, Fundacja Sztuk Krytycznych, XXI Gallery in Warsaw, Mazovian Centre for Contemporary Art "Elektrownia" in Radom



NATIONAL
CENTRE FOR
CULTURE
POLAND



Andrzej Biezan

Fortepian dla wszystkich (Piano For All) (1976)**
interactive installation

Opening of the installation: **Friday** / 21 September / **14:00**

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Performers:

Piotr Grodecki – Classics for all

Marcin Krzyżanowski – Improvisation for all

Andrzej Bieżan

– see page 27

Fortepian dla wszystkich (Piano For All)

Reconstruction of a project/composition *Restaurant*, presented by Andrzej Bieżan during a Zdzisław Piernik recital in January 1976 at Warsaw's legendary Contemporary Gallery, founded and run (until 1974) by Janusz and Maria Bogucki. Because of heavy-handed censorship interventions into artistic works at that time, Bieżan called his project a composition, wishing to avoid any contact with the Main Office for the Control of the Press, Publications, and Public Performances. Officials from the latter were particularly zealous when dealing with said Gallery, looking to "detect concepts threatening the constitutional bases of the Socialist state," but were often more tolerant with contemporary music works. For objective reasons, Bieżan used a Calisia upright piano for the first performance.

The idea of this installation consists of intervening into the instrument's tuning so heavily as to render popular tunes difficult to identify, while improvisations can take advantage of the unusual register of this common instrument (a concert grand in the case of this reconstruction).

The composer issued unconventional instructions as to the rendition of form, pitch, and time organisation.

Marcin Krzyżanowski

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Piotr Grodecki

graduated from the Music Academy in Cracow in the piano class of Jerzy Łukowicz and the chamber classes of Janina Bester (piano duo) and Adam Kaczyński (modern music performance). He was finalist of the Valentino Bucchi International Piano Duo Competition in Rome. For his artistic achievements, he was granted a scholarship by the Mayor of Cracow. He has appeared in concert in most European countries, including at renowned festivals such as Warsaw Autumn, Poznań Spring, Contrasts in Lviv, Wien Modern, and Aspekte in Salzburg. He has participated in concerts promoting Polish music: Polish Culture Days in Vienna, Bavaria, Minsk, and Luxembourg, Lesser Poland Days in Thuringia, and Cracow Days in Vilnius. He has made several CD recordings and radio broadcasts, notably for the Polish, Austrian, and Hungarian Radio.

He specialises in the performance of modern solo and chamber music. He performs piano duo arrangements of twentieth-century orchestral works. He has given many first performances of works by Polish and international composers. He is a member of the Muzyka Centrum Arts Association, and teaches at the Rzeszów University and Cracow Music Academy. He has also run modern music masterclasses, and has lectured at the Interna-

tional New Composition Academy in Schwaz and International Modern Music Workshops in Cracow and Stuttgart.

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Marcin Krzyżanowski

Cellist, composer, performer, new art theorist, he is a graduate of the Music Academy in Cracow in the cello class of Leon Solecki. He has also taken private tuition from Bogusław Schaeffer. He has cooperated with performers and taken part in crossover projects in the visual and sound arts, including his personal TV projects centred on avant-garde art. In 1992–2000, he coauthored Polish TV Programme 2 features such as *Chimera*, *Noc cykad*, *Art-noc*, *Pasmo hipermultimedialne Marcina K.*, *Folkowe nuty*.

He often participates in creative and intuitive music projects (graphic score performance). He is the author of the *Res Factum* cycle (live sound and text performances) and several autonomous music compositions, as well as theatre, film, TV, and radio music.

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Friday / **21 September**
– Sunday / **30 September**
/ 17:00

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Broadcasts emitted from the Włodzimierz Kotoński Electronic and
Computer Music Studio of the Fryderyk Chopin University of Music



Festival Web Radio

Monika Pasiecznik, Tomasz Biernacki

and invited guests talk about Warsaw Autumn Festival events

Live streaming and podcasts available on the festival's website:
www.warsaw-autumn.art.pl

Friday / **21 September**
/ 19:30
/ 22:30



Friday / **21 September** / 19:30

Warsaw Philharmonic / Concert Hall

Gareth Davis bass clarinet

WARSAW PHILHARMONIC CHOIR

Bartosz Michałowski choirmaster

WARSAW PHILHARMONIC ORCHESTRA

Jacek Kasprzyk conductor

Barbara Okoń-Makowska, Michał Bereza

sound projection

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Concert under the patronage of the PWM Edition as part of the TUTTI.pl programme promoting performances of Polish music



The work *do słów (to the words)* by Aleksander Nowak has been cofinanced by the Minister of Culture and National Heritage's Culture Promotion Fund within the programme "Composing Commissions" implemented by the Institute of Music and Dance.

**Ministry of
Culture
and National
Heritage**

Institute of music and dance



Partner of the event is Society of Authors ZAiKS.



Rafał Augustyn, Cezary Duchnowski

Przedtakt (Upbeat) (2018)**

(Warsaw Autumn and Society of Authors ZAiKS commission)

Dąbrowski's Mazurka – Polish National Anthem

version for choir and orchestra

arranged by Kazimierz Sikorski

Aleksander Nowak

do słów (to the words) (2018)**

for choir and orchestra

(Warsaw Autumn and Warsaw Philharmonic commission)

Michał Nejtek

Ultramarine (Songs in the Distance) (2017)*

for orchestra

(Warsaw Autumn and Prague Spring International Music Festival commission)

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INTERMISSION

Andrew Norman

Unstuck (2008)*

for orchestra

Bernhard Lang

DW28 – Loops for Davis (2017)*

for bass clarinet, sampler and orchestra

** first performance

* first Polish performance

Rafał Augustyn

Composer, music critic and philologist, born in 1951 in Wrocław. He studied composition with Ryszard Bukowski in the State High School of Music in Wrocław (1971–74) and with Henryk Mikołaj Górecki in the State High School of Music in Katowice (1975–78). Simultaneously, he studied Polish philology at Wrocław University (1969–74) where since 1973 he has been on the faculty of the Institute of Polish Philology. In 1979–80 he taught Polish at the State University of New York at Stony Brook, Department of Germanic and Slavic Languages. In 1982, he obtained a PhD in philology.

He has received scholarships from the Eduard von Beinum Foundation, Fondation Acanthes, MacDowell Foundation, Salzburg Seminar (twice), and Kulturfonds Foundation. His compositional awards include the 1st Prize at the Jazz on the Oder Festival (1972, for *Conversation*), an honourable mention at the International Organ Competition in Szczecin (1973, for *Laudes*), 2nd Prize at the Polish Composers' Union's Competition for Young Composers (1979, for *Atlantis I*). In 2005 he received the Polish Composers' Union Award "for outstanding achievements in the field of composition and for creative festival programming," and in 2011, the Music Prize of the City of Wrocław. His compositions have frequently been performed at the Warsaw Autumn and other Polish festivals, as well as in other European countries, the United States, and Asia. In 2001, on the initiative of Christine Pryn, a series of concerts entitled *Rafał Augustyn and Denmark*, featuring the Nordlys Ensemble, was presented in Denmark.

Rafał Augustyn also contributes as a critic and reviewer to musical and literary periodicals, as well as the Polish Radio and Polish TV. In 1984–94, together with Marek Pijarowski he directed the *Musica Polonica Nova* Festival of Polish Contemporary Music in Wrocław. In 1980–98 he served on the Warsaw Autumn Repertoire Committee. From 2018, he is a member of the Polish PEN Club.

Selected works [from 1995]: *In partibus*, colloquium for men's choir and piano (1995), *Cinque pezzi diversi per violino e piano-forte* (1996), *Toccata festiva* for symphony orchestra (1997), *Per Sawa*, radio minifeature for tape (1997), *Miroirs* for five performers (1997), *Do ut des* for string quartet (1998), *Missa* for soprano, alto, organ and choir (1998), *Separate*, four poems by Miron Białoszewski for soprano, flute and harp (1999), *IMAGE/ILLUSION*, sound collage (audiovisual installation with Jerzy Olek and Tadeusz Sawa-Boryslawski, 1999), *There is Nothing*, madrigal for mixed choir to words by the composer (2000), *Variations on the theme of Maria Zduniak* for tape / computer (2000), *Au pair* for violin and piano (2001), *Itinerarium*, concertino for orchestra and piano (2001), *Small Narratives* for ensemble, two reciting voices and electronics (2003), *Against Method* for violin (2004), Quartet no. 2.5 *Grand jeté* with electronics (1995–2005), *Od Sasa*.

Sounds–Pauses–Events for mixed choir and objets trouvés (2004–5), *Shadow, Inc. A parable for four players after H. Ch. Andersen* for clarinet, violin, cello and piano (2005), *A 4. Travel Impression* for cello and piano (2005), *The Manuscript Found in Saragossa*, choreographic action in one act after Jan Potocki (2006–7), *Vagor ergo sum. Small Cantata to words by Zbigniew Herbert, Emperor Hadrian and Italian State Railways* for mixed choir and gongs (2008–11), *Acqua alta. Cyclic Piece no. 4* for saxophone and electronics (2011), *Rondeau* for wind quintet (2015), *String Quartet no. 3 Monadology* (2015), *Venta quemada*, suite from the ballet *The Manuscript Found in Saragossa* for small orchestra with electronics (2015), *Ricercar sopra il corale “Es ist genug”* for clavichord and piano (2016), *First Reading. (Un)Parliamentary Rhapsody* for two groups of performers, improvised composition (2016), *Krupówki. Cyclic Work no. 5* for strings (2016), *Descensus Christi ad inferos. Apocryphal Oratorio in 11 Parts* (2016), *Short Case* for flute, violin and cello (2017), *Matrimonium. Cyclic Piece no. 6* for two flutes and piano (2017), *Holiday Photos* for children’s violin ensemble (2017), *Droning_Holm* for viola and accordion (2017), *There / Here*, concerto for violin, voices and instruments (2002–18).

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Cezary Duchnowski

Born in 1971 in Elbląg, composer and pianist. He studied composition with Leszek Wiśłocki at the Karol Lipiński Music Academy in Wrocław. He was one of the initiators of the Computer Composition Studio at this Academy, where he currently teaches computer music and composition.

He has held scholarships from the Friends of the Warsaw Autumn Foundation, Minister of Culture and National Heritage, Experimentalstudio der Heinrich-Strobel-Stiftung des SWR in Freiburg i. Br., and the Ernst von Siemens Foundation. He is the winner of numerous awards, including at the International Rostrum of Electroacoustic Music in Rome (2003) and the Gaudeamus Interpreters’ Competition for contemporary music performers in the Netherlands (2005).

He writes chamber and symphonic works, film and theatre music. He also creates multimedia projects, interactive improvised and paramusical projects. Since many years, he has focused on electroacoustic music. In the ElettroVoce duo with Agata Zubel he develops projects for voice and electronics.

As a great promoter of improvised music, he eagerly collaborates with jazz musicians and other artists for whom live music-making is a life’s passion. With Paweł Hendrich and Sławomir Kupczak, he founded Phonos ek Mechanes, an ensemble performing “human electronics,” a special type of improvised electronic music in which computers are controlled by acoustic instruments. “Electroacoustic music is a great field to explore the primeval

characteristics of music,” says Duchnowski, “Apart from composing sound into a determined timespace, we can also ‘compose’ the instruments themselves. This allows us to touch the essence of music, shape its output and its *conditio sine qua non*: timbre in itself, is individual. Timbre constitutes the indivisible substance of which musical entities are composed; it is, like Leibniz’s monad, a closed cosmos.”

Selected works: *Ovinu Malkeinu* for tape (2000), *Ludus* for symphony orchestra (2000), *monad 1* for accordion and two violins (2001), *Sequences*, audiovisual show (2001), *Progress* for soprano and electronics (2001), *The Beginning. Broadcast 1* for reciting voice and electronics (2001), *Ruffled Through (Wyzochraczone)* for computer (2002), *Dishevelled Grass* for voice and computer (2002), *Triads* for string orchestra and electronics (2002), *The Aim. Broadcast 2* for announcer and electronics (2002), *monad 2* for trumpet, voice and computer (2003), *Melodia for Arvo Pärt* for four male voices and tape (2003), *monad 3* for voice, piano and computer (2003), *monad 4* for Baron, Wojtasik and computer (2003), *Reality on Braces Stretched from the Window* for clarinet, trombone, piano, cello and electronics (2004; version for two pianos, string orchestra and electronics, 2008), *no-sky-scrapers* for string orchestra and computer (2004), *10 1, 8 2, 6 3, 4 4* for string quartet (2005), *The Gate* for symphony orchestra and computer (2005), *Beard* for cello and computer (2005), *Martha’s Garden*, chamber opera for female voice, actor, electronic media and instruments to a libretto by Piotr Jasek (2006), *Sweater. Broadcast 3* for announcer and electronics (2008), *Cello_net* for cello octet (2009), *City Voices* for symphony orchestra, choir and computer (2009), *Throw of Dice* for three computers (2009), *Stazione Termini*, music for a Wrocław Pantomime Theatre performance (2010), *1 5 1, 2 4 2, 3 3 3* for violin, cello and electronics (2011), *Crossfade* for accordion, cello and electronics (2011), *i* for instrumental groups and electronics (2012), *Fere vetus canticum* for voice and accordion (2012), *The End of Poetry* for voice, electric cello, orchestra and electronics (2012), *acc++ca* for accordion and computer (2012), *Stone—River—Rhythm* for four violas da gamba and electronics (2013), *Music of Spatial Forms* for voice, cello, strings and electronics (2013), *Parallels* for piano, MIDI keyboard, percussion and cello (2014), *Drone Music* for instruments and electronics (2014), *Symphony of Sets* for instrumental groups and electronics (2015), *Sequenza I. Etude for Another Cymbal Stroke* for cymbal and computer (2016), *Ball of Spring Full Moon* for instruments and electronics (2017), *cROSSFAde 2* for accordion, viola and electronics (2017); film and theatre music.

Przedtakt (Upbeat)

On 27 December 1918, Ignacy Jan Paderewski gave a dramatic speech in front of the Bazar Hotel in Poznań. That speech is con-

sidered the unintended sparkle that triggered the Greater Poland Uprising. Yet that was not Paderewski's intention when he travelled to Poland: he was supposed to mediate between the Polish National Committee of Roman Dmowski and the Warsaw government of Jędrzej Moraczewski. Later, as we knew, Paderewski himself became Prime Minister.

There is no sound recording of Paderewski's Poznań speech. There are speeches recorded of the artist from the 1930s as well as the period of World War II; there also exists the famous—and quite unpolitical—speech by Józef Piłsudski. Numerous other documents exist from that time. We have used some of them *in crudo*, while others have been embedded into larger structures or merely used as sources of inspiration.

What do artists have to do with politics? History can substantiate any opinion about this; it is not the “subject” of our composition. We merely wish to create a “sound vision” (phonic?) of the dynamic of Polish Republic's rebirth, rather than a historic radio feature: a meditation leading to the national anthem.

The eighteenth-century *Dąbrowski's Mazurka* quickly entered the Polish and international circuit not only as a national song, but also an element of the concert repertoire. It was quoted by Wagner and Elgar, paraphrased by Paderewski. It only became Poland's national anthem in 1927, a year after the May Coup.

Poland, our “great common responsibility,” remains a challenge. It was born in 1918 amidst internal and external turmoil. After two decades, it experienced another disaster. Yet the merit of our Founding Fathers, including Paderewski, is the simple fact that no-one in their right mind questions the purpose and necessity of the Polish state. For artists, time is measured in seasons, but Poland is surely not a “seasonal state.”

Rafał Augustyn and Cezary Duchnowski

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Aleksander Nowak

Born in 1979, he graduated from the Karol Szymanowski Music Academy in Katowice as a student of Aleksander Lasoń (2001–6), and from the University of Louisville School of Music where he studied with Steve Rouse (2006–8). From 2008, he has taught composition, instrumentation, and musical notation at the Department of Composition and Music Theory of the Music Academy in Katowice, where in 2010 he received a PhD in Composition.

His instrumental and vocal-instrumental music has been performed in Poland, Europe, and the United States by artists such as Bartłomiej Duś, Ricardo Gallen, Eugeniusz Knapik, Łukasz Kuropaczewski, Piotr Pławner, Piotr Sałajczyk, and Agata Szymczewska, and also ensembles: Alarm Will Sound, Warsaw CELLONET Group, Lasoń Ensemble, Ensemble Modern, London Sinfonietta, Pardubice Chamber Philharmonic, Kwartludi-

um, Silesian Quartet, AUKSO Chamber Orchestra, New Music Orchestra, Silesian Philharmonic Choir and Orchestra, and the Polish National Radio Symphony Orchestra.

Opera occupies an important place in his output. In 2009 and 2010, his chamber opera *Sudden Rain* was staged at the Grand Theatre – National Opera in Warsaw, composed to a libretto by Anna Konieczna and directed by Maja Kleczewska. In 2012, *Spoon River* to texts by Edgar Lee Masters, composed on cooperation with Adam Dudek, was staged at the Warsaw Autumn Festival. March 2015 saw the premiere of *Space Opera* to a libretto by Bulgarian writer Georgi Gospodinov, directed by Ewelina Pietrowiak and composed on a commission from the Grand Theatre in Poznań. In 2018, the Cracow Festival Bureau commissioned the opera *ahat ilī – Sister of Gods* to a libretto by Olga Tokarczuk. Aleksander Nowak's accolades include notably the Polish Public Media Opus Award (2008), Young Poland fellowship (2010), Cultural Guarantees Award (2011), Polish Ministry of Culture and National Heritage scholarship, and Moritz von Bomhard Fellowship.

Since 2011, Aleksander Nowak has served as President of the Katowice branch of the Polish Composers' Union, which also organises the Silesian Modern Music Days and Silesian Rostrum of Composers. He also coordinates the Brand–New Music festival. The works of Aleksander Nowak are published by PWM Edition.

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Selected works: *June–December Sonata* for violin and piano (2005), *Fiddler's Green and White Savannas Never More* for chamber orchestra and male voices (2006), *Last Days of Wanda B.* for string orchestra (2006), *Songs of Caress* for soprano and piano trio (2007), *Sudden Rain*, chamber opera for soprano, baritone and chamber orchestra (2008), *Quantemporette* for clarinet, trombone, cello and piano (2008), String Quartet no. 1 (2009), *Dark-Haired Girl in a Black Sports Car* for chamber orchestra (2009), *King of the Cosmos Disappears*, concerto for orchestra, threads and piano (2009), *Little Partita* for violin and piano (2010), 3, *Peaceful St* for eight cellos (2010), *Undertows* for cello and piano (2010), *Still Life with Mary* for video, cello and electronics (2010–11), *Satin* for cello and accordion (2011), *Cry Little Baby, Cry*, miniconcerto for violin and chamber orchestra (2011), *Breaking News* for symphony orchestra and synthetic voice (2011), String Quartet no. 2 (2011–12), Concerto for oddly-tuned guitar and chamber orchestra (2012), *Night Transit* for chamber orchestra (2012), *Hit 2* for chamber orchestra (2012), *From the Upper Floor* for violin and percussion (2012–13), *Spoon River Anthology*, music for a multimedia installation by Adam Dudek (2012–13), *Half-Filled Diary* for cello, percussion and strings (2013), *Chisk and Robot* for accordion, megaphone and orchestra (2013), *Space Opera* for soloists, choir and orchestra to a libretto by Georgi Gospodinov (2013–14), *NANINANA* for amplified keyboard instrument and strings (2015), *Sonata in Three Tunings* for vi-

olin and guitar (2015), *The Sky in Niedabył* for saxophone and sinfonietta (2015), *Music for the Railrodder* for clarinet, violin, percussion and piano (2016), *Eludium et Fungus* for guitar (2016), *Infralude* for flute, violin and cello (2013–16), *ahat ili – Sister of Gods*, opera to a libretto by Olga Tokarczuk (2018), *to the words* for choir and orchestra (2018).

do słów (to the words)

hastidasaṇā | elephants

Aśoka; rock edicts, Magadha, ca. 250 BC

πλοία [ploía] | ships

Theodora; Great (Sacred) Palace, Constantinople, 13 January 532

anisello | donkey

Girolamo Savonarola; Cathedral, Florence, 12 May 1496

manufacturing

William Cobbett; House of Commons, London, 18 July 1833

voyages

Simone Veil; Parliament, Paris, 26 November 1974

رطملالك [kalmatar] | rain

Osama bin Laden; al-Jazeera, 29 October 2004

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überzeugung | conviction

Joseph Ratzinger; Bundestag, Berlin, 22 September 2011

wave

Jarosław Kaczyński; Great Synagogue Monument, Białystok, 27.06.2016

*To Andrzej, on the sixth anniversary of his death.
Aleksander Nowak*

/

Michal Nejtek

Born 1977, Czech composer. Between 1991 and 1997 he studied composition and piano at the Conservatoire in Teplice before graduating in composition from the Academy of Performing Arts in Prague (2002). He proceeded to a PhD course in composition at the Leoš Janáček Academy of Music and Performing Arts in Brno (2009–14).

His work ranges from chamber and symphony instrumental compositions to opera and theatre music. He experiments extensively with sound samples and in addition to classical contemporary music, he is active in alternative jazz projects both as musician and composer.

He has received commissions from many leading festivals and ensembles, including Warsaw Autumn, Donaueschingen Festival, Klangspuren, Prague Spring, De Volharding, Agon Orchestra, Berg Orchestra, and MoEns. His works have also been performed at the Wien Modern Festival, Dartington International Summer Festival, and Trieste Prima Festival as well as by the Budapest Festival Orchestra.

His accolades include the Leoš Janáček Foundation Award (1999), Generace Competition (1999, 2000, 2001), and NUBERG Prize of the Berg Orchestra (2008, 2014). His work has been selected for the International Rostrum of Composers. He regularly writes music for Czech theatres including the National Theatre in Prague and Brno, Archa Theatre and many others, receiving a nomination to the Alfréd Radok Prize. He was selected for fellowships with Ensemble Modern and Neuköllner Oper, Summer Courses for New Music in Darmstadt, and a Visegrad Residency Grant and Fellowship.

Selected works [from 2008]: *Nocturne with Ray* for women's choir, sampler and chamber orchestra (2008), *...your heart stops ... you continue writing* for chamber orchestra (2009), *Für Elsa Zylberstein II* for string orchestra (2009), *Veliký slunovrat / Great Solstice* for actor, singer, 5-string viol, electronics and chamber ensemble (2010), *Sunday Akathisia / Let's Sing an Akathist* for flute, horn, vibraphone, piano, violin and cello (2011), *Heart in Darkness* for singer / 5-string viol, electronics and chamber orchestra (2011), *Not I* for sampler and chamber orchestra (2012), *Man of The Past* for chamber ensemble and electronics (2012), *Pochyby / Doubts* for three actors and instruments (2013), *The Lightning Speed of the Past* for singer / harpist / bassist, female vocal quartet, orchestra and electronics (2014), *Pierrot Dandy* for mezzo-soprano, flute, clarinet, piano, violin and cello (2015), *Tasted Thoughts* for clarinet (2015), *I Hear the Sky* for orchestra (2015), *Samota / Solitude* for countertenor and dulcimer (2015), *Drei Familienstücke* for violin and cello (2016), *Praecepta Decalogi* for voice and piano (2016), *Constellations I* for five dancers, eight musicians and electronics (2016), *Trois morceaux délicieux* for clarinet, piano, violin and cello (2016), *Rules of Good Behaviour in Modern Society*, opera in seven scenes for two sopranos, mezzo-soprano, bas, actor and chamber orchestra after a drama by Jean-Luc Lagarce (2016-17), *Ultramarine* for orchestra (2017).

Ultramarine (Songs in the Distance)

The texts of American writer Raymond Carver have been a great inspiration to me for a long time. I used some of them in my works, but never in the traditional way of setting text to music (instead, the author himself speaks through the sampler in one work, while in another musicians are creating something like a “poetic collage”, talking over each other, and so forth). Carver's poetry (and prose too, as they are very similar) is based on

observing and commenting “ordinary” reality, which, however, at specific moments always changes to something qualitatively different (Czech literary historian Josef Jařab calls such moments “poetic epiphany”) – and nothing is as it was. Such a moment, similar to the psychological “Gestalt switch,” is maybe akin golden ratio but in the sense of (creating some kind of) “transubstantiation.”

Carver’s aesthetics impresses me. In my music I use “ordinary” moments or motifs very often and I like to approach them from several different composition angles, sometimes concurrently (similarly to cubists who in their paintings tried to capture reality from several different angles simultaneously). I like to let these motifs develop for a rather long period of time and I like to leave some space for the “Gestalt switch,” a radical change, something not planned.

In my piece called *Ultramarine (Songs in the Distance)*, I am inspired by several Carver’s texts – but none of them is used in the piece and it is not “programme music.” These are several “musical stories” (maybe “songs”) which develop independently of each other (sometimes they are even very “distant”) and at one moment they meet, intersect, and influence each other. From that moment on there is a different situation, a different point of view. The piece was commissioned by the Prague Spring International Music Festival and the Warsaw Autumn International Festival of Contemporary Music.

Michal Nejtěk

/

Andrew Norman

American composer, born in 1979 in Minnesota. He lives in Los Angeles. He obtained a BA and MA from the Thornton School of Music at the University of Southern California. He has also graduated from the class of Aaron Jay Kernis at the Yale School of Music.

His work draws on an eclectic mix of sounds and notational practices from both the avant-garde and classical traditions. He is increasingly interested in story-telling in music, and specifically in the ways non-linear, narrative-scrambling techniques from other time-based media like movies and video games might intersect with traditional symphonic forms. His symphony works have been performed by leading ensembles worldwide, including the Los Angeles and New York philharmonics, Philadelphia and Minnesota orchestras, the BBC, Saint Louis, Seattle, and Melbourne symphonies, the Orpheus, Saint Paul, and Los Angeles chamber orchestras, Tonhalle, Royal Concertgebouw, Orchestre National de France, and many others. His music has been championed by some of classical music’s eminent conductors, including John Adams, Marin Alsop, Gustavo Dudamel, Sir Simon Rattle, and David Robertson.

In recent seasons, Andrew's chamber music has been featured at the Bang on a Can Marathon, Chamber Music Society of Lincoln Center, Wordless Music Series, CONTACT! series, Ojai Festival, MATA Festival, Tanglewood Festival of Contemporary Music, Green Umbrella series, Monday Evening Concerts, and Aspen Music Festival. In May of 2010, the Berlin Philharmonic's Scharoun Ensemble presented a portrait concert of Andrew's music entitled *Melting Architecture*.

He was named Musical America's 2017 Composer of the Year. He is the recipient of the Jacob Druckman Prize (2004), ASCAP Nissim and Leo Kaplan Prizes (2005), Rome Prize (2006), Berlin Prize (2009), and a Guggenheim Fellowship (2016). He joined the roster of Young Concert Artists as Composer in Residence in 2008 and held the title *Komponist für Heidelberg* for the 2010/11 season. He has served as Composer in Residence with the Boston Modern Orchestra Project and Opera Philadelphia, and he currently holds that post with the Los Angeles Chamber Orchestra. His string trio *The Companion Guide to Rome* was named a finalist for the 2012 Pulitzer Prize in Music, and his large-scale orchestral work *Play* won the Grawemeyer Award for Music Composition in 2017.

Andrew Norman is also a committed educator who enjoys helping people of all ages explore and create music. He joined the faculty of the USC Thornton School of Music in 2013, and is the director of the Los Angeles Philharmonic's Composer Fellowship Program for high school composers.

He recently finished two piano concertos, *Suspend* for Emanuel Ax and *Split* for Jeffrey Kahane, as well as a percussion concerto, *Switch*, for Colin Currie. In the 2016/17 season, his new children's opera was premiered by Sir Simon Rattle, the Berlin Philharmonic and London Symphony Orchestra.

Selected works: *Light Screens* for flute, violin, viola and cello (2002), *Sacred Geometry* for orchestra (2003–4), *Farnsworth: Four Portraits of a House* for four clarinets, flute, violin, piano and percussion (2003), *Gran Turismo For Eight Virtuoso Violinists* (2004), *Drip Blip Sparkle Spin Glint Glide Glow Float Flop Chop Pop Shatter Splash* for orchestra (2005), *Garden of Follies* for alto saxophone and piano (2006), *Lullaby* for mezzo-soprano and piano (2007), *Unstuck* for orchestra (2008, rev. for chamber ensemble, 2011), *Sabina* for viola / violin (2008–9), *The Great Swiftiness* for orchestra (2010), *Don't Even Listen* for voice and piano (2010), *The Companion Guide to Rome*, collection of works for violin, viola and cello (2010), *An Index of Peculiar Strokes* for string quartet (2011), *Try* for chamber orchestra (2011), *In Transition* for chamber ensemble (2012), *Music in Circles III* for chamber orchestra (2013), *Play: Levels 1, 2 and 3* for orchestra (2013, rev. 2016), *Suspend*, fantasy for piano and orchestra (2014), *Meme* for chamber ensemble (2014), *Frank's House* for two pianists and two percussionists (2015), *Split* for piano and orchestra (2015), *Switch*

for percussion and orchestra (2014–15), *Jasper String Quartet Stop Motion* for string quartet (2015), *Still Life* for violin (2016), *Bridging* for violin and piano (2016), *For Ashley* for cello (2016), *A Trip to the Moon*, opera for people of any age (2017).

Unstuck

I have never been more stuck than I was in the winter of 2008. My writing came to a grinding halt in January and for a long time this piece languished on my desk, a mess of musical fragments that refused to cohere. It was not until the following May, when I saw a copy of Kurt Vonnegut's *Slaughterhouse-Five* and remembered one of its iconic sentences, that I had a breakthrough realisation. The sentence was this: "Billy Pilgrim has come unstuck in time," and the realisation was that the lack of coherence in my ideas was to be embraced and explored, not overcome.

I realized that my musical materials lent themselves to a narrative arc that, like Vonnegut's character, comes "unstuck" in time. Bits and pieces of the beginning, middle, and end of the music crop up in the wrong places like the flashbacks and flashforwards that define the structure and style of *Slaughterhouse-Five*. I also realized that the word "unstuck" had resonances with the way that a few of the piece's musical ideas get caught in repetitive loops. The orchestra, perhaps in some way dramatising my own frustration with composing, spends a considerable amount of time and energy trying to free itself from these moments of stuckness.

Unstuck was commissioned by the Orpheum Foundation and premiered by the Tonhalle Orchestra in Zurich on 9 September 2008 with Michael Sanderling conducting.

Andrew Norman

/

Bernhard Lang

Born in 1957 in Linz, Austria, he finished high school and piano studies at the Anton Bruckner Conservatoire in Linz and moved to Graz to study jazz piano, arranging and classical piano, as well as philosophy and German philology. Between 1977 and 1981 he worked with various jazzbands, including the Erich Zann Septet. After graduating from his piano studies, he began studying composition with Polish composer Andrzej Dobrowolski, who introduced him to the techniques of new music. He also studied counterpoint with Hermann Markus Pressl who introduced him to the work of Josef Matthias Hauer. In Graz, he met Gösta Neuwirth who was to become one of his main influences and who instructed him in composition for many years outside of the university setting. Georg Friedrich Haas introduced him to microtonal music and in 1988, commissioned a quartertone work for the Musikprotokoll festival.

Since 1988 he has been teaching music theory, harmony and counterpoint at the University of Music and Dramatic Arts in

Graz, where he has been professor of composition since 2003. In 1998 he was a guest lecturer at the Peter Weibels Media Class at the University of Applied Arts in Vienna. In 2006 he was featured artist of the Wien Modern Festival in Vienna. At the Institute for Electronic Music in Graz, he developed the Loop Generator and the Visual Loop Generator with Winfried Ritsch and Thomas Musil. Since 2003 he has cooperated with various choreographers, including Xavier Le Roy, Christine Gaigg and Willi Dorner. He has also authored sound installations, including *Schwarze Bänder* at the 2005 Musica Viva.

His works have been performed at the Steirische Herbst Festival, Moscow Alternativa, Moscow Modern, Biennale Hannover, Tage Absoluter Musik Allentsteig I and II, Klangarten I and IV, Resistance Fluctuation Los Angeles, Summer Courses in Darmstadt, Salzburg Festival, Wien Modern, Donaueschingen, Witten and many others.

His main interest since 1999 is music theatre, derived from his interpretation of the ideas of difference/repetition: *Theatre of Re-petitions* (2003), *I Hate Mozart* (2006), and *The Old Man from the Mountain* (2007). He also performs live as an improviser both solo and in duos. He currently lives in Vienna.

Selected works [from 2008]: *DW 20: con complicatione, Hermetica I* for boys' choir (2008), *Monadologie IV* for three percussionists (2008), *Monadology V: Seven Last Words of Hasan* for piano (2008), *Monadology VI: IN NOMINE* for flute, clarinet, string trio and percussion (2008), *Monadology VII: Kammersinfonie* for chamber orchestra (2009), *Monadology VIII: Robotika II* for big band (2009), *Monadology IX* for string quartet (2010), *Hermetica II* and *III* for mixed choir (2010), *Standards-Project Preview: MyFunnyV* for bass clarinet and tape (2010), *Monadology X: alla turca* for pianist (2010), *Monadology XI: for Anton - Chamber Symphony no. 2* (2010), *Monadology XII* for trumpet, saxophone, clarinet, accordion, piano, double bass and two percussions (2010), *DW 21: ...and we just keep on pretending...* for flute and percussion (2010), *DW 22: Winterlicht* for bass flute and double bass (2010), *TablesAreTurned* for gramophone and amplified ensemble after a song by the band Amon Düül (2010), *Monadology XIII: The Saucy Maid* for two quartertone-tuned orchestra groups after Bruckner's Symphony no. 1 (2011), *Monadology XIVa: Puccini-Variationen, Butterfly-Overtüre* (2011), *Monadology XIVb: Puccini-Variationen, Im weiten Weltall fühlt sich der Yankee heimisch* (2011), *Monadology XVI: Solfeggio* for flute (2011), *Monadology XVII: SheWAsOne* for flute, clarinet, oboe, bassoon, horn, trumpet, synthesizer and percussion (2011), *Hermetica IV: O Dolorosa Gioia* for double choir and two quartertonally tuned organs (2011), *Hermetica V: Fremde Sprachen* for seven voices and bass clarinet (2011), *Schrift 5 für Stimme Solo* for voice to words by Christian Loidl (2011), *Monadology XX: ...for Franz I* for piano trio, after Schu-

bert's Piano Trio op. 100 (2012), *Monadologie XXI: ...for Franz II* for flute, cello, quartertone accordion after Schubert's Piano Trio op. 99 (2012), *Monadologie XXII: SolEtude for Re'* by PurcellLang for contratenor (2012), *Der Reigen*, music theatre for five voices and 23 instruments (2012), *Songbook 2* for baritone and piano to words by Dieter Sperl and Christian Loidl (2013), *Songbook 3* for soprano and piano to words from the *West-Eastern Diwan* (2013), *Monadologie XXIV: The Stoned Guest*, miniopera for three voices, flute, clarinet, cello, accordion and percussion (2013), *Monadologie XXV: 10 Paintings* for large orchestra after painting by Lisa Abbott-Canfield (2013), *Monadologie XXVI: ...for Pauline and Conrad* for two violins tuned a quartertone apart after Paganini and Bach (2013), *Monadologie XXVII: Brahms-Variationen* for clarinet, cello and piano (2013), *DW 23 - ...Loops for Dr. X* for clarinets, violin and cello with pickups, electric guitar, keyboard and laptop (2013), *DW 24 - ...Loops for Al Jourgensen* for saxophone and ensemble (2013), *DW 23b - ...Loops for Dr. X* for clarinets, electric flute, cello with pickup, electric guitar, keyboard, laptop and double bass (2014), *Der Golem*, music theatre for large orchestra, choir and voices after Gustav Meyrinck (2014), *Monadologie XXXII: The Cold Trip I-II* for instruments and voices after Schubert's *Winterreise* (2014), *Monadologie XXX: Hammer* for fortepiano after Beethoven's *Hammerklavier Sonata* (2014), *Monadologie XXIX: London in the Rain* for flute, recorder, harp and harpsichord (2014), *DW25 - ...more loops for U.* for double bass (2014), *Intermezzo Nr. 1-3* for piano (2015), *Monadologie XXXI: For Franz III* for zither and string quintet after Schubert's Quintet in C major (2015), *Monadologie XXVIII: Seven Two* for string quintet, harp and guitar after Beethoven's Symphony no. 7 (2015), *Sisyphos-Fragmente*, seven pieces for large choir after Homer (2015), *ParZeFool-Der Tumble Thor*, music theatre for voices, choir, ensemble and two jazz musicians, after Wagner's *Parsifal* (2016), *DW23c* for bass clarinet, bass oboe, violin, cello, sampler, synthesizer, piano and electric guitar (2016), *DW27 - Loops for Gerry* for saxophone and piano (2016), *DW28 - Loops for Davis* for bass clarinet, sampler and orchestra (2016), *DW29 - Loops for Paweł Szymański* for two accordions (2017).

DW28 - Loops for Davis

DW28 is the continuation of the sample-based pieces DW23 and DW24, which thematised the bass clarinet and the saxophone respectively. Here the sample itself becomes the origin of the loop: not via simulation, transcription or recomposition, but with the aid of the sampler as an instrument in its own right. (See Tilman Baumgärtel's book *Schleifen: Zur Geschichte und Ästhetik des Loops*).

In *Loops for Davis*, the samples are placed within an orchestral context on the one hand, and a small band context on the other hand. The orchestra is used as a macrosampler, a great loop ma-

chine; the solo clarinet confronts it with intricately notated solo lines, which sometimes open up to become improvised textures, but then joins in with the loops again.

The piece was developed together with Gareth Davis, and the amplification and spatialisation technology at the SWR Experimental Studio in Freiburg (with Reinhold Braig). In my previous work with Davis, I had already developed what I called “Parkerphonics” as a new playing technique, one that is also used here.

The ambiguity of the dedication also invokes Miles Davis, of course. He is joined by the phantoms of Eric Dolphy and other jazz greats, barely recognisable, but present nonetheless.

And the last word goes to...

Bernhard Lang

/

Gareth Davis

plays the clarinet(s). With an eclectic and generally unclassified taste in music, his recordings, projects, and performances span contemporary classical, free improvisation, and orchestral music through to rock, noise, and electronica. He has premiered new compositions by composers such as Bernhard Lang, Peter Ablinger, Toshio Hosokawa, and Jonathan Harvey, and has cooperated with groups and performers ranging from the Neue Vocalisten and JACK Quartet through to improvisers Elliott Sharp and Frances Marie Uitti, electronic artists Robin Rimbaud and Merzbow, and multimedia work with artists including Christian Marclay and Peter Greenaway.

WARSAW PHILHARMONIC CHOIR

was founded in 1953. The choir's performances focus around symphony and oratorio concerts with the Warsaw Philharmonic Symphony Orchestra, as well as a cappella performances in the Warsaw Philharmonic Hall. The Choir appears regularly at the Warsaw Autumn Festival and the Wratistlavia Cantans Festival.

It has also performed extensively abroad: notably in Austria, Belgium, Denmark, Finland, Greece, Spain, Iceland, Israel, Germany, Russia, Switzerland, Turkey, Lithuania, Latvia, France, and Italy. In May 2015, it also toured Great Britain with the Warsaw Philharmonic Symphony Orchestra. The Choir has been frequently invited to perform in concerts with outstanding orchestras such as the Berlin and Munich philharmonics, Berlin Radio Symphony, RIAS Orchestra, the Bamberg Symphony, Tel Aviv and Jerusalem Symphony, Accademia Nazionale di Santa Cecilia Symphony, Brussels Opera Orchestra, Palermo Symphony, and La Scala Orchestra.

A landmark achievement was an invitation to perform Franco Donatoni's *Atem* at La Scala (1985), resulting in further invitations to Venice's La Fenice, Paris, Palermo, and Pesaro. In 1988, 1990 and 2011 the Warsaw Philharmonic Choir participated in solemn concerts organised in the Vatican by John Paul II.

The Choir has been led by leading Polish and international conductors and composers, including Henryk Czyż, Charles Dutoit, Vladimir Fedoseyev, Sir Charles Groves, Jacek Kaspszyk, Kazimierz Kord, Jan Krenz, Witold Lutosławski, Lorin Maazel, Jerzy Maksymiuk, Igor Markevitch, Andrzej Markowski, Kurt Masur, Zubin Mehta, Grzegorz Nowak, Seiji Ozawa, Krzysztof Penderecki, Sir Simon Rattle, Helmuth Rilling, Witold Rowicki, Jerzy Semkow, Giuseppe Sinopoli, Stanisław Skrowaczewski, Leopold Stokowski, Igor Strawiński, Tadeusz Strugała, Stanisław Wisłocki, Antoni Wit, and Bohdan Wodiczko.

The Choir's vast repertoire includes over 400 oratorios and a cappella works from different periods, from the Middle Ages to contemporaneity. Polish music occupies a special role, especially the complete choral works of Krzysztof Penderecki. In 2017 the first CD in the *Penderecki Conducts Penderecki* series won

a Grammy for Best Choral Performance, and five earlier CDs were nominated. *Polish Requiem* won a Record Academy Award from *Record Geijutsu* in 2005, while the first record of Stanisław Moniuszko's *Masses* won a Fryderyk in 2009. In 2010, the second CD from that series was honoured with a Golden Orpheus – Arturo Toscanini Award from the Académie du Disque Lyrique for Best Phonographic Initiative. These two CDs are the world's only recording of Moniuszko's complete *Masses*. In 2011, the Choir received a Fryderyk award of the Polish Phonographic Academy for its recording of Roman Maciejewski's *Requiem*, followed in 2018 by the same award for the CD *Szymanowski*.

Bartosz Michałowski

Director of the Warsaw Philharmonic Choir since 2017. He graduated with distinction in choral conducting from the Ignacy Jan Paderewski Academy of Music in Poznań. In 1998–2005, he was assistant to Stefan Stuligrosz and conductor of the Poznań Philharmonic Choir (aka Poznań Nightingales), with which he has performed extensively in Germany, France, Spain, Belgium, the Netherlands, Denmark, Sweden, Italy, Austria, Switzerland, Czech Republic, Lithuania, Russia, and Japan. His awards include the L'Orphée d'Or 2015 of the Académie du Disque Lyrique, a 2015 Fryderyk nomination for the works of Pasquale Anfossi, a Gold Disc, 1st Prize and Audience Prize at the International Choir Festival in Neuchâtel, and 1st Prize at the 9th Polish National Choral Conductors Competition, with a Special Prize for his diligent work on voice production with choirs.

Bartosz Michałowski is the founder, conductor and Artistic Director of the Poznań Chamber Choir. He is also the founder and director of the Opus 966 Polish Composers Competition, and author of *Write Music – It's Easy!* composition workshops for children and young people. He is also the coauthor of the *Obrazowanie* project organised as part of the Art for Children Biennale in Poznań.

He has been invited to participate in prestigious festivals such as the Schleswig-Holstein Music Festival, Ludwig van Beethoven Easter Festival, Gaude Mater International Festival of Sacred Music, International Grzegorz Gerwazy Gorczycki Festival, Transatlantyk, Nostalgia, Wojciech Kilar Contemporary Music Festival, Poznań Spring, Musica Sacromontana Oratorio Music Festival, Lower Silesia Music Festival, and Mikołów Music Days.

To date, Bartosz Michałowski has rehearsed and conducted hundreds a cappella works from all musical periods, and he cooperates regularly with renowned institutions and orchestras on performances of vocal–instrumental works. His output includes numerous first performances. As a conductor, choirmaster and soloist, he has made over 20 recordings.

In addition to his experience as a conductor, Bartosz Michałowski has spent many years working on enhancing his skills in voice

production, attending masterclasses with Poppy Holden (Great Britain), Christian Elsner (Germany), and Józef Frakstein (Poland).

WARSAW PHILHARMONIC ORCHESTRA

The Warsaw Philharmonic Orchestra gave its first concert on 5 November 1901 in the newly erected Philharmonic Hall. That inaugural concert was conducted by Emil Młynarski, the Philharmonic's first Music Director and Principal Conductor, and featured the world-famous pianist, composer, and future statesman Ignacy Jan Paderewski.

The Warsaw Philharmonic's rapid rise of performance level soon attracted distinguished artists from all over the world. As early as the 1910s and during the interwar years, it established itself as the main centre of musical life in Poland and one of the major musical institutions in Europe. Performances were given here by many leading conductors and soloists of the day including, Edvard Grieg, Richard Strauss, Pablo Sarasate, Arthur Honegger, Vladimir Horowitz, Bronisław Huberman, Otto Klemperer, Sergei Prokofiev, Sergei Rachmaninov, Maurice Ravel, Artur Rodziński, and Artur Rubinstein.

During the first postwar years the Warsaw Philharmonic was directed by Olgierd Straszynski and Andrzej Panufnik, among others. In January 1950 Witold Rowicki became Director and Principal Conductor, and embarked on establishing a new orchestra. The opening of the new Philharmonic Hall on Warsaw's Jasna Street, on the site earlier destroyed by German bombing raids, took place on 21 February 1955. On that day the Warsaw Philharmonic received the title of the National Philharmonic, highlighting its status as the leading musical institution of Poland.

In 1955–58 the orchestra's Director was Bohdan Wodiczko, a distinguished promoter of contemporary music who cooperated with Arnold Rezler and Stanisław Skrowaczewski, among others. The enormous success enjoyed by performances of twentieth-century music led to the establishment at the National Philharmonic of the Warsaw Autumn International Festival of Contemporary Music, which became one of the most important festivals of its kind in the world.

In 1958 Witold Rowicki was again appointed Artistic Director and Principal Conductor of the Philharmonic, a post he held until 1977. The Orchestra's principal guest conductors at the time were Stanisław Wisłocki and Andrzej Markowski. During Rowicki's directorship, foreign concert tours and performances in prestigious concert halls throughout the world became a permanent feature of the orchestra's agenda.

In 1977, the post of Artistic Director and Principal Conductor was assumed by Kazimierz Kord, who held this position until the Philharmonic's centenary in 2001. Between 1979 and 1990, Kord's deputy conductor was Tadeusz Strugała. Kord focused on

extending the repertoire, including oratorio and operatic works as well as many works of contemporary music. Together with Witold Lutosławski, Kord put forward the idea of short contemporary music festivals combining various disciplines of the arts. The first of these festivals took place after Lutosławski's death and was named Lutosławski Forum in his honour.

From 2002 to 2013 the Managing and Artistic Director of the Warsaw Philharmonic was Antoni Wit, who continued the repertoire policy of his predecessor but increased the presence of Polish music, often performed by foreign artists. Under his baton, various ensembles of the Warsaw Philharmonic recorded over fifty CD albums, of which forty for Naxos. These recordings of mainly Polish composers (Karłowicz, Szymanowski, Lutosławski, Penderecki, Górecki, and Kilar) received several awards, among them a 2013 Grammy. In August 2013, Antoni Wit concluded his tenure with a debut performance at the BBC Proms.

Since the 2013/14 season the post of Artistic Director is held by Jacek Kaspszyk. He opened his tenure on 1 September 2013, conducting the final concert of the Chopin and His Europe Festival followed by an historic Warsaw Autumn Festival concert of Lutosławski's Piano Concerto and Symphony no. 3 with pianist Krystian Zimerman, the latter also a highlight of the Lutosławski Year, winning the coveted Coryphaeus of Polish Music award for Event of the Year. Through May 2018, the Warsaw Philharmonic Orchestra under Kaspszyk recorded six CDs with the works of Mieczysław Weinberg; Brahms and Bach orchestrations by Schoenberg; Szymanowski, Wieniawski and Shostakovich with violinist Bomsori Kim, Młynarski, Weinberg and Penderecki (all for Warner Classics); and Chopin with soloist Ingolf Wunder (Deutsche Grammophon, 2015).

To date, the Warsaw Philharmonic Symphony Orchestra has made 140 tours on five continents and has appeared in almost every major concert hall in the world, warmly received by audiences and praised by music critics for its dynamic performances. The orchestra has also performed at many prestigious international festivals including Vienna, Berlin, Prague, Bergen, Lucerne, Montreux, Moscow, Brussels, Florence, Bordeaux, and Athens as well as the La Folle Journée festivals in Nantes, Bilbao, Lisbon, and Tokyo. The Warsaw Philharmonic also regularly participates in the Fryderyk Chopin International Piano Competition, Warsaw Autumn Festival, Chopin and His Europe Festival, and the Ludwig van Beethoven Easter Festival. It records for the Polish Radio and TV, Polish and foreign record labels as well as film companies. Since 2016, the Warsaw Philharmonic broadcasts some of its concerts on the internet.

Jacek Kaspszyk

A graduate of the State High School of Music in Warsaw (1975), he won the 3rd Prize at the prestigious Herbert von Karajan Competition (1977).

He has conducted the leading world orchestras including the Berlin and New York philharmonics, Chamber Orchestra of Europe, Philharmonia, London Symphony, London Philharmonic, Royal Philharmonic, Royal Scottish National, BBC Scottish Symphony, BBC National Orchestra of Wales, Vienna Symphony, Munich Radio, Cincinnati Symphony, Yomiuri Nippon Symphony, Tokyo Philharmonic, Hong Kong Philharmonic, and New Zealand Symphony Orchestra.

He has also been very active as an opera conductor. In 1976, he became guest conductor at the Deutsche Oper am Rhein in Düsseldorf, and has subsequently worked at theatres such as the English National Opera, Opera North in Leeds, Opéra Comique in Paris, Lyon, Bordeaux, Zurich, Stockholm, Seville's Teatro de la Maestranza, and Buenos Aires' Teatro Colón. In 1998 he became artistic and musical director and in 2002, general director of the Grand Theatre – National Opera in Warsaw. In 2006–8, he regularly cooperated with the Lithuanian National Opera, which he took to festivals in Ljubljana, Ravenna, and Tel Aviv.

In 2011 he was awarded the prestigious Elgar Medal. On a special invitation from Martha Argerich, he regularly appears at the Lugano Festival.

From his early years, he has cooperated with the Polish National Radio Symphony Orchestra, of which he became the head conductor in 1978 and musical director in 1980, a post he held again in 2009–12. In 2006–13 he was artistic director of the Witold Lutosławski Philharmonic Orchestra in Wrocław.

On 1 September 2013, Jacek Kasprzyk became artistic director of the Warsaw Philharmonic. He conducted the Philharmonic's first online broadcasts. In May 2015 with the Warsaw Philharmonic Orchestra and Choir, he made an enthusiastically received tour of Great Britain, followed in 2016 by a tour of the United States and in 2018, Japan and Korea.

He has recorded numerous CDs, with his recording of Szymanowski's *King Roger* with the Grand Theatre – National Opera on CD Accord nominated for *BBC Music Magazine's* Record of the Year. A *Gramophone* critic wrote about the CD: "In all, even the tiniest details, he managed to achieve absolutely everything."

Friday / **21 September** / 22:30

Warsaw Philharmonic / Chamber Hall

Stéphane Ginsburgh piano and MIDI keyboard

Wannes Gonnissen sound

Florian Bogner (ICST Zürich) sound programming and
engineering

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Jan Schacher (ICST Zürich) consulting and additional
programming

Stefan Prins electronics and video editing

Frederik Croene piano frame playing in the *Piano Hero #1, 2*
and *4* videos (videos recorded by Kobe Wens)

Stefan Prins

Piano Hero #1-4 (2011-2017)*

an immersive cycle for one pianist, MIDI keyboard, grand piano,
live electronics and live video

Piano Hero #1 (2011)

for MIDI keyboard, live electronics and live video

Piano Hero #2 (2011-2013/2016)

for piano, MIDI keyboard, live electronics and live video

Piano Hero #3 (2016)

for piano and live electronics

Piano Hero #4 (2016-2017)

for piano, midi keyboard, live electronics and live video

* first Polish performance of entire cycle

Stefan Prins

Born in 1979 in Kortrijk (Belgium). After graduating as an engineer, he started full-time piano and composition studies at the Royal Flemish Conservatoire in Antwerp, where he obtained his master's degree in composition with honours. Concurrently, he studied music technology at the Royal Conservatoire of Brussels, sonology at the Royal Conservatory of The Hague, and philosophy of culture and philosophy of technology at the University of Antwerp. In 2017 he obtained a PhD in composition at Harvard University under the guidance of Chaya Czernowin and Hans Tutschku.

As a composer he received several important awards in Belgium and abroad, including the Berliner Kunstpreis für Musik (2016), ISCM Young Composer Award (2014), Kranichsteiner Musikpreis for Composition (Darmstadt, 2010), Staubach Honorarium (Darmstadt, 2009), and the International Impuls Composition Award (Graz, 2009). In 2012 the Union of Belgian Music Journalists elected him Young Belgian Musician of the Year. In 2014 he became laureate of the Royal Flemish Academy of Belgium for the Sciences and Arts in the Class of the Arts.

Stefan Prins is closely involved with the Nadar Ensemble as a composer and codirector, and was one of the founders of the long-standing trio for improvised music collectief reFLEXible and the band Ministry of Bad Decisions (with percussionist Brian Archinal and e-guitarist Yaron Deutsch).

His music has been played by Klangforum Wien, Nadar Ensemble, Ictus Ensemble, Nickel Ensemble, ensemble mosaik, Trio Accanto, Ensemble Dal Niente, ensemble recherche, Athelas Sinfonietta, Ensemble Proton Bern, Zwerm Electric Guitar Quartet, Champ d'Action at festivals such as the Donaueschinger Musiktage, Summer Courses for New Music in Darmstadt, Wittener Tage für Neue Musik, Eclat, Warsaw Autumn, Gaudeamus, Musica Strasbourg, Ars Musica, Tzllil Meudcan, Impuls, Huddersfield, and Ultima Festival.

His preferred colour is blood red.

Selected works: *In memoriam Luciano Berio* for bassoon and piano (2003), *No habrá una sola cosa que no sea una nube* for piano, flute, oboe, clarinet and bassoon (2002–3), *Étude intérieure #1* for piano and marbles (2004), *Schling*, electroacoustic performance–installation (2005), *Erosie (Memory Space #1)* for amplified viola and bayan / accordion (2005), *Memory Space #2* for ensemble (2005–6), *Ventriloquium* for ensemble and live electronics (2006), *G.L.I.M.* for tape (2006), *Memory Space #3* for trumpet and live electronics (2006), *Not I* for guitar and live electronics (2007), *FITTINGinSIDE* for tenor trombone, walking tour, MP3 players, sound processing and spatial installation (2007), *Ensuite* for cello (2008), *Fremdkörper #1* for flute, electric guitar, percussion, cello and live electronics (2009), *Körper* for chamber orchestra (2009), *Infiltrationen (Memory Space #4)* for electric guitar quartet and live electronics (2009), *Fremdkörper #2* for ensemble

and live electronics (2010), *Fremdkörper #3 (mit Michael Jackson)* for 10 instruments and sampler (2010), *Plug'n'Play* for laptop and large ensemble (2011), *Piano Hero #1* for MIDI keyboard, webcam, live electronics and video (2011), *Piano Hero #2* for piano, MIDI keyboard, webcam, live electronics and video (2012), *Hybridae* for 8-channel projection (2012), *PARK*, music, text, performance and scenography for electric guitar quartet and live electronics (2012), *Generation Kill* for percussion, electric guitar, violin, cello, four game controllers, four video projections and live electronics (2012), *Generation Kill – offspring 1* for percussion, cello, two controllers, two video projections and live electronics (2012), *Flesh+Prosthesis #1* for amplified saxophone, percussion, electric guitar, piano and 4-channel sound projection (2013), *I'm Your Body* for amplified saxophone, percussion, electric guitar, piano, chamber ensemble and 4-channel sound projection (2013), *Study for a Mirror Box* for 4-channel sound projection (2014), *Mirror Box (Flesh+Prosthesis) #3* for amplified saxophone, percussion, piano and electronics (2014), *Mirror Box Extensions* for 7 musicians, video and live electronics (2014–15), *Peel* for electronics (2016), *Infiltrationen 3.0* for string quartet, 2 FX pedal players and live electronics (2009, rev. 2016), *Piano Hero #3* for piano and live electronics (2016), *Piano Hero #4* for MIDI keyboard, piano, live electronics and live video (2016–17), *Hände ohne Orte* for clarinet, percussion, piano, cello and tape (2016–17), *Third Space*, theatre music for 10 instruments and electronics (2016–18).

Piano Hero

is an hour-long cycle of four pieces (2011–17) for one pianist, playing a keyboard and grand piano, with live electronics and live video. It attempts to recontextualise the piano (and the piano recital) and place it firmly into today's contemporary, highly technologised and mediated society, in which we all have avatars, are constantly being surveilled, and in which the borders between the real and the virtual have evaporated.

Immersion is the state of consciousness where an immersant's awareness of physical self is diminished or lost by being surrounded in an engrossing total environment; often artificial. This mental state is frequently accompanied with spatial excess, intense focus, a distorted sense of time, and effortless action.

Wikipedia

If something startles the player out of immersion and into reality, out of illusion and into insight, then we have a moment of arrest remarkably similar to the instant when an antibody latches onto a virus. Suddenly, a shift in the system (immunological or ideological) occurs, and nothing remains the same.

Joline Blais and Jon Ippolito, At the Edge of Art (London: Thames & Hudson, 2006), 58 Stefan Prins

The piece was coproduced by Muziekcentrum De Bijloke, Ultima Festival Oslo, Summer Courses for New Music in Darmstadt, and Institute for Computer Music and Sound Technology (ICST) in Zürich.

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Friday / **21 September** / 22:30 / **composers**

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Stéphane Ginsburgh

After studying at the conservatoires of Liège and Mons, he worked with Paul Badura-Skoda, Claude Helffer, Jerome Lowenthal, and Vitaly Margulis. He won the Tenuto Competition in Brussels (1995) and has received the Belgian Composers' Union's Pelemans Prize for his implication in performing Belgian contemporary music (1999). He also studied philosophy of science at the Free University of Brussels where he is now pursuing a PhD in music. He teaches piano at the Royal Music Conservatoire and at the Dalcroze Institute, both in Brussels.

In 1998, he cofounded SONAR (formerly Bureau des Arts), an active group of artists dedicated to different types of artistic expression and creation, including music, dance and literature.

He has been praised for his daring piano playing and appears regularly in recitals and chamber music worldwide, performing at numerous festivals such as Ars Musica, Quincena Musical, ZKM Imatronic, Agora, Bach Academie Brugge, Ultima in Oslo, Summer Courses for New Music in Darmstadt, and Gaida in Vilnius. A tireless surveyor of the repertoire but also exploring new combinations including voice, percussion, performance or electronics, he dedicates much of his energy to contemporary music. He regularly plays with the Ictus Ensemble under George-Elie Octors, has collaborated with many composers of whom he premiered works, as well as with choreographers and visual artists.

Stephane Ginsburgh recorded CDs for the Sub Rosa label (works of Feldman, Duchamp, Satie, Fafchamps). He recorded the world premiere of two works by David Toub for World Edition. His complete piano sonatas of Prokofiev are released by Cypres Records. His most recent release for Grand Piano/NAXOS is dedicated to the world premiere of the *Bad-Tempered Electronic Keyboard*, a series of 24 Preludes and Fugues by the composer and writer Anthony Burgess.

Saturday / **22 September**

/ 12:00

/ 12:00

/ 14:00-17:00

/ 15:00

/ 16:00

/ 19:30

/ 22:30

Saturday / **22 September** / 12:00

Austrian Cultural Forum

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Meet the composer:

Stefan Prins

Moderator: **Krzysztof Kwiatkowski**

Saturday / **22 September**

/ 12:00

Sculpture Park in Królikarnia

/ **Little** Warsaw Autumn

HASHTAG ENSEMBLE:

Marta Grzywacz voice

Zbigniew Malak voice (guest)

Ania Karpowicz flutes

Adam Eljasiński clarinets

Wojciech Psiuk saxophones

Aleksandra Demowska-Madejska viola

Dominik Płociński cello

Mateusz Loska double bass

Wojciech Błazejczyk electric guitar

Paweł Janas electric accordion

Krzysztof Kozłowski keyboard instruments, samples

Hubert Zemler percussion

Aleksander Wnuk percussion, performance (guest)

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Lilianna Krych conductor

Paulina Gawrońska actress

Aneta Todorczuk-Perchuć actress

Michał Głowacki actor

Łukasz Kraśnicki actor

Robert Kibalski actor

Bartosz Mazur actor

Jakub Niedźwiedź sound projection

Students of the 1st year of the Academy of Fine Arts in Warsaw – Departament of Stage Design under the direction of Dr Agnieszka Korytkowska
stage design

Partners of the performance: Museum of Sculpture in Królikarnia, Academy of Fine Arts in Warsaw – Departament of Stage Design, Society of Authors ZAiKS.

Piotr Tabakiernik

GŁOSY (VOICES/VOTES) (2018)**

performance / park game

(Warsaw Autumn and Society of Authors ZAiKS commission)

Piotr Tabakiernik

Born in 1986, he graduated from the Fryderyk Chopin University of Music in Warsaw. His interests include microtonality, cognitive sciences, extended tools and techniques of expression, the performative aspect of musical works, rituals, and theatre in the broadest sense (he has been associated professionally with the stage for about a dozen years). Apart from his exploration of compositional technique and musical aesthetics, he likes to write and improvise in historical styles and frequently dialogues with the past in his works. He also pursues his linguistic passions, using his free time to invent new *conlangs* (constructed languages), which he sometimes uses in his music.

He is progressively focusing his interest on *compositions as situations*: people, sounds, words, objects, and circumstances, their mutual interrelations in the process of *becoming*, studied under the subjective lens of the composer. From a rite of passage in *toutur thræu* (written for cellist Andrzej Bauer and orkest de ereprijs), through *monachomachia* with its simulated dispute and musical battle, to *Symphonic Piece* for a philharmonic (premiered during the final concert of last year's Warsaw Autumn), in which the conventions of a philharmonic concert are dismantled. This year, he invites us to play the elector in his new composition, *VOICES/VOTES*.

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Selected works: *sumpiqo* for string quartet, percussion and 8-channel sound projection (2013), *šeg* for cello and accordion (2014), *ἀπόπτωσης (apoptōsis)* for vocal sextet (2015), *WAM-iationen* for accordion (2015), *toutur thræu (hearing ritual)* for cello and ensemble (2016), *monachomachia*, music theatre (2017), *Symphonic Piece* for philharmonic (2017), *VOICES/VOTES*, performance / park game (2018).

GŁOSY (VOICES/VOTES)

*In principle everyone has their VOICE
(though the proverb goes that kids and fish do not:
fish – well, OK, but children?!)*

TO HAVE A VOICE *is not enough, though.*

A VOICE *can be a CALL
as when a dog wants to say
“I’m here” (or “woof” in brief).*

A VOICE *can be a CHOICE
as when a person says “I want it”
(simply... I want, that’s all!)*

A VOTE *is telling others what we want*

*We agree by talking (using our voice again)
that though we have our **VOICE**, we won't decide by ourselves
what, where, and how
but we will pass our vote to others who have volunteered
to **SPEAK** on our behalf
(meaning: decide for us).*

*Nobody **DEPRIVES** us of our **SAY**:
We give it up by **VOTING***

*(but before we do, let us listen attentively
to what the candidates have to say)*

Imagine a country in which people speak with the language of music. Everyone likes a different kind of music, and if all of them were to be played in the same place, the noise would be unbearable. So the musicians set up parties, and each presents its own idea for what music should be heard throughout the country. Once a year, they announce their electoral manifestoes and encourage us to get acquainted with them. Everyone can listen and judge for themselves. The parties present and debate. In the end, all citizens vote for those who should play for us in the coming year.

Would you like to be a citizen of such a musical country?

Nothing easier: in Sculpture Park in Królikarnia, you will find the election points of five Musical Parties. Make sure you get acquainted with their manifestoes, listen to the debate in which they will confront their views. Then **VOTE** for the party of your choice.

Your vote will be heard and will echo through the country.

Piotr Tabakiernik

/

HASHTAG ENSEMBLE

A music cooperative founded in 2013 and led by flutist Ania Karpowicz. The group brings together outstanding young musicians and composers. It has premiered 259 new works and received 180 awards from competitions for classical and contemporary music performers. The ensemble forms egalitarian structures based on the multifaceted activities of its members and on programming rooted in distinct, mostly extramusical contexts.

Hashtag Ensemble performs at festivals of classical and contemporary music. Its repertoire comprises twentieth-century classics: Peter Maxwell Davies, Louis Andriessen, George Crumb, Gérard Grisey, and Steve Reich, as well as new works prepared in intense cooperation with Polish composers (22 world premieres in 2014–17). Improvisation is an important part of their work, as evident on their debut album *Visegrad Songs* (Requiem Records, Opus Series, 2015). Apart from this project, the group has also improvised to music by Bartók, traditional songs from Warsaw, and works by visual artists such as El Hadji Sy, Laura Lima, and Jenny Holzer. They also appeared in the cycle *Photographic Scores* with a programme entitled #WITKACY to self-portraits by Stanisław Ignacy Witkiewicz. Their CD #WITKACY was published in 2018 and its promotional concert took place at the Szczecin Philharmonic as part of the *SOUNDLAB* cycle.

Hashtag Ensemble is also involved in artistic education. Since 2016, they have presented a regular cycle of educational contemporary music concerts at the Ujazdowski Castle Centre for Contemporary Art in Warsaw (part of the *Smykowitzje* project). The ensemble performed the works of the finalists at the National Tadeusz Baird Composition Competition at PWM Edition's Warsaw venue (2017) and the 15th Kazimierz Serocki International Composition Competition at the Polish Radio's Witold Lutosławski Concert Studio in Warsaw (2017).

They record for Polish Radio and cooperate with various theatre companies in Poland. They recorded Jan Ekier's music for Tadeusz Kantor's 1945 spectacle *Death of a Faun*, which is the musical component of the exhibition in Cracow's Cricoteka (May–August 2018). The ensemble's interpretation of Ignacy Zalewski's music for the Polish Radio drama after Dante's *Il Paradiso* was awarded at the 15th Polish Radio and TV's Two Theatres Dramatic Art Festival in Sopot (2015), while their performance of Wojciech Błażejczyk's music for the spectacle *Jungle Book* was nominated for the Golden Mask (2015).

The Hashtag Ensemble pays particular attention to the promotion of the achievements of female artists. In 2019, the group will present a programme entitled #MAESTRAS, consisting entirely of works by renowned Polish female composers. At the 2018 Afekt International Contemporary Music Festival in Tallinn, they will perform music by Jagoda Szmytka, Agata Zubeł, Agnieszka Stulińska, Age Veroos, and Rebecca Saunders.

Lilianna Krych

Born in 1986 in Warsaw, she is a conductor focusing on opera, contemporary music, and early music. She graduated in orchestra and opera conducting from the Fryderyk Chopin University of Music in Warsaw (2011) after studies with Marek Pijarowski. In 2009 she obtained a master's degree in music theory from the same University. She developed her conducting skills at masterclasses with Collin Metters, Jonathan Brett, and Jerzy Salwarowski. She has led the Jelenia Góra and Kielce Philharmonic ensembles. She is also engaged in music education on many levels, notably as director of the mixed orchestra of the Oskar Kolberg State Music School in Warsaw.

She made her Warsaw Autumn debut in 2016 with the Polish stage premiere of Salvatore Sciarrino's *Luci mie traditrici*, later presented at the 2018 New Opera Days in Ostrava. She has conducted new music ensembles such as Spółdzielnia Muzyczna and Hashtag. Since October 2017 she has been a member of the latter group.

She cooperates with composers such as Wojciech Błajejczyk, Piotr Tabakiernik, Adam Porębski, and Agnieszka Stulgińska on performances and premieres of their works. She has prepared music for theatrical shows such as *The Runners* with music by Nikolett Burzyńska (Stage Songs Review, Wrocław 2014), *Trojan Women* after Euripides (dir. Kamila Michalak, music by Marta Śniady, Polski Theatre in Poznań, premiered in March 2016). As a conductor she has cooperated with Wrocław's Song of the Goat Theatre on such performances as *Return to the Voice* and *Hamlet* (dir. Grzegorz Bral), notably during the Warsaw Theatre Meetings and the Sibiu International Theatre Festival. In 2016–17 she directed the Vocal Ensemble at the Warsaw Chamber Opera and currently holds the same post at the Polish Royal Opera.

Since 2013 she has worked at the Grand Theatre – National Opera in Warsaw as assistant conductor to, among others, Gabriel Chmura, Stefan Soltesz, Judith Yan, Carlo Montanaro, Łukasz Borowicz, Marcin Nałęcz-Niesiołowski, and Andriy Yurkevych. She cocreated the independent production of Benjamin Britten's *The Rape of Lucretia* (2013, Old PAP Printing House in Warsaw; 2014 SZEM Festival in Miskolc, Hungary). She has conducted operas such as Joseph Haydn's *Orlando paladino* (a joint production of Warsaw's Academy of Fine Arts, Fryderyk Chopin Music University and Theatre Academy, dir. Waldemar Raźniak, 2014) and Mozart's *Don Giovanni* (Warsaw Chamber Opera's Youth Stage, 2014). She is the artistic director and conductor of Warsaw Stage Society Choir, which she leads in performances, workshops, and recording sessions in Poland and abroad. With this choir, she has interpreted Cornelius Cardew's *Treatise* (2016 Warsaw Autumn), Bach's *St Matthew Passion* (with COV Haarlem Choir, Poland 2010 / The Netherlands 2011) and *St John Passion* (2012 and 2014).

In 2010–14 she directed the Tslil Jewish Choir, Poland's only amateur choir singing in Yiddish, Hebrew, Ladino, and Polish, with which she recorded the CD *Shabbat Songs* in 2011.

Saturday / **22 September**

/ 14:00–17:00

Nowy Teatr / Square

KOMUNA WARSZAWA

Grzegorz Laszuk concept, direction

Bartek Rączkowski musical cooperation

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Marcin Krzyżanowski concept cooperation

Partner of the event:



Project coorganised by Komuna Warszawa, Fundacja Sztuk Krytycznych and XX1 Gallery in Warsaw

**KOMUNA//
WARSZAWA**



Andrzej Bieżań

Barykada (Barricade) (1980)**

musical-theatrical happening

Andrzej Bieżań

– see page 27

Barykada (Barricade)

Musical–theatrical happening by Andrzej Bieżań, composed in the early 1980s, survived as a verbal description. It is based on artistic intervention into the public space: artists gathered around the object (the eponymous barricade) provoke the audience—composed of random passers-by—to jointly act and emit sounds. The *Barricade* project is the fullest embodiment of the composer's idea of “music now,” which can be summarised in a few points:

1. Auditive and paratheatrical action is happening Now and is maximally spontaneous.
2. The score consists of the existing space and the changing context of “events” unravelling during the performance.
3. Engaged artists (musicians, actors, installation builders) follow a preconceived programme / scenario, but must “open” themselves to developing the form according to the unpredictable behaviour of the audience and passers-by.
4. Artists must be maximally focused on external impulses, which expand the scope of individual expression and the boundaries of auditive–situational imagination in the strictly determined context of Now.

Does the *Barricade* unite or divide? Any attempt at answering this question is an artistic will left by Andrzej Bieżań.

Marcin Krzyżanowski

Komuna Warszawa (Warsaw Commune)

is one of the leading independent theatres, experimenting on the boundaries of performing arts, dance, and music. In its creations, it addresses important contemporary issues, relentlessly looking for new forms and means of expression. Opening a space for creative dialogue and discussion, it combines various aesthetics and generations of authors. Those who have staged their shows at the Warsaw Commune include Monika Strzępka and Paweł Demirski, Marta Ziółek, Iza Szostak, Anna Smolar, Marcin Liber, Krzysztof Garbaczewski, Mikołaj Mikołajczyk, Weronika Szczańska, Wojtek Ziemilski, and Cezary Tomaszewski. The Warsaw Commune's shows have been presented and awarded at international festivals in Edinburgh, Kyiv, Moscow, Berlin, New York, Munich, Paris, Tbilisi, and Tehran.

The curator cycles *RE//MIX* and *Mikro Teatr* of Tomasz Plata, performed at the Warsaw Commune, have proven particularly popular. Since 2007, the Warsaw Commune has operated at the Lubelska 30/32 artistic house on Warsaw's Kamionek district.

Marcin Krzyżanowski

– see page 42

Saturday / **22 September** / 15:00

Austrian Cultural Forum

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Workshop coorganised by Polish Composers' Union – Youth Circle

austriackie forum kultury ^{WOW}

||| ZKP |||
Polish Composers' Union

Composition workshop:

Lecturer: **Stefan Prins**

Coordinator: **Aleksandra Bilińska-Słomkowska**

Active participation restricted to preselected composers;
free entry for the audience

The workshop will be held in English.

Saturday / **22 September** / 16:00

Ujazdowski Castle

Centre for Contemporary Art / Cinema

Piotr Stasik direction

Piotr Stasik, Łukasz Czapski, Piotr Gruszczyński
libretto

**Piotr Stasik, Adam Palenta, Barbara Kaniewska,
Paweł Chorzępa, Piotr Rosołowski, Małgorzata
Szytak, Piotr Pawlus, Kacper Kowalski** photography

Artur Zagajewski music

Music performance in the film:

Wojciech Błazejczyk guitar

Michał Górczyński clarinet

Jakub Gucik cello

Eneasz Kubit accordion

Barbara Mglej violin

Bartosz Sałdan percussion

Martyna Zakrzewska piano

Maciej Koczur conductor

Dorota Wardęszkiewicz, Piotr Stasik editing

Anna Gawlita producer

Partner of the event: Ujazdowski Castle Centre for Contemporary Art

U-jazdowski

Production: Kijora Film

Coproduction: Krakow Festival Office, Silesia Film Institute

Cofinanced by: Polish Film Institute, Krakow Regional Film Fund,
Silesian Film Fund



MIEJSKIE
CENTRUM
KULTURY
w Bydgoszczy



POLSKI INSTYTUT SZTUKI FILMOWEJ

Opera o Polsce (Opera About Poland)
(2017, 41 minutes)
film projection

Pole, who are you? An answer to that question is attempted by this film collage, which combines archival and modern footage, documentary and staged photos, press coverage, classified ads, sales offers, and fragments of speeches. By referring to the long-standing tradition of Polish creative documentaries as classified by Wojciech Wiszniewski, the film reveals different aspects of Polishness: patriotic and religious rituals, everyday habits, characteristic landscapes, and intimate memories of childhood.

Saturday / **22 September** / 19:30

Witold Lutosławski Polish Radio

Concert Studio

ENSEMBLE RECHERCHE:

Melise Mellinger violin

Paul Beckett viola

Åsa Åkerberg cello

Martin Fahlenbock flute

Eduardo Olloqui oboe

Shizuyo Oka clarinet

Klaus Steffes-Holländer piano

Christian Dierstein percussion

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Concert cofinanced by Goethe-Institut



Allan Gravgaard Madsen

Suite (2014–2018)***

I. Ouverture (2016)*

for ensemble

Stefano Gervasoni

In Nomine R. (2001)*

for 8 instruments

Allan Gravgaard Madsen

Suite (2014–2018)

II. Air I (2014–2015, rev. 2018)**

for ensemble

Zbigniew Bargielski

anilo – vi – klänge (2018)**

for ensemble

(Warsaw Autumn commission)

INTERMISSION

Allan Gravgaard Madsen

Suite (2014–2018)

III. Gigue (2018)**

for ensemble

Milica Djordjević

Pomen II (2018)*

for solo viola

Allan Gravgaard Madsen

Suite (2014–2018)

IV. Air II (2014–2015, rev. 2018)**

for ensemble

Fausto Romitelli

Nell'alto dei giorni immobili (1990)

for 6 musicians

Allan Gravgaard Madsen

Suite (2014–2018)

V. Réjouissance (2018)**

for ensemble

*** first performance of entire suite

** first performance

* first Polish performance

Allan Gravgaard Madsen

Born in 1984, Danish composer, arranger and curator. He studied composition at the Royal Academy of Music in Aarhus with Simon Steen-Andersen, Niels Rønsholdt and Joanna Bailie, and took part in masterclasses given by François Sarhan, Stefan Prins and Rasmus Zwicki.

In his “poetically insistent” works, he explores the tension between stillness and movement. His compositions make up a micro-world of sound with sparse textures and limited musical material, drawing attention to the physical aspects of playing classical instruments. Often listeners can hear in them noise, air, dampened sounds combined with harmonics, sounds in the extreme registers, multiphonics and other extended techniques, creating a subtle universe in which it is possible to distinguish traces of the strict structures underpinning the sonic surface.

Allan Gravgaard Madsen’s music has been performed by the Aarhus Symphony Orchestra (Denmark), ensemble recherche (Germany), JACK Quartet (USA), Mimitabu (Sweden), SCENATET (Denmark), Current Saxophone Quartet (Norway), Ensemble Lemniscate (Switzerland), Ensemble Musiques Nouvelles (Belgium), Aksiom (Norway), and many more. He has been active in many corners of the Danish music scene, participating in cross-over projects with artists such as Efterklang, Annika Aakjær, and Troels Primdahl. For ten years he was a member of AUT, a non-profit organisation for music and sound art (founded in 1966). He is also a former board member of the National Centre for Contemporary Music and Sound Art (SNYK) and the Young Nordic Music Days (UNM), and cohost of the radio show Taktløs on P2, the Danish Broadcasting Corporation’s channel for classical music. Since September 2014, he has been a guest curator at the online radio channel The Lake and in 2018, he was invited to be the new artistic director of the Århus Sinfonietta.

Allan Gravgaard Madsen has received the Léonie Sonning Talent Prize (2017) and the Carl Nielsen & Anne Marie Carl-Nielsen Grant (2016) as well as a Special Prize from the Danish Arts Foundation for the symphonic song cycle *BEINTA* (2016), which he shared with his cocomposer Anna Katrin Øssursdóttir Egilströð. In 2013 he was awarded the Danish Composers’ Society’s Prize and in 2015 he was selected for the prestigious Next Generation programme at Donaueschinger Musiktage with his piece *Tanz Suite*.

From 2018 until 2021 he will be the composer in residence at the Aarhus Symphony Orchestra. He is also currently working on a new double concerto for violin, piano and orchestra for Duo Åstrand / Salo and the Danish National Symphony Orchestra, which will be premiered in 2019.

Selected works: *A moment* for orchestra (2005–6), *Dharma Dream Eater* for ensemble (2006), *Piece* for viola and piano (2005–7), *Lament of Job* for soprano, tenor and male choir (2005–

7), *Soft Debris* for soprano (2006–7), *Meditation* for choir and organ (2007), *Wind Episodes* for ensemble (2007), *Glass Variations* for ensemble (2007–8), *Guest Among Shadows* for clarinet, cello and piano (2008), *Gloria* for choir and ensemble (2008), *Waves* for nine trumpets (2008–9), Variations for eight keyboard instruments (2008–10), *Crystal Tapestry* for string quartet (2010), *S* for guitar (2011), *Intermezzi* for percussion and piano (2011), *Silberlicht* for voice and string quartet (2012), *Standstill. Dust* for 12 pianos (2012), *Boom* for transistor radio, three double basses and cardboard on floor (2012), *Intermezzi* for string quartet (2012), *Presents* for video (2012), *Det er så yndigt at følges ad* for alto saxophone and tape (2012), *Nachtstück* for accordion and cello (2012), *Match* for saxophonist and assistant (2013), *Schattentanz* for ensemble (2013), *Tik Tak* for alto flute and cello (2013), *Schattenschwarz* for prepared saxophone quartet (2013), *Weiss. Schwarz. Blau* for piano trio (2013), *Unvollendet* for orchestra (2013), *[six]* for soprano, countertenor, percussion and piano (2014), Concerto in G Minor for piano and strings (2014), *Ragtime* for alto flute, cello, percussion and piano (2014), *Tanz-Suite* for ensemble (2013–15), *Air* for piccolo, violin and viola (2014–15), *Intermezzi* for voice, three clarinets and double bass (2015–16), *Aria* for voice, three clarinets and orchestra (2015–16), *BE-INTA* for voice and orchestra (2015–16), Overture for ensemble (2016), *DEBUT* for performer, video and sound (2015–17), music to the film *Musikkens Børn* (2017), Suite for ensemble (2014–18), *Fanfare* for brass ensemble, percussion and organ (2018), *Nachtmusik* for violin, percussion and organ (2018–19).

Fausto Romitelli (1963–2004)

Born in Gorizia, he graduated in composition from the Giuseppe Verdi Conservatoire in Milan and attended advanced courses at the Accademia Chigiana in Siena and the Scuola Civica in Milan. In 1991 he went to Paris to study new technologies at IRCAM, where he was later a research fellow (1993–95). After a series of successes at international competitions in Amsterdam, Frankfurt, Graz, Milan, Stockholm, and Siena (1st Prize at the 1989 Casella Competition), Romitelli's music was frequently performed at such prestigious festivals as Musica in Strasbourg, Présences, Ars Musica in Brussels, Les Saisons de l'IRCAM–intercontemporain, Venice Biennale, and Milano Musica, by ensembles and orchestras like Ictus, L'Itinéraire, Court-circuit, Ensemble intercontemporain, Musiques Nouvelles, ensemble recherche, Alter Ego, RAI National Symphony, and Radio Symphony Orchestra in Berlin. He received commissions from the French Ministry of Culture, Musiques Nouvelles, Ictus, Radio France, IRCAM, Gulbenkian Foundation, and Royaumont Festival.

Selected works: *Kü* for 14 performers (1989), *Nell'alto dei giorni immobili* for 6 musicians (1990), *Natura morta con fiamme*

for string quartet and electronics (1991), *Seascope* for Paetzold contrabass recorder (1994), *EnTrance* for soprano, ensemble and electronics (1995), *Domeniche alla periferia dell'impero. Prima domenica* for four instruments (1995–96), *The Nameless City* for orchestra (1997), *Professor Bad Trip: Lessons I–III* for instrumental ensemble and electronics (1998–2000), *Blood on the Floor, Painting 1986* for instrumental ensemble (2000), *Domeniche alla periferia dell'impero. Seconda domenica: hommage à Gérard Grisey* for four instruments (2000), *Flowing Down Too Slow* for orchestra and live electronics (2001), *Amok Koma* for strings, percussion and electronics (2001), *Trash TV Trance* for electric guitar (2002), *Dead City Radio. Audiodrome* for orchestra (2003), *An Index of Metals*, video opera to texts by Kenka Lekovich (2003).

Nell'alto dei giorni immobili

is a small masterpiece closely related to the French School. It follows in the line of the so-called “spectral” scores which radically explore the components of sound (those revealed in the acoustic spectra), insisting on an extremely complex compositional technique which coexists—in an exquisite, euphonic equilibrium and “immobile” lightness—with rigid mathematical structures that regulate even the tiniest details of the twelve-minute score.

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Milica Djordjević

Born in 1984 in Belgrade, she graduated in composition from the Faculty of Music in Belgrade, where she also completed studies in sound and music recording and production as well as specialist training in electronic music. She completed a postgraduate specialist course in composition at Conservatoire National de Région in Strasbourg in the class of Ivan Fedele (2007–9), graduating with honours. She then continued her professional development in Paris, where she enrolled in a composition and computer music course at IRCAM (2009–10), and in Berlin at the Hanns Eisler High School of Music, where she studied with Hanspeter Kyburz. She currently lives and works in Berlin.

She has attended various composition masterclasses, courses and festivals, including Young Artist Festival (Germany, 2003), International Bartók Seminar and Festival (Hungary, 2004), International Summer Academy Prague–Vienna–Budapest (2005), International Young Composers Meeting and International Gaudeamus Music Week (2006), *Acanthes* (2007, 2009 and 2010), Workshop for Contemporary String Quartet Music in Blonay (2008), International Review of Composers in Belgrade (2006, 2008 and 2010), KoMA³ Festival in Belgrade (2004, 2005, 2006 and 2010), Summer Courses for New Music in Darmstadt (2008), *Ars Musica* in Brussels (2009), Impuls Academy in Graz (2011), Tzllil Meudcan Festival in Tel

Aviv (2011), and Akademie für Neue Musik in Munich (2012). She has been awarded numerous prizes and scholarships including the 1st Prize at the ISA05 (2005), 3rd Prize at the young Composers Meeting in Apeldoorn (2006), final of the Staubach-Preis competition in Darmstadt (2008), City of Strasbourg Prize (2008), Serbian Government talent scholarship (2008), selection for the ISCM World New Music Days (2011), Nikola Tesla Award (2012), Alfred Toepfer Scholarship (2012), 1st Prize at the 8th TICF (2012), 8th Berlin-Rheinsberger Composition Prize (2013), 1st Prize at the Lucerne Festival composition competition (2013), 1st Prize at Munich Chamber Orchestra's Musica Femina competition (2013–14), Belmont Prize for Contemporary Music of the Forberd–Schneider Foundation (2015), Ernst von Siemens Composition Prize (2016), Staubach Fellowship (2016), and nomination for the April Prize of the City of Belgrade. She has worked with ensembles and performers such as Arditti Quartet, Musikfabrik, ensemble recherche, BR Symphony Orchestra, Munich Chamber Orchestra, Orchestre National de Lorraine, J.A.C.K. Quartet, Neue Vocalsolisten, Ensemble Alternance, Ensemble L'Arsenale, Teodoro Anzellotti, Alexander Liebreich, Peter Rundel, Luca Pfaff, Jean Deroyer, Sylvio Gualda, and Cerys Jones. Her first CD was published by WERGO as part of the Contemporary Music Edition the German Music Council and won the German Critics' Prize (Preis der deutschen Schallplattenkritik) for 2017. Her music has been performed and broadcast in Europe, the USA and Asia.

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Selected works: *The Firefly in a Jar I–II* for orchestra (2007–8), *The Journey of a Weather-Beaten Skeleton* for orchestra (2009), *ZID* for soprano, tenor, baritone and percussion (2009), *The Death of the StarKnower, petrified echoes of an epitaph in a kicked crystal of time I–II* for string quartet (2009), *FAIL* for cello and electronics (2010), *do you know how to bark?* for double bass (2010), *one less horror for your mother* for soprano, bass clarinet, accordion, violin, viola and cello (2011), *How to Evade* for oboe and violin (2011), *... and the air was sticky* for violin, cello and double bass (2012), *ZAPIS* for 12 percussionists (2013), *Phosphorescence* for horn, trumpet and bass trombone (2014), *Sky Limited* for string orchestra (2014), *Kakva mi je to pa igra* for voice and percussion (2014), *Rdja* for chamber orchestra (2015), *I ti hoćeš se volimo* for soprano and ensemble (2015), *würde man denken: Sterne* for accordion (2015), *Quicksilver* for orchestra (2016), *Hladan ti dah do grla* for mezzo-soprano and ensemble (2016), *Indigo* for double string quartet (2017), *Pomen II* for viola (2018).

Pomen II

Pomen is a threnody, a sigh, an evocation.

The word *pomen* could be translated as *mention* as well as *remembrance*, but it also represents a very old Serbian custom dedicated to death, when various rituals used to be performed and

traditional songs devoted to the deceased were sung in a very special manner: extremely expressive and powerful, though not grandiloquent.

Every phrase is like a verse after which you lose your breath, like a microcosmos with its own story (but also a part of a bigger totality), like a sigh or, even better, a moan.

The work was commissioned by the Hepner Foundation and it is dedicated to the memory of Leo Hepner.

Milica Djordjević

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Stefano Gervasoni

Born in 1962 in Bergamo, he took up composition studies in 1980, following advice from Luigi Nono: encounters with Nono as well as with Brian Ferneyhough, Peter Eötvös, and Helmut Lachenmann turned out to be crucial in Gervasoni's career. After attending the Giuseppe Verdi Conservatoire in Milan, Stefano Gervasoni continued his studies with György Ligeti in Hungary in 1990. In 1992 he attended the IRCAM Course in Composition and Computer Music in Paris. The three years spent in France launched his international career as a composer. In 1995–96 he was artist-in-residence at Villa Medici in Rome.

Stefano Gervasoni has established himself as one of the most important Italian composers of his generation thanks to prestigious commissions from institutions like the SWR, Orchestra Nazionale della RAI, Munich Chamber Orchestra, Festival d'Automne in Paris, Radio France, IRCAM, Casa da Música in Porto, Archipel Festival in Geneva, Divertimento Ensemble in Milan, Ensemble intercontemporain, Ensemble Modern, Ensemble Contrechamps in Geneva, Maerzmusik in Berlin, Ars Musica in Brussels, Musica in Strasbourg, French Ministry of Culture, Milan's La Scala, and Suntory Hall in Tokyo. His works have been published by Ricordi (from 1987) and Suvini Zerboni (from 2000).

A CD of Gervasoni's music entitled *Antiterra*, released in 2008 by Aeon, reveals "a sonic world of great wealth, subtlety, refinement, expressive but also organic, immediately capturing one's attention" (Philippe Albèra). Other recordings were released by Harmonia Mundi (in the *Musique Française d'Aujourd'hui* series, performed by Ensemble Contrechamps), Stradivarius (Divertimento Ensemble), Winter & Winter (winning the Académie Charles Cros and Diapason d'Or). The most recent recording of his music, released by Winter & Winter, is entitled *Le Pré* (2016) and features three books of a piano cycle.

Stefano Gervasoni has received many awards, including the Premio della Critica Musicale Franco Abbiati (2010), as well as scholarships from Fondation des Treilles in Paris (1994) and DAAD in Berlin (2004), and was composer in residence at Domaine de Kerguéhennec (2008–10). He has taught at the Summer Courses for New Music in Darmstadt, courses organised by the Royau-

mont Foundation in Paris, Toho University in Tokyo, Festival Internacional di Campos do Jordão in Brazil, Shanghai Conservatoire, Columbia University, Harvard University, and Takefu International Music Festival. In addition, he was composer in residence at the Lausanne Conservatoire (2005) and the Yellow Barn Summer Academy (2016), and also gave lectures at the ESMUC in Barcelona in 2012–13. Since 2006, Stefano Gervasoni has been professor of composition at the Conservatoire National Supérieur de Musique et de Danse in Paris. 2015 was marked by the publication by Éditions Contrechamps of Philippe Albèra's book devoted to Gervasoni's music and entitled *Le Parti pris*.

Selected works [since 2008]: *Com que voz, concert de mélodies sur des sonnets de Luís Vaz de Camões et des fados d'Amália Rodrigues* for fado singer, baritone, large ensemble and live electronics (2008), *Reconnaissance* for orchestra (2008), *Gramigna* for cimbalom and ensemble (2009), *Masques e Berg* for violin and viola (2009), *Phanes* for flute (2009), *Prato prima presente* for ensemble (2009), *Dir – In Dir* for vocal sextet and string sextet (2010), *Due Poesie francesi di Luca* for female voice and ensemble (2010), *Nube obbediente* for trombone and percussion (2010; version with ensemble, 2011), *Prés, premier livre (I–VI)* for piano (2010), *Froward* for string trio, brass trio and percussion (2011), *Horrido* for seven voices (2011), *Se taccio, il duol s'avanza*, madrigals for 12 solo voices and violin (2011), *Tornasole II* for two violas and bass flute (2011), *Adagio ghiacciato, da Mozart, KV 356* for toy piano / celesta and violin (2012), *Folia* for violin (2012), *Limbus-Limbo*, opera buffa in seven scenes (2012), *Sonatinexpressive* for violin and piano (2012), *Heur, leurre, lueur* for cello and orchestra (2013), *Album di figurine doppie* for accordion and electronics (2014), *String Quartet no. 3 Clamour* (2014), *Di dolci aspre catene*, three madrigals for five voices (2014), *Pas perdu* for cimbalom (2014), *Phanes II* for soprano saxophone (2014), *Romper del día, six poésies de José Ángel Valente* for countertenor and horn (2014), *Tre canzoni popolari* for female voice and piano (2014), *Ansioso quasi con gioia* for bass clarinet (2015), *Fado errático* for female voice, ensemble and electronics (2015), *Luce ignota della sera (da Robert Schumann, zwölf vierhändige Clavierstücke für kleine und große Kinder, op. 85 no. 12)* for piano and electronics (2015), *Odoi* for two oboes (2015), *Prés, troisième livre (XIII–XVIII)* for piano (2015), *Strepito e garbuglio* for double bass (2015), *Di respiri mancanti* for orchestra (2016), *Fu verso o forse fu inverno* for mezzo-soprano, piano and electronics (2016), *Muro di canti*, sound installation (2016), *Veränderung XXXI–bis (da Diabelli-Variationen op. 120)* for ensemble (2016), *Yoru no hibiki, yama no naka yori* for voice and string quartet (2016), *Altra voce omaggio, a Robert Schumann* for piano and electronics (2017), *Capriccio ostico* for ensemble (2017), *Eufauunique* for large ensemble (2017), *Prima traccia* for basset horn and electronics (2017), *The Triple Foole*, four madrigals for five voices (2017), *In*

die Luft geschrieben for mezzo-soprano, harp, celesta, percussion and string orchestra (2018).

In nomine R.

Composed for ensemble recherche in 2001 for eight instruments (flute, English horn, clarinet, percussion, piano and string trio), it is part of a collection of reelaborations of forty composers inspired by the Renaissance concept of *In Nomine*.

In Nomine was the title given in the sixteenth and seventeenth centuries to a genre of instrumental compositions based on the Gregorian chant *Gloria tibi Trinitas* and an extract of a mass written around 1520 by English organist and composer John Taverner (c. 1490–1545). These were polyphonic compositions (often set for four or five voices) for viol consorts, lute or keyboard instruments.

The *cantus firmus* was held by an instrumental voice (often the viol), while other instruments were written in imitative counterpoint. In the *Benedictus* of the mass, *In Nomine Domini* is a counterpoint to four voices, and the *cantus firmus* is entrusted to the *altus*.

In the first part of *In Nomine R.* (A, *Prestissimo, mormorando*), the viola retains the function of the *tenor* (a series of very quick notes at the beginning of the piece pick up the *cantus firmus* of the mass) and guide for the other instruments, as expressly indicated in the score: “Each instrument performs its series of notes as quickly as possible and asynchronously with respect to the others; only the general breaths—very short!—will be synchronous and coordinated by the viola. All instruments then play *con la viola*: they will interrupt the execution of their series of notes for a moment, when the viola asks for it, and then will immediately resume them from the note following the interruption. The section stops when the first instrument has reached the end of its series of notes; the other instruments will stop immediately leaving the rest of the row unexecuted.”

In section B (*Liberamente*, “each instrument follows its own heartbeat”), it is the flute—then the soprano clarinet in D—that acts as the *tenor*, and the sound space becomes more rarefied. In this section and in section D, the letters of the ensemble’s name, “RECHERCHE”, are found in the notes stressed by some instruments: for example, the *musetta* (an oboe pitched in E flat) plays E, C and H (B flat), while the “R”s are reproduced from the sounds of the güiro, the vibraslap, and the cuíca (which can replace the lion’s roar indicated in the score). The name of the ensemble becomes the word for a quest: *Recherche – ricercare*. A word that has a rondo structure, the same form that can be found in the piece: the sections ABCDEF make up a rondo-like form: AXA1XA2 coda.

In section C, the resumption of the *Prestissimo, parlando* from the beginning assigns the role of the *tenor* to the violin, and in section E the cello becomes the guiding instrument. It is *nel tempo del*

respiro (breathing tempo) that the sounds will take their leave, following the physiological rhythm of every musician's breathing in and out.

In the final section, the note D (*re*, in Italian, the same syllable that can be found in *recherche* and *recercar*), which is also the mode of the *cantus firmus*, is performed by the flute and the piano, while the *cantus firmus* is sung in hocket by the strings with the bow making a rattling sound that imitates the R sound (as is written in the score: "the bow is very pressed and pulled slowly, the sound is shelled, produced by small impulses"). In the three *cantus firmus* presentations in heterophonic form by all the instruments (the *Prestissimo* sections), the melodic range becomes increasingly compressed. The *cantus firmus* retains its melodic profile but the intervals become increasingly narrow around the note D, which acts as a magnetic pole. So ends the piece: with the *cantus firmus* reduced to a single note D (*re*), becoming a symbol of a journey to do and redo, of re-search (the *Ricerca*). The coda can now begin...

Stefano Gervasoni and Grazia Giacco

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Zbigniew Bargielski

Born in 1937 in Łomża, Poland. In 1954–57 he studied law at the Maria Curie Skłodowska University in Lublin. In 1958 he began his music studies with Piotr Perkowski and Tadeusz Szeligowski at the State School of Music in Warsaw before moving to Katowice to study with Bolesław Szabelski. He honed his compositional technique with Nadia Boulanger in Paris and the High School of Music in Graz. In 1965 he won the 1st Prize at the Polish Composers' Union's Young Composers' Competition for his *Parades* for orchestra. He also wrote about music for periodicals like *ITD*, *Kurier Polski*, and *Literatura*. He served various functions in the Polish Composers' Union (secretary of the Warsaw branch, member of the Board, member of the Admissions Committee, member of the Programme Committee of the Warsaw Autumn Festival). He received commissions notably the Polish Composers' Union, Polish Radio, Austrian Radio, City of Graz, Friends of the Konzerthaus in Vienna, Alban Berg Foundation, and Austrian Ministry of Culture. In 1981 he was nominated for the International Rostrum of Composers in Paris for his String Quartet no. 1, winning the Prize in 1995 for *Trigonalia*. In 1986 he was awarded a Darmstadt scholarship by the German government. For many years, he lived in Graz and Vienna and took part in contemporary music festivals and concerts all over the world. Zbigniew Bargielski has worked with many distinguished ensembles and soloists including the Alban Berg Quartet, Arditti Quartet, Hugo Wolf Quartet, Silesian String Quartet, Wilanów String Quartet, Wanda Wiłkomirska, Frances-Marie Uitti, Mogens Elegard, Leif Segerstam, Elżbieta Chojnacka, and Elsbeth

Moser. He was active as a teacher in Austria and is now professor of composition at the music academies in Cracow and Bydgoszcz. In addition, he writes music for film and theatre.

His artistic accomplishments earned him the Medal for Services to Polish Culture (1990), Officer's Cross of Polonia Restituta (1995), Anton Benya Preis (2000), Polish Composers' Union Prize (2001), and Gloria Artis Gold Medal (2011).

Selected works [since 1995]: Concertino for piano and chamber Orchestra (1995), *Dance on the Verge of Light* for chamber ensemble (1995), *Source of Hope* for alto saxophone and marimba (1995), *Lost-Found* for violin (1996), *Remembrance of Sounds Lost* for flute (1996), *Tango* for chamber ensemble (1997), *Landscape of Memories (Witold Lutosławski in memoriam)* for violin, cello and piano (1996), *Hierophany* for five percussionists (1996), *à la espagnola* for guitar (1996), *Slapstick* for chamber orchestra (1997), String Quartet no. 4 *Burning Time* (1998), *Shrine for Anonymous Victim*, electronic music (1999), *Light Cross*, electronic music (2000), *Tangoroso* for piano four hands (2000), *Flea Market* for piano (two and four hands) (2000, also version for chamber ensemble), *Toward Organic Geometry*, electronic music (2001), String Quartet no. 5 *Time Gone* (2001), *Burning Crystal* for harpsichord and tape (2002), *Jeux à trois* for three accordions (2003), *Letter to Milena* for soprano, violin and piano (2005), *Espace attrapé* for orchestra (2005), String Quartet no. 6 *Dramatic* (2006), *Nocturne in Red and Blue* for violin and string orchestra (2007), Concerto for trumpet and orchestra (2007), *Beyond the Horizon*, oratorio for choir and symphony orchestra (2008), *Inventions and Oddstates* for small symphony orchestra (2009), *String Quartet with Flute* (2009), *Mystery of Space* for symphony orchestra, choir and tape (2010), *Non omnis...* for chamber ensemble (2010), *Hierophany – Découpage* for percussion and chamber ensemble (2011), *Das schöne Zimmer* for baritone and chamber ensemble (2011), *Schizophony* for string quartet and piano (2012), Concerto for piano, percussion and symphony orchestra (2012–13), *anilo – vi – klänge* for ensemble (2018).

anilo – vi – klänge

The piece is a clash between Dadaist imagination and a multidimensional product of reality. It features fragments of Hugo Ball's *Laut und Klanggedichte*.

Zbigniew Bargielski

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ENSEMBLE RECHERCHE

The ensemble recherche makes music history; with over 500 first performances since its founding in 1985, the ensemble has played a major role in shaping the development of contemporary chamber and ensemble music.

Stimuli have been created with concerts, musical theatre, courses for composers and instrumentalists, audiovisual productions, sound projects for children and youths, Klangpost (Sound Post), and the Ensemble Academy Freiburg (organised jointly with the Freiburg Baroque Orchestra).

The nine-strong ensemble of soloists helps define the international music scene with its own dramaturgical line. Its repertoire includes classics of the late nineteenth century, impressionists and expressionists, composers of the Second Viennese and Darmstadt schools, the spectralists, and the experimental avant-gardists of the contemporary arts.

The ensemble recherche has released about 50 CDs, many of which have been awarded international prizes including the annual German Critics' Prize (Jahrespreis der Deutschen Schallplattenkritik) and the Diapason d'Or.

Translation: Richard Dennis

Saturday / **22 September** / 22:30

Warsaw Philharmonic / Chamber Hall

Leszek Kołodziejcki, Eneas Kubit accordions

KWARTLUDIUM:

Dagna Sadkowska violin

Michał Górczyński clarinets

Paweł Nowicki percussion

Piotr Nowicki piano

Dror Feiler contrabass clarinet, soprano saxophone,
live electronics

Wojciech Błażejczyk electronics

Krzysztof Wołek electronics

Robert Migas sound projection

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Concert coorganised by Kwartludium New Music Foundation



The works *Amplified, What is There?* by Krzysztof Wołek and *Ogólna teoria względności (Theory of General Relativity)* by Wojciech Błażejczyk have been cofinanced the Minister of Culture and National Heritage's Culture Promotion Fund within the programme "Composing Commissions", implemented by the Institute of Music and Dance.

**Ministry of
Culture
and National
Heritage**

institute of music and dance



The works *VOLD* by Fredrik Gran and *Goethe im Schlachthof* by Dror Feiler had been composed during the residency programme offered by the Swedish Art Council Committee together with the Kwartludium New Music Foundation.

**SWEDISH
ARTS COUNCIL**

Krzysztof Wołek

Amplified, What is There? (2018)**

for violin, clarinet, piano, percussion and electronic amplification

Wojciech Błazejczyk

Ogólna teoria względności

(Theory of General Relativity) (2018)**

for violin, bass and contrabass clarinets, piano, percussion
and electronics**Bernhard Lang**

DW29 – Loops for Paweł Szymański (2017)*

for two accordions

Fredrik Gran

VOLD (2018)**

for violin, clarinet, piano and percussion

Dror Feiler

Goethe im Schlachthof (2017)**

for ensemble and electronics

** first performance

* first Polish performance

Krzysztof Wótek

Born in 1976 in Bytom, composer, improviser and installation artist. He currently works as Associate Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville. He has received commissions from the Warsaw Autumn Festival, Ernst von Siemens Foundation, SCI/ASCAP, as well as awards, grants and scholarships from the University of Chicago, University of Louisville, Foundation for Contemporary Arts, Kentucky Arts Council, and Polish Ministry of Culture and National Heritage. He is a passionate advocate of contemporary acoustic and electronic music as well as multimedia compositions, and serves on the jury of the Grawemeyer Award for Music Composition and Frank Robert Abell Young Composers Competition for New Chamber Works. His compositions span a broad spectrum, from purely acoustic, improvisational and electronic works to various forms of multidisciplinary collaborations. They have been presented at various festivals of contemporary music and art in Europe, North America and Asia, and have received various awards, including the Prix for *Mobile Variations* at the 2007 Concours International de Musique et d'Art Sonore Électroacoustiques in Bourges.

Selected works: *The Body* for large ensemble (2003), *Bend* for chamber ensemble (2003), *Empty* for violin (2004), *4 Drums* for four conga or darbuka drums and electronics (2004, rev. 2014), *Mobile Variations* for 6-channel surround tape (2005), *Changing Lanes* for string quartet and electronics (2005), *Eppur si muove* for soprano, large ensemble, electronics and video (2006), *Un claro del tiempo* for soprano, flute, piano and live electronics (2008), *Arguro* for flute and live electronics (2009), *Elements* for chamber ensemble and live electronics (2010), *Yamantaka* for two percussionists and tape (2011), *Bouncing*, audiovisual installation with Kinect controller (2013), *Motions, Stases* for piano and large ensemble (2012, rev. 2014), *Mud* for chamber ensemble and fixed media (2015), *Threads*, chamber opera for soprano, two actors, ensemble and live electronics (2016), *Various Forms of Friction* for cello and orchestra large ensemble (2017), *Spin* for symphony orchestra and live electronics (2017), *Amplified, What is There?* for clarinet, violin, piano, percussion and electronic amplification (2018).

Amplified, What is There?

Thanks to the extreme amplification and compression of sound in *Amplified, What is There?*, usually very quiet instrumental sounds and colours become amplified and used as material for the composition. The question asked in the title on the one hand refers to the construction of sound (what is its basis and what is it made of) and on the other, it is an extramusical question we should ask ourselves when constantly bombarded with information. What are the sources of what we hear? Are they reliable knowl-

edge-based facts or attempts at manipulation? Do we need this information or is it just a media chaos? From this point of view the piece is a critical look at the problem of information overload and the need to consciously and skillfully filter incoming messages, separate the useful from the useless, real from fake.

The work has been composed for the Kwartludium ensemble with the financial support of the Ministry of Culture and National Heritage under the Compositional Commissions programme.

Krzysztof Wótek

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Wojciech Błażejczyk

Born in 1981, he graduated in composition from Warsaw's Fryderyk Chopin University of Music in the class of Zygmunt Krauze, sound engineering from the class of Andrzej Lupa, as well as in journalism and political sciences from the University of Warsaw. He is a lecturer at the Faculty of Composition, Conducting and Theory of Music, Fryderyk Chopin University of Music. His works have been performed at many festivals in Poland and abroad, including New Music Concerts (Toronto), Warsaw Autumn, Polish Modern: New Directions in Polish Music Since 1945 (New York), Visegrad Portraits, Musica Moderna, Musica Electronica Nova, Musica Polonica Nova, Poznań Music Spring, Warsaw Music Encounters, and AudioArt by ensembles such as Musikfabrik, Polish Radio Orchestra, United Instruments of Lucilin, Gorzów Philharmonic, New Music Concerts Ensemble, Wratlslavia Orchestra, Radom Chamber Orchestra, Kwadrofonik, Sinfonia Iuventus, and Hashtag Ensemble. In 2014–15 he was composer in residence at the Jan Szyrocki Academic Choir, West Pomeranian University of Technology, as part of the Institute of Music and Dance's residency programme. He writes both acoustic and electroacoustic music, as well as works for theatre and film. Wojciech Błażejczyk has won prizes at several competitions for composers, including the 3rd Prize at the 1st Arboretum International Krzysztof Pendrecki Competition as well as the 2nd and 1st Prize at the Tadeusz Baird Competition for Young Composers (2010 and 2011). His *Warsaw Music* was a finalist of the European Broadcasting Union's 2016 Palma Ars Acustica. In 2013 he took part in the IRCAM Forum Workshops in Paris and in 2017, in the Composer Collider programme with the Musikfabrik ensemble (2017). In 2013 For Tune Records released the CD *Loopovisions*, featuring his compositions for solo electric guitar, with chamber ensembles and electronics.

Wojciech Błażejczyk is also active as a guitarist. He performs new and improvised music on the electric guitar and using electronics as well as objectophones: musical instruments he constructs out of everyday objects, the sound of which is transformed live. He has appeared in concert at festivals such as Warsaw Autumn, Sacrum Profanum, Ad Libitum, Musica Moderna, Ankunft: Neue

Musik, Olympus Jazz Festival and Meridien. He performs with Hashtag Ensemble, a group specialising in new music. In addition, he performs improvised music, appearing notably with Mud Cavaliers, Elektronisches Glück, Adam Pierończyk, Agata Zubeł, Krzysztof Knittel, and Joëlle Léandre. He is also part of the improvising trio Sonofrenia as well as the Silent Movie ensemble, which performs live music to silent films. As a sound engineer, he specialises in recording and projecting sound at concerts of new music as well as creating sound design for film. He conducted electroacoustic music workshops at the Synthesis International Composition Course in Radziejowice. He also conducts workshops for children, exploring electroacoustic music and use of objects in music.

Selected works: *Schizophrenia* for chamber orchestra and tape (2002), *MAD-Mutual_Assured_Destruction* for chamber orchestra (2007), *Seica* for ten instruments (2008), *Hysteresis Loop* for saxophone and tape (2007), *Postlude* for seven brass instruments and piano (2007), *Rozedrganie* for three violins and piano (2008), *Hora iudicii* for choir and chamber orchestra (2009), *Apnea* for two percussions and two pianos (2010), *Protocol* for actor, ensemble and electronics (2010), *Music 4 Four* for electric guitar, cello, bass clarinet and accordion (2010–12), *Exhorta* for tape and reciter (2011), *Penal Colony* for actor and symphony orchestra (2011), *Chicken Run* for electric guitar (2011), *Introspection* for string orchestra (2012), *LoPassHiCut* for double bass and live electronics (2013), *Guitar Sculptures* for electric guitar and live electronics (2013), *A Concise History of the Death of Jean Calas* for baritone, choir and symphony orchestra (2014), *Trash Music* for voice, instrumental ensemble, voice and objectophones (2014), *Particle Horizon* for electric guitar, bass guitar, objectophones and live electronics (2014), *Warsaw Music* for instrumental ensemble, voice and live electronics (2015), *Music of Strings* for electric guitar, piano and string trio (2015), *Concerto* for electric guitar and string orchestra (2016), *Angels of Peace* for oboe, clarinet, horn and double bass (2017), *#NetworkMusic* for voice, electronics and chamber ensemble (2017), *String Theory* for Harry Partch string instruments (2017), *Concerto for Viola*, clarinet, string orchestra and electronics (2018), *Theory of General Relativity* for violin, bass clarinet, contrabass clarinet, piano, percussion and electronics (2018).

Ogólna teoria względności (Theory of General Relativity)

The basic assumption of the theory of relativity is that “we cannot speak of physical properties like speed or acceleration without defining a frame of reference,” because “all motion is defined and measured with regard to other specified frames of reference.” At least this is what Wikipedia says, which may or may not be true. Faithfulness to the facts does not really matter, however, in

a world of posttruth, in which everyone has the right not just to their own opinion but also to their own facts drawing on emotions and personal convictions. This, too, is relative, as there are no facts, only interpretations. Even if there were facts, everyone has the right to present alternative facts and stick to them. We don't have what we owe you and so what?

The piece deals with relativity, both that of conviction and that of sound perception. It features hearing paradoxes explored by Diana Deutsch (*Speech to Song Illusion*, *Phantom Words*, *Scale Illusion*), the phenomenon of sonic pareidolia (the impression of hearing familiar sounds, especially voices, among various noises), as well as perception-disturbing electronic sounds. The electronic layer also comprises voices of public figures pronouncing untruths. Through multiple repetitions their lies (or perhaps narratives?) begin to create a new sonic reality (illusion?), turning into musical phrases, in line with the principle whereby the human mind is more likely to absorb familiar stimuli and messages. Concert amplification, instead of ensuring uniform reception of music throughout the room (as is its usual purpose), is used to vary the sound image depending on the point of hearing. Since, as we know, perception of music is so strongly dependent on nonmusical factors (visual, psychological, acoustic, or even liner notes), let us give any semblance of objectivism a miss.

The work was composed for the Kwartludium ensemble.

Wojciech Błażejczyk

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/

Bernhard Lang

– see page 59

DW29 – Loops for Paweł Szymański

The work originated from an idea suggested by Mirko Jevtović, who approached me with the concept of writing a piece for two accordions.

I thought about this, but since my schedule was full, I decided to explore the idea later. However, at Christmas 2016, at my house in Carinthia, I suddenly had a vision for the whole work and wrote it down quickly.

I have had a close relationship with the accordion since my youth, as both my father and my mother played the instrument, the latter to a virtuoso level. In the 1990s I met Krassimir Sterev, for whom I wrote *Schrift 3* in 1997. Since then the accordion has appeared regularly in my pieces, for example in *DW3*, *Monadology XII* and *XXI*, or in the music theatre pieces *Montezuma* and *ParZeFool*.

There have been two additional influences, one of them being the work of Paweł Szymański, whom I consider to be one of the most important contemporary composers and who has influenced my work since the 1980s.

The other is Sevdah music, with the finale of *DW29* consisting in a transcription of an original Sevdah piece.

The technique used here, as in most of my works, is based on differentiated loops of all kinds, reaching different plateaus of energy, here ending in a dark, melancholic metaloop melody.

Bernhard Lang

/

Fredrik Gran

Born in 1977 in Sweden, Fredrik Gran is a composer from the Vällingby suburb of Stockholm, active in Sweden and Montreal. He studied composition at the Swedish Academy of Music in Stockholm and McGill University in Montreal, where he currently conducts his PhD research in collaboration with the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT).

His musical and research interests combine electroacoustic and acoustic sound ideas, employing mechanical and robotic interactive systems, computer-assisted transcription of his own electroacoustic music, and electronic systems used in notated music for acoustic instruments. He creates orchestral, vocal, chamber, electroacoustic, and live electronic music, as well as music for museums, installations, dance, digital and visual works.

His music enjoys international recognition and has been performed at numerous festivals, including Nordic Music Days (Copenhagen, Helsinki), SICMF (Seoul), Tage Neuer Musik (Weimar), ISCM (Vancouver), MANCA (Nice), and NoiseGate (New York). His awards include those won at the Codes d'Accès competition (Canada), London Music Society International Composers' Competition, and the Swedish Music Prize.

Selected works: *CSN* for string quartet (2001), *Ljus Natt* for soprano and piano (2001), *Wit* for piano (2002), *Brevity is the soul of wit*, electroacoustic (2002), *Agnus Dei*, quartet for church organ (2002), *Among Hills*, electroacoustic work (2003), *Reverberations* for chamber ensemble (2003), *Ater Imber* for mixed a cappella choir (2003), *Deed* for flute, violin, cello and piano (2003), *Strimmor av Korridorljus* for accordion (2004), *Threads* for chamber ensemble (2004), *Aerodynamik*, electroacoustic work (2005), *Concerning answering walls, lately* for wind orchestra (2005), *Frau Tot ist tot. Sie lebt nicht mehr*, electroacoustic work (2006), *Painted Desert*, electroacoustic work (2006), *Pictures of Fields without Fences* for string orchestra (2006), *Revolving Helices* for string orchestra (2006), *Time Codec* for chamber ensemble (2007), *An hour and a half*, electroacoustic work (2007), *Helix Revolver* for violin and live electronics (2007), *Desde el filo de la navaja*, film music (2008), *Time, tone, message*, electroacoustic work (2008), *El algoritmo del antagonista*, electroacoustic work (2008), *Plötsligt fick sillstimmet för sig att slunga iväg en kaskelott*,

audiovisual installation (2008), *Imminent Crossings* for symphony orchestra (2008), *Crepuscular Rays* for prepared disklavier (2008), *In June and on Monday*, electroacoustic work (2009), *Grey Matters* for cello and electronics (2009), *Glare, ado and a vicious circle* for chamber ensemble (2009), *Altered Grey* for cello and live electronics (2010), *Ingenstans* for flute and double bass (2011), *Other hands* for guitar, recorder and live electronics (2012), *Vinterrummet*, audiovisual installation (2012), *Dark Leaves* for female a cappella choir (2012), *Portmanteau morphemes* for string orchestra (2012), *Autokinetic* for viola, cello and live electronics (2012), *Seven Eves* for chamber ensemble and live electronics (2013), *Labour* for percussion and live electronics (2013), *Music beyond the surface* for ensemble and animated score (2015), *Residual Productivity* for percussion quartet and live electronics (2014), *84°03"N 174°51"W* for percussion quartet and electronic instrument (2015), *Liminality* for viola, cello, double bass and electronics (2015), *Champ magnétique* for saxophone quartet and tactile notifiers (2015), *Vox Terminus* for ensemble and animated score (2015), *Mains Hum* for saxophone quartet and haptic notifiers (2017), *Economy of Leisure* for laptop performer (2018), *Here in my arms* for industrial robot and speaker dome (2018), *Cello Suite no. 1* for industrial robot and string quintet (2018), *VOLD* for violin, clarinet, piano and percussion (2018).

VOLD

draws its material from slowed down and accelerationed recordings of pop music. Highly detailed digital productions manipulated by means of simple technological processes, like change of speed or reversing, reveal unexpected details: dramatic inflexions resulting from the stretching of time, extremely wide vibrato, reverberant atmospheres, and stray harmonics. In an attempt to creatively “acoustify” plastic sonorities, *VOLD* breaks apart the initial meaning of mainstream love songs, turning it into a de-ranked, otherworldly landscape.

Fredrik Gran

/

Dror Feiler

An eye-bleeding composer of intifadic and eruptive lung-outs. A music thrasher, saxophonist and political activist. Born in 1951 in Tel Aviv, he has been living in Sweden since 1973. He plays many varieties of the saxophone: soprano, alto, tenor and contrabass, as well Bb clarinet, basset horn, and contrabass clarinet. In addition, he operates computerised sound systems. With his strong sense of vocation, Dror Feiler must rank as one of Sweden's leading composers and improvisation musicians. Recognition for his accomplishments has grown considerably in recent years, with some of the most important European orchestras, ensembles and festivals commissioning and performing his works:

Stockholm New Music, Donaueschingen Musiktage, Huddersfield, Wien Modern, Tectonics Festival. He has performed and recorded with orchestras and ensembles as well as a soloist in Sweden, Russia, Yugoslavia, Serbia, Bosnia, Croatia, United Kingdom, Belgium, Denmark, Finland, Belarus, Lithuania, Latvia, Austria, Switzerland, France, Israel, Palestine, the Netherlands, Hungary, Norway, Germany, Japan, Colombia, Mexico, USA, Brazil, and Argentina. He has composed for Ensemble Modern, Klangforum Wien, Hessischer Rundfunk, Bavarian Radio Symphony, BBC Scottish Symphony, Neo, Krommata Percussion Ensemble, Kwartludium, Ascolta, Contrechamps, Ensemble New Music Tallinn, and Vertixsonora.

When commenting on his work, Feiler stresses his desire to create music that deals with the world: "I always seek to deal with the grim problems of life, like in *Beat the White the Red Wedge* (revolution), *Schlafrbrand* (World War II), *Let the Millionaires go Naked* (revenge of the poor), *Intifada* and *Halat Hisar* (Israeli–Palestinian conflict), or *Tikkun Olam* (changing the world). When I compose or play I do not look for beauty, but for truth." He often depicts images of struggle (*fortissimo*, at great length), although when speaking about *Maavak* (Struggle), he says that it "does not describe a struggle, it is a struggle." Dror Feiler has been active in solidarity work in the Israeli–Palestinian context since 1970 (he was among the initiators of Ship to Gaza Sweden and is a spokesperson for the organisation) and has been engaged in solidarity work in Colombia since the mid-1990s.

Dror Feiler is vice-president of the Swedish Society of Composers, CEO of Svensk Musik, founder (1976) of the Lokomotiv Konkret improvisation group, founder (1983) and artistic leader of the Too Much Too Soon Orchestra.

Selected works [since 2003]: *Hafuga* for electric guitar, piccolo, soprano saxophone and electronics (2003), *The return of the real II* and *III* for reeds and electronics (2003), *P.O.P* for violin, flute, cello and piano (2003), *Afra de Araa* for church organ, saxophones and electronics (2003), *Point-Blank* for chamber orchestra, three soloists and live electronics (2003), *Un hombre pasa con un pan al hombro* for four male voices and electronics (2004), *Salutation Angelico* for piccolo and electronics (2005), *Delectatio Morosa* for flute, accordion, electric guitar and electronics (2005), *Stormo I–III* for chamber orchestra and electronics (2005), *Ousia* for electric bass and electronics (2005), *8:46* for two guitars, flute, violin, cello and piano (2005), *No Flow* for alto saxophone, double bass and electronics (2006), *Avenir! Avenir!* for flute, recorder, electric cello, electric guitar and percussion (2006), *Halat Hisar* for bass flute, prepared piano and symphony orchestra (2006), *Müll* for two singers, live electronics and chamber orchestra (2008), *Music is Castrated Noise* for eight musicians (2008), *Basura* for marching band (2008), *Operapantomim 404* for six brass, two percussionists, soprano and electronics (2012), *Questions and*

Stones for flute and electronics (2013), *Poïesis* for chamber ensemble (2014), *Hypokeimenon* for chamber ensemble (2015), *Music is Castrated Noise X* for four musicians and electronics (2016), *The No Flow* for seventeen musicians (2016), *32° 43' Nord 33° 31' Ost* for seven instruments (2016), *The flickering sound of the signifier* for chamber orchestra (2017), *Mattarra* for violin and piano (2017), *Lament* for chamber ensemble (2017), *Engführung* for soprano saxophone and electronics (2017), *Goethe im Schlachthof* for chamber ensemble and electronics (2017), *Tikkun Olam* for orchestra (2017–18).

Goethe im Schlachthof

For those gathered dutifully round the bed, the death rattle of a dying man is so boring that they fall asleep. But their snores sound so much like the death rattle that it is difficult to ascertain who is actually dying. Such is the relationship between bourgeois society and modern music.

Of course, music is a remarkable art. Its muse has a bodily defect. She lacks both legs and so cannot stand or walk on earth. She is forced, by means of a pair of extremely dilapidated wings, to move in “higher regions.” But now up there, too, there is the inconvenience of airplanes and smoke from factories, and radio listeners curse the disturbance and static. Yet the somewhat disabled muse flutters bravely on and, in spite of everything, assists a multitude of people to produce a host of questionable things; questionable because they have almost nothing to do with anybody, not even those who produce them; questionable because mostly they aren’t worth the question...

Hanns Eisler
(*Über moderne Musik – Die Rote Fahne – 15 October 1927*)

/

Leszek Kołodziejcki

An accordionist, soloist and chamber musician, music arranger and session musician, he graduated from the Grażyna & Kiejstut Bacewicz Academy of Music in Łódź.

He has recorded music notably by Zbigniew Bargielski, Paweł Łukowicz, Mikołaj Majkusiak, Krzysztof Olczak, Bronisław Kazimierz Przybylski, and Artur Zagajewski. He has performed at festivals such as Fiesta della Musica in Rome, Spring Voices in Moscow, Alkagran Autumn Music Festival in Czechowice-Dziedzice, Film Trailers Festival in Wałbrzych, Silesian Quartet & Guests Chamber Music Festival in Katowice, International Accordion Music Festival in Przemyśl, Science, Technology and Arts Festival in Łódź, Dialogue of Four Cultures Festival in Łódź, Film Music Festival in Łódź, Music Competition Award Winners' Festival in Bydgoszcz, and Musica Moderna in Łódź. He has also appeared with the Łódź and Zabrze Philharmonics.

Leszek Kołodziejcki has won awards at national and international competitions, including the International Accordion Competition in Pula (1st Prize for chamber ensembles, 2007), International Accordion Music Festival in Przemyśl, Poland (1997, 1998, 2004), Coupe Mondiale in Copenhagen (1st Prize for chamber ensembles, 2002), Andrzej Krzanowski International Accordion Competition in Czechowice-Dziedzice (1st Prize and Special Prize, 2002), Klingenthal Competition (1st Prize for chamber ensemble in 2002 and for soloist in 1999), International Accordion Competition in Poprad (1st Prize and Special Prize for the youngest contestant, 2001) and International Accordion Competition in Castelfidardo (2nd Prize, 1999). He received the Young Poland scholarship (2009) and four art scholarships from the Polish Minister of Culture.

In 2012 he obtained a PhD and is currently working as lecturer at the Grażyna & Kiejstut Bacewicz Academy of Music in Łódź.

Eneas Kubit

Born in 1983, he graduated in accordion from the class of Stanisław Kucab and trumpet from the class of Franciszek Lotycz at the Artur Malawski State Music School in Przemyśl. In 2007 he completed his accordion studies under Bogdan Dowłasz, at the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź, where he has been a lecturer since 2007.

He has won awards and distinctions in Poland and abroad, including at Klingenthal, Castelfidardo, Pianello Val Tidone, Poprad, Sarajevo, Kyiv, Warsaw, Cracow, Przemyśl, Czechowice-Dziedzice, Sanok, Częstochowa, and Dąbrowa Górnicza, and has received scholarships from the Polish Minister of Culture and National Heritage, Polish Culture Foundation, Polish Prime Minister, and the Young Poland programme.

He has given many first performances, most notably of works by Hanna Kulenty and Artur Zagajewski, and has appeared at numerous concerts and recitals, both as a soloist and chamber

musician. He has performed at festivals including Musica Polonica Nova in Wrocław, Sacrum Profanum in Cracow, New Music Days, Toonzetters a Muziekgebouw aan't IJ, Schiermonnikoog Music Festival, Gaida in Vilnius, Alkagran Festival in Czechowice-Dziedzice, and the Talent Week in Tarnów.

In 2017 he took part in the inaugural concert of the 60th Warsaw Autumn International Festival of Contemporary Music.

He plays a Bugari Armando accordion (Bayan Selecta model) and has authored the first quartertone accordion in Poland.

KWARTLUDIUM

The ensemble was founded in 2002, bringing together Dagna Sadkowska (violin), Michał Górczyński (clarinet, bass clarinet), Paweł Nowicki (percussion instruments), and Piotr Nowicki (piano). From the very beginning Kwartludium has focused on performing new music, created especially for its unique instrumental lineup. An important place in the ensemble's work is also occupied by contemporary improvised music. The ensemble's repertoire includes graphic and intuitive compositions by leading exponents of modern music such as Karlheinz Stockhausen, Roman Haubenstock-Ramati, Bogusław Schaeffer, Cornelius Cardew, or Dubravko Detoni. The ensemble has several dozen Polish and world premieres to its credit, and has given concerts in the United States, United Kingdom, Italy, Belgium, the Netherlands, Germany, Denmark, Finland, Slovakia, Ukraine, Russia, Turkey, Australia, and South Korea. The musicians have appeared at festivals including Warsaw Autumn, Dialogue of Four Cultures in Łódź, Unsound in Cracow and New York, Ensemble Europa in Cologne, C3 in Berlin, Open Form in Copenhagen, Loop in Brussels, Nuove Musiche in Palermo, Contrasts in Lviv, Codes in Lublin, Musica Polonica Nova in Wrocław, Musica Moderna in Łódź, Laboratory of Contemporary Music in Warsaw, Audio-Art and Ad Libitum in Warsaw, New Music Days and Avant Days in Gdańsk.

In 2007 Kwartludium was awarded a scholarship under the Minister of Culture and National Heritage's Young Poland programme. The ensemble has made three recordings released by the DUX label and one, in cooperation with Michał Jacaszek, released by the British label Touch. In 2015 Requiem Records released *Hammond Project*, a recording made by the ensemble with the organist and composer Dariusz Przybylski. In 2009 Kwartludium, alongside 21 of the most interesting ensembles specialising in contemporary music, took part in a prestigious European project, Re:New Music, promoting selected European composers. In 2012 the ensemble was invited to joint another European programme, New Music:New Audiences.

In 2014 the ensemble established the Kwartludium Foundation for New Music, which regularly commissions Polish and foreign composers to write new pieces.

Sunday / **23 September**
/ 11:00 and 16:00
/ 12:00
/ 15:00
/ 16:00
/ 19:30



Sunday / **23 September**

/ 11:00 and 16:00

Ujazdowski Castle

Centre for Contemporary Art / Laboratory

/ **Little** Warsaw Autumn

ANTYNOMIE:

Martyna Zakrzewska piano, performance

Aleksandra Świąt piano, performance

Mateusz Ryczek performance

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Paulina Wyszkowska, Krzysztof Ptak

sound projection

Krzysztof Czaja IT consultancy

Partner of the concert: Ujazdowski Castle Centre for Contemporary Art

U-jazdowski

The work *Katalog chmur (Catalogue of Clouds)* by Mateusz Ryczek has been cofinanced by the Minister of Culture and National Heritage's Culture Promotion Fund within the programme "Composing Commissions" implemented by the Institute of Music and Dance.

**Ministry of
Culture
and National
Heritage**

Institute of music and dance



Pianoillusions

François Sarhan

Situation 13 (2014)

performance

György Kurtág

Játékok (Games) (1973–1979, 1988)

for piano

Prelude and Waltz in C (vol. 1)

Hommage à Paganini (vol. 4)

Beating – Quarreling (vol. 8)

Play with Infinity (vol. 3)

Perpetuum mobile (objet trouvé) (vol. 1)

John Cage

4'33" (1952)

for any instrument or combination of instruments

version for two pianos and video

Mateusz Ryczek

Katalog chmur (Catalogue of Clouds) (2018)**

for two pianos and video

(Warsaw Autumn commission)

Michael Beil

Doppel (2009/2013)*

for two pianos, electronics and video

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** first performance

* first Polish performance

François Sarhan

Born in 1972 in Rouen, French composer, director and visual artist. He studied composition with Brian Ferneyhough, Jonathan Harvey, Magnus Lindberg, Philippe Manoury, Tristan Murail, and Guy Reibel. In addition, he studied music analysis and aesthetics, cello, conducting, harmony and counterpoint, as well as attended Jacques Roubaud's seminars on comparative poetics at the École des Hautes Études en Sciences Sociales in Paris (1999–2002).

He graduated in composition from the Conservatoire National de Paris in 1995. Subsequently he attended composition masterclasses in Szombathely with Brian Ferneyhough and Marco Stroppa (1996–97) with the aid of several SACEM grants. In 1997–98 he collaborated with IRCAM, then graduated from the Conservatoire National Supérieur de Musique de Paris in music analysis (1999) and composition (2000).

He has performed in Asia, Africa, America, and Europe. His works have been presented at international festivals including Musica (Strasbourg), Donaueschingen, Wittener Tage für Neue Kammermusik, Ars Musica (Brussels), Holland Festival, and Maerzmusik (Berlin). He composed a chamber opera for the Aix-en-Provence Lyrical Art Festival (2003) and released his first first monographic CD for the French label Zig-Zag Territoires.

Numerous French soloists have performed his works, including Nicolas Dautricourt, Céline Frisch, Noémi Boutin, François Salque, Alexandre Tharaud, Dimitri Vassilakis, Samuel Favre, Vanessa Wagner, as well as ensembles such as Diotima Quartet, Béla Quartet, Ensemble Modern, ensemble recherche, Ictus Ensemble, Ensemble intercontemporain, and Orchestre Philharmonique de Radio France.

He is renowned for his theatre music and multimedia works which he often performs himself. He has recently collaborated with South African artist William Kentridge on *Telegrams from the Nose*, which was presented more than 30 times at major festivals and venues all over Europe.

Since 2008 he has been conducting his own works. He has recently opened his first exhibition in Paris, initiating a new aspect of his art such as videos, collages and art books.

François Sarhan has taught at IRCAM between 1998 and 2002, and at the Marc Bloch University in Strasbourg since 1999. Since 2015 he has been teaching composition at the University of Arts in Berlin and the High School of Music in Dresden.

He wrote *History of Music* (published in 2002 by Flammarion) and initiated the artistic collective CRWTH, which has created and performed multimedia projects since 2000. In 2017–18 Sarhan was artist in residence at the Schlosstheater Moers, where he wrote and directed four theatre performances and a film titled *The Suitcase*.

Selected works: 26 chamber works entitled *Situations* for 1–4 performers; *Les leçons du professeur Glaçon*, series of music theatre works; *Labominable docteur Orloff*, series of radio sketches for narrator and five musicians; *Hell (a small detail)* for amplified clarinet, guitar and violin (2001), *Such Is Life* for four voices to words by Edward Lear (2001), *Bobok* for string quartet (2002), *Oh, Nunckle* for four voices after *King Lear* (2003), *Kyrielle du sentiment des choses* for five voices, prepared piano and electronics (2003), *28 janvier 2005* for baritone and piano (2005), *Les Articulations de la Reine*, puppet theatre music to words by Bertrand Raynaud (2005), *Five Pieces* for viola and orchestra (2005), *Missing* for guitar, piano, Stroh violin, percussion, double bass and prerecorded sound (2006), *L'Nfer, un point de détail*, evening event including installation, music and spoken text (2006), *Amitié* for cello (2007), *Testimony* for 19 musicians and electronics after Charles Reznikoff (2007), *The Name of the Song* for string trio, electronics, Rhodes piano and narrator (2007), *Telegrams from the Nose*, chamber opera for five musicians and narrator to words by Daniil Kharmis (2008), *Music While*, variations on *Music for a While* by William Purcell for soprano and guitar (2006), *Dibbuk* for orchestra (2010), *Petit Dibbuk* for small orchestra (2011), *Home Work*, theatre music (2011), *A King, Lear*, theatre music to words by Jacques Roubaud after Shakespeare (2011), *Lucy B* for soprano / mezzosoprano and string quartet (2011), *Here It Ended Even Further*, two pieces for piano (2011), *Bon pied bel œil* for flute, Rhodes piano and tape / computer / CD (2011), *Talea* for four percussionists (2011), *Observations sur les ombres accidentelles et les murmures colorés* for cello and tape / computer / CD (2011), *O piano* for reciting pianist and prerecorded sound (2012), *Deluxe Coucou* for violin or ensemble (2008–13), *I Don't Belong to Your World* for a speaking marimba player (2010–13), *Wandering Rocks* for four electric guitars and electronics (2013), *Potence à paratonnerre* for ensemble (2017), *Finger and Mouth* for keyboard and video (2017).

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Situations 13

Situations are a series of short events at the edge of music, theatre and performance. They are all made for body only and refer to supposed situations from real life. The text was written by myself, and generally consists of one phrase or a very short conversation. In *Situation* no. 13, someone tries to say something very important but fails under pressure of two other amused and cynical speakers.

François Sarhan

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György Kurtág

Born in Lugos (now Lugoj, Romania) in 1926. From 1940 he took piano lessons with Magda Kardos and studied composition with

Max Eisikovits in Timișoara. In 1946 he was admitted to the Budapest Academy of Music, where he continued his studies under Sándor Veress and Ferenc Farkas (composition), Pál Kadosa (piano), and Leó Weiner (chamber music). In 1957–58 he attended courses conducted by Olivier Messiaen and Darius Milhaud and worked with psychologist Marianne Stein. Influenced by these experiences, he redefined his concept of composition and marked his first composition written after returning to Budapest (String Quartet) as Op. 1. In 1958–63 he worked at the Secondary Music School in Budapest, while in 1960–68 he coached soloists at the Hungarian National Philharmonic. From 1968 to his retirement in 1986 he worked at the Budapest Academy of Music, first as Pál Kadosa's assistant, later as an independent chamber music professor. He continued teaching until 1993.

György Kurtág's international reputation began to expand with *Messages of the Late Miss R. V. Trousova* for soprano and chamber ensemble, which was commissioned by Ensemble intercontemporain and had its premiere in Paris in 1981. His numerous honours include the Kossuth Award (1973, 1996), Bartók and Pásztory Award (1984), Officier dans l'Ordre des Arts et des Lettres (1985), and Ernst von Siemens Music Prize (2006). He is a member of the Art Academies in Munich and Berlin. He was composer in residence at the Berlin Philharmonic (1993–95) and Künstlerhaus in Vienna (1995–96). He was also invited to be composer in residence by Ensemble intercontemporain, Cité de la Musique, and Festival d'Automne.

In 2006 he won the Grawemeyer Award for Music Composition for his ...*concertante*... He has lived near Bordeaux since 2002.

Selected works: String Quartet op. 1 (1959), Wind Quintet op. 2 (1959), *Eight Pieces* for piano op. 3 (1960), *Eight Duos* for violin and cimbalom op. 4 (1961), *Jelek (Signs)* for viola op. 5 (1961; also versions for other string instruments, duos and trios), *Five Merrycate* for guitar op. 6 (1962), *The Sayings of Péter Bornemisza*, concerto for soprano and piano op. 7c (1963–68), *In Memory of a Winter Evening*, four fragments for soprano, violin and cimbalom op. 8 (1969), *Antiphonae* for orchestra op. 10 (1970–71), Four Songs for bass and instrumental ensemble to poems by János Pilinszky op. 11 (1973–75), *S. K. Remembrance Noise*, seven songs for soprano and violin to words by Dezső Tandori op. 12 (1974–75), *Splinters* for cimbalom / piano op. 6a–b (1973–78), *Hommage à András Mihály*, 12 microludes for string quartet op. 13 (1977–78), *The Little Predicament* for piccolo, trombone and guitar op. 15b (1978), *Herdecker Eurhythmie* for flute, violin, recitation and tenor lyre op. 14 (1979), *Omaggio a Luigi Nono* to poems by Anna Akhmatova and Rimma Dalos op. 16 (1979), *Messages of the Late R. W. Trousova* for soprano and chamber ensemble to words by Rimma Dalos op. 17 (1976–80), Piano Concerto op. 21 (1980), *Bagatelles* for flute, double bass and piano Op. 14d (1981), *Scenes from a Novel* for soprano, violin, double

bass and cimbalom to words by Rimma Dalos op. 19 (1981–82), *Attila József Fragments* for soprano op. 20 (1981–82), *Seven Songs* for soprano and cimbalom op. 22 (1981), *Kafka-Fragmente* for soprano and violin op. 24 (1985–86), *Three Ancient Inscriptions* for voice and piano op. 25 (1986), *Requiem for a Friend* for soprano and piano to poems by Rimma Dalos op. 26 (1986–87), ... *quasi una fantasia...* for piano and chamber ensemble op. 27 no. 1 (1987–88), *Officium breve* for string quartet op. 28 (1988–89), *Hölderlin: An... (A Fragment)* for tenor and piano op. 29 (1988–89), *The Answered Unanswered Question (Ligatura – Message – Hommage à Frances-Marie Uitti)* for cello, two violins and celesta op. 31b (1989), *Signs, Games and Messages* for cello / viola / violin (1989–), *Hommage à R. Sch.* for clarinet, viola and piano op. 15d (1990), *Double Concerto* for piano, cello and two chamber ensembles op. 27 No. 2 (1989–90), *Samuel Beckett: What is the Word* for recitation (contralto), voices and chamber ensemble op. 30b (1991), *Aus der Ferne* for string quartet (1991), *Curriculum vitae* for two bassett horns and two pianos op. 32 (1992), *Songs of Sorrow and Despair* for choir and instrumental ensemble to words by Russian poets op. 18 (1980–94), *Un brin de bruyère à Witold* for piano and cimbalom (1994), *Stele* for large orchestra op. 33 (1994), *Messages* for choir and orchestra op. 34 (1991–96), *Hölderlin-Gesänge (Vol. 1)* for baritone and instrument op. 35a (1993–97), *Four Capriccios* for soprano and ensemble op. 9 (1970–97), *Fragments from the Scrapbooks of Georg Christoph Lichtenberg* for soprano and instruments op. 37 (1996), ... *pas à pas – nulle part...* for baritone and instruments to poems by Samuel Beckett op. 36 (1993–98), *Aus der Ferne no. 5* for string quartet (1999), ... *concertante...* for violin, viola and orchestra op. 42 (2003), *Hipartita* for violin op. 43 (2000–4), *Sinfonia breve per archi – Fried Márta emlékére* for small string orchestra (2004), *Six Moments musicaux* for string quartet op. 44 (1999–2005), *Hommage à Jacob Obrecht* for string quartet (2004–5), *Colindă – Baladă* for tenor, two mixed choirs and ensemble (2000–7), *Tryptych* for two violins op. 45 (2007), *The Ligatura of Bálint Varga* for violin, cello and piano (2007), *Four Songs to Poems by Anna Akhmatova* for soprano and chamber ensemble op. 41 (1997–2008), *New Messages* for orchestra op. 34a (1998–2008), *Játékok (Games)* for various instruments (1973–2010), *Brefs messages* for instrumental ensemble op. 47 (2011).

Játékok (Games)

The idea of composing the piano collection *Games* was inspired by children playing piano spontaneously. For them, the instrument is still a toy. They experiment with it, caress it, attack it, and run their fingers over it. They pile up seemingly disconnected sounds and—if it awakens their musical instinct—they look consciously for harmonies they find by chance and keep repeating them. This series, therefore, does not provide a tutorial, nor does it simply stand as a collection of pieces. It is meant for experi-

menting, not learning “to play the piano.” The pleasure of playing, the joy of movement, daring fast movements over the entire keyboard right from the first lesson, instead of clumsy groping for keys and counting rhythms: these rather vague ideas became the core of this collection. Playing an instrument requires a great deal of freedom and initiative from the performer. With the passage of time, however, the pieces lost their didactic character and became a sort of document from Kurtág’s workshops, offering a key also to his larger symphony, chamber, and vocal works.

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John Cage (1912–1992)

Born in Los Angeles, he attended the Pomona College in Claremont, and studied the piano with Fannie Dillon in Los Angeles and Lazare Lévy in Paris. His first composition teacher was Richard Buhlig. In 1933–34 he studied with Henry Cowell and Adolph Weiss in New York, followed by two years with Arnold Schoenberg in Los Angeles. In 1943 he moved to New York, becoming director of music in the dance company of Merce Cunningham. In 1949–51 he attended lectures by Daisetz T. Suzuki on Zen Buddhism, and worked with painter Robert Rauschenberg and pianist David Tudor. During that time, he gathered a group of young composers including Morton Feldman, Christian Wolff, and Earle Brown, among others. In 1948–52 he lectured at the summer courses in Black Mountain College, followed by the New School for Social Research in New York in 1956–60. In 1958, during the International Summer Courses for New Music in Darmstadt, he presented the concept of music based on random procedures. In 1968 he became a member of the National Institute of Arts and Letters. From 1960 onwards, he chiefly worked as an independent artist, teaching composition to private students and lecturing at various universities. As an internationally renowned expert on mycology, he lectured on fungi and was one of the founders of the New York Mycological Society.

Selected works: *Imaginary Landscape no. 1* for two turntables, piano and cymbal (1939), *First Construction (in Metal)* for percussion sextet (1939), *Bacchanale* for prepared piano (1940), *Living Room Music* for percussion and speech quartet (1940), *The Wonderful Widow of Eighteen Springs* for voice and closed piano (1942), *In the Name of the Holocaust* for prepared piano (1942), *Sonatas and Interludes* for prepared piano (1948–50), *Music of Changes* for piano (four books, 1951), *Imaginary Landscape no. 4* for 12 radios (1951), *Seven Haiku* for piano (1952), *4'33"* for any instrument(s) (1952), *Williams Mix* for tape (1952), *Water Music* for pianist (1952), *59?"* for string player (1953), *34'46.776"* for prepared piano (1954), *26'1.1499* for string instrument (1955), *27'10.554"* for percussionist (1956), *Radio Music* for 1–8 performers (1956), *Fontana Mix* for tape (1958), *Concert for Piano and*

Orchestra (1958), *Electronic Music for Piano* (1965), *HPSCHD* for harpsichords and tape (with Lejaren Hiller Jr., 1967–69), *Cheap Imitation* for piano (1969; version for violin, 1977), *Song Books* for voices (1970), *Études australes*, 32 works for piano in four books (1974–75), *Renga* (1975–76), *49 Waltzes for the Five Boroughs* (1977), *Quartets no. 1–8* for various instruments (1976–78), *Études boréales no. 1–4* for piano and/or cello (1978), *Freeman Etudes* for violin (1977–90), *Litany for the Whale* for two voices (1980), *Thirty Pieces for Five Orchestras* (1981), *Thirty Pieces for String Quartet* (1983), *Music for...* for voice and 11 instruments (1984), *Perpetual Tango* for piano (1984), *Ryoanji*, versions for various instruments (1983–85), *Haikai* for gamelan ensemble (1986), *Europeras 1–4*, operas (1987–90), *One9* for shō (1991).

4'33"

Cage's famous silent piece. Although written in 1952, the composer had already thought about it as early as 1948, where he mentioned it as "Silent Prayer" in his article "A Composer's Confessions." In the work, no intentional sounds are made throughout its duration. Its first version contains 3 movements lasting 33", 2'40", and 1'20", each chance determined. Later Cage reworked the piece, creating a wholly different composition from the original. Much has been written about 4'33" and about Cage's ideas behind its silence. Two of the most prevalent ideas are that a) silence does not exist; one simply should listen and open one's ears, b) silence is a means to separate tones and chords, in order to avoid melodic interpretations to the relationships between and among sounds. However, according to David Tudor, as quoted in the interview materials contained in Peter Dickinson's *Cage Talk* (2006), 4'33" was for Cage a simple and quite natural extension of his use of chance operations applied to sounds and silences in composition, with silences, in this case, comprising the entire gamut of materials at his disposal.

www.johncage.org

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Mateusz Ryczek

Born in 1986. In 2011 he graduated with honours from the Music Academy in Wrocław, where he studied with Grażyna Pstrokońska-Nawratil (composition), Cezary Duchnowski (computer music), and Zbigniew Karnecki (theatre and film music). He also participated in composition courses organized during Ostrava Days and by Ensemble Musikfabrik (Composer Collider).

His music has been regularly performed in Poland, Germany, Spain, Portugal, Belgium, Turkey, Italy, Hungary, Czech Republic, United Kingdom, Belarus, Russia, Switzerland, Austria, the United States, and Ukraine, at festivals such as Warsaw Autumn (concerts of the Polish Composers' Union Youth Circle), *Musica Polonica Nova*, *Musica Electronica Nova*, Poznań Music Spring,

Dialogues (Minsk), 2014 World Music Days, and Kyiv Contemporary Music Days.

He has won awards at many competitions for composers, including 1st Prize at Crescendo in Tarnów (2004), 1st Prize at the double bass composition competition of the World Bass Festival (2008), 3rd Prize at Fides et Ratio (2009), and 2nd Prize at Composers' Concert of the Year (2011). He has received scholarships from the Minister of Culture and the Marshal of Lower Silesia.

He participated in projects such as *Missa Solemnis*, *Sound Factory*, *Hallo Wrocław 2016!* (Polish–German cooperation), *Flexible Orchestra*, and *Music Masters on Air*, where his piano composition *Sub-Depth of the Night* was performed in six European countries. He has also participated in educational projects for children and the youth, including *Up-Down – Be like Karłowicz* (commission of the Szczecin Philharmonic), *Tutting* (initiator and artistic director, *Musica Electronica Nova* 2017), and *Step by Step* (artistic installation, providing sounds to the tower and the Witches' Bridge).

He has composed music for many theatre plays and to Tomasz Tryzna's film *Lag Island*. In 2013, For Tune Records label released his monographic album *PLANETONS*.

He is the president of the board of the Wrocław branch of the Polish Composers' Union.

Selected works: *R152* for flute, vibraphone, double bass and piano (2004), *Dancing with the Pots* for flute, xylophone, kitchen instruments and piano (2004), *Dies irae* for choir and orchestra (2005), *Mirror* for two pianos tuned a quartertone apart and percussion (2005), *Breath* for string trio (2006), *Song from Otłoczyn I. Hommage to Grandfather Bronek* for children's accordion and piano (2006), *Meditations I. Dawn* for violin and piano (2006), *Cycle of 24 Danyszowas* for synthetic computer-controlled instruments (2005–7), *Song from Otłoczyn II. The Sounds of Childhood* for flute, violin, metal percussion and piano (2007), *Harmonia mundi* for piano and three instrumental groups (2007), *Sancuts* for soprano, mezzosoprano, baritone, string quartet and organ (2007), *Rings of Saturn* for double bass (2007), *Time Rituals* for orchestra (2007–8), *NGC 4414* for two pianos and two percussions (2008), *Song of the Guardian Angel* for saxophone and youth ensemble (2008), *Nep-tune* for alto flute and live electronics (2008), *On the Chess Knight That Lost Its Golden Horseshoe*, opera for children to a libretto by Marta Ćwiklińska (2008), *Proxima Centauri* for organ (2008), *100-Year-Old Fugue* for string orchestra (2008–9), *Meditations II. The Longing of the Rising Sun* for piano (2009), *Knights of the Centuries* for two stereophonic choirs (2009), *Song from Otłoczyn IV. Two Words of the Princess to Her Beloved On the Farm* for voice and live electronics (2010), *Epsilon Aurigae* for cello and double bass (2010), *INFRASYMPHONY* for orchestra (2010), *Metason-ora* for orchestra (2010), *Dream Shreds* for string quartet (2010), *Sub-Depth of the Night* for piano (2011), *Copper Sky* for voice and

computer or soprano and computer (2011), *Madhouse* for clarinet, electric guitar, cello, accordion and video by Piotr Bartos (2011), *Seven Knocks* for three marimbas (2011), *Andromeda's Plait* for two percussions (2011), *Sagittarius A* for alto saxophone and live electronics (2011), *Nebulae* (2012), *Memory Flash* for string orchestra and computer (2012), *Ocean of Europa* for flute, bass clarinet, trombone and twelve cellos (2012), *Sound from Behind the Iron Curtain*, collage for Piotr Nowicki's Contemporary Art Gallery (2012), *Ether* for flute, double bass and piano (2013), *Hidden Light* for cello solo (2013), *28 Days of the Moon* for violin, clarinet, percussion, piano and Hammond organ (2014), *Tuba Dei* for youth orchestra and electronics (2014), *Crosstalks* for harp and ensemble (2014), *Menagerie* for animated film, sampler, double bass and percussion (2015), *Songs of Rozalia* for flute, oboe, viola and cello (2015), *Witches' Fanfare* for brass quintet (2015), *Very Sad Song* for soprano, flute, clarinet, violin and cello (2016), *Requiem for Świdnica Crossing* for electronics (2016), *Hommage à Carl Czerny* for electric viola (2017), *Bittersweet* for orchestra and choir (2017), *Up and Down*, suite on themes from Mieczysław Karłowicz's music for orchestra and electronics (2017), *Shadow Diver*, chamber opera after Erna Rosenstein (2018), *Catalogue of Clouds* for two pianos and video (2018).

Katalog chmur (Catalogue of Clouds)

The work consists of five movements. Each represents different kind of clouds:

1. Icy Cirrus Cloud
2. Toxic Cloud of Venus
3. Stormy Clouds of Neptune
4. Lunar Dust
5. Storm on Jupiter

The composition is not based on simple, direct programming; rather, it reflects the concept of clouds in metaphorical, textural, and structural sense. There are many parallel ideas in the notions of clouds and acoustics, such as sound nebulae, shoals of harmonic series, clouds of chords, and so forth. The semantic parallels, however, function as a subordinate element to the sound. The aura created by the simultaneously presented video is meant to support the audience's synesthetic experience of the work. *Catalogue of Clouds* is a kind of *imitazione della natura*, consisting of feelings, moods, hidden meanings, and references to the concept of clouds.

Mateusz Ryzek

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Michael Beil

He studied piano and music theory at the High School of Music in Stuttgart, followed by composition with Manuel Hidalgo. In

1996 he taught music theory and composition at the conservatoires of Kreuzberg and Neukölln in Berlin as director of the pre-college department and the department of contemporary music. He also directed Klangwerkstatt, a contemporary music festival in Berlin. In 2000, he founded the Skart ensemble with Stephan Winkler in order to present concerts based on interdisciplinary concepts. In 2007, he started teaching electronic music at the High School of Music and Dance in Cologne and became the director of its electronic music studio.

His music has been commissioned by contemporary music festivals including Ultraschall in Berlin, Éclat in Stuttgart, and Wien Modern, and has been broadcast on radio stations such as RBB and SWR. He received scholarships from Künstlerhaus Wiepersdorf, Cité des Arts in Paris, and the Heinrich Gartentor Scholarship for video art in Thun. He participated in the Nachwuchsforum für junge Komponisten organized by the German Society of Contemporary Music in collaboration with Ensemble Modern. Michael Beil's work focuses on combining instrumental music, electronics, and video. His compositions are based on concepts related to the concert stage situations in connection with the process of developing a musical work. For that reason, the performers are usually involved in the compositional process and their participation is documented as part of the composition. This way, shaping tempo and coherence of a musical work becomes perceivable and transparent to the audience. In order to achieve this, Beil employs live and prerecorded audio and video material. A further fundamental aim of his music is questioning the artwork as masterpiece. Keeping that in mind, he uses solely musical ready-mades by transforming or deconstructing them, and changing the context of the popular musical material or a material that is idiomatic for certain instruments.

Works with pre-recorded or live audio: *Nexus* for two pianos (1995), *Und Zehn ist keins* for soprano and ensemble (1998), *Und Neun ist Eins* for soprano, saxophone, piano and percussion (1998), *Und Acht* for accordion (1999), *Mach Sieben* for piano (1999–2000), *Und Sechs* for ensemble (2000), *Aus Eins Mach Zehn* for orchestra (2001), *Aus Fünf* for ensemble (2001), *Batterie* for percussion (2003), *Die Zwei* for flute and piano (2004), *Beleuchter* for flute, violin and cello (2004), *Verlier die Vier* for percussion and piano (2006), *Karaoke* for saxophone, piano and percussion (2006), *Rebrannng!* for flute, violin, viola and cello (2008), *Doppel* for two pianos (2009), *belle nuit* for soprano, violin, viola and cello (2009), *along* for electric guitar (2010), *wie jetzt?* for flute and ensemble (2012), *exit to enter* for ensemble (2013), *swap* for flute, oboe and clarinet (2014).

Instrumental and vocal works: *Grat* for viola and chamber orchestra (1995), *Die Drei* for six singers (2002), *twisted* for orchestra, two choirs and girls' choir (2006).

Music theatre: *Brannng!* for countertenor, speaker and actress with prerecorded audio (2005), *Mahlzeit Provokation* for two sopranos and three actors with prerecorded audio (2010), *wie jetzt?* for two actors and ensemble with prerecorded audio and video (2011), *blinded* for countertenor, boy soprano, speaker and string quartet with prerecorded audio (2011).

Doppel

The phases of creating *Doppel* can be followed by the audience during the performance. The piece is about playing the piano, however not as a final conclusion of what the act of piano playing means but about the process of thinking about it. The piece is, therefore, not so much a fixed work, rather a documentation of the process of creation.

The musical material used in *Doppel* is idiomatic for the piano: scales, passages, chords, and tone repetitions. In the beginning of the piece one can see how decisions about musical material are made and how two types of material are distributed between each pianist. In the course of the piece, the pianists do not only interpret the music notation that develops gradually, they also slip into a role. Each pianist has his/her own material and a task that transcends piano playing.

The main visual aspect of *Doppel* is a result of this process. It is not the video but the pianists that noticeably depart from their usual way of acting in order to remind the audience of their presence and of what they are really doing. The video layers in *Doppel* signify only specific memories that occur when composing or listening to music. They remind us not only of the past and its effects, they also make it clear that in the synchronicity of multiple musical events during composing on the one hand and during listening on the other, lies a whole network of connotations and associations.

My point of interest here is the moment in which an impression of music structured by the composer is deconstructed by the listener into its basic components. This way, the outcome for each listener may significantly differ from the initial intention of the composer. In addition, the perception can be more or less intuitive or intellectual and the resulting discrepancy would—in the field of linguistics—certainly be called a misunderstanding. Considering the fact that in verbal communication, a successful understanding between two people may be regarded as utopian, one should assume that in music, it is utterly impossible. Such dichotomy takes place in composed music if the composer does not work with very basic material and has to deal with this situation. In this context, the first question that arises is: what happens if the creation of a musical moment can be experienced only when deconstructed? And what happens to this communication process in the field of art, where the complexity of meanings or significations is presumed even if the artist or composer works with “meaningless” material or without any conceptual intention?

The work is done by the listener and one may wonder how often it happens or whether this inversion in communication between the artist and the recipient has already become typical.

Michael Beil

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Martyna Zakrzewska

Pianist and chamber musician, specialised in performing contemporary music. She graduated from the class of Mariusz Sielski and Milena Kędra at the Music Academy in Cracow, where she currently is a PhD student under Jan Pilch. In 2018 she graduated in new piano music from the High School of Music and Dance in Cologne, where she studied with Pierre-Laurent Aimard and David Smeyers. She participated in piano courses led by Aleksey Orlovetsky, Nicholas Hodges, Benjamin Kobler, Sebastian Berweck, and Maciej Grzybowski. Studying in Cologne, she has also taken up conducting and improvisation classes with Paul Alvares. She won a special prize at the 10th 20th- and 21st-Century Music Young Performers' Competition in Radziejowice. In 2011–13 she was a member of the European Workshop for Contemporary Music, with which she performed during the Summer Courses for New Music in Darmstadt and at the Warsaw Autumn Festival. In Cologne, she worked with the Musikfabrik ensemble, resulting in a concert at the University of Arts in Berlin. As a soloist she has performed at the University of Music in Graz, Lviv Philharmonic, Kielce Philharmonic, and Witold Lutosławski Concert Studio of Polish Radio. She has worked with conductors such as Rüdiger Bohn, Marek Moś, and José Luis Castillo. As a chamber musician she works with Aleksandra Świąt, forming the piano duet Antynomie, which participated in the ARD competition in 2015. She has premiered several new compositions by Joanna Woźny, Cezary Duchnowski, Jacek Sotomski, Marta Śniady, and Piotr Peszat.

Joined by Piotr Peszat and Mateusz Rusowicz, she cofounded the Spółdzielnia Muzyczna (Music Cooperative) Contemporary Ensemble, which specialises in performing contemporary music. Since 2014, her cooperation with the ensemble's members has played a crucial role in the development of her professional career. Being engaged in the ensemble's projects allows her to implement numerous artistic ideas.

Aleksandra Świąt

Born in Nowy Sącz, she studied with Piotr Paleczny at the Fryderyk Chopin University of Music in Warsaw (2011–13). She graduated from the Karol Szymanowski Academy of Music in Katowice under Wojciech Światała and Maria Szwajger-Kuślakowska. Simultaneously she also studied historical piano performance in the class of Katarzyna Drogosz at the Academy of Music in Katowice, and in 2014 she graduated in harpsichord in the class of Małgorzata Sarbak at the Fryderyk Chopin State Music School in Warsaw. She also studied at the Guildhall School of Music and Drama in London under David Dolan. Since 2016 she has been a PhD student at the Music Academy in Gdańsk. She has participated in masterclasses led notably by Robert Levin, Marek Moś, Maciej Grzybowski, Malcolm Bilson, and Christine Schornsheim. Her accolades include the 2nd Prize at the International Com-

petition for Young Pianists in Ettlingen, 2nd Prize at the New Orleans International Piano Competition, and 2nd Prize and Special Prize at the International Piano Competition for Young Musicians in Enschede. Her interests encompass both historical performance and 20th-century music. In addition to Baroque, Classical, and Romantic works, her repertoire includes compositions by Messiaen, Bartók, Crumb, Ligeti, Schoenberg, Górecki, and Stockhausen. She is also active as a chamber musician, working with cellist Marcin Zdunik, with whom she recorded a Robert Schumann album released by the National Fryderyk Chopin Institute (2014). She also performs in duo with pianist Martyna Zakrzewska. She has given concerts with the Łódź Philharmonic, Białystok Opera and Philharmonic, Warsaw Music University Symphony (Latvia), Netherlands Symphony, Liepāja Symphony, AUKSO Chamber Orchestra, and the Beethoven Academy Orchestra.

She has received scholarships from the National Fund for Children in Warsaw (2003–10), the Ministry of Culture and National Heritage, as well as from the Sapere Auso Lesser Poland Scholarship Foundation. In 2010, she received the Franciszek Wybrańczyk Artistic Scholarship, and in 2012, a scholarship from the Jütting Foundation.

Aleksandra Świąt is represented by the Ludwig van Beethoven Association.

Sunday / **23 September** / 12:00

Austrian Cultural Forum

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Meet the composer:

Bernhard Lang

Moderator: **Krzysztof Kwiatkowski**

Sunday / **23 September** / 15:00

Austrian Cultural Forum

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Workshop coorganised by Polish Composers' Union – Youth Circle

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||| ZKP |||
Polish Composers' Union

Composition workshop

Lecturer: **Bernhard Lang**

Coordinator: **Aleksandra Bilińska-Słomkowska**

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Active participation restricted to preselected composers;
free entry for the audience

The workshop will be held in English.

Sunday / **23 September** / 16:00

Ujazdowski Castle

Centre for Contemporary Art / Cinema

Piotr Stasik direction

Piotr Stasik, Łukasz Czapski, Piotr Gruszczyński
libretto

**Piotr Stasik, Adam Palenta, Barbara Kaniewska,
Paweł Chorzępa, Piotr Rosołowski, Małgorzata
Szytak, Piotr Pawlus, Kacper Kowalski** photography

Artur Zagajewski music

Music performance in the film:

Wojciech Błazejczyk guitar

Michał Górczyński clarinet

Jakub Gucik cello

Eneasz Kubit accordion

Barbara Mglej violin

Bartosz Sałdan percussion

Martyna Zakrzewska piano

Maciej Koczur conductor

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Dorota Wardęszkiewicz, Piotr Stasik editing

Anna Gawlita producer

Partner of the event: Ujazdowski Castle Centre for Contemporary Art

U-jazdowski

Production: Kijora Film

Coproduction: Krakow Festival Office, Silesia Film Institute

Cofinanced by: Polish Film Institute, Krakow Regional Film Fund,
Silesian Film Fund



MIEJSKIE
CENTRUM
KULTURY
w Bydgoszczy



POLSKI INSTYTUT SZTUKI FILMOWEJ

Opera o Polsce (Opera About Poland)
(2017, 41 minutes)
film projection

– see page 91

Sunday / **23 September** / 19:30

ATM Studio

Joanna Freszel soprano
Jerzy Gtybin actor
Przemysław Stippa actor
Karol Urbański mime
Paweł Hendrich tape parts

Soloists of the Katowice City Singers' Ensemble
CAMERATA SILESIA
Anna Szostak choirmaster

SZCZECIN CASTLE OPERA BALLET
Karol Urbański ballet director

NEW MUSIC ORCHESTRA (ORKIESTRA MUZYKI NOWEJ)

Szymon Bywalec conductor, artistic direction
Wojciech Wantulok assistant conductor

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Natalia Babińska direction
Karol Urbański choreography
Klaudia Klimka stage design, costumes
Marian Oslisło, Krzysztof Zygalski, Tomasz Strojecki film,
multimedia
Piotr Sadlik light direction
Przemysław Kunda, Remigiusz Czechowicz sound
projection

Concert cofinanced by Society of Authors ZAiKS



Coproduction: Polish National Radio Symphony Orchestra in Katowice



**Ministry of
Culture
and National
Heritage**

institute of music and dance



Concert under the patronage of the PWM Edition as part of the TUTTI.pl programme
promoting performances of Polish music



Sunday / **23 September** / 19:30

Andrzej Krzanowski

Audycja V (Programme V) (1977)**

opera in 20 scenes

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** premiere of the full version

Andrzej Chłopecki and Krzysztof Droba in memoriam – from the New Music Orchestra and all participants

/

Andrzej Krzanowski (1951–1990)

Born in Bielsko-Biała, he studied at the State High School of Music in Katowice in the composition class of Henryk Mikołaj Górecki (graduating with distinction) and the accordion class of Joachim Pichura. He won awards at numerous competitions, including the Young Composers' Competition of the Polish Composers' Union (1976), Artur Malawski Competition (1976, 1980), Carl Maria von Weber International Competition in Dresden (1978, 1979), competitions in Digne-les-Bains (1981, 1987), and Ancona (1986).

He received commissions from Krzysztof Penderecki for the Penderecki Festival in Lusławice (Symphony no. 2 for strings). He held a Witold Lutosławski grant (1986) and a scholarship from the Scottish Art Council (1988).

He was also involved in teaching at the Music Academy in Katowice for almost a quarter of a century. He lectured on modern techniques of accordion playing at Darmstadt (1984–90) and ran courses at the Time of Music Summer Academy in Viitasaari, Finland (1987).

Having made a spectacular debut at the Young Musicians for a Young City Festival in Stalowa Wola in 1975, Andrzej Krzanowski won reputation as one of the key figures of what was described as the “Stalowa Wola generation,” the “1951 Generation,” and the “new Silesian school.” He died in Czechowice-Dziedzice.

Selected works: Nocturne, Prelude and Fugue for accordion quintet (1971–75), Three Pieces for oboe and trumpet (1972), *Sketches for Clarinet* (1972), Sonata for accordion (1972), Canon for accordion (1973), Study I–V for accordion (1973–78), Partita for oboe, clarinet and bassoon (1974), Three Studies for soprano, flute and percussion (1974–76), Symphony no. 1 (1975), *Canti di Wratislavia* for orchestra (1976), String Quartet no. 1 (1976), String Quartet no. 2 (1978), *Programmes I–VI* for speakers and instruments (1973–82), *Transpainting*, audiovisual performance (1977), Sonata for tuba (1978), *Con vigore*, concerto for eight performers (1978), Concerto for orchestra (1978–81), Sonatina for accordion (1979), *Three Meditations* for accordion (1979), *Chorale, Four Bagatelles, Cathedral* for accordion (1979), Three Pieces for accordion quintet (1980), *Alkagran or a Place on the Right Bank of the Vistula* for accordion quintet (1980), *The Wind is Spreading the Echo over the Glade* for accordion, version A (1981), *Little Partita* for violin (1981), *Salve Regina* for unaccompanied boys' or women's choir (1981), *Reminiscences* for string quartet (1983), *Winter Impressions* for accordion (1982), *Trifle* for accor-

dion and bass clarinet (1983), *Capriccio* for accordion (1983), *Spring Impressions* for accordion (1983), *Relief I–II* for accordion (1984–85), *Summer Impressions* for flute, clarinet and accordion (1984), *Symphony no. 2* for 13 strings (1984), *Relief III* for organ (1985), *Relief IV* for soprano and tubular bells (1985), *Where the Rainbow Ends* for percussion and bass clarinet (1985), *Three Studies* for accordion (1985), *Relief V* for cello (1985), *Relief VI* for bass accordion (1986), *Autumn Impressions* for amplified bass accordion (1986), *Divertimento* for accordion (1986), *Sonata no. 2* for accordion (1987), *Four Short Stories* for accordion (1987), *Nocturne* for accordion duo (1987), *String Quartet no. 3* (1988), *Relief VIII* for tape and accordion (1989), *Relief IX* for string quartet and tape (1988), *Sonata* for guitar (1990).

Audycja V (Programme V)

The cycle of six vocal–instrumental–stage compositions, jointly titled *Programme*, was written in the years 1973–82. The audacity is striking with which the twenty-something composer used new means and unashamedly created a genre that would become identified with him. The common thread of these compositions is the specific text and musical content. The original composer's concept was to perform the entire cycle during a single concert to show the evolution of form: from the relatively short *Programme I* and *II* to the nearly two-hour-long *Programme V*, the cycle's climax.

The title alludes to radio programmes, in which music and text are complementary. Likewise in Krzanowski's works, the text is not merely an inspiration for the music but has equal rights. Instead of traditional singing, the poems' words are left to the actor's free interpretation, resulting in their meaning being particularly emphasised. The peculiar vision of reality presented in the poems of Bierezin and Dolecki, in which reality mixes with the symbolism of characters and things, is directly musical as a testimony of the time and place of Krzanowski's life: the grey everyday reality and nostalgia for absent values.

Programme V has no parallel in musical literature. Krzanowski composed the work in 1977, at the tender age of 26, as a summary of his earlier experiences in combining different arts. The circle of inspiration nods at Scriabin and his notion of syncretic art. Krzanowski himself called *Programme V* a metaopera: "it is a total transformation of existing values of traditional opera." The work presents a synthesis of visual arts, poetry, drama, and film, all set to music that unambiguously identifies the composer's style.

Why did the work wait more than four decades to be premiered? Likely because of the means envisaged by the score. The total concept calls for lights play, film projections, a happening / performance involving the audience, which is handed over candies and sprinkled with perfumed clouds. The cast includes actors, a solo soprano, chamber choir, an orchestra subdivided into sev-

eral groups, dancers, a mime, and multi-channel electroacoustic layer. All this gave the performers a major challenge, impossible to overcome at the time of the work's creation, especially given the lack of tradition for this kind of composition in Polish music. The opera is composed of 20 scenes. Krzanowski again used texts by Bierezin and Dolecki, but added two authors: Mrozek and Stanlik. The texts differ in their narrative, structure, and poetic means, but they share a common aura: grim and dimmed. In the poems, a personal, lyrical approach dominates, while the texts in prose suggestively emphasise details: the clash between everyday reality and fiction, seriousness and grotesque. Some words recur several times, gaining special importance in the narrative: "heart," "love," and "emigration," known from the previous *Programmes*. Pessimism is supported by loftiness, referring to universal values and forgotten ideas.

Content is often presented simultaneously, with traditional singing clashing with screams, chanting, or interrupted, incisive laughter. A contrast of worlds and poetic means translates into musical contrast: a clash of intimate phrases and extreme, radical expression.

Poetic references and musical quotes weave a complex of associations and contexts, confirming the passage from abstract to symbolic art. The sounds of sirens, whistles, flexatone, atypical articulations on traditional instruments, and a rich tape part, so typical of Krzanowski, are exposed in the foreground and remind us of the avant-garde experience. Yet this intuition is misguided: in one of his radio transmissions from the Warsaw Autumn Festival for Polish Radio Programme 2, Andrzej Chłopecki said: "all that can be associated with elements of sonorism, but it is no sonorism. ... It is the process of a tale, a great narrative. Krzanowski was the greatest visionary of Polish music of the 1970s. And maybe beyond? What if the premiere had happened in those times? Would the history of Polish music have taken another course?" Later, he said about the music itself: "This is truly new romanticism! There is no banalisation, but an investment of particularly ardent feelings into the matter." This statement, referring to Krzanowski's Symphony no. 1, would well apply to *Programme V*.

Magdalena Stochniol

Earth, I am your firstborn son.

I was here – I am – and I shall be forever.

...I – Homo Faber – I cry out from the depths:

Draw the heaven to me, earth!

Mieczysław Stanlik, De Profundis (fragments)

A voice

*a woman's voice filled with light
unseen by the eyes*

gazing at the starry sky ...

...

Full sea

Full music

Full love

Zbigniew Dolecki, Universum (fragments)

This huge sea silence of the soul

is still present if so distant

as a breath of all seas

As God's heartbeat

Zbigniew Dolecki, Sofrosine (fragments)

You are

one of the patrons of my calendar

whose pages as harpsichord's steps

lead to the highest register

of being: love

*Zbigniew Dolecki, * * * (fragment)*

I boarded the train and set myself in the compartment. There were others: an artillery officer, a young girl, a bearded man—looking like a merchant, a friar, an old man with noble traits, a hunchback, almost a dwarf, and in the corner, a modest, miserable man.

When the train departed, the young girl, almost a child still, clapped her hands and exclaimed, jumping on the bench from a simple, naïve joy: We are going! Going!— Her braids were jumping up. The friar made the sign of the cross. His wide brown sleeve slipped down, revealing tanned skin and on the forearm, fragment of a tattoo. Gathering speed, the train ran on an iron bridge. An unpleasant clatter could be heard. Deep down, a river glittered. — In my youth, I swung on a chair and leaned too much backwards, explained the hunchback. His meticulousness seemed out of place. Suddenly, I encountered the eyes of the miserable passenger with a pale, tired face. He stared at the others. He was anxious. — All in God's hands: the chair, the armchair, the shelf, sighed the friar, even the smallest shelf. The bearded man, undoubtedly a rich merchant, leaned with his hands on thick thighs. He apparently had a broad, jovial nature that resented sad or excessively earnest talk.

— Maybe we could sing?, he asked with a deep bass voice — In our place, at the Hedgehog Plain, we always sing while travelling.

He shook his thick black hair. He had a friendly if somewhat canny face.

— Sing, sing!, the girl clapped her hands again.

— In principle, you should only sing when marching, the soldier observed, I know this as an officer.

The old man rebuked: — Singing is the privilege of youth. How noble did he look with his palms on the pommel of his old-fashioned cane.

— Only corrupt youth is afraid of singing, as a criminal who avoids bright, clean places, and is most at ease at the edge of a forest.

The soft words of the old man unexpectedly frightened the silent passenger. He sank deeper in his corner, and his eyes gazed wide open.

— The brass bell swung, hey, it swung..., proposed the merchant. — Do you know this?

— The bell, cried the young girl. I felt a sharp, edgy object rubbing me on the side at her every move. — The brass bell swung, hey, it swung..., The father from our white tower, intoned the merchant. — We should cast the bells into cannons, requested the officer.

The merchant sang in a smooth if somewhat unnatural bass voice. Suddenly something horribly happened to this throat. The bass voice ended and the next note was sung in a soprano, though clear and sonorous. Without noticing it, he kept on singing for a while in rapture, before noticing and stopping. He hemmed: It is always related to the weather. The new moon and drought, he said, trying to fix his artificial beard which started to fall off.

— And I would play some whist!, exclaimed the officer, apparently trying to overcome the unpleasant situation. — A true garrison game!

— There is no room to place the cards, observed the old man. — Why not on me!, suggested the fat man — I shall sit in the middle and you can put cards on me. I can stand still.

I again thought he was too obviously making a case for himself.

— I have no cards, declared the officer after looking in his coat's pocket.

— I left them at the front.

Yet there was something puzzling in their ostentation...

Suddenly and unexpectedly, total darkness engulfed us. The train entered a tunnel. A deformed echo struck. I lost any sense of direction...

Slawomir Mrozek, Who is Who? (fragment)

(Slawomir Mrozek, Kto jest kto? Copyright © 1991 Diogenes Verlag AG, Zurich, Switzerland. All rights reserved)

I was boarding that train with mixed feelings. It was to be my first true voyage into the unknown. Unknown, as none of us knew where he was going. Some said it would be a voyage into history. Others claimed it would lead to a desert continent, or discussed the social and existential conditions in future prisons. The ones or the others were called idealists, I still do not know who was who.

My fellow passengers from the compartment differed little from other passengers. One older lady with a parrot and daughter, apparently the widow of a cavalry captain. A fat, puffing man suffered from asthma, and after a few days, also nostalgia. An exalted young man, a student from a working class family, had two passions: Shakespeare and narrating his sexual defeats with a curvy lady we knew—he claimed—from a Delacroix painting. By my side, the short-haired head of some officer nodded periodically. His female companion was visibly bored and kept looking defiantly at the student. Seated opposite her, a friar with a very thin face and parchment-like skin looked at the scene with obvious disgust. His fingers kept nervously moving the beads of a rosary so long as to look like a symbol of eternity. I can say little about two silent men seated at the window. They were sad, with no characteristic signs. They wore shining black top hats, which they kept on even during meals. When one of them bowed to an angel passing through the corridor, I saw his head rising with the top hat. For a while, I saw the neck looking from above as the trunk of a freshly cut tree; then all returned to normal.

After some time—I may not say how long—we learned from a moustachey train captain that a long stopover would happen. What would follow, he did not know. The train stopped at a large station at platform num-

ber twenty, which was as crowded as other platforms, with no realistic chance of leaving the carriage. At the doors, winged angels were stationed with hands in the pockets of their nylon raincoats. Their pockets were full of chalk and they drew a cross on the back of everyone who approached the exit or even went to the toilet. Inside, this posed no particular threat, but if anyone succeeded in leaving the train...

We knew the platforms were patrolled by pairs of identical angels – with no chalk but fiery swords. They smiled sympathetically to people trying to board the train. The waving crowd stormed all entrance doors. I saw from short distance the animated faces of women, screaming children, sweaty men carrying suitcases and elbowing their way to the train. An undescrivable noise reigned on the station, further increased by a big beat band of the Union of Youths United in Unions. A group of girls in short chequered skirts and young long-haired boys wearing jeans and sweaters with high turtlenecks tried to enter our carriage. A few angels had to keep order; a man in black suit yelled something through a loudspeaker.

When we finally moved on, I noticed new passengers on the carriages' roofs and buffers. Their fingers clinched to the metal, their faces grinning with happiness. We said nothing to them at the station, though contrarily to hearsay, our mouths were not laced up.

Jacek Bierezin, The Train

...underneath the branches of the veins and the knots of the ribs, a heart was beating.

Jacek Bierezin, The Woodcutter (fragment)

I rushed to be in time for the drunken ship, which was departing from the eastern station at 6:40. My suitcase was packed. I just needed a few books, like every thinking man.

After questioning the cause and effect of revolution in the domain of consciousness, as well as beauty and happiness (see the books of Sankhya: he who can discern considers human happiness to a be sort of suffering), nothing tied me to this city anymore...

Yesterday night, by verdict of my conscience, I relinquished my own right to internal emigration. Not without effort did I shut the heavy door of the only impossible exit...

Now I rushed to be in time for the drunken ship, which was departing from the eastern station at 6:40, evne though I knew there were no more drunken ships, that some voyages are as impossible as ever.

Jacek Bierezin, Emigration (fragments)

*On all the world's train stations where I have not been
(lack of money passport and so many other things)*

on all mountain summits I have not climbed

in Zen Buddhism

I have sought ways of liberation

When the day was too large to find one's way through it

when all the night gave you was a richness of pain

I held the hands of those who had not yet sold their hands

whose lips and eyes still desired

After the last season in the mountains

I decided to spend a season in hell

*I am trying in vain to improve my failed CV
indecent because of
the word homelessness the word exile the word free
And the phraseological expression internal emigration
In lifestyle terms there is now more tolerance
so I need not hide at the bottom of the eye
of all women who were sundials
Measuring time The last one left me a hairpin
She feared she could fall in love with me
I shall not hide my suffering
I suffer from undeveloped feelings
weak will a need for strong experiences
the inability to work diligently with no perspectives
immediate satisfaction
These features yield a tendency toward anarchy
drug and alcohol addiction
I shall wait one fifth of my life for a flat
if I survive the saddest afternoon
I shall switch on the TV just in time
to see the arms race
the peace race as well as the moment of solemn decoration*

Jacek Bierezin, A Season in Hell

*Let tiredness permeate all our paths
With a streak of rain let it walk over hot faces*

*Soothing music it shall play to the unwearied
And bring the relief of doubt to the happy*

*Let slumber permeate all our nights
Drown our riches in the river of oblivion*

*Let wormwood be bitterer than wormwood
Let love be homeless and mute*

*(Freedom shall still be dangerous)
Distant truth and present earth.*

*Jacek Bierezin, * * **

(Translations of all texts: Wojciech Bońkowski)

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Joanna Freszel

A graduate (with honours) of the vocal class of Jadwiga Rappé at the Fryderyk Chopin Music University in Warsaw, she has held scholarships from the Polish Ministry of Culture, Pro Polonia, and Young Poland programmes as well as ISA 2012. She was shortlisted for Fryderyk Awards in 2016 for her album *real life song*. That CD, published by DUX Records, also won a Golden Orpheus in 2016 from the Académie du Disque Lyrique – Prix de la SACD for Best Contemporary Music Performance. In 2017, she was nominated to the Coryphaeus Award and won the coveted *Polityka* weekly Passport Award.

Her other accolades include the 2nd Prize at the Halina Halska Competition in Wrocław (2009), 3rd Prize and Special Prize at the Karol Szymanowski Competition in Łódź (2009), 1st Prize and three special prizes at the Reszke Competition in Częstochowa (2011), Special Prize at the Hans Gabor Belvedere Competition in Vienna (2011), and Giuseppe Sinopoli Award and special prize of the Frankfurt Opera at the ISA J:opera Voice Competition. She was also a finalist of the Viotti Competition in Vercelli (2012).

She has recorded music for Polish films such as *Copernicus's Star*, *Joanna*, *John Paul II*, and *Battle of Warsaw 1920*. She has appeared at numerous festivals including Warsaw Autumn, Aix-en-Provence, Contrechamps, Silesian Quartet & Guests, Saaremaa Opera Days, Opera in the Town Hall Festival, and Musica Polonica Nova in Wrocław. She has also sung at the UNESCO seat in Paris and the Megaron in Thessaloniki. Her roles include Musetta in Puccini's *La Bohème*, Vénus and Phrygienne in Rameau's *Dardanus*, Fiordiligi in Mozart's *Così fan tutte*, and Marguerite in Gounod's *Faust*.

She has cooperated with many philharmonics in Poland and Ukraine as well as ensembles such as Sinfonia Iuventus, Capella Bydgosciensis, Österreichisches Ensemble für Neue Musik, Camerata Viva, and AUKSO Orchestra. She regularly collaborates with the Estonian National Opera. She specialises in the performance of modern music but is equally successful in other periods' works. She is currently a PhD student at the Fryderyk Chopin Music University in Warsaw.

Jerzy Głybin

Born in Lviv, he was an actor of the city's People's Theatre. Since 1975, he has cooperated with the Silesian Theatre, where he played over 100 roles. He teaches acting and articulation at the Karol Szymanowski Music Academy in Katowice, where he holds a PhD. His accolades include the Knight's Cross of Polonia Restituta, Bronze and Gold Cross of Merit, Gloria Artis Silver Medal, and Merit for Culture award, as well as Golden Masks notably for the title role in Albert Camus's *Caligula* (1989), the role of George in Edward Albee's *Who's Afraid of Virginia Woolf?* at the Silesian Theatre, and Jacob in *Play-Schultz*.

Sanatorium Under the Sign of the Hourglass after Bruno Schulz at Katowice's Bez Sceny Theatre. In 2010, he was commended for the role of Chamberlain in Gombrowicz's *Yvonne, Princess of Burgundy* (directed by Attila Keresztes) at the 9th International Gombrowicz Festival in Radom. He has also played Caribaldi in Thomas Bernhard's *The Force of Habit* and Ivan in Dostoyevsky's *The Brothers Karamazov*.

Przemysław Stippa

A graduate of Warsaw's Theatre Academy (2004), he has worked since 2004 at the National Theatre in Warsaw. He also cooperates with other theatres in the city: Dramatyczny, Scena Prezentacje, Soho–Studio Teatralne Koło, as well as the Juliusz Osterwa Theatre in Lublin. He also plays for TV, and is an esteemed dubbing actor. His accolades include the Janina Nowicka-Prokuratorska and Stanisław Prokuratorski Prize of the Warsaw Theatre Academy Chancellor for outstanding achievements in the two years post-graduation, the Lublin Arts Award for his contribution to theatre art in the region in 2012–16 and his outstanding roles in *A Midsummer's Night Dream* and *The Master and Margarita* directed by Artur Tyszkiewicz at the Juliusz Osterwa Theatre in Lublin. He also won the Special Award at the Two Theatres Festival in Sopot 2017, organised by Polish Radio and TV.

Karol Urbański

Dancer, choreographer, and teacher. Since September 2012 he is the director of the Castle Opera Ballet in Szczecin. He graduated from the State Ballet School in Łódź and the Faculty of Philosophy of the Warsaw University. Early in his career, he initiated a cooperation with the Grand Theatre in Łódź, where he worked for nine years as dancer and soloist, with a two-year hiatus when he completed his military service in the Central Artistic Ensemble of the Polish Army. From 1991, he has cooperated with the ballet of the Grand Theatre – National Opera in Warsaw. In 1995–97, he also danced at the Norwegian National Ballet, in choreographies by Mats Ek, Birgit Cullberg, Krzysztof Pastor, and Emil Wesółowski. In 1997, he returned to the National Opera in Warsaw, where he worked until 2010. He has taught at the ballet schools of Łódź and Warsaw. Currently, he works as classical and modern dance teacher for professionals and amateurs in Poland and abroad, running workshops and projects. In 2007, with Zbigniew Czapski he founded the Modern Dance Centre Foundation. In 2008, he was an intern at The Place in London. He was one of the coordinators of the 1st Dance Congress in Kielce. In 2020–12 he was a specialist for professional reorientation of dancers at the Grand Theatre – National Opera. As a choreographer, he has authored shows notably at the Grand Theatre – National Opera (*Creations, Requiem for Hollow People*), the Kielce Dance Theatre, and Opera Nova in Bydgoszcz (*A Midsummer's Night Dream*).

Paweł Hendrich

Born in 1979 in Wrocław. He graduated from the Engineering and Economics Department of the University of Economics in Wrocław. He also studied composition at the Karol Lipiński Music Academy in Wrocław and the High School of Music in Cologne.

His works have been performed at festivals and concerts in Poland, Germany, Austria, Sweden, Denmark, Spain, Czech Republic, Turkey, Hungary, Malta, Slovakia, Lithuania, Latvia, Estonia, United States, Russia, and China.

He has received commissions from Warsaw Autumn (premiered by Ensemble Musikfabrik), German Radio (premiered by Kwartalidium), Goethe-Institut, BHF BANK Foundation and Ensemble Modern, The Municipality of Wrocław (premiered by Polish National Radio Symphony Orchestra), Institute of Music and Dance, New Music Orchestra, The Forbidden City Chamber Orchestra, National Forum of Music (for the Lutosławski Quartet and LutosAir Quintet), Society of Authors ZAiKS, and the Polish Composers' Union (for Pablostrom and de ereprijs).

For over a decade, he has been programming and composing in the Max environment and performing live electroacoustic music. With Cezary Duchnowski and Sławomir Kupczak, he has founded the Phonos ek Mechanes trio, which participates in festivals of improvised, contemporary and electroacoustic music, as well as concerts in Poland and abroad.

In 2010, DUX Records released Paweł Hendrich's monographic CD *Chamber Works*, followed by *Metaforma* in 2017. In 2012, Bôlt Records released Phonos ek Mechanes' first CD called *C+–*. His works have been included in several other CDs, notably published by Ensemble Modern.

The Katowice City Singers' Ensemble CAMERATA SILESIA

Poland's leading chamber group of singers, founded in 1990 by Anna Szostak, who leads the ensemble to this day. The ensemble is predominantly renowned for contemporary music performance, but is equally at home in ancient music. It has performed in the leading concert halls of Europe and Asia, including London's Royal Festival Hall, Leipzig's Gewandhaus, Rome's Parco della Musica, Brussels' Palais des Beaux-Arts and Théâtre Royal de la Monnaie, Amsterdam's Royal Concertgebouw, Venice's Gran Teatro La Fenice, and Beijing's Lanfang Theatre. The ensemble also regularly performs at international festivals, including yearly appearances at Warsaw Autumn, Ludwig van Beethoven Easter Festival, Chopin and His Europe Festival in Warsaw, and Wratlavia Cantans, where it performs both in chamber a cappella casts and in extended format in oratorio and cantata genres. The ensemble's outstanding level was acknowledged by Krzysztof Penderecki, with Camerata Silesia performing the composer's

St Luke Passion, *Polish Requiem*, and *Seven Gates of Jerusalem* under his baton, notably in Münster, Cracow, and Hamburg, as well as giving the first performance of *Canticum Canticorum* at Warsaw Autumn. In 2012, Camerata Silesia's extended cast was invited to stage performances and a DVD recording of Penderecki's *St Luke Passion* directed by Grzegorz Jarzyna. Through its close relationship with many leading proponents of contemporary music, Camerata Silesia performs many premieres of new works, including those composed specially for the ensemble.

The ensemble boasts several dozens of CD recordings. In 2017, it again was nominated to Fryderyk Awards for the disk *Camerata Silesia sings Szymanowski and Józef Zeidler: Missa ex D – Musica Sacromontana*, with works from the collections of the sanctuary of the Holy Mountain in Gostyń, recorded in cooperation with Sinfonia Varsovia under Jerzy Maksymiuk. Latest projects include concerts with the London Baroque Orchestra, the first performance of Marcel Pérès's *Missa Ex tempore*, and a performance of Penderecki's *St Luke Passion* in London with the London Philharmonic Orchestra under Vladimir Jurowski. Since 2014, Camerata Silesia have operated their own concert cycle at the new seat of the Polish National Radio Symphony Orchestra, presenting an eclectic repertoire spanning from classical music to jazz/pop crossover.

Anna Szostak

Conductor and teacher, she graduated from the Faculty of Arts of the Silesian University and has a PhD in conducting. She has created and led a number of vocal ensembles, with whom she has won awards at festivals in Poland and abroad. She has won the greatest praise as director and conductor of the City of Katowice Singers' Ensemble Camerata Silesia, an ensemble of solo vocalists, which she founded in 1990.

NEW MUSIC ORCHESTRA (ORKIESTRA MUZYKI NOWEJ)

Founded in 1996, it is the oldest Polish ensemble specialising in contemporary music performance, with intense activity now spanning over 20 years.

Working first under the direction of the ensemble's founder Aleksander Lasoń, and since 2006 under Artistic Director Szymon Bywalec, the OMN has gradually morphed from a group of enthusiastic students into a professional ensemble able to tackle the most complex scores.

The ensemble continues to hone its skills, preparing performances in cooperation with leading Polish and international composers such as Helmut Lachenmann, Louis Andriessen, Kaija Saariaho, Per Nørgård, Bent Sørensen, and many others, inviting eminent soloists such as Jakob Kullberg, Ashot Sarkissjan, Marco Blaauw, Michelle Marelli, and Rafał Zambrzycki-Payne as well as conductors specialising in new music, including Daniel Kawka,

François-Xavier Roth, Jean Deroyer, Christopher Austin, Steven Loy, Ivan Buffa, and Wojciech Michniewski.

The OMN has also cooperated with ensembles such as Court circuit, Ensemble Orchestral Contemporain, Melos Ethos Ensemble, Quasars Ensemble, and Musikfabrik as well as with sound engineers from the IRCAM, Experimentalstudio des SWR, or Tempo Reale. This activity has produced over 150 premieres at Polish and international festivals as well as first Polish performances of contemporary masterpieces, including Pierre Boulez's *Répons* and *Dérive*, Helmut Lachenmann's *Mouvement*, Fausto Romitelli's *Index of Metals*, Beat Furrer's *Still*, Rebecca Saunders's *Skin*, Per Nørgård's *Momentum*, Kaija Saariaho's *Notes on Light*, Klaus Huber's *Erinnere dich an Golgatha...*, Louis Andriessen's *La Girò*, Tristan Murail's *Winterfragments* and *Le Lac*, Bryan Ferry's *La Chute d'Icare*, and many others.

The OMN is a regular guest at the major contemporary music festivals including Warsaw Autumn, Musica Polonica Nova, Cracow Composers' Music Days, Premieres Festival in Katowice, Nostalgia in Poznań, Warsaw Music Meetings, Katowice Culture Nature, Beijing Modern, Melos Ethos, Klang Festival, Bridges Festival, New Music Marathon, Velvet Curtain in Lviv, Anima Mundi, Hindsgavl Festival, and at many leading music centres such as Oslo, Paris, Mons, Freiburg and Tallinn.

The ensemble has made several dozen concert and studio recordings, with the majority published by labels such as Aurora, Deca, Dux, CD-Accord, PWM, and under the ZKP-POLMIC label. Many were highly rated by critics in leading musical magazines in Italy, France, Denmark, Great Britain, and the United States, garnering international accolades such as P2-Prize (Danish Radio award) in 2012, Pizzicato Supersonic Award (Luxembourg), and nominations to Fryderyk Awards and International Classical Music Awards (ICMA).

The OMN recordings for Polish Radio have been commended at the International Rostrum of Composers in Paris and Amsterdam. In 2018, five recordings made for PWM Edition will be published within the largest Polish phonographic undertaking, titled *100/100 – Musical decades of freedom*.

OMN has for many years participated in artistic and educational projects, working with Europe's leading new music ensembles and institutions (Re:New Music and New:Aud projects). The OMN has also inspired and organised many interdisciplinary events involving dancers, soloists, singers, multimedia, and computer technology, presented in atypical venues outside the traditional concert hall. Since 2014, the OMN runs its own concert cycle at the NOSPR orchestra seat in Katowice.

Szymon Bywalec

graduated with distinction in symphony and opera conducting from the class of Jan Wincenty Hawel at the Music Academy in Katowice, where he now teaches at the Department of Composi-

tion, Interpretation, Education and Jazz. Between 2006 and 2013, he was artistic director of the Karol Szymanowski Academic Symphony Orchestra in Katowice. He has worked with renowned conductors such as Krzysztof Penderecki, Gabriel Chmura, Takuo Yuasa, Arturo Tamayo, Jacek Kasprzyk, and Paul McCreech. He is also a graduate of the Music Academy in Cracow, where he studied the oboe with Jerzy Kotyczka.

On a scholarship to Siena's Accademia Musicale Chigiana, he has perfected his métier in the class of Gianluigi Gelmetti (2001) and Lothar Zagrosek (2002, diploma with honours). He has also participated in conducting masterclasses run notably by Gabriel Chmura, Kurt Masur, Zoltán Peskó, and Pierre Boulez.

He won the 1st Prize at the National Review of Young Conductors in Białystok (1998) and two special prizes at the Grzegorz Fitelberg International Conducting Competition in Katowice (1999), and has held several scholarships from the Polish Ministry of Culture and the Mayor of Katowice.

He is the permanent conductor of the OMN New Music Orchestra, which he has directed at various modern music festivals including Warsaw Autumn, Wrocław's Musica Polonica Nova and Musica Electronica Nova, Poznań Music Spring, Bratislava's Melos-Ethos, Lviv's Velvet Curtain 2, Paweł Szymański Festival in Warsaw, Beijing Modern, and the Hindsgavl Festival in Denmark. At 2005 Warsaw Autumn, he worked with IRCAM and soloists of the Ensemble Court circuit for a performance of Pierre Boulez's *Répons*.

He has given over 100 Polish and world premieres. With the OMN, he has made numerous recordings for Polish Radio, winning a Fryderyk nomination in 2003. For his monographic record with the works of Weronika Ratusińska with the OMN on Dux Records, he won the Pizzicato Supersonic Award (2009). The recording of Paweł Szymański's *Three Trakl Songs* received a recommendation at the International Rostrum of Composers in Paris, while Magdalena Długosz's *Gemisatos* (with Sinfonia Varsovia) and Ewa Trębacz's *things lost things invisible* (conducted at 2007 Warsaw Autumn in partnership with Arturo Tamayo) were recommended in 2009.

Since 2011 Szymon Bywalec has sat on the programme committee of Warsaw Autumn Festival, and was artistic director of the Musica Polonica Nova festival in 2013–16. He has conducted many philharmonic, radio, and chamber orchestras in Poland and other countries.

He has directed notably the Romanian Radio National Orchestra, Slovak Philharmonic, Hungarian Symphony in Miskolc, Camera Strumentale Città di Prato, Orchestra Filarmonica Europea, Ensemble Orchestral Contemporain, Melos Ethos Ensemble, Slovak Sinfonietta in Žilina, Polish National Radio Symphony, Sinfonia Varsovia, Polish Radio Orchestra, and other philharmonic and symphony orchestras in Poland.

Natalia Babińska

Theatre director, composer, music theorist, scriptwriter, and teacher, she graduated from the violin class of the Karol Szymanowski High School of Music in Warsaw and the Fryderyk Chopin Music Academy in Warsaw, Department of Composition, Conducting and Music Theory (2001, with honours). She is also a graduate of the Drama Directing Department of the Theatre Academy in Warsaw (2006, with honours). Moreover, she holds a teaching diploma from the Music University in Warsaw (2013) and postgraduate studies in culture management in the EU from the Polish Academy of Sciences (2013).

She has directed 30 theatre, music, student, opera, and experimental plays, including *Nights of Scheherazade* (based on *One Thousand and One Nights* tales, Theatre Academy in Warsaw, 2004), Jakub Boryczka's *Cell Love* (Jan Kochanowski Theatre in Radom, 2006), Weronika Ratusińska-Zamuszko's *Rosary*, a mystery dedicated to John Paul II (Evangelical Reformed Church in Warsaw, 2007), Lanie Robertson's *Lady Day – Billie Holiday* (Teatr Rozrywki in Chorzów, 2008), *Farinella & Chopin International Project. Wordless Scenes to Chopin's Music* (Collegium Nobilium Theatre in Warsaw, 2009), Pergolesi's *La serva padrona* (Grand Theatre in Poznań, 2010), Moniuszko's "Vilnius" *Halka* (Grand Theatre – National Opera in Warsaw, 2010), Johann Simon Mayr's *Demetrio* (Grand Theatre in Poznań, 2012), Mozart's *The Magic Flute* (Grand Theatre in Poznań, 2012), Moniuszko's *Halka* (Opera Nova in Bydgoszcz, 2013), Słowacki's drama *Baladyna* (Polski Theatre in Bielsko-Biała, 2013), Rossini's *The Barber of Seville* (Grand Theatre in Łódź, 2014), Imre Kálmán's *Countess Maritza* (Castle Opera in Szczecin, 2014), Verdi's *Rigoletto* (Opera Nova in Bydgoszcz, 2014), Jerzy Kornowicz's *The Least Probable Story* (Castle Opera in Szczecin, 2015), and Britten's *The Turn of the Screw* (Castle Opera in Szczecin, 2016).

She has authored music to four theatre plays, TV theatre, and TV series. She has also written ten scripts for the theatre, children's theatre, and film. As a teacher, she has worked with the Theatre Academy and Music University in Warsaw, the music academies in Poznań, Białystok, and Łódź, and the Academy of Fine Arts in Warsaw. She is a lover of ancient music, with a ten-year practice of playing the fidel and Baroque violin in various ensembles.

For her artistic work, she has received numerous awards, including the Golden Mask for best staging (*The Barber of Seville*, 2014) and the Jan Kiepura Theatre Music Award for the best staging and director (*The Turn of the Screw*, 2017).

Klaudia Klimka

Born in 1992 in Inowrocław, she graduated from the Department of Interior Architecture at the Academy of Fine Arts in Warsaw (2015) where she is also a graduate student at the Department of Scenography. She holds a scholarship from the Ministry of Culture and National Heritage (2017/18).

Marian Oslislo

A graduate of the Department of Drawing of the Academy of Fine Arts in Cracow, Katowice branch (1982), he is a professor of graphic arts, Chancellor of the Academy of Fine Arts in Katowice in 2005–12. He has animated many cultural events related to the promotion of the artistic and design community in Silesia. His posters, editorial projects, and drawings have been presented at numerous collective and individual exhibitions in Poland and abroad.

He is at home in many areas of modern visual culture: visual arts, graphic design, and multimedia. At the Department of Design of the Katowice Academy of Fine Arts, he heads the Multimedia Activity Workshop.

Krzysztof Zygalski

Born in 1955, he graduated in materials engineering at the Academy of Mining and Metallurgy in Cracow (1975–80) and TV and film direction at the Department of Radio and TV of the Silesian University in Katowice (1980–84). He studied directing notably with Krzysztof Kieślowski, who was the tutor of his graduation work, a feature etude titled *The Island*. He worked at the Educational Film Studio in Łódź and the Karol Irzykowski Film Studio in Warsaw. Since 1991, he has run his own film production company, Terminals. Since 2013, he has also worked at the Multimedia Activity Workshop. As a director or producer, he has authored over 50 documentary, feature, and commercial films.

Tomasz Strojecki

Born in 1987 in Katowice, he graduated from the Department of Graphic Arts of the the Academy of Fine Arts in Katowice, specialising in graphic design (2015). A designer and multimedia artist, he currently pursues a PhD at the Katowice Academy of Fine Arts, where he is junior lecturer at the Multimedia Activity Workshop. He runs projects using spatial projection and interactive installation. He cooperates with composers and performers, designing new stage spaces. He has coauthored the multimedia concert *MICROCONCERTO V* for solo bassoon and electronics, presented at the 153rd Silesian Rostrum of Composers (2017). He won the Audience Prize at the Design 32 exhibition, dedicated to the best graduation projects of of public arts school, Creative Students, organised by the SAR Marketing Communication Association.

Piotr Sadlik

Born in 1989 in Katowice, since 2005 he has cooperated with the theatre and film community. He has worked with many theatres as director and lights director, including the Korez, Gry i Ludzie, Zielone Słońce, Bez Sceny, and Kłodzko theatres. Currently he is lights director at the Polish National Radio Symphony Orchestra in Katowice.

He is particularly interested in aspects of visual perception, applying the results of his research to his artistic endeavours. He believes a culture based on the sense of sight is a vital element influencing the interpretation of art and dialogue with audiences.

Sunday / **23 September** / 19:30 / **performers**

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Monday / **24 September**
/ 19:30
/ 22:30



Monday / **24 September** / 19:30

ATM Studio

**BEETHOVEN ACADEMY ORCHESTRA
(ORKIESTRA AKADEMII BEETHOVENOWSKIEJ)**

Wiktor Kociuban conductor, artistic direction

Grzegorz Mart video in Piotr Peszat's piece
(**Bartosz Bielenia** actor)

Mirostław Bałka stage design in Paweł Mykietyń's piece

recorded voices:

Łukasz Konieczny bass

Barbara Sierosławski recitation

Małgorzata Albińska-Frank sound projection

Tadeusz Perkowski light realization

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Concert coorganised by Delirium-Edition.



Delirium-Edition
organisation for
tomorrow's art

Concert under the patronage of the PWM Edition as part of the TUTTI.pl programme promoting performances of Polish music



Piotr Peszat

The Artist's Way (2017)

for symphony orchestra, audio playback and video

INTERMISSION

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Paweł Mykietyn

Herr Thaddäus (2017)

for electronics and symphony orchestra in the space

The form of the concert and works it presents emerged in 2017 within the frame of *Dark Matter(s)*, the cyclic project of Delirium-Edition organisation. The compositions were commissioned by Delirium-Edition and dedicated to Wiktor Kociuban, conductor and author of the project's concept.

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Piotr Peszat

Born in 1990, Cracow-based composer and sound artist. He studied composition with Simon Steen-Andersen at the Royal Academy of Music in Aarhus (2013–15) and Krzysztof Meyer at the Music Academy in Cracow (2009–14, diploma with honours). He obtained his PhD in 2018 under the tuition of Marek Chołoniewski.

His accolades include the first Roche Young Commission from a jury chaired by Pierre Boulez, with the resulting symphony work premiered at the 2015 Lucerne Festival. He has also won the 1st Prize at the MCI Meetings Composition Competition in Copenhagen (2014), joint 2nd Prize at Krzysztof Penderecki Composition Competition in Sopot (2017), Composer's Concert of the Year competition, finalist of the Tadeusz Baird Competition for Young Composers in Warsaw (2013), Polish Ministry of Culture and National Heritage Award (2013). In addition, he was also the prizewinner of the competitions organized by Ensemble Musikfabrik in cooperation with the Adam Mickiewicz Institute (Composer Collider, 2014), Ensemble Adapter (Adoptions, 2016), and Ung Nordisk MusikFestival Danmark (UNM, 2015). In December 2014, Peszat and visual artist Katarzyna Feiglewicz won the artistic residence in Fljótstunga (Iceland), where they created the installation *Inside Earth Outside*.

His music has been featured at numerous workshops and festivals such as Ostrava Days, Nature Meets Music, workshops with JACK Quartet and Esbjerg Ensemble, Pulsar Festival, RAMA Festival, Wawel at Dusk, Aarhus Jazz Festival, Warsaw Autumn, Klassenarbeit workshops with ensemble recherche, Alpbach European Forum, Ung Nordisk Musik Festival, Musica Polonica Nova and Musica Electronica Nova in Wrocław, Summer Courses for New Music in Darmstadt, Donaueschinger Musiktage, Audio Art, Poznań's Music Spring and Malta Festivals, Sacrum Profanum in Cracow, Neo Arte, and Ultraschall.

Since 2014, he has been the manager of the Spółdzielnia Muzyczna Contemporary Ensemble. In 2017 he founded NewMediaNotation blog in which he discusses problems of notation of audiovisual media by analysing the scores of contemporary composers.

Selected works: *Try to watch this without crying* for performer, chamber ensemble, audio playback and video (2018), *Untitled Folder* for chamber ensemble and audio playback (2017), *U.N. Owen was her?* for electronic string quartet, audio playback and

2-channel video projection (2017), *My Body, My Capital*, video (2017), *Grocery Store Music #3* for piano and audio playback (2016), *Grocery Store Music #2* for chamber ensemble and audio playback (2016), *Jenny's Soul. Or Dirk's?* for percussion, audio playback and video (2016), *The Message* for two pianos, audio playback and video (2016), *The Artist's Way* for symphony orchestra, audio playback and video (2017).

The Artist's Way

Who is a contemporary artist? Are we surrounded by contemporary artists?

Or are they contemporary just because they surround us?

Art requires establishing connections to the reality, relations and references. The artists' work is a subject of questions Is their art still valid? Does it stay valuable over time or will its significance be eventually swept away? The clear distinction between reality and art slowly disappears. Everyday events become art's inseparable part.

The video is the result of cooperation with the Cracow artist Grzegorz Mart and actor Bartosz Bielenia.

Piotr Peszat

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Paweł Mykietyn

Born in 1971, he graduated from the class of Włodzimierz Kotoński at the Fryderyk Chopin Music Academy in Warsaw.

In 1995 his Polish Radio commission *3 for 13* was selected at the International Rostrum of Composers in Paris in the young composers category. In 1996 *Epiphora*, commissioned by the Polish Radio Experimental Studio, was selected at the 4th International Rostrum of Electroacoustic Music in Amsterdam in the young composers category. In 2012 he was awarded the prestigious SACEM Prix France Musique for his music for Jerzy Skolimowski's *Essential Killing*.

Paweł Mykietyn was the founder of Nonstrom contemporary music ensemble (active in 1990–2005), in which he played the clarinet.

He has composed music for the majority of Krzysztof Warlikowski's theatrical productions since 1996. Since 2008 he has been music director of the Nowy Theatre in Warsaw.

Selected works: ...*Although Daedalus Reached...* for clarinet, cello and piano (1990), *La Strada* for three instruments (1991), *3 for 13* for 13 performers (1994), Piano Concerto (1996), *Epiphora* for piano and tape (1996), *Shakespeare's Sonnets* for male soprano and piano (2000), *An Ignoramus and a Madman*, chamber opera to a libretto by Krzysztof Warlikowski after Thomas Bernhard (2001), *An Album Leaf* for cello and tape (2002, 2009), *Klave*

for microtonally tempered harpsichord and chamber orchestra (2004), *Becoming Fine* for baritone, microtonally tempered harpsichord and string ensemble to words by Marcin Świetlicki (2005), *Prologue* for string orchestra (2006), String Quartet no. 2 (2006), Sonata for Cello with live electronics (2006), Symphony no. 2 (2006), *St Mark Passion* for voices and instruments (2008), *Vivo* for choir, orchestra and electronics (2010), *Berceuse* for ten singers (2010), Symphony no. 3 for alto and orchestra (2011), *Two Verses by Miłosz* for actor, actress, 10 musicians, electronics and video (2011), *Klavierstücke* for Casio CTK-731 synthesizer (2012), *King Lear*, musical in two acts (2012), *Wax Music* for wax cylinders and piano (2012), Concerto for Flute and Orchestra (2013), *Bourrée* for cello (2014), *Hommage à Oskar Dawicki* for symphony orchestra (2014), *The Magic Mountain*, opera to a libretto by Małgorzata Sikorska-Miszczuk after Thomas Mann (2015), String Quartet no. 3 (2016), Double Concerto for two flutes and symphony orchestra (2016), *Fangor* for piano four hands (2016), *Counting Out* for three voices and nine instruments (2017), *Herr Thaddäus* for electronics and orchestra (2017); film music: Mariusz Treliński's *The Egoists* (2000), Małgorzata Szumowska's *Stranger* (2004), *Father* (2005), *33 Scenes from Life* (2008), *In the Name Of...* (2012), Andrzej Wajda's *Sweet Rush* (2008), *Wałęsa. Man of Hope* (2013), Jan Hryniak's *Trick* (2009), Jerzy Skolimowski's *Essential Killing* (2010), *11 Minutes* (2015), Filip Marczewski's *Shameless* (2011), Katarzyna Jungowska's *Fanciful* (2014), Piotr Śmigasiewicz's *Titanium White* (2017).

Herr Thaddäus

Commissioned by Delirium-Edition, *Herr Thaddäus* for electronics and symphony orchestra was composed in 2017. It was premiered on 17 December 2017 at the Mieczysław Karłowicz Philharmonic in Szczecin by the Beethoven Academy Orchestra conducted by Wiktor Kociuban.

The electronic part includes recitations of Barbara Sieroslawski and Łukasz Konieczny's outstanding bass singing. The text is drawn from the nineteenth-century translation by Siegfried Lipiner of the *Invocation to Pan Tadeusz* by Adam Mickiewicz. The composition lasts 38 minutes.

Herr Thaddäus

*Lithauen! Wie die Gesundheit bist du, mein Vaterland!
Wer dich noch nie verloren, der hat dich nicht erkannt.
In deiner ganzen Schönheit prangst du heut' vor mir,
So will ich von dir singen, – denn mich verlangt nach dir!*

*O heiße Jungfrau, Czenstochowa's Schirm und Schild,
Leuchte der Ostrabrama! Du, deren Gnadenbild
Schloß Nowogrodek und sein treues Volk bewacht:
Wie mich, als Kind, dein Wunder einst gesund gemacht,
Als von der weinenden Mutter in deinen Schutz gegeben,*

*Ich das erstorb'ne Auge erhob zu neuem Leben,
Und konnte gleich zu Fuß in deine Tempel geh'n,
Gerettet, Gott zu danken für's Heil, das mir gescheh'n:
So wird zum Schooß der Heimat dein Wunder uns wiederbringen!
Indessen trage du mir der sehnenden Seele Schwingen
Zu jenen waldigen Hügeln, zu jenen grünen Auen,
Die weit und breit sich dehnen am Niemenstrom, dem blauen, –
Zu jenen Feldern, prangend voll bunter Ähren und Garben,
Wo goldig strahlt der Weizen, der Roggen silberfarben,
Rübsamen bernsteinhell, Buchweizen schneeig blüht,
In jungfräulichem Roth der duftige Quendel glüht,
Und, wie ein Band, durch Alles der grüne Rain sich schmiegt,
Drauf da und dort ein Birnbaum still die Krone wiegt.*

Adam Mickiewicz, translation: Siegfried Lipiner

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BEETHOVEN ACADEMY ORCHESTRA

The Beethoven Academy Orchestra is one of Poland's leading symphony orchestras of the young generation. Its members are the most outstanding students and graduates of European higher music education institutions, including the Music Academy in Cracow, High School of Music and Performing Arts in Stuttgart, High School of Music in Karlsruhe, Royal Music Conservatoire in Brussels, Conservatoire International de Musique in Paris, and University of Music and Performing Arts in Graz. The ensemble was established in 2003, following the success at the 53rd Festival of Young Artists in Bayreuth.

The ensemble has recorded 17 albums for labels such as DUX Poland, Centaur Records USA, Le Foxx Music, and Universal Music, and has also signed a contract with EMI London KPM. It has recorded soundtracks for companies such as Warner Bros. and Monolith, cooperating with Hans Zimmer, Elliot Goldenthal, Michał Lorenc, and Jan A. P. Kaczmarek, and has recorded the platinum-winning album *Seven Songs of Mary* (Universal Music) which sold over 300,000 copies.

Since its beginnings, the orchestra has been working under the artistic and organisational supervision of Marcin Klejdysz. Since November 2013, the post of the orchestra's principal conductor has been held by Jacek Kasprzyk. The musicians have worked with leading conductors, composers and soloists including Krzysztof Penderecki, Gabriel Chmura, Michał Dworzyński, Wolfgang Seeliger, Andreas Spering, Łukasz Borowicz, Cristiano Vasquez, Michał Klauza, Piotr Sułkowski, Paweł Przytocki, Steven Isserlis, Kaja Danczowska, Krzysztof Jabłoński, Aleksandra Kurzak, Łukasz Długosz, Gautier Capuçon, Małgorzata Walewska, Alexander Kobrin, Kolja Blacher, Wibi Soerjadi, Thomas Quasthoff, Konstantin Scherbakov, Ingolf Wunder, Christian Lindberg, Oystein Baadsvik, Kevin Kenner, Bartosz Koziak, So-Ock Kim, Edita Gruberová, Iwona Sobotka, Rafał Bartmiński, as well as prizewinners and participants of the 17th International Fryderyk Chopin Piano Competition in Warsaw: Charles Richard-Hamelin, Szymon Nehring, Dmitri Shishkin, and Krzysztof Książek.

The Beethoven Academy Orchestra has been a regular guest in prestigious concert halls in Europe and overseas. Having performed regularly with the Darmstadt Concert Choir, it has been Darmstadt's orchestra in residence since 2011. The ensemble puts also great emphasis on educating the youngest audience members. Thanks to the support of the Polish Ministry of Culture and National Heritage, the Polish Institute of Film Art, and local governments, it has organised numerous educational concerts.

Wiktor Kociuban

Conductor and cellist, artistic and general director of the international organization Delirium-Edition. He made his international debut in 2014 at the prestigious Lucerne Festival conducting the

Lucerne Festival Academy Orchestra (Zimmermann's *Sinfonie in einem Satz*). He has cooperated with leading composers such as Georg Friedrich Haas (who described him as a "phenomenal musician"), Heinz Holliger (opera *Schneewittchen*, directed by Achim Freyer, Basel Theatre 2014), Krzysztof Penderecki (*Seven Gates of Jerusalem*, Symphony no. 7, *A Sea of Dreams Did Breathe On Me* and other works), Sofia Gubaidulina (*Fata-Morgana*, *Am Rande des Abgrunds*, Preludes), Paweł Mykietyń, Peter Ablinger, Rudolf Kelterborn, Johannes Walter, and Roland Moser. He has performed with soloists such as Misha Maisky, Ivan Monighetti, Stephan Schmidt, Marcus Weiss, Jürg Henneberger, and Mike Svoboda.

He has appeared notably at the Lucerne Festival, Schleswig-Holstein Festival, Schwetzingen Festival, Davos Festival, and Ludwig van Beethoven Festival. As a concert and opera conductor he has performed in Poland presenting repertoire ranging from works by Viennese classics to premiere performances of new compositions. He has collaborated with the Rzeszów Philharmonic, Sinfonia Iuventus, Białystok Opera and Philharmonic, Cracow Philharmonic, Beethoven Academy Orchestra, and Polish National Radio Symphony Orchestra.

In 2016 he founded Delirium-Edition, an organisation for the art of tomorrow, an international platform aimed at connecting artists of various disciplines in order to promote contemporary art to the wider, younger audiences.

Wiktor Kociuban is the author of the cycle *dark matter(s)*, which presents the most important twentieth and twenty-first-century operas and symphony works. Its first concert, *the nature of sound*, was held in June 2016 with the participation of Sinfonia Iuventus Orchestra, presenting works by Krzysztof Penderecki, György Ligeti, Giacinto Scelsi, and Georg Friedrich Haas (Polish premiere of *Natures mortes*). In 2017 the programme featured music by Polish composers Paweł Mykietyń and Piotr Peszat.

He cooperates with Georgian composer and pianist Demetre Gamsachurdia. The interactive opera *Vikarë* (2015–17), dedicated to Kociuban, was staged in 2018 in Poland (Krzysztof Penderecki European Centre for Music in Luśławice) and Switzerland (Neues Theater Dornach) and performed by Delirium Ensemble under the direction of Kociuban.

The 2015 recording of *Oracle's Blast*, coproduced by Demetre Gamsachurdia and released by DUX in cooperation with the Swiss Radio SRF 2 Kultur, presented five new works written by composers from different parts of the world. It has been described as the album of "global significance" by international music critics. In 2013 Kociuban made the first recording of Krzysztof Penderecki's and Iannis Xenakis's complete works for solo cello. As a conductor and cellist, Wiktor Kociuban has premiered nearly 100 new works, many of which were dedicated to him.

Grzegorz Mart

Born in 1984, documentalist, photographer, performer and painter. He graduated from the Leon Schiller National High School of Film, Television and Theatre in Łódź and the Faculty of Intermedia at the Academy of Fine Arts in Cracow. He focuses on film and photographic documentation of artistic events: his etudes portray many important events of recent years. Looking for the connections between contemporary classical music, visual arts and film, he presented the cycle of performances *Film Paintings* (Bunkier Sztuki, Cracow) and *Re-performance Ensemble* (with Maciej Koczur and Piotr Peszat) at the Music Academy in Cracow (2014), Faculty of Intermedia of the Academy of Fine Arts (diploma project) and Cricoteka, Centre for the Documentation of the Art of Tadeusz Kantor (2017).

Mirosław Batka

A sculptor, he also makes drawings and engages in experimental film projects. In 1985 he graduated from the Academy of Fine Arts in Warsaw, where he has been the head of the Studio of Spatial Activities at the Faculty of Media Art (since 2011). In 1986–89, together with Mirosław Filonik and Marek Kijewski, he founded the artistic group Consciousness Neue Bieremiennost. In 1991 he received the Mies van der Rohe scholarship awarded the Krefeld Art Museum. He is a member of the Academy of Arts in Berlin. His works are displayed in the most important museum collections in the world, including Tate Modern (London), Van Abbemuseum (Eindhoven), MOCA (Los Angeles), and MoMA (New York).

Monday / **24 September** / 22:30

Nowy Teatr

Jaśmina Polak actress

Piotr Polak actor

**SPÓŁDZIELNIA MUZYCZNA
CONTEMPORARY ENSEMBLE**

Trond Reinholdtsen conductor, direction

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Participants in the film:

**Trond Reinholdtsen, Snorre Hvamen,
Tobias Schülke, Ingrid Aarvik Berge,
Øystein Hvamen Rasmussen
Sofia Jernberg**

Igor Szymański sound projection

Partner of the concert:



Concert cofinanced by Art Council Norway



KULTURRÅDET
Arts Council
Norway

Monday / **24 September** / 22:30

Trond Reinholdtsen
Ø – Episode 6 (2015)*

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* first Polish performance

Trond Reinholdtsen

Born 1972, Norwegian composer. He started his activity as a self-proclaimed “retro-modernist” (against a Norwegian contemporary music scene perceived as too soft and postmodern), but gradually, through periods of fascination for programming, complexity theory, semantics, documentary art, the deconstructivism of Kagel, and the energetic theatrical chaos of the Berliner Volksbühne, started producing works in a more “essayistic” manner, systematically mixing music, performance, the lecture form, filmed situations, communist propaganda, plump autobiography, outdated existentialism, mud, fish, and bubble machines. The major part of his activity in the last eight years has been centred around his own opera house, The Norwegian Opra.

Selected works: ...and yet there will be a hundred visions and indecisions for seven instruments (1997), *Strukturelle Konstellation II* for 8-channel tape (1997), Psalm for 14 instruments (1998), *Aus der Vergängnis* for string quartet (1999), *Bagatelle* for piano (1999), *Processes of the Interstitium*, electroacoustic work (1999), *Hun-hadde-pupp-and-nesa-si*, electroacoustic work (2000), *Wie man zum Stein spricht* for flute, cello, percussion and piano (2000), *Hörreste* for 21 instruments and electronics (2002), *Goddag madam Reinholdtsen*, *God aften frøken Flink*, radio feature (2003), *Turba – Theories of Mass Society* for choir, video, PowerPoint, tape, speaker etc. (2003), *In Context* for clarinet, guitar, percussion and video (2004), *Antigone Absence*, theatre music for empty stage, invisible musicians (viola, flute and percussion), invisible dancer, invisible Antigone (soprano), samples of *Don Giovanni* and video (2005), *Reinholdtsen's Ode to Solitude*, installation / film (2005), *Catalogue of Emotions* for singer/speaker, piano and video (2005), *Everyday* for saxophone, 11 instruments, video and text (2005), *Des Moines / Sparta + Music* for four musicians, three projectors, PowerPoint, sample and live drawing (2006), *Ghosts*, theatre music (with Vegard Vinge and Ida Müller, 2007), *Music as Emotion II* for accordion, clarinet, cello, piano, guitar, amateur singer, speaker, tape, video and handouts (2007), *Worlds beyond*, installation for 20 dancers, musicians, children's choir and 15 CD players (2008), *Ny Musikk-revyen*, atonal cabaret for six musicians, choir, actors and performance (with Kai Johnson and Bodil Furu, 2008), *13 Music Theatre Pieces* for accordion / synthesizer / voice, piano, clarinet, cello, electric guitar, ad hoc performer and three simultaneous PowerPoint presentations (2008), *Concert Music Piece* for musicians, composer performance and PowerPoint (2008), *Collected Music Performance Videos*, video (2008), *The Wild Duck*, stage work (with Vegard Vinge and Ida Müller, 2008–9), *The Norwegian Opra Launch and Gala Happening* for six musicians, 30 singers and performers, composer etc. (2009), *Invisible Music* for soprano, clarinet, cello, guitar, piano, percussion, speaker and tape (2009), *Orpheus*, opera (2010), *The Apocalypse*, opera (2010), *John Gabriel Borkman*, stage work (with Vegard Vinge and Ida Müller,

2011), *Utopia*, opera (2011), *Faust, or the Decline of Western Music* for piano, PowerPoint, tape and theatrical effects (2011), *Musik* for soprano, clarinet, cello, guitar, piano, percussion, composer, PowerPoint, machines etc. (2012), *12-Spartenhaus*, stage work (with Vegard Vinge and Ida Müller, 2012), *Inferno* for percussionist, playback, gorillafilms production and alchemy after Strindberg (2013), *Narcissus*, opera (2013), *Theory of the Subject*, piano concerto with video and electronics (2016), *Nationaltheater Reineckendorf*, stage work (with Vegard Vinge and Ida Müller, 2017), *Spätstil* for clarinet, cello, guitar, piano, percussion and samples (2017), *Ø - Episodes 1-15*, opera (2015–18, ongoing).

Ø – Episode 6

with obligato “Liberté” cries and occasional inaudible contemporary music ensemble, simultaneous live hermeneutic analysis by Opera Director and unexpected Breaking-of-Fourth-Wall-Post-Performance

Ø is the mathematical notation for an “empty set.”

Since 2009 I have been the dictatorial opera director of The Norwegian Opra (www.thenorwegianopra.no, a kind of private Bayreuth situated in my own living room), serving as composer, director, scenographer, ticketmaster, restaurant chef, Workers’ Union Leader, and so forth. The aim was, through a radical minimising of the format, and following Marx’s ideal of “total control over the means of production,” to seek a more open and flexible music dramatic genre, freed of pragmatic and institutional worries. The Norwegian Opra indulged in a deep-felt investigation of the question: What is artistic freedom?

In 2015, the institution relocated to a villa in Sweden for a more radical disconnection from the System and there, in the cellar, began a potentially infinite operatic narrative under the name Ø, which will be continued until the death of the composer (or longer). The house will be part of a gradually evolving scenography where smashing holes through the floors and the building of installations on the roof is part of the ongoing artistic development. The sixth episode was premiered in Donaueschinger Musiktage 2015. It is a celebration and a critical investigation of the theories of freedom of the nineteenth-century French utopian socialist Charles Fourier.

Simultaneously with the opera film an ensemble piece with an unknown name will be played. The style is “mainstream contemporary music.” The piece is possibly written by the three half-posthuman protagonists of Ø, which could explain its dubious artistic quality (where the hypothesis is that the one with the purple head wrote the algorithmically composed *Liberté* beginning, the one with the pink head wrote the esoteric *Inaudible Music* parts, and the one with the yellow head wrote the overly emotional *Grosse crescendi*), but this is just speculation.

Trond Reinholdtsen

A demiurge against his will

Trond Reinholdtsen is not concerned with music understood as the creation of original, refined, or meaningful compositions. His works cannot be experienced based on aesthetic interest in the succession of notes. On that level, Reinholdtsen practices pastiche, stylisation, variation, and superimposed repetitions, mutually amplified and looped ad absurdum; or more simply, nonsense. His music always sounds “as if,” in a spiral of successive roles and references, parodistic quotes and deconstructions. Besides extensive costumes and scenographies, visual installations, video and PowerPoint presentations, and the absorbing stage presence of Reinholdtsen himself, the succession of sounds constitutes merely one of the work’s elements—actually not the most important one.

His music is also not exclusively about embodying extramusical concepts, although Reinholdtsen does that with panache. The combination of his considerable erudition, academic training, and wit triggers a veritable conceptual centrifuge. Philosophical projects, sociological diagnoses, and political manifestos spin alongside personal insights into music and art history, autobiographical confessions, and ruthless analysis of the relationships between the event’s participants, Marx, Fourier, Husserl, Badiou, Debord, and Fukuyama are quoted with full conviction; yet subsequent attempts at applying the arguments and postulates of that criticism of the modern economic and political order in Reinholdtsen’s creative practice turn out to be consistent—if amusing—failures. Driven by the composer’s continuous need for critical autoreflexion, the whirl of ideas, associations, jokes and declarations, as entertaining as they are, does not fully justify Reinholdtsen’s undertakings. Their impetus would seem to escape the elevated machinery of academic scrutiny. Yet there is method in that madness, revealing, in the eye of the storm, the true topic of Reinholdtsen’s music. Indeed, he is concerned with music as an occupation, a process, an action defined artistically and assessed by the social, cultural, and political system. His works are primarily performances: events in which the breakneck process of music making is revealed, in the sense of performing a determined composition, establishing the relationships between participants of the process, and more importantly, assigning importance and value to those actions. Despite all his efforts of erudite direction and autocritical obsession, Reinholdtsen’s successive compositions appear to blindly run to the limit, where it turns out that within music understood as a practice and a system in its current shape, the final authority to determine the meaning and value of actions, however anachronic that may seem, is the composer’s authority as Creator and his/her capacity to operate the process of meaning attribution. Perhaps Reinholdtsen’s most interesting achievement is therefore his use of music, and especially the position it bestows upon the composer, to turn the critical blade towards the moving narratives and scholarly interpretations, caught in flagranti.

Despite the irony of his references to Richard Wagner and the joke of his modern rescaling of the Bayreuth project into his own “Norwegian Opra,” it is precisely the Romantic notion of genius composer that lies at the heart of Trond Reinholdtsen’s creative quest. The fundamental tension or even drama driving his work exists between the heightened consciousness of subjectivity in crisis, or more broadly, the anthropocentric paradigm, and the paradoxical recognition of the composer’s own role—or perhaps vocation—in the character of the charismatic lunatic, the demiurge able to disclose the true nature of things and lead his accolites to the liberating Change. In addressing the issues of creative freedom and potential, artistic authority, the right to speak and participate in the public space, and finally, distinguishing one’s own will and the possibility of imposing it on others, Reinholdtsen triggers the kaleidoscope of Romantic irony, which endlessly reiterates mirror images of prank and deadly seriousness, play and horror, usurpation and responsibility. As a result, the need to escape from the System, take over full control over the means and processes of production, initiate a revolutionary fervor of work, so often declared by Reinholdtsen and embodied in The Norwegian Opra project, can be reduced to the fundamental question of the composer’s right to a superhuman condition despite the collapse of the vision of Progress and Liberation.

I suggest, in a spirit close to Reinholdtsen’s ludic play, to look at his work as a critical identification of current reality. Postmodernism and late capitalism, within the cosy enclaves of academia and the scientific system, have enabled us to develop a full panoply of competing cognitive concepts and strategies, loop ourselves in selfcriticism, make ourselves at home in diffused subjectivity. On the other hand, the crisis has revealed the superficiality and helplessness of our intellectual adventure, facing us with an oft-criticised political, social, and cultural model for which we have still developed no alternative. As Trond Reinholdtsen points out, the only plausible strategy for acting and actively aiming for change in these circumstances is believing in the power of genius, with full acknowledgement of the resulting ridicule.

Reinholdtsen masks his genius game with stage flamboyance, the lightness and brio of the situations he depicts, his dramaturgic bravura and cruel autoirony. At first sight, his works are messy wundercameras built from the simplest blocks, dazzling cabinets of curiosities full of striking anecdotes and surprising references, whose effectiveness, however, collapses as soon as they are presented. The amassed material, narratives, concepts and sound constructions, social relationships, and even the physical presence of performers, appear mortally redundant. It is only the composer’s inexorable stage activity that infects them with energy, pushes to action, triggers a dazzling light, which however crumbles again and drops dead. The realities and worlds created by Reinholdtsen implode, but the composer appears to be oblivious of his succes-

sive fiascos. On the contrary, he announces with the same optimism: “The next episode will be much easier to understand, more jolly and with higher artistic quality.”¹

Since 2015, the work of Reinholdtsen and The Norwegian Opra he founded focus on the \emptyset project, an opera cycle that transcends both Wagner and Stockhausen in the audacity of its premise. So far, fifteen episodes have been created, with the last three premiered at this year’s Munich Biennale. Successive episodes are meticulously edited video recordings, presenting the actions of Reinholdtsen and a small group of his collaborators (including Snorre Hvamen, Øystein Hvamen Rasmussen, Sofia Jarnberg, and Tobias Schülke), undertaken in a small Swedish provincial town. Some are in stage or concert form, presented at festivals as video projections with the participation of musicians, the composer, a sound and lights director, scenography and costumes, as in the case of \emptyset – *Episode 6*. Other episodes are merely videos of a few minutes, published on YouTube. In \emptyset , Reinholdtsen develops a cosmogonic drama of emerging existence, consciousness, will, and creative power. We follow the destinies of three characters identified by huge polyurethane foam masks. Using this foam, as well as earth, water, fire, and living plants, Reinholdtsen crafts the closed world of \emptyset , which the large-headed protagonists gradually modify and extend. The original emptiness and endlessness successively morph into a wild jungle, garden, desert, and when his protagonists gain consciousness and creative characteristics, they discover a phantasmagoric blue tunnel, leading from the black chamber of existence to another room: a blindingly white lab. The protagonists’ action are driven by a desire to learn the rules governing their world, and when they become aware of its limitations and closedness, they rush to find a way of opening it. The most promising road toward Change appears to be, of course, artistic creation and the organisation of an event that will finally liberate them from the black and white rooms, connected with the fantasy umbilical cord of the blue tunnel. Can they ever succeed? We shall see: Reinholdtsen announces that the cycle “will be continued until the death of the composer (or longer).”

Lukasz Grabuś

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¹ Trond Reinholdtsen, *Ø Episode 11*, see <http://www.thenorwegianopra.no/>.

SPÓŁDZIELNIA MUZYCZNA CONTEMPORARY ENSEMBLE

In 2014, a group of Cracow-based musicians who performed together during the European Workshop for Contemporary Music took part in the Summer Courses for New Music in Darmstadt, in the programme for young ensembles. They decided to continue their inspiring collaboration as a regular ensemble. The premise was to explore contemporary music of all genres, periods, and musical cultures, as well as to perform music to make us and our audiences grow and develop.

We wish to reinterpret music that is already discovered and established, as well as to discover that still waiting to be disclosed and contribute to new, topical music. We play chamber music in the broadest sense of the term, from solo compositions to sinfonietta-style apparatus. Adopting equal partnership as a guiding principle, we aim our efforts at blending different personalities into a new whole: that is why we call ourselves Spółdzielnia Muzyczna (Music Cooperative).

The Cooperative is a team of artistic personalities. Each musician also has individual activities, with outstanding achievements in musical art: concertising as soloists, participating in chamber ensembles, and playing in symphony orchestras. Those activities are not restricted to performance: they also include research, composition, production, and musical life animation. In this way, each of the ensemble's members gathers priceless individual experiences linked to many facets of contemporary, classical, ancient, popular, and ethnic music. From this versatility comes our openness to innovative ideas and musical solutions. Our primary motivation in selecting repertoire is individuality, diversity, and freshness, and in performance, the understanding of musical and aesthetic ideas as well as openness and musicianship backed by technical prowess. We strive to encourage the composition of new works.

As members of the European Workshop for Contemporary Music, we have had the privilege to work with instrumentalists from groups like Ensemble Moderne and Ensemble Garage. We also owe a lot to EWCM's chief conductor Rüdiger Bohn. Over the course of our independent activity, by now spanning over a year, three musicians from the ensemble: Barbara Borowicz, Gabriela Biel and Bartosz Sałdan, worked with Helmut Lachenmann on interpreting his *Trio fluido*. Another performance of that work took place at the Brand New Music Festival in Katowice. We also participated in Cracow's aXes New Music Triduum festival, Musica Moderna in Łódź, Warsaw Autumn, Sacrum Profanum, and Audio Art Festivals.

At 2016 Warsaw Autumn, we gave the Polish premiere of the stage version of Salvatore Sciarrino's opera *Luci mie traditrici* in a coproduction with the Warsaw Chamber Opera. We have then given a full-length concert at the 2017 Warsaw Autumn, notably giving the first performance of a work by Jacek Sotomski. 2018 will be third consecutive year of our international project, from

the boundary of composed and entertainment music, that we present on the invitation of the Sacrum Profanum festival. In 2017, we have contributed to the premiere of Piotr Tabakiernik's *Monachomachia*, a show awarded the *Gazeta Wyborcza* Strzała award in Lublin in the category Cultural Event. We have also recorded Jagoda Szmytka's *electrified memories of bloody cherries* for a PWM Edition album dedicated to the 100th anniversary of Poland's regained independence.

Monday / **24 September** / 22:30 / **performers**

Tuesday / **25 September**

/ 12:00

/ 15:00

/ 19:30 and 22:30



Tuesday / **25 September** / 12:00

Austrian Cultural Forum

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Meet the composer:

Trond Reinholdtsen

Moderator: **Krzysztof Kwiatkowski**

Tuesday / **25 September** / 15:00

Austrian Cultural Forum

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Workshop coorganised by Polish Composers' Union – Youth Circle

austriackie forum kultury ^{www}

||| ZKP |||
Polish Composers' Union

Composition workshop:

Lecturer: **Trond Reinholdtsen**

Coordinator: **Aleksandra Bilińska-Słomkowska**

Active participation restricted to preselected composers;
free entry for the audience

The workshop will be held in English.

Tuesday / **25 September**

/ 19:30 and 22:30

TR Warszawa

**Cezary Kosiński, Magdalena Kuta, Lech Łotocki,
Tomasz Tyndyk, Justyna Wasilewska** actors

**Musicians of the Warsaw CELLONET Group:
Andrzej Bauer, Magdalena Bojanowicz,
Bartosz Koziak, Marcin Zdunik** cellos

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Katarzyna Kalwat direction
Monika Muskata translation, adaptation, dramaturgy

**Andrzej Bauer, Wojtek Blecharz,
Katarzyna Kalwat** artistic supervision over actors' and
musicians' improvisation

The work was commissioned by TR Warszawa.

The theatrical version will be premiered in 2019 at TR Warszawa.

The owner of the theatrical rights to Elfriede Jelinek drama is Rowohlt Verlag.

Production: TR Warszawa



Partners of the event: Society of Authors ZAiKS, STOART Performing Artists' Union.



Wojtek Blecharz

RECHNITZ. OPERA

(The Exterminating Angel) (2018)**

performative version of the opera for five actors

and cello ensemble based on Elfriede Jelinek's play *Rechnitz*

(*The Exterminating Angel*)

Wojtek Blecharz

Born in 1981, he graduated with honours from the Fryderyk Chopin Academy of Music in Warsaw in 2005 and gained his PhD in composition from the music faculty of the University of California in San Diego in 2015, specialising in the composition and performance of contemporary music. Since 2012, together with Paweł Mykietyń, he has curated the Installations music festival at the Nowy Theatre in Warsaw.

He has directed his own three opera–installations: *Transcryptum* (2013), commissioned by the National Opera in Warsaw, *Park-Opera* (2016), commissioned by the Powszechny Theatre in Warsaw, and *Body-Opera* (2014–16), commissioned by the Nowy Theatre and Huddersfield Festival. April 2018 saw the premiere of his fourth opera, *FIASKO*, directed by K.A.U & Wdowik at the State Theatre in Darmstadt.

In 2012 he won a grant for “excellence in composition” at the Summer Courses for New Music in Darmstadt, and in 2013 he won an award from the IMPULS composition competition in Austria. He has been nominated for the Passport Award of Polish weekly *Polityka* in the classical music category (2012), PKN Orlen’s Poles with Verve award in the culture and arts category (2013), and Polish Radio’s Cultural Figure of the Year award (2013). In 2013, *Transcryptum* was nominated in the Event of the Year and Place of the Year categories by the *Gazeta Wyborcza* daily. Marta Górnicka’s stage work *Mutter Courage und ihre Hunde*, with Blecharz’s music, commissioned by the State Theatre in Braunschweig, was acclaimed as one of the most important theatre shows of 2015 in Germany. In 2016, Blecharz received a music theatre award for Best Production of a Contemporary Play for *Schubert: A Romantic Composition for 12 Performers and String Quartet*, directed by Magda Szpecht. In 2017, he received an Ernst von Siemens Foundation Grant to compose the work *other states_horizon* for 16 performers and 16 wireless speakers for Zurich’s Collegium Novum.

He has recently written works for the Forbidden City Chamber Orchestra (Beijing), International Contemporary Ensemble (New York), Musiques Nouvelles (Brussels), KNM Ensemble (Berlin), Kwadrofonik, Klangforum Wien, Royal String Quartet, Flute O’Clock, LutosAir, and other leading ensembles. In 2016 Blecharz wrote and directed *SOUNDWORK* for eight actors, commissioned by TR Warszawa, and in 2017 he created the concert installation *House of Sound*, commissioned by the Słowacki Theatre in Cracow, and the installation *Axis* for rhythm generators, analogue synthesizers and cello, commissioned by the Goethe Institute in Warsaw and the Polish Institute in Berlin. Blecharz’s music has recently been featured at the MATA Festival, Salzburg Biennale, Klangwerkstadt, Bendingo Festival of Exploratory Music, Mostly Mozart, Huddersfield Festival, and Rainy Days, among others. In October 2016, he took part in an installation created by Ari Benjamin Meyers, in

which he composed music live for 15 days at the Hamburger Bahnhof Museum of Contemporary Art in Berlin.

Selected works: Four Preludes for piano (1999–2003), *Psalmus 82 per coro misto* (2003–4), *dim* for voice, cello, accordion and piano (2006–7), *Airlines* for recorders, four performers (2007–8), *Torpor* for violin, bass clarinet, percussion and piano (2008), *Hypopnea* for detuned accordion (2010), *onym* for bass flute, bass clarinet, violin, cello, percussion and live electronics (2011), *Phenotype* for prepared violin (2012), *Means of Protection* for voice, cello and prepared accordion (2012), *K'an* for steel drum and ca. 130 sticks (2012), *Transcryptum*, opera–installation for female voice, cello, alto flute, two percussions, two accordions and contrabass clarinet (2011–13), *DFRGMNTD (I flow)* for two pianos and two percussions (2011), *DFRGMNTD (I am)* for two pianos and two percussions (2013), *Small Talks* for accordion reed box and baritone saxophone (2012–13), *September. The Next Reading* for voice, piano four hands and four percussions (2013–14), *(one) [year](later)* for voice, flute, erhu, pipa, guzheng, yang qin and percussion (2014), *blacksnowfalls* for timpani (2014), *Liminal Studies* for string quartet (2014), *ocean is not enough* for 13 performers (2014), *CounterEarth* for clarinet, voice and death whistle (one performer) (2015), *no more stories* for two flutists and video (2015), *A Bright, Empty Space* for woodwind quintet and electronic sounds (2015), *Audioroom*, sound installation (2016), *Axis* for rhythm generators, analogue synthesizers and cello (2016), *Park-Opera*, opera–installation (2016), *Soundwork* for eight performers (2016), *Body-Opera*, opera–installation (2016–17), *House of Sound*, concert–installation (2017), *RECHNITZ. OPERA*, performance version of the opera for five actors and cello ensemble after Elfriede Jelinek's play *Rechnitz (The Exterminating Angel)* (2018).

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RECHNITZ. OPERA (The Exterminating Angel)

That is why this history cannot be true, says the history scholar, who set about a rectoscopy of history, or at least decided to set about it, and looked at history from the other end, as it were ... Please come tomorrow, perhaps then! Then you might hear: This is how the world ends This is how the world ends This is how the world ends Not with a bang, but with a whimper. Especially for you, any moment now, history will begin, any moment now, it will start all over again. History only ever tunes its instruments, but rarely plays them. But today is the day when it will play them. We are its instruments. We are now tuned. We attune ourselves to history. Our accounts should play and should be in tune with one another.

Elfriede Jelinek, *Rechnitz (The Exterminating Angel)*

The scenario of this opera is based on a play by renowned Austrian writer, Nobel Prize laureate Elfriede Jelinek, referring to

dramatic events that took place at the castle of Baroness Margit von Batthyány in the Austrian town of Rechnitz towards the end of the World War II. According to witnesses, during a reception given by the baroness in March 1945, her guests—officers of the local SS and Gestapo—took part in the massacre of two hundred Jewish forced labourers transported from Hungary. The mass grave was never found, and the sluggish investigation allowed the main perpetrators to escape.

Jelinek's text is written for the voices of five Messengers, who present their own versions of events. The opera will never constitute a reconstruction of what happened in Rechnitz seventy years ago; it represents instead an attempt to understand the mechanisms of collective memory. Its principal theme is language as an instrument of manipulation, lies, and violence. It is also a tale about recent European history and European identity, of which the experiences of war and the Holocaust are part.

Roman Pawłowski

The operatic character of *Rechnitz* consists primarily of a new approach to the recitative: the search for close links between the text and its musicality, bringing out hidden meanings from the text by superimposing upon it sound gestures and assigned motifs, musicalising its prosody, and rhythmising the actor's text. The actor becomes a musician, a singer, a beatboxer; the way he delivers the text is organically linked to the ensemble of four cellos, which follow the narrative and accompany the actors, but also have a performative dimension. The quartet of cellos symbolises what remains of the palatial orchestra from the times of its former splendour: the last "survivors," forced to entertain the degenerate aristocracy and their Nazi guests during the bloody events of March 1945.

The collaboration with Katarzyna Kalwat, who displayed a remarkable feel and understanding for music in her previous, award-winning show *Holzwege*, describing the story of composer Tomasz Sikorski, was a great challenge for me. In my operatic works, I often refer to the beginnings of the genre (*Park-Opera* and *Body-Opera*); hence the opportunity to attempt a redefinition of the recitative is particularly close to my heart. In *Rechnitz*, which will be my fifth opera, the music is not just a background to the text; it complements the text and, by musicalising it (rhythmisation, assigned motifs), it imparts to it a sort of artificial form. A similar thing occurs with the accounts of the witnesses to the Rechnitz massacre, who try to tell the truth without uttering it, constructing their language in such a way as to render it fluid, to lose it in endless bridges, episodes, ornaments, and counterpoints.

Wojciech Blecharz

Cezary Kosiński

A graduate of the acting faculty at the State High School of Theatre in Warsaw, he began working with TR Warszawa from Grzegorz Jarzyna's directorial debut in *The Tropical Craze*. He worked with TR Warszawa from 1998 to 2008, returning in September 2014. In 2013–14, he was part of the National Theatre company. He has played in many shows directed by Piotr Cieplak, including *A Dog's Will* (TR Warszawa, 1997), *Unfinished Story* (Powszechny Theatre, 2012) and *Silence about Job* (National Theatre, 2013). At TR Warszawa, he has created roles in productions by Grzegorz Jarzyna (*The Tropical Craze*, 1997; *Magnetism of the Heart*, 1999; *2007: Macbeth*, 2005; *The Martyrs*, 2015), Krzysztof Warlikowski (*Hamlet*, 1999) and Krzysztof Garbaczewski (*Robert Robur*, 2016). He has also acted in many films, including Marcin Wrona's *Demon*, Łukasz Palkowski's *Gods*, and Andrzej Wajda's *Wałęsa: Man of Hope*. He holds a PhD and lectures of the Theatre Academy in Warsaw.

For his role as Sydney Price in Witkiewicz's *The Tropical Craze*, he received a prize at the 22nd Polish Classics Theatre Confrontations in Opole (1997). He won the same award for his role of Albin in Aleksander Fredro's *Magnetism of the Heart*, directed by Grzegorz Jarzyna (2000). For the role of Karlos in a television production of Sławomir Mrożek's *The Tailor*, he earned a distinction in the 4th Contemporary Polish Play National Competition (1998). At the 52nd Kalisz Theatre Encounters, he was commended for the role of Matheo DeZi in *Robert Robur*, directed by Krzysztof Garbaczewski.

Magdalena Kuta

A graduate of the acting faculty at the National Academy of Dramatic Art in Warsaw, she worked initially at the Lubuski Theatre in Zielona Góra (1981–82), then at the Polski Theatre (1983–85) and Powszechny Theatre (1985–91) in Warsaw. Since 1991, she has been associated with Szwedzka 2/4, which morphed into the Rozmaitości Theatre (now TR Warszawa). Her most important roles at Szwedzka 2/4 included Marie in Georg Büchner's *Woyzeck* (1993, dir. Wojciech Maryański), Wife in Gabriel García Lorca's *Blood Wedding* (1990, dir. Krzysztof Kelm), Solange in Jean Genet's *The Maids* (1991, dir. Krzysztof Kelm) and Lady in August Strindberg's *To Damascus* (1994, dir. Marcin Jarnuszkiwicz). She also played in Marius von Mayenburg's *Fireface*, directed by Paweł Łysak (1998) and in Ingmar Villquist's *Helver's Night*, directed by the playwright at the Kriket Theatre in Chorzów (2000). At the TR Warszawa, she has performed in plays directed by Grzegorz Jarzyna (*The Tropical Craze*, 1997; *The Celebration*, 2001; *All's Good Between Us*, 2009; *G.E.N.*, 2017), Piotr Cieplak (*A Dog's Will*, 1997), Krzysztof Warlikowski (*The Bacchae*, 2001), Przemysław Wojcieszek (*Two Poor Romanians Speaking Polish*, 2006), Artur Ildelfons Urbański (*Faithless*, 2010), Krystian Lupa (*City of Dreams*, 2012), Michał Borczuch (*My Struggle*, 2017), and Wojtek Blecharz (*SOUNDWORK*, 2016).

Lech Łotocki

A graduate of the acting faculty at the National Film School in Łódź, he has worked in Polish theatres since 1970, initially at the Dramatyczny Theatre (1970–73) and Nowy Theatre (1973–88) in Łódź. In 1988, he moved to the Studio Theatre in Warsaw (1988–91), and from 1991 to 1994 he worked with Janusz Wiśniewski. From 1996, he has works at the TR Warszawa. He has acted in plays directed by Andrzej Ziębiński (making his debut in *Cracovians and Highlanders*, 1971), Janusz Nyczak (*When You're King*, *When You're Executioner*, 1973; *Summerfolk*, 1976; *The Wedding*, 1987), Izabela Cywińska (*Life is a Dream*, 1978; *La Pastoral*, 1978; *Judas Iscariot*, 1981; *Accused: June '56*, 1981; *Daybreak*, 1986; *Graveyards*, 1988) and original productions by Janusz Wiśniewski (*Panopticum à la Madame Tussaud*, 1982; *The End of Europe*, 1983; *A Sick Man's Prayer Before the Night*, 1987; *Illumination*, 1989; *Life is a Miracle*, 1992). At Szwedzka 2/4, he performed in *Woyzeck* (1993) and *Butterfly Catching Craze* (1995), directed by Wojciech Maryański, in Marcin Jarnuszkiewicz's *To Damascus* (1994) and in Henryk Baranowski's *Peepshow* (1995). He also created the part of Al in the independent theatre project *Sallinger*, directed by Michał Sieczkowski (2005). He has performed in films such as Krzysztof Zanussi's *Persona non grata* (2005), Dariusz Jabłoński's *Strawberry Wine* (2007), and Sebastian Butny's *Heavy Mental* (2013).

During his many years at TR Warszawa, Lech Łotocki has played roles in shows directed by Grzegorz Jarzyna (*The Tropical Craze*, 1997; *The celebration*, 2001; *All's Good Between Us*, 2009; *Nosferatu*, 2011; *The Other Woman*, 2014; *G.E.N.*, 2017), Krzysztof Warlikowski (*The Bacchae*, 2001; *The Tempest*, 2003), Przemysław Wojcieszek (*Whatever Happens, I Love You*, 2005; *Two Poor Romanians Speaking Polish*, 2006), Natalia Korczakowska (*Solaris: Report*, 2009), Artur Ildefons Urbański (*Faithless*, 2010), Michał Borczuch (*The Picture of Dorian Gray*, 2009; *My Struggle*, 2017), Krystian Lupa (*City of Dreams*, 2012) and Krzysztof Garbaczewski (*Robert Robur*, 2016).

Tomasz Tyndyk

A graduate of the National Film School in Łódź, from 1999 to 2005 he was associated with the Współczesny Theatre in Wrocław, where he played in shows such as *Family Stories*, directed by Krystyna Meissner (2000), *Jacob's Story* by Piotr Cieplak (2001), *Romeo and Juliet* by Rimas Tuminas (2001), and *Victory*, directed by Helena Kaut-Howson (2003). He has performed in highly publicised productions of contemporary plays, including *Shopping and Fucking* (1999) and *Fireface* (1999), directed by Paweł Łysak, and *Cleansed*, directed by Krzysztof Warlikowski (2001). His film career includes roles in Piotr Łazarkiewicz's *0_1_0* (2008), Robert Gliński's *Piggies* (2009), Przemysław Wojcieszek's *Secret* (2012), and Tomasz Wasilewski's *United States of Love* (2016). For his portrayal of David in the graduation pro-

duction *Unidentified Human Remains and the True Nature of Love* (1998, dir. Jan Maciejowski), he won a prize in the Best Male Role at the Encounter International Festival of Theatre Schools in Brno and the 17th Festival of Theatre Schools in Łódź. Since 2005, he has been a member of the TR Warszawa company, performing in shows directed by Krzysztof Warlikowski (*Cleansed*, 2001; *Dybbuk*, 2003; *Angels in America*, 2007), Grzegorz Jarzyna (2008; *Macbeth*, 2005; *Giovanni*, 2006; *The Other Woman*, 2014), Przemysław Wojcieszek (*Whatever Happens, I Love You*, 2005), René Pollesch (*Ragazzo dell'Europa*, 2007; *Jackson Pollesch*, 2011; *California/Grace Slick*, 2017), Michał Borczuch (*The Picture of Dorian Gray*, 2009), Krystian Lupa (*City of Dreams*, 2012), and Krzysztof Garbaczewski (*Robert Robur*, 2016). In Katarzyna Kalwat's play *Holzwege* (2016), he played the role of Tomasz Sikorski.

Justyna Wasilewska

A graduate of the acting faculty at the National Film School in Łódź, from 2010 to 2012 she was associated with the Stefan Jaracz Theatre in Łódź, where she played in *The Clean House* (dir. Mariusz Grzegorzek) and *Barbelo* (dir. Anna Augustynowicz). In 2013, she worked at the National Stary Theatre in Cracow, acting in *To Be Like Steve Jobs* (dir. Marcin Liber) and *To Damascus* (dir. Jan Klata). She has also played in many plays directed by Krzysztof Garbaczewski and Marcin Cecko, including *The Sex Life of Savages* (Nowy Theatre in Warsaw, 2011) and *Balladyna* (Polski Theatre in Poznań, 2013). Since 2014, she has worked at TR Warszawa, performing in plays directed by Kornél Mundruczó (*The Bat*, 2012), Grzegorz Jarzyna (*The Other Woman*, 2014; *The Martyrs*, 2015), Krzysztof Garbaczewski (*Robert Robur*, 2016), Michał Borczuch (*My Struggle*, 2017), and Jędrzej Piaskowski (*Puppenhaus. Treatment*, 2017). Her film career has included roles in *The Little Wires* by Ireneusz Grzyb and Aleksandra Gowin (2009), *Frozen Stories* by Grzegorz Jaroszuk (2011), *Fauns* by Jan Kwieciński (2012), *Kebab and Horoscope* by Grzegorz Jaroszuk (2017), *The Art of Loving* by Maria Sadowska, and *Between Words* by Urszula Antoniak (2017). She has also played the lead role in the film *A Heart of Love*, directed by Łukasz Ronduda (2017).

She won the Grand Prix in the Stage Song Interpretation competition at the 30th Stage Songs Contest in Wrocław. She also received a distinction and the Audience Prize at the 27th Festival of Theatre Schools in Łódź. In 2012, she received a grant from the Polish Ministry of Culture and National Heritage as part of the Young Poland programme, which enabled her to create the original play *To pewnie wina krajobrazu*. For the role of Myrtle Webb in *Our Town* (Helena Modrzejewska National Stary Theatre in Cracow), she received a distinction at the 52nd Kalisz Theatre Encounters. For her role in *The Sex Life of Savages*, she was nominated for a Feliks theatre award (2011). She is also a winner of the Speaker of Łódź Voivodeship's Award for the 2012/13 season.

She received an individual acting prize for her role in the play *Puppenhaus. Treatment*, directed by Jędrzej Piaskowski (2017), awarded at the 24th Contemporary Polish Play National Competition.

Katarzyna Kalwat

She graduated from the directing faculty of the Warsaw Theatre Academy and in political psychology from the Jagiellonian University of Cracow. She won a documentary film grant from the French Government and a prize from the Cité Internationale des Arts Foundation in Paris. Her latest project, *Ecstasies*, a cooperation with the Visual Arts Department of the Académie des Beaux-Arts in Paris, was an attempt to create the character of a fictional artist, Maria Klasenberg. She is interested in processual forms, work on the boundaries of different fields of art, and also research into the common ground between performance and theatre. She has directed plays such as *Holzwege* (TR Warszawa, 2016, main prize at the Contemporary Polish Play Competition in 2016), *Reykjavík '74* (W. Horzyca Theatre in Toruń, 2017), *Landscape* (Łażnia Nowa Theatre in Cracow, 2017), and *Robert Walser: I would prefer not to* (Ujazdowski Castle Centre for Contemporary Art in Warsaw, 2018).

Monika Muskała

Translator, playwright, essayist, and documentarian, she has translated the writings of Thomas Bernhard, Ödön von Horváth, Heiner Müller, Friedrich Schiller, Werner Schwab, and Frank Wedekind. Her translations have been used in stage productions by Krystian Lupa, Jan Klata, and Michał Borczuch. For her translations, she has been distinguished many times by the Austrian Chancellery. In 2017, she was nominated for the Nike Literary Prize and the Gdynia Literary Prize for her essay *Między Placem Bohaterów a Rechnitz. Austriackie rozliczenia* (Between Heldenplatz and Rechnitz: Austrian reckoning), for which she received the Juliusz Upper Silesian Literary Award and the Andrzej Siemek World Literature Award. She has co-authored plays such as *Journey to Buenos Aires* (2001), *Daily Soup* (2007), and *Silent Night* (2016). In 2018, she has been nominated for the Gdynia Drama Award with Gabriela Muskała, with whom she forms the duet Amanita Muskaria. With the Austrian photographer and director Andreas Horvath, she has published two albums of photography: *Jakutien* (2003) and *Heartlands* (2007). They have also produced several documentary films together, including *From a Retired Doorman's Point of View* (2006), which received the Crystal Globe at the Karlovy Vary International Film Festival, and *Arab Attraction* (2010). She teaches at the Łódź Film School.

Andrzej Bauer

Winner of the 1st Prize at the ARD International Competition in Munich, a prize in the Prague Spring International Competi-

tion, and awards from the European Parliament, the Council of Europe, the Polish Composers' Union, and the Polish Minister of Culture for his services in propagating contemporary music. He studied the cello with Kazimierz Michalik as well as during masterclasses with André Navarra, Miloš Sadlo, and Daniil Shafran. As a Witold Lutosławski scholarship holder, he studied in London with William Pleeth.

He has recorded for Polish and foreign radio and TV stations and taken part in international festivals. He has performed as a recitalist, chamber musician, and soloist with symphony orchestras and chamber ensembles in most European countries, the United States, and Japan. His recordings have won numerous awards, including the Preis der deutschen Schallplattenkritik and Fryderyk Award from the Polish record industry (2000).

His wide repertoire features numerous new music works, including many composed for him. The 2006 edition of the Cellotronicum project presented at the Warsaw Autumn won the Orpheus Prize.

He is the founder of the Cellonet ensemble, which recently celebrated its tenth anniversary with a concert at the Warsaw Philharmonic featuring Agata Zubel and Leszek Możdżer.

He has worked with outstanding creative artists, inspiring the composition of works for solo cello and electronic media (Cellotronicum).

From 2012 to 2015, he created the Trans-Fusion series of concerts at Polish Radio, combining different styles of performance and improvisation with computer technology.

He is the founder and artistic director of Chain Ensemble, specialising in the performance of new music.

In 2017, together with Chain Ensemble, he inaugurated the New Music Scene, a three-year series of concerts at the Nowy Theatre in Warsaw.

A professor of musical arts, Andrzej Bauer teaches cello at the Fryderyk Chopin University of Music in Warsaw and Bydgoszcz Academy of Music.

Magdalena Bojanowicz

She graduated with honours from the cello class of Andrzej Bauer and Bartosz Koziak at the Fryderyk Chopin University of Music in Warsaw (2013) and from the class of Jens Peter Maintz at the University of Arts in Berlin. She also participated in numerous masterclasses with leading cellists including Julius Berger, David Geringas, Jens Peter Maintz, Kazimierz Michalik, Philippe Müller, Arto Noras, Claus Reichardt, and Victoria Yagling.

In 2012, she was awarded the *Polityka* weekly Passport award for her "courage, risk-taking and consistency ... her concert creations, stimulating our imagination and her conviction." Her other accolades include the 3rd Prize at the 1st Krzysztof Penderecki International Cello Competition in Cracow (2008), 2nd Prize and two special prizes for the best performance of Lutosławski

works at the Witold Lutosławski International Competition in Warsaw (2011), 1st Prize at the Jeunesses Musicales Competition in Belgrade (2015), 2nd Prize at the International Ludwig van Beethoven Cello Competition in Hradec, an award at the Prague Spring Cello Competition, 2nd Prize at International Piano Duo Competition in Warsaw, and 1st Prize at International Piano Duo Competition in Częstochowa. She was also a finalist of the International Domnick Cello Competition of New Music in Stuttgart (2014). She received scholarships from the National Children Fund and Polish Minister of Culture and Arts. From 2016 she is supported by Thomastik-Infeld in Vienna. In 2009 she was awarded the Young Poland scholarship for a recording of contemporary music in duo with Maciej Frąckiewicz.

She has performed as a soloist with leading conductors including Massimiliano Caldi, George Chichinadze, José Maria Florêncio, Michał Klauza, Jerzy Kosek, Ernst Kovacic, Benjamin Lack, Marek Moś, Michał Nesterowicz, Paweł Przytocki, Renato Rivolta, Wojciech Rodek, Volker Schmidt-Gertenbach, Daniel Smith, and Tadeusz Wojciechowski, and with orchestras including Polish National Radio Symphony, NFM Leopoldinum, Beethoven Academy Orchestra, Warsaw Philharmonic, Sinfonietta Cracovia, AUKSO, Sinfonia Iuventus, and Belgrade Philharmonic.

She has participated in leading festivals including Next Generation's Music Connects Festival in Bad Ragaz, Gulangyu International Piano Art Festival in Xiamen, Musique au Leman in Thonon-les-Bains, Polish Music Festival in Moscow, Warsaw Autumn, Music on the Heights in Zakopane, Musica Moderna in Łódź, Musica Polonica Nova, Bronislaw Huberman Violin Festival in Częstochowa. She has performed in Zurich's Tonhalle, London's Royal Festival Hall, Belgrade's Kolarac, Warsaw Philharmonic, and Berlin Philharmonic.

She has premiered cello concertos written for her by Dariusz Przybylski (2012, performed with NOSPR and released by DUX) and Aleksander Nowak (*Half-Full Journal* for cello, percussion and strings, 2013 with AUKSO and NFM Leopoldinum). In 2018, she will give the first performance of Hanna Kulenty's Double Cello Concerto with the Lviv Symphony Orchestra. Another scheduled premiere is for Paweł Szymański's Cello Concerto.

She is a member of Andrzej Bauer's Cellonet group.

Bartosz Koziak

He studied the cello with Kazimierz Michalik and Andrzej Bauer at the Fryderyk Chopin University of Music and with Philippe Muller at the Conservatoire National Supérieur de Musique de Paris.

Winner of the 3rd Witold Lutosławski International Cello Competition in Warsaw (2001), he has also won 2nd Prizes in the Isang Yun and Mykola Lysenko competitions, prizes at the Prague Spring Competition, 1st Prize in the 11th International Contemporary Chamber Music Competition in Cracow, and prizes in the

Pyotr Tchaikovsky Competition in Moscow and the ARD Competition in Munich. In 2003, he was honoured with a special prize from the Polish Cultural Foundation awarded by Ewa Podleś.

He has performed in renowned venues including the Konzerthaus in Berlin, Rudolfinum in Prague, Cité de la Musique in Paris, Teatro Politeama in Palermo, Witold Lutosławski Concert Studio of the Polish Radio and Warsaw Philharmonic. He has worked as a soloist with orchestras such as the Warsaw Philharmonic, Polish National Radio Symphony, Sinfonia Varsovia, Sinfonietta Cracovia, Orchestre Philharmonique de Monte Carlo, radio orchestras in Warsaw and Budapest, National Orchestra of Ukraine, Symphony Orchestra of Armenia, and Concerto Budapest, under conductors such as Krzysztof Penderecki, Jan Krenz, Antoni Wit, Gabriel Chmura, Jacek Kasprzyk, Massimiliano Caldi, Volodymyr Sirenko, Ola Rudner, Sergey Smbatyan, and András Keller.

As a chamber musician, he has worked with Kaja Danczowska, Elżbieta Stefańska and Anna Maria Staśkiewicz, as well as pianists Justyna Danczowska, Marcin Koziak, Radosław Sobczak, and Agnieszka Kozło. He is a member of the Cellonet group.

He has been invited to major festivals including Warsaw Autumn, Young Euro Classic in Berlin, Beethoven Easter Festival, Festspiele Mecklenburg–Vorpommern, Musica Polonica Nova, Łañcut Music Festival, Chopin and His Europe, Yerevan Perspectives, and East Meets West in South Korea.

For several years, he has been a regular participant in the concert projects of Krzysztof Penderecki. He took part in the first recording of the Concerto Grosso under the composer's baton. His discography also includes Grażyna Bacewicz's Cello Concerto no. 2, which earned a distinction from *Pizzicato* magazine, and works for cello and piano by Schubert and Schumann's *Märchenbilder* (with Justyna Danczowska).

July 2017 saw the release of a new disc recorded with Anna Maria Staśkiewicz: *Duos for Violin & Cello*, featuring works by Ravel, Kodály, and Martinů.

Courtesy of Kaja Danczowska, he plays on a nineteenth-century copy of a Guaragnini violin, formerly owned by outstanding Polish cellist Dezyderiusz Danczowski.

Marcin Zdunik

He studied the cello with Andrzej Bauer and Juliusz Berger, as well as studying musicology at Warsaw University. He is now teaching the cello at the Gdańsk Academy of Music and holds a habilitation degree in music.

His repertoire ranges from the Renaissance to new music. He also improvises, arranges and composes. He has been a guest of prestigious festivals including the BBC Proms in London, Progetto Martha Argerich in Lugano, and Chopin and his Europe in Warsaw.

He has performed as a soloist at many major venues, including Carnegie Hall in New York, Cadogan Hall in London, and Ru-

dolfinum in Prague. He has appeared with leading ensembles such as the Warsaw Philharmonic, European Union Chamber Orchestra, Sinfonia Varsovia, and City of London Sinfonia, under outstanding conductors including Andrey Boreyko, Antoni Wit, and Andres Mustonen. An important role in his artistic life is played by his collaboration with inspiring musicians, such as Nelson Goerner, Gérard Caussé, Krzysztof Jabłoński, and Krzysztof Jakowicz. As part of the festival Chamber Music Connects the World, he performed with Gidon Kremer and Yuri Bashmet. In the 2016/17 season, he was artist in residence at the Warsaw Philharmonic.

His accolades include the 1st Prize, Grand Prix and nine other prizes in the 6th Witold Lutosławski International Cello Competition in Warsaw (2007). In 2008, he represented Poland in the International Young Performers' Forum in Bratislava, organised by the European Broadcasting Union, winning the New Talent 2008 award. In 2009, he received the Culture Guarantee prize from TVP Kultura.

June 2009 saw the release of his first CD, recorded with the Wratlslavia Chamber Orchestra and Jan Stanienda, including two cello concertos by Joseph Haydn. The recording won a Fryderyk award from the Polish record industry in 2010. He has also recorded Robert Schumann's complete works for cello and piano (with pianist Aleksandra Świągut), Mieczysław Weinberg's Fantasy for cello and orchestra (with Sinfonia Varsovia and Andres Mustonen), and numerous chamber works. His latest double album, *Bach Stories*, was recorded with pianist Aleksander Dębicz and released on Warner Classics. He has also made many recordings for Polish Radio and TV and for Slovakian Radio.

Marcin Zdunik plays an instrument made by Wojciech Topa.

Wednesday / **26 September**
/ 16:00
/ 19:30



Wednesday / **26 September** / 16:00

PWM Edition

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Meeting coorganised by PWM Edition



Krzysztof Droba's
Warsaw autumn relevant thinking
meeting

Moderator: **Marcin Trzęsiok**

Krzysztof Droba left us in November 2017. He was a great personality of Polish contemporary music and one of the leading figures in the programme committee of the Warsaw Autumn Festival, who contributed to the festival's renown in the last decades. He authored many unforgettable Festival events, encouraging the emergence of numerous compositions, books, articles, and radio features...

The meeting, which shall feature recordings of Krzysztof's talks, will see the participation of his friends, witnesses of his actions and ideas, partners in animated, creative discussions with him.

Krzysztof Droba (1946–2017)

was one of the most original, not to say charismatic, Polish music theorists and critics. Music theory is often considered in a very formal way, whereas for Krzysztof, it was essentially linked to musical practice: composition and teaching. On a deeper level, it referred to contemplating music, implying not only an attitude of inquiry and analysis, but also of aesthetic, psychological, and especially emotional engagement. Indeed, music was serious matter to him. A defining category of music was emotion: the experience of music was emotional. Music should change us for the better. True art is always acting for the good. It helps us understand others and ourselves: who we all are. In music, Krzysztof looked for the human being behind the music: the author who called it into existence and the interpreter and listener who also took part. In music, he tracked their and his own sensibility, thinking, and spiritual path.

Droba was a graduate of the State High School of Music in Cracow (1971) and remained related to that school (now the Music Academy) throughout his life. Several generations of composers, theorists, and music teachers followed his lectures in twentieth-century music literature and history as well as his bachelor's and master's seminars (his students won several awards and distinctions at the National Music Academies Master's Theses Competition in Gdańsk).

There is no exaggeration in saying that Krzysztof's passion was the composition... of festivals. He was the initiator of important events such as Young Musicians for the Young City in Stalowa Wola (1975–79), Musical September at the Baranów Sandomierski Castle (1983–86), and *Collectanea* in Sandomierz (1988–89). In 1989, he founded the Polish–Lithuanian Musicological Conference. For many years, he was the only Polish expert on and ambassador of modern Lithuanian music, a fact acknowledged by the President of the Republic of Lithuania, who awarded Droba the Order of the Lithuanian Grand Duke Gediminas “for contribution to the State of Lithuania, her culture, the arts and science, on the occasion of the February the 16th – the Day of the Restoration of the State of Lithuania.”

Krzysztof put great importance to his membership in the Polish Composers' Union, and remained very active in the organisation: from 1995, he was a member of the General Board, and served as Vice-Chairman between 2003 and 2007. From 1997 to 2016, he served in the Programme Committee of the Warsaw Autumn Festival, contributing to “building the festival's brand” or simply creating unforgettable festival events, shaping the reception of modern music in Poland, promoting composers and musical works... In 1997, he received the Polish Composers' Union award “for musicological work and inspiring important phenomena in European culture.”

The scientific and journalistic output of Krzysztof Droba is very extensive: it includes papers at numerous musicological and theoretical conferences in Poland and beyond (notably in Bulgaria,

Germany, Slovakia, Spain, Great Britain, Latvia, and Lithuania), many articles and reviews (in *Ruch Muzyczny*, Warsaw Autumn programme books, monographs edited by the Cracow Music Academy and Lithuanian publishers), editions (notably within the Programme Board of PWM Edition), and work in competition juries. In his writing and musical thought, Droba dedicated particular attention to composers such as Vytautas Bacevičius, Roman Berger, Henryk Mikołaj Górecki, Charles Ives, Eugeniusz Knapik, Bronius Kutavičius, and Krzysztof Penderecki. It was clearly a conscious choice, stemming from his personal engagement and a common understanding of musical ethos.

Amongst Krzysztof's many accolades, the following are particularly noteworthy: Humanist Integrity Honorary Medal awarded on the 10th anniversary of Lithuanian independence "for putting people forward in all areas of public and private life" (2000), Gloria Artis Silver Medal (2005), Gold Cross of Merit (2007), and Minister of Culture and National Heritage yearly award (2008).

He was related to Warsaw Autumn for many years. He called his early visits at the Festival "pilgrimages," or musical-intellectual retreats. He often used the word "retreat" (be it musical, artistic, or intellectual) when suggesting new projects when we jointly discussed the Warsaw Autumn programmes. A memorable initiative of his was the 2006 marathon of string quartets by Polish composers. The string quartet is the salt of Polish music, he said. Polish composers would speak freely and fully in the string quartet genre, so he wanted the all-day experience of this music to create a sort of mysterium: a spiritual retreat for listeners.

He also initiated the Warsaw Autumn Programme Committee debates in Radziejowice. There, we addressed broader topics than at normal meetings, debating the identity and duties of Warsaw Autumn with regard to changes in cultural reality, social life, and art (not only music) throughout the world. Krzysztof often underlined that Warsaw Autumn was a "festival with a memory." It is a witness of history, presenting contemporary music in the context of its past. It shows our roots. It is also its duty to present the Polish point of view, not that of Berlin or Paris: it should express ourselves and our situation. These statements were a fundamental contribution of Krzysztof to the perception of Warsaw Autumn and its shaping. When we complained about the lack of honest criticism of the Festival in the media, Krzysztof came up with the idea of a seminar for young critics: a group of talented young guests listening and discussing music together with an experienced mentor; a meeting and reflection in the form—again—of a retreat. The aim was to reach a situation of true engagement, deep immersion into the topic in question. Four such seminars took place, which were documented notably in two book publications titled *Talks About the Festival*, edited of course by Krzysztof.

These are just a few of his unforgettable ideas. Whenever he appeared at a Committee meeting, its gravity and temperature would increase instantly. Aesthetic debates were intense but never

degenerated into rows. Krzysztof would unmistakably identify the essence and value of a composition, always incisively characterising the music. His judgments were philosophically anchored and morally directed: he looked for truth and aimed at building what is good. In music and in people, he would always recognise authenticity or lack thereof. He valued sincerity and purity of emotion, while he was put off by acting, mystification, and hypocrisy. He would argue with his unique panache, often generating unforgettable puns and bon mots. Most of all, he strengthened our belief in the importance of music and art in general, its moral sense. This conviction links us to the tradition of European culture: it is part of our identity.

Of course, other interpretations of reality, different understandings of art and its functions, are possible. His thinking was conservative but not orthodox and always remained open: his famous saying was, “I don’t like it at all—let’s take it!”

We wish to remember Krzysztof.

Marta Szoka, Tadeusz Wielecki
Łódź–Warszawa, July 2018

/

Wednesday / **26 September** / 19:30

Witold Lutosławski Polish Radio

Concert Studio

BLACK PAGE ORCHESTRA:

Iva Kovac flute

Florian Fennes saxophones/clarinets

Carlo Siega electric guitar

Sofie Thorsbro Dan violin

Maiken Beer cello

Alfredo Ovalles keyboard

Igor Gross percussion

Kaja Farszky percussion

Matthias Kranebitter electronics

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Leonhard Garms conductor

Lukas Froschauer sound projection

Partners of the concert: Austrian Cultural Forum and Society of Authors
ZAiKS.

austriackie forum kultura^{www}



Concert cofinanced by Bundeskanzleramt Kunst und Kultur Österreich
and SKE austromechana

BUNDESKANZLERAMT ÖSTERREICH
KULTUR



Elena Rykova

101% mind uploading (2015)*
for prepared piano, percussion and objects

Matthias Kranebitter

Concerto for the Invisible Hand
(Adam Smith) (2015)*
for soprano saxophone, electric guitar, piano and electronics

Mikołaj Laskowski

Oh, to Rub the Waxy Buddha (2015)
for two samplers, piano, percussion and electronics

Hikari Kiyama

Kabuki (2009)*
for ensemble

INTERMISSION

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Martin Schüttler

schöner leben 3 ("Girl You Know It's
True" – M.V.) (2009)*
for flute, amplifications, neon light and electronics

Rafał Ryterski

Disco Bloodbath (Got to be real) (2018)**
for ensemble and electronics
(Warsaw Autumn and Society of Authors ZAiKS commission)

Peter Ablinger

Black Series (2010–2012)*
(*Mondrian 1-4*)
for amplified ensemble

** first performance

* first Polish performance

Elena Rykova

Composer and performance artist, she was born in Russia and studied composition at the Moscow State Conservatoire, High School of Music and Dance in Cologne, and is currently enrolled in a PhD composition programme at Harvard University. In her music, she brings together instruments and various objects, extending one through another and creating performative situations with a strong visual aspect. When mapping the world of sounds, she draws her scores by hand on paper, some of which have been exhibited independently in art museums. Her recent research is focused on the link between musical cartography and the choreography of sound, leading to the phenomena of animating found objects and establishing certain relationships with them within the frame of improvisation.

Elena Rykova has received the RheinSilber Award at New Talents Biennale in Cologne (2016), Berlin Scholarship of Academy of Arts in Berlin (2016), and Federico Mompou International Award in Barcelona (2015), among others. She was also a finalist of Kandinsky Prize, the largest independent Russian award in contemporary art (2014) and the Gaudeamus Prize in the Netherlands (2013).

Selected works: *Playing Shimmy* for clarinet (2011), *The Mirror of Galadriel* for two performers (2012), *Purple Haze* for accordion (2013), *Alone Against the Wall* for flute, oboe, clarinet, piano, percussion, violin, cello and objects (2013), *Quest #* for 6–9 unspecified chromatic instruments (2013), *TypewriterYk* for flute, clarinet and accordion (2013), *Stop at the next cloud or I'll turn into a scorpion* for quintet (2013), *Marionette* for amplified violin (2014), *A blink of the evanescent smile* for guitar, violin, cello and objects (2014–15), *The Codex of a Wolverine* for orchestra (2014–15), *Brain-ring* for saxophone quartet (2013–15), *One Step to the Portal* for clarinet, timpani and lights (2015–), *101% mind uploading* for percussion and objects (2015), *Bat Jamming* for piano and objects (2015), *Life expectancy. Experience #1. The Sun* for seven performers (2015–16), *You exist and I am an illusion* for prepared snare drum, objects and prepared cello (2016), *Life expectancy. Experience #2. Your Moon* for prepared cello, guitar and prepared snare drum (2016), *Cryptic Thingness*, electroacoustic music (2016), *Subito Dodo* for percussion and objects for five performers (2017), *Cositas diminutas / Speaking Objects* for prepared piano and objects (2017), *Thousands splinters of a human eye* for soprano, alto, mezzosoprano, tenor, baritone, bass, oboe, clarinet, bass clarinet, bassoon and saxophone (2017).

101% mind uploading

A surrealistic situation of a mysterious surgical process, transformed step by step into a bizarre, quasishamanistic ritual, meant to evoke the spirit of the resonant entity manifesting itself.

It exists here and now, in the space between your ears, inside the vessels of your brain, 101% uploaded.

Elena Rykova

/

Matthias Kranebitter

Born in 1980 in Vienna, he studied electroacoustic composition with Dieter Kaufmann and Germán Toro-Pérez, film and media composition with Klaus-Peter Sattler, and piano with Christiane Karajeva at the University of Music and Performing Arts in Vienna. He continued his studies at the postgraduate course at the Conservatoire of Amsterdam as well as at the University of Graz with Alexander Stankovski and Beat Furrer.

His music is permeated by various aspects of the media society, dense accumulation of everyday life's sounds: acoustic "trash" and colourful, heterogenic sound flood, a comic-like, grotesque distortion of clichéd musical gestures with an ironic ambivalence, aiming for a culture-liberated *art brut* in music.

His accolades include the 1st Prize at the Gaudeamus Music Week Young Composers Project in Amsterdam (2009), an award at the Impuls Composition Competition in Graz (2013), Publicity Prize of the SKE Austro Mechana (2013) and the Förderungspreis of the City of Vienna (2014), among others. He has cooperated with leading ensembles including Nadar Ensemble (Belgium), Decoder (Hamburg), Klangforum Wien, Phace (Austria), Vienna Radio Symphony Orchestra, mosaik (Berlin), and Talea (New York). In 2015, he received a scholarship from the Academy of Arts in Berlin. He is the founder of the Black Page Orchestra and one of the initiators and organisers of the Unsafe+Sounds Festival in Vienna.

Selected works (from 2010): Concerto in E flat major for harpsichord and ensemble (2010), *Ringelreigen 138,9g CO2* for bass clarinet and turntables / electronics (2010), *Ringelreigen 18,4g CO2* for tenor saxophone / bass clarinet and piano (2010), *Candlelight Music mit Rondo* for piano (2010), *Anfall, Unfall, Abfall* for piccolo, bass clarinet and electronics (2010), String Quartet no. 2 for viola and electronics (2010), *Stop and Change* for flute, baritone saxophone, viola, cello and percussion (2011), *Ringelreigen 116,9g CO2* for bassoon and electronics (2011), *Der Apfel aus Basra*, chamber opera for six singers and ensemble (2011), *Blödmaschinen* for soprano, baritone, double bass and electronics (2011), *gegen die Wand* for clarinet, violin and double bass (2011), *trinklied vom jammer der erde II – dunkel ist das Leben ist der tod* for oboe, horn and piano (2011), *fröhliche Relativitäten* for ensemble (2012), *appassionata mit reprise* for clarinet, viola and piano (2012), *fröhliche Vernstaltungen (Musik als Neurose)* for ensemble (2012), *Denudationen 1–104* for soprano saxophone, electric guitar, double bass, piano and

percussion (2012), *Top 10 (Form als Neurose)* for cello, piano / keyboard, electronics and video (2012), *3 nihilistische Etüden über eine Liebe der Musikindustrie* for piano and electronics (2013), “*a söchtener reuter möcht i wern*” for flute, cello and accordion (2013), *nihilistic study no. 7* for ensemble (2013), *32-bit recorder songs* for soprano recorder and electronics (2013), *pack the box (with five dozen of my liquor jugs)* for flute, trombone, piano and electronics (2013), *state of surfeit* for ensemble (2014), *96-bit music for accordion with electronics* (2014), *Versuche gegen die Ohnmacht* for flute, clarinet and accordion (2014), *minced&bulbous, also: fast (thanks to Don Van Vliet)* for saxophone quartet (2014), *Concerto for the Invisible Hand (Adam Smith)* for soprano saxophone, electric guitar, piano and electronics (2015), *SAMPLING* for three dancers / performers and electronics (2015), *Dead Girl (Requiem E)* for flute, electric guitar and electronics (2015), *nihilistic study no. 13 to 14* for accordion and harpsichord (2015), *pitch study no. 1 / contra violin* for violin and electronics (2016), *Echotecture: Prologue* for ensemble (2016), *die Auflösung traditioneller Stubenmusik in die Geometrie des Alpenhauptkammes* for lyre, zither and electronics (2016), *Accumulation of unnecessary needs* for two soprano saxophones and electronics (2016), *Panrace Royer: Le Vertigo* for ensemble and electronics (2016), *Stack overflow: exploiting 24 preludes* for bass clarinet, cello, electric zither, keyboard, drums and electronics (2016–17), *Vestris 4.0* for dancer, cello and electronics (2017), *die Auflösung traditioneller Stubenmusik in die Geometrie des Alpenhauptkammes (2. Versuch)* for Alpine zither and electronics (2017), *Panrace Royer: The harpsichord pieces* for recorder, flute, harpsichord and electronics (2017), *Ghost Box Music* for flute, clarinet, violin, viola, cello, accordion, zither and electronics (2017–18), *polychotic listening tasks* for trumpet, horn, electric guitar, violin, viola and 4-channel electronics (2018), *Ghost Box Diaries 24022018* for flute, clarinet, trombone, violin, cello, keyboard and percussion (2018).

Concerto for the Invisible Hand (Adam Smith)

is the sacred music of late capitalism, worshipping its last remaining god: the invisible hand of the free market, which transforms the egoism of an individual into the benefit and wealth of the community. While the invisible hand appears in the piece on different levels (a MIDI piano sound from a speaker inside the piano, a sample collection of Bud-Spencer-Movie-Punches...), the live musicians are controlled by the electronics through the monitor speakers located in front of them, giving signs for *stop* and *go*—alienated and isolated in an overfilled sound world serves as a sociological metaphor.

Matthias Kranebitter

Mikołaj Laskowski

Born in 1988 in Gdynia, he is now based in Berlin. He studied with Grażyna Pstrokońska-Nawratil at the Karol Lipiński Academy of Music in Wrocław (2009–14) and later graduated with honours from the Royal Conservatoire in the Hague, where he studied with Yannis Kyriakides and Peter Adriaansz (2013–15). He has also attended composition workshops run by Carola Bauckholt, Pierluigi Billone, Dmitri Kourliandski, Bernhard Lang, Jennifer Walshe, and Christian Wolff.

His works have been performed in Poland, Germany, France, Italy, Finland, Denmark, Iceland, the Netherlands, Russia, Czech Republic, and the United States at many festivals including the Summer Courses for New Music in Darmstadt, Présences, Gaudeamus Music Week, Klang, Musica Polonica Nova, Musica Electronica Nova, Nordic Music Days, Ostrava Days, Tampere Biennale, and Young Composers' Meeting.

He was awarded at competitions such as Generace (2012) and the Young Composers' Meeting (2013). In 2014 he was granted the Witold Lutosławski Scholarship, and in 2015 he received a recommendation at the 62nd International Rostrum of Composers. In 2016 he was awarded the Kranichsteiner Scholarship Prize during the 48th International Summer Courses for New Music in Darmstadt. He has worked with ensembles such as Askol|Schönberg, Electronic ID, Ensemble Adapter, Ives Ensemble, Kwadrofonik, Kwartludium, New European Ensemble, Musikfabrik, Schallfeld Ensemble, Slaagwerk Den Haag, SonoLab, Spółdzielnia Muzyczna Contemporary Ensemble, orkest de ereprijs, Ostravska Banda, TWOgether Duo, Wet Ink Ensemble.

He plays on cassette players in the sultan hagavik duo.

Selected works: *Gezaar Aefir* for string quartet (2011), *Aonvrotn* for computer (2012), *AO* for ensemble (2012), *hsvaoe* for computer (2012), *Sharfnesses* for gamelan and string quartet (2013), *Darling in My Deaf* for clarinet, piano and cello (2013), *Flux in die blomster* for accordion, cello and two megaphones (2013), *Na* for two sopranos and ensemble (2013), *Oh, Zoroaster... I Love You, Too... But...* for ensemble (2014), *Badly Stuffed Hands* for piano, three players (2014), *UNTITLED* for positive organ (2014), *Not For You (for chest organ)* for positive organ (2014), *The Tiger Left Me Unsatisfied* for bass clarinet, violin, percussion and Hammond organ (2014), *neath me, itch!* for accordion, microphone, mixer, and computer loudspeakers (2014), *Atlantis ☺***** for flute, bass clarinet, contrabass clarinet, harp, percussion and electronics (2015), *Oh, to Rub the Waxy Buddha* for two samplers, piano, percussion and electronics (2015), *Limbs of Sun* for medieval organ and ensemble (2015), *Dzięcieli-na pała* for ensemble (2015), *Korprealism 1. Death and Wellness* for ensemble, electronics and video (2016), *At the Opening of a Clockwork Orange, 1995 VHS* for flute, bass clarinet, baritone saxophone, violin, cello and sampler (2016), *Deep Relaxation*

vol. 1: *Accordion & Viola DNA Delete Mode* for accordion, viola and electronics (2016), *Deep Relaxation vol. 2: Accordions & Electronics Causing Situations and Preventing Change* for two accordions and electronics (2016), *Deep Relaxation vol. 3: Isochronic Flute Subliminal Motivation* for bass flute and electronics (2016), *Deep Relaxation vol. 4: Feedback Frequencies* for two performers and electronics (2017).

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Hikari Kiyama

Born in 1983 in Okayama (Japan), he studied at the Tokyo College of Music, Royal Conservatoire of Mons, Royal Conservatoire of The Hague, and the Conservatoire of Bergen. His teachers have included Minoru Miki, Louis Andriessen, Daniel Capelletti, Carlo Forlivesi, and Claude Ledoux. He continued his studies at the postgraduate course with Wim Henderickx and Luca van Hove at the Royal Conservatoire in Antwerp.

He has been awarded by the Associazione Musicisti Moianesi, Ensembles International Composition Competition in Mönchengladbach (2009), and the Prix de la Ville de Boulogne-Billancourt. He has been nominated three times for the Gaudeamus Prize (2006, 2007, 2008) and was a finalist of the 5th International Competition for Young Composers in Moscow, as well as the Manhattan Beach Music 3rd International Woodwind Orchestra Competition, organised within the International Frank Ticheli Composition Contest (2013). His music has been played at major European festivals by ensembles such as Ictus and Champ d'Action.

Selected works: *Kabuki* for ensemble (2009), Solo no. 1 for piano (2012), Solo no. 2 for vibraphone (2013), Solo no. 3 for violin (2014), *Death Metal Rock with Head Bang* for ensemble (2014), Solo no. 4 for cello (2015), Solo no. 5 for guitar (2016), Duo no. 1–2 for percussion and piano (2016), Woodwind Trio (2017), String Quartet (2017), *阿寒に果つ (Akan ni hatsu) A Tribute to Jun'ichi Watanabe* for violin and piano (2018).

Kabuki

Ichikawa Danzou VIII (Kabuki performer)
 (Hachi Dai Mei Ichikawa Danzou, 15 May 1882–4 June 1966)
 He committed suicide in 1966.

What was the meaning of his death?

He had given an interview before he died.

The article says:

“The current Kabuki does not make efforts to gather a real audience.

Even a skillful actor

is not compared to a masterpiece,

and presenting oneself becomes impossible.”

I superimposed this fragment of Atsushi Nakajima's *Meijinden*:
 "Perfect action lies in no action whatsoever,
 perfect speech abandons words,
 and perfect archery means no shooting at all"

To me, the real art exists only in the dimension
 that exceeds the physical body;
 it is supernatural, outside this world.

Hikari Kiyama

/

Martin Schüttler

Born in 1974, composer, performer and cofounder of the artist group stock11. His works focuses on new contextualisations of social, media, and physical realities of everyday life. He has cooperated with specific musicians and groups, including Asamisimasa, Nadar Ensemble, and Ictus. Since 2014 Martin Schüttler has worked as a composition professor at the High School of Music and Performing Arts in Stuttgart.

Selected works: *Augenbildermusik* for accordion, percussion, tape and lights (1999), *Als ich die Zunge herauschnitt* for 12-voice ensemble and live electronics (1999–2000), *Fantasy Island* for prerecorded sounds (2000), *zer.wüstet* for orchestra and electronics (2001), *linked trips* for large ensemble (2001), *clinique* for piccolo and accordion (2002), *venus_5* for piano and live electronics (2002), *Die Nacht kurz vor den Wäldern*, theatre music (2003), *taped & low-bit* for countertenor and synthesizer (2003), *conglom-o-mat* for orchestra and electronics (2004), *Musik zu souvenir*, dance performance with live electronics (2004), *schöner leben 2 (Monument für T.H.)* for piano and live electronics (2007), *Marion* for prerecorded sounds (2007), *Kokain* for prerecorded sounds (2007), *Ulysses*, theatre music (2007), *schöner leben 5 ("Nix verstehen ist besser als gar nichts." – M.K.)* for prepared and amplified viola and tape (2008), *schöner leben 1 (music for K.C.)* for countertenor and electric piano, megaphone, tape, mask and gun (2008), *schöner leben 4 (sumo D.D.)* for amplified harp, tape and TV set (2008), *Das Mitleid ist die Geißel der Menschheit, Sheriff* for prerecorded sounds (2008), *schöner leben 3 ("Girl You Know It's True" – M.V.)* for flute, amplifications, neon lights and electronics (2009), *Aus Anlass – zum Gebrauch bestimmt* for piano (2009), *Nicht schön, aber sauber* for piano and keyboard (2010), *Schalten lernen* for piano with keyboard (2010), *Leerstand*, radio theatre (2010), *Soforterlös* for oboe, cello, piano, plexiglass plate and TV sets (2010), *Wald* for orchestra and electronics (2011), *schöner leben 6 (Armstrong-Schaltung)* for cello, tape and electronics (2011), *schöner leben 7 (Äußerlich auf dem Damm, aber verkorkst im Innern." – D.F.W.)* for saxophone, electronics and tape (2011), *play**, acousmatic reading (2011), *Gier* for large

ensemble (2011), *Dein Penis* for cello, percussion and feedback system (2012); also version for unspecified instrumentation), *Selbstversuch, die Andern* for large ensemble (2013), *Wir sind frei* for unspecified performers (2013), *Dieter Sanchez* for guitar, cello, feedback system and live electronics (2013), *MEUTEN (Imitat)* for large choir and live electronics (2014), *Index [St. Peter]* for organ, electronics and tape (2014), *Absolut Return + ALPHA* for large ensemble (2015), *erased composer* for prerecorded sounds (2015), *arcade fire* for cello, percussion and live electronics (2016), *low poly rose* for clarinet, piano and cello (2016), *schöner leben 9 (Turing Maschine)* for conductor, click tracks, monitors and tape (2016), *xerox* for saxophone, percussion and piano (2003–17), *My mother was a piano teacher [...]* for large ensemble (2017), String Quartet (2017).

schöner leben 3 (“Girl You Know It’s True” – M.V.)

Milli Vanilli was a pop/dance music project formed in Germany in 1988 by Fab Morvan and Rob Pilatus. The group’s debut album *Girl You Know It’s True* achieved high sales internationally and received the Grammy Award for Best New Artist in 1990. Milli Vanilli became one of the most recognisable pop stars in the late 1980s. However, at one point it became common knowledge that the group was lip-syncing during a live MTV performance. Their Grammy Award was revoked after it was revealed that the vocals on the record were in fact not Morvan’s and Pilatus’s. At least 26 different lawsuits were filed under various United States consumer fraud protection laws against Pilatus, Morvan, and Arista Records. In 1998, ten years after the group’s debut, Pilatus was found dead of an apparent drug overdose in one of the hotels in Frankfurt.

Martin Schüttler

/

Rafat Ryterski

Composer, author of multimedia projects (installations, sound designs, sound illustrations), musical life organiser. Born in 1992 in Gdynia, he studied multimedia composition at the Fryderyk Chopin University of Music in Warsaw, graduating in 2017. His mentors have included Krzysztof Baculewski, Barbara Okoń-Makowska, and Sławomir Wojciechowski. Since 2017 he has studied composition at the Royal Academy of Music in Aarhus with Simon Steen-Andersen and Niels Rønsholdt.

His art synthesises the many styles that inspire him. He emphasises three main aesthetic tendencies in his music: glitch, noise, and spectralism. While he is not averse to acoustic music, he favours electronic and digital media, allowing him to pursue new identities for acoustic instruments. He is also active as a new music educator and concert organiser.

His music has been presented in Poland and internationally. He actively pursues opportunities for presenting his music, instal-

lations and other multimedia projects. He is a member of the *gen~.rate* composition group, which organises concerts and events promoting the music of the young generation of composers. He organised the *Atlas/Meadow* concert in cooperation with the Warsaw University Choir in 2015, while in 2017 he produced and cocreated the *Anonymous* opera performance. Currently he works as a composer and specialist in psychoacoustics within the *Nightly* application, which is aimed at monitoring and supporting sleep by using sounds and images.

His music has been featured at festivals such as Digital Revolution of Music in Warsaw (2015), New Music Days in Gdańsk (2016), Licences in Paris (2015), Warsaw Autumn (2016), and Elementi in Cracow (2017). He has participated in numerous courses and symposia such as Donaueschinger Musiktage's Next Generation (2016, 2017), and Summer Courses of New Music in Darmstadt (2017). He gives lectures about his own music and music of other contemporary composers.

Selected works: *Rituals* for oboe, tuba and percussion (2012), *Undefined Identity* for six performers (2013), *P.E.R.C.S.* for percussion, movement and electronics (2014), *Saudade. Music of the Distortions*, electronic work (2015), *Atlas* for choir, 11 instruments, electronics and visualisations (2015), *Silence Inside*, multimedia installation (with Anna Kaleta-Kunert, 2015), *Relativities of Chronos* for accordion and sampler (2015), *Return of Apollo* for harp, piano and electronics (2016), *[one page]MORE* for four electric guitars and electronics (2016), *Nici Mojr* for three violas, electronics and visualisations (2016), *Strzyga*, music to Kamil Krukowski's film (2016), *First we feel. Then we fall*, music to Jakub Wróblewski's interactive film (2016), *Meme War* for accordion, viola and electronics (2017), *Anonymous*, opera for four soloists, 14 instruments, electronics, visualisations and online media (2017), *Suns*, multimedia installation (with Łukasz Radziszewski, 2017), *di/am/sy/od* for bass clarinet and contrabassoon (2017), *Play by Play* for tape recorder (2018), *Genderfuck* for percussion, electronics and visualisations (2018), *Disco Bloodbath (Got to be real)* for ensemble and electronics (2018).

Disco Bloodbath (Got to be real)

Disco Bloodbath, book by James St. James, published in 1999.
Shade: LGBT slang term describing insults, partially in joke form; *shading* is most often used in drag queen communities; although its origins can be traced back to the 1970s; the term was introduced to the greater public through the documentary film *Paris is Burning* (1990).

Ball: type of competition which involves walking down the runway, at times dancing (voguing) or competing in various drag categories; the ball culture reached its peak of popularity in the LGBTQ community in New York in the 1980s

PvP: player versus player; term most commonly used in online games, a type of conflict between several game participants who compete against one another.

What you think ah! What you feel now What you know ah! To be real!

Cheryl Lynn, *Got to be real*, 1978

Rafał Ryterski

/

Peter Ablinger

Born in 1959 in Schwanenstadt, Austria. He first studied graphic arts and performed free jazz. He completed his studies in composition with Gösta Neuwirth and Roman Haubenstock-Ramati in Graz and Vienna. Since 1982 he has lived in Berlin, where he has initiated and conducted numerous festivals and concerts. In 1988 he founded the Ensemble Zwischentöne. In 1993 he was a visiting professor at the University of Music in Graz. He has been guest conductor of Klangforum Wien, United Berlin and Insel Musik Ensemble. In 2013–17 he was a professor at the University of Huddersfield. His compositions have been performed at the festivals in Berlin, Vienna, Darmstadt, Donaueschingen, Istanbul, Los Angeles, Oslo, Buenos Aires, Hong Kong, London, New York, while his installations have been presented in the Linz’s Open Culture House, Cologne’s Diocese Museum, Vienna’s Kunsthalle, Graz’s New City Gallery and Kunsthaus, Berlin’s Akademie der Künste and Haus am Waldsee, and Santa Monica Museum of the Arts.

Peter Ablinger is one of the few contemporary artists to use noise without any connotation to symbolism: not as a signifier for chaos, energy, entropy, disorder, or eternity, nor for opposing something or being disobedient or destructive—just for the sake of the noises themselves. He has come a long way in questioning the nature of sound, time, and space, the components usually regarded as central to music. His findings have jeopardised conventions usually considered inherent to music, related to such notions as repetition, monotony, reduction, redundancy, density, and entropy. “Sounds are not sounds! They are here to distract the intellect and to soothe the senses. Hearing is never just ‘hearing’: hearing is what creates me.” Peter Ablinger is, as Christian Scheib once put it, a mystic of enlightenment whose calls and litanies are aimed at cognition. At the same time, he is also a skeptic who understands the rules relevant in culture and (destructive) habits enforced by tradition. “So let us play further and say: sounds are here to be listened to (not to be heard – that’s something else). And that hearing is here to be ceased (*Das Hören ist da um aufzuhören*)—more I can’t say.”

Christian Baier

Cycles: *Weiss/Weisslich* for various media: instruments, installations, objects, electroacoustic media, prose, music without sounds (1980–99), *Pieces 1989–94*, 12 pieces for seven voices and 1–25 instrumentalists (1989–94), *Seeing and Hearing*, photographs, projections (1995–), *IEAQV* for instruments and electroacoustic media, site-specific works (1994–), *Instrumente und Rauschen* for instruments and CD noises (1994–), *Quadraturen* for electroacoustic media, ensembles and orchestras (1994–), *The Book of Songs*, acoustic photographs (1997–), *Voices and Piano* for piano and CD (1998–), *Noises on Paper*, various items placed on paper (1999–), *Opera/Works*, operas, installations, concerts and other art forms (2000–), *Places*, installations (2001–), *Instruments &* for instruments and other sound sources (2006–), *Augmented Studies* (1983–).

Other works: *Translations 1–8*, rubber bands stretched on cardboard, notes and hints (1997), *Primers 1–6* for organ (1997), *Hotel Deutsches Haus* for bass flute, English horn, clarinet and CD (2000–1), *10 kleine Stücke für 6 Stimmen* for six voices (1995–2002), *1–127* for electric guitar and CD (2002), *Altar* for loudspeakers, microphones, headphones, electronics, cello and orchestra (2002–3), *Akt/Rückenansicht* for actors and CD (2003), *3 Easy Pieces*, installation (2003–4), *6 Lines* for piano (2004), *From Inside Out* for shopping window, microphone and loudspeaker (2004–6), *Without Title 1–10* for unspecified instruments (2005), *11 Intermezzi from Opera/Works “The Orchestra”* for orchestra and CD (2005), *Small “Audience” Suite* for ensemble, computer-controlled keyboards and CD (2005), *“Dance” from The Audience / Graz City Opera* for two pianos, nine instruments and CD (2005), *Gehörgang*, walk in the labyrinth (2007), *Case Study*, cinema for one person (2004–8), *Whitewashing*, underwear and towels (2003–8), *Amtsee bei Regen* for 3–8 voices / instruments (2008), *A + O* for harp and CD (2005–9), *Selbstportrait mit Metersill – eine Skizze in 3 Sätzen* for children, youth, performer, CD and objects (2009), *Black Series* for clarinet and rock band (2010–2012), *1111 Birds*, radio sound sculpture (2017–18).

Black Series

The piece goes back to a sketch from 2010, which was labelled as *Suprematism for Rock Band*. “Suprematism” is the term given by Kazimierz Malewicz to determine his abstract language of form. The total of ten works of the *Black Series*, each lasting 1–4 minutes, were written for clarinetist Gareth Davis and Dutch noise rock band Julie Mittens. The titles of the pieces include *Albers*, *Malewitch 1–3*, *Mondrian 1–5*, and *Reinhardt*.

The score is in both graphic and audio form, composed of samples of Julie Mittens Band. The graphic form is composed of screenshots of a multitrack view of each montage. In this way, I endeavoured to transmit my sound imagination to rock

musicians who cannot read scores. Interestingly, although not my intention, one of the track views looks like a late Mondrian painting.

Peter Ablinger

/

Wednesday / **26 September** / 19:30 / **composers**

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BLACK PAGE ORCHESTRA

Founded in Vienna in 2014, the ensemble performs radical and uncompromising music of current times. The name derives from Frank Zappa's composition, the score of which is—due to the high density of notes—nearly a black paper. The ensemble's clear aesthetic approach finds its way in compositions with electronics, video, and other technologies that are used in an artistic context, as well as in pieces with performative character.

Wednesday / **26 September** / 19:30 / **performers**

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Thursday / **27 September**
/ 19:30
/ 22:30



Thursday / **27 September** / 19:30

ATM Studio

Agata Zubel soprano
Frank Wörner baritone

KLANGFORUM WIEN:

Vera Fischer bass flute solo
Eva Furrer contrabass flute solo
Olivier Vivarès contrabass clarinet solo
Gerald Preinfalk tubax solo, saxophone
Anders Nyqvist trumpet solo
Florian Müller keyboard solo
Benedikt Leitner cello solo
Aleksander Gabryś double bass solo
Markus Deuter oboe
Bernhard Zachhuber clarinet
Lorelei Dowling bassoon
Christoph Walder horn
Mikael Rudolfsson trombone
Björn Wilker, Lukas Schiske percussion
Joonas Ahonen piano
Krassimir Sterev accordion
Coline-Marie Orliac harp
Annette Bik, Gunde Jäch-Micko,
Sophie Schafleitner violins
Dimitrios Polisoidis, Rafal Zalech violas
Andreas Lindenbaum cello

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Titus Engel conductor

Peter Böhm, Markus Urban sound design

Bartosz Nalazek light design

The piece has been commissioned by the Adam Mickiewicz Institute and Klangforum Wien. Concert is organised in collaboration with the Adam Mickiewicz Institute as part of the Polska Music programme and POLSKA 100, the international cultural programme celebrating the centenary of Poland regaining independence.

Financed by the Ministry of Culture and National Heritage of the Republic of Poland as part of the multi-annual programme "Niepodległa" 2017–2021.

niepodległa

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Agata Zubel

Bildbeschreibung (2016)*

opera-form for two voices, instrumental ensemble and electronics

text by Heiner Müller

(concert version)

Agata Zubel

Composer and singer living in Wrocław, where she teaches at the local Music Academy. Known for her unique vocal range and use of techniques that challenge stereotypes, Agata Zubel gives concerts throughout the world and has premiered numerous new works. Her compositions have been commissioned by prestigious music institutions such as the Los Angeles Philharmonic, Seattle Symphony, State Opera in Hannover, West German Radio (for Neue Vocalsolisten), Ensemble intercontemporain, Ultraschall Festival in Berlin, Deutsche Welle in Bonn, Wratislavia Cantans Festival and Grand Theatre – National Opera in Warsaw.

She won several competitions, both as a singer and composer, and also boasts important accolades such as the Passport Award of the *Polityka* weekly for classical music (2005), Fryderyk Award for *Cascando* (2010), Grand Prix at the UNESCO International Rostrum of Composers for the piece *Not I* (2013), Polonica Nova Prize (2014), Coryphaeus of Polish Music (2016), and Badge of Merit, awarded for services to Polish Culture.

Together with composer and pianist Cezary Duchnowski she founded the ElettroVoce Duo. As a singer and composer, Agata Zubel has cooperated with numerous festivals, philharmonics, and opera companies as well as with leading ensembles like Klangforum Wien, Musikfabrik, Ensemble intercontemporain, Ictus, London Sinfonietta, Eighth Blackbird, Seattle Chamber Players, and San Francisco Contemporary Music Players.

Her discography comprises more than a dozen albums, including with her own music: *Not I* (KAIROS) and *Cascando* (CD Accord), as well as her vocal interpretations of songs by Copland, Berg and Szymanowski (*Poems*), *El-Derwid. Blots on the Sun* and the latest *Dream Lake*, featuring song cycles by Witold Lutosławski and André Tchaikovsky (CD Accord).

Selected works: *Lumière* for percussion (1997), *Nocturne* for Violin (1997), *Birthday* for mixed a cappella choir to words by Wisława Szymborska (1998), *Three Miniatures* for piano (1998), *A Song about the End of the World* for voice, speaker and instrumental ensemble to words by Czesław Miłosz (1998), *Reflections* for mixed choir to words by Jan Twardowski (1999), *Ragnatela* for bassoon and string orchestra (1999), *Ballad* for voice, percussion and tape (1999), *Ludia and Fu* for guitar (1999), *Photographs from an Album* for marimba and string quartet (2000), *Parlando* for amplified voice (2000), *Trivellazione a percussione* for percussion (2000), *Re-Cycle* for five percussionists (2001), *Lentille* for voice, accordion and string orchestra (2001), *Symphony no. 1* (2002), *Nelumbo* for four marimbas (2003), *Unisono I* for voice, percussion and computer (2003), *Unisono II* for voice, accordion and computer (2003), *Concerto grosso* for recorders, Baroque violin, harpsichord and two choirs (2004), *Tales* for voice and prepared piano (2004), *Symphony no. 2* for 77 musicians (2005), *String Quartet no. 1* for four cellos and computer (2006), *Permissible*

Load for percussion and computer (2006), *Cascando* for voice, flute, clarinet, violin and cello (2007), *of Songs* for voice, cello, choir and orchestra (2007), *Between*, opera / ballet for voice, electronics and dancers (2008), *Symphony no. 3* for trumpet and symphony orchestra (2008–9), *Not I* for voice, chamber ensemble and electronics to words by Samuel Beckett (2010), *Oresteia*, drama / opera for soloists, actors, choir, percussion and electronics (2011), *Suite* for Percussion Trio (2011), *Aphorisms on Miłosz* for soprano and ensemble to words by Czesław Miłosz (2011), *The Streets of a Human City* for ensemble (2011), *Shades of Ice* for clarinet, cello and electronics (2011), *Labyrinth* for voice and chamber ensemble to words by Wisława Szymborska (2011), *What is the Word* for voice and chamber ensemble to words by Samuel Beckett (2012), *Wounded Angel* for double-bell trumpet (2009–12), *Percussion Store* for percussion ensemble and orchestra (2012), *Lullaby* for mixed choir to words by Shakespeare (2013), *In Between the Ebb of Thoughts and the Flow of Sleep* for voice, piano and string orchestra to words by Tadeusz Dąbrowski (2013), *IN* for large symphony orchestra (2013), *Cadenza* for violin (2013), *Where To* for ensemble (2014), *Violin Concerto* for violin and chamber orchestra (2014), *Chapter 13* for soprano and instrumental ensemble to words by Antoine de Saint-Exupéry (2015), *Madrigals* for five voices (2015), *In the Shade of an Unshed Tear* for orchestra (2016), *Double Battery* for instrumental ensemble with optional augmented sound space (2016), *The Alphabet of the Ars Brevis* for two male voices (2016), *Bildbeschreibung*, opera-form for two voices, instrumental ensemble and electronics to words by Heiner Müller (2016), *Cleopatra's Songs* for voice and instrumental ensemble to words by William Shakespeare (2017), *Mother Lode I–III*, cycle of chamber works (2017), *Fireworks* for large symphony orchestra (2018).

Bildbeschreibung

How to describe a picture?

The great German dramatist Heiner Müller provided an incredibly strong response to this question in his piece *Bildbeschreibung*. He and she are imprisoned in a picture, locked within the frame of time that has been stopped. Drawing only on an analysis of this captured moment, the author comes up with stories that might have led them to this moment, unsparing in his sophisticated analysis of our reality and timeless existential questions.

In sound, I find this endeavour inspiring.

I want to take on the challenge.

This whole dramatic situation frozen in time, the moment that has been stopped simply begs to have its unreal existence complemented with music. He and she—two actors-singers—are stuck in the image, constantly commenting on their position or the way that has apparently led them to it. The musicians are also part of

the picture. The listener gradually gets to know its elements one by one. The path planned across the musically composed space is a passage through the picture.

Agata Zobel

Bildbeschreibung by Heiner Müller was written in 1984, following a commission from the Styrian Autumn International Festival of Contemporary Art in Graz. The author found his inspiration in a drawing by Emilia Koleva, a Bulgarian set design student who depicted in it her own dream. The German playwright saw his piece as a kind of “landscape of imagination” that could be presented in a theatrical form. The numerous productions based on it have revealed various possibilities of interpreting it and transforming it into a stage work. Müller’s piece does not have typical characteristics of a play: there is no action, roles or dialogue, which is why staging it requires finding one’s own key to present its hidden meanings.

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Frank Wörner

Born in Esslingen am Neckar in southern Germany, the bass-baritone Frank Wörner studied singing and music pedagogy at the Stuttgart Conservatoire and then at the Schola Cantorum in Basel, where he devoted himself to early music and Renaissance lute, and began advanced vocal studies under the guidance of Kurt Widmer. He later returned to Stuttgart to study opera with Luisa Bosabalían and Carl Davis.

He is active as a performer of both contemporary and classical music. In addition to his operatic engagements in Germany, Italy and Brazil as well as numerous concerts, he has worked with renowned ensembles such as Ensemble Contrechamps (Geneva), KNM Berlin, Nieuw Ensemble (Amsterdam), and Klangforum Wien. He has sung in numerous world premieres throughout Europe. Together with Ensemble Modern and fado singer Cristina Branco, Wörner appeared as the baritone soloist in a series of evening concerts presenting the song cycle *Com que voz* by Stefano Gervasoni, with performances in Porto, Paris, Brussels, Frankfurt, and Berlin. In October 2018 he will sing the cycle in a staged version at Madrid's Teatro Real. He sang as a guest soloist with Musikfabrik and the RIAS Chamber Choir in Samir Odeh-Tamimi's *Hinter der Mauer* in Berlin, Dresden, and Jerusalem. In 2017 he was invited to perform as a soloist with the Kyiv-based Ukho Ensemble.

In addition to appearing in opera and concert, Wörner has also taught voice and contemporary music theatre at the Music University in Stuttgart until 2014. As a director he has staged works by György Ligeti (*Aventures* and *Nouvelles Aventures*), Samuel Beckett (*Play*), Georges Aperghis (*Sextuor – L'Origine des espèces*) and Stefan Litwin (*Nacht mit Gästen*). Since 2011 he has been professor of voice and Deputy Dean of the Voice Department at the Saarbrücken Conservatoire (Germany). Frank Wörner has taught masterclasses in contemporary vocal music at the Conservatoire Supérieur (Paris) and in Warsaw as well as universities in Bucharest, Graz, and Harvard.

KLANGFORUM WIEN

Twenty-four musicians from ten different countries work together, guided by the idea of restoring to music its rightful place in contemporary society.

Founded by Beat Furrer, the ensemble has premiered about 500 new works. It has over 70 recordings to its credit as well as numerous honours and awards, and has given about 2000 concerts at the most prestigious concert venues, opera houses and festivals in Europe, the Americas, and Japan.

Over the years Klangforum Wien has formed strong artistic and emotional bonds with eminent composers, conductors, soloists and event organisers. These contacts have shaped the ensemble's profile. In recent years many Klangforum musicians as well as the ensemble as a whole have been increasingly involved in passing their knowledge of technique and forms of musical expression to

new generations of instrumentalists and composers. Since 2009 the musicians have been implementing their programme at the University of Performing Arts in Graz.

The Klangforum Wien musicians come from Australia, Austria, Bulgaria, Finland, France, Greece, Germany, Switzerland, Sweden, and Italy. They unanimously decided to award an honorary membership of Klangforum Wien to Sylvain Cambreling (the first guest conductor of the ensemble since 1997), Friedrich Cerha, and Beat Furrer.

Directions for the ensemble's activities are set at monthly meetings of its members, which serve to constantly define the collective will of the artists. For them music is an expression of their responsibility for the present and future. Like the ensemble's art, Klangforum Wien itself is a force to improve the world. The moment the musicians step onto the stage, they know that only one thing counts: everything. Eros and strength of conviction are at the root of the inimitable quality of their concerts.

For information about the ensemble's history, figures, dates and facts, please visit our website at www.klangforum.at. In this brief introduction we thought it more worthwhile to present the ensemble's nature rather than to follow the convention by publishing statistics.

Titus Engel

Born in Zurich in 1975, Titus Engel currently resides in Berlin. After studying musicology and philosophy, he began to study conducting with Christian Kluttig at the High School of Music in Dresden. He received support for his musical career from the German Music Council's Conductors' Forum (2002–5) and David Zinman's American Academy of Conducting at the Aspen Summer Music Festival (2003). In addition, he got to know the orchestral repertoire as assistant to Sylvain Cambreling, Marc Albrecht, and Peter Rundel.

He made his debut in February 2011 at Madrid's Teatro Real, performing Pilar Jurado's *La página en blanco* and winning high praise in the press. Also in Madrid, in 2014 he conducted the world premiere of Charles Wuorinen's opera *Brokeback Mountain* and in 2017, the world premiere of Elena Mendoza's opera *La ciudad de las mentiras*.

Titus Engel has conducted many renowned orchestras, including the Orchestre de l'Opéra de Paris, Orchestra of the Deutsche Oper Berlin, Konzerthausorchester Berlin, Mozarteum Orchestra Salzburg, WDR Köln, SWR Baden-Baden/Freiburg, Orquesta Sinfónica de Castilla y León, Bern Symphony, Mahler Chamber Orchestra as well as chamber orchestras in Basel, Zurich, Stuttgart and Munich. He works regularly with leading contemporary music ensembles, including Ensemble Modern, Musikfabrik, ensemble recherche, Zurich's Collegium Novum, Remix Ensemble, and Klangforum Wien. In 2000–12 he was the musical director of Courage – Dresdner Ensemble for Contemporary Music.

His interests focus on a search for new concert forms and dramatically meaningful fusion of early and new music. Apart from the symphonic repertoire of the 19th and 20th centuries, Titus Engel has a deep passion for Baroque music performed on both period and modern instruments. The results have included projects such as *Affektheischerei*, presented at Konzerthaus Berlin in 2010, and *Im Sog der Klänge*, a project in which seventeenth-century choral music was combined with world premieres of new works. The project was presented in 2009 at the NDR in Hamburg and in 2010 at the Klangspuren Schwaz as well as at the Herrenhausen Festival in Hannover.

Titus Engel made his opera debut in the premiere of Benjamin Schweitzer's *Jakob von Gunten* in Dresden in 2000. Since then he has conducted Monteverdi's *L'Orfeo* (Radialsystem Berlin, Theater an der Wien), Mozart's *Don Giovanni* and Weber's *Der Freischütz* (Kampnagel Hamburg), Wagner's *The Flying Dutchman* and Berg's *Wozzeck* (Stuttgart Opera), Offenbach's *Les Brigands* (Bremen Theatre) and *Fantasio* (Comic Oper Berlin), Telemann's *Orpheus*, Mozart's *Betulia Liberata* (Frankfurt Opera), Humperdinck's *Hansel and Gretel* (Staatsoper Hamburg), Glass's *Akhmaten* (Opera Vlaanderen Antwerp/Ghent), Nunez' *La Douce* (Staatsoper Berlin) and Stockhausen's *Donnerstag* (Basel Theatre). He has also conducted numerous world premieres of works by composers like Sergei Nevsky, Leo Dick, Elena Mendoza, Olga Neuwirth, Michael Wertmüller, and Chaya Czernowin at the Ruhrtriennale, Berliner Festspiele, MaerzMusik Berlin, Lucerne Festival, State Opera in Hamburg, Vlaanderen Opera, National Theatre in Mannheim, and Paris Philharmonic. In the summer of 2014 he received his third successive invitation to the Salzburg Festival.

Titus Engel has made various recordings for the radio, TV and CD. He is the founder of the Akademie Musiktheater Heute and the Ligerzer Opernwerkstatt, as well as the editor of several books on contemporary opera.

Bartosz Nalazek

A graduate of the Łódź Film School and the Warsaw School of Photography, he has worked with renowned Polish theatre directors, including Krzysztof Garbaczewski (*Symposium, The Peasants, Liberation, A Madrigal Opera, Kosmos, Robert Robur, Macbeth, Kronos, Demons*), Łukasz Twarkowski (*Grimm: Black Snow, Akropolis, KLINIKEN / love is colder..., Farinelli*), Andrzej Chyra (*The Magic Mountain*), Krystian Lupa (*The Trial, Waiting Room.0*), Natalia Korczakowska (*Berlin-Alexanderplatz*), Maja Kleczewska (*The Tempest, Oresteia*), Agnieszka Olsten (*The Basin*), Katarzyna Kalwat (*A Time to Reap*), Bartek Frąckowiak (*In Desert and Wildness, Komornicka: The ostensible biography*) and Wiktor Rubin (*Madget, Down and other elements*).

In 2014 a production of *Kronos* directed by Krzysztof Garbaczewski won the Best Visuals Prize at the 7th Divine Comedy In-

ternational Theatre Festival. In 2017 Bartosz Nalazek won an award for the visuals to a production of *Robert Robur* directed by Krzysztof Garbaczewski at the 23rd National Contemporary Polish Drama Competition.

He has been director of photography for feature films (*The Stand In*, directed by C. Nelson, *Tell It To The Bees*, directed by A. Jankel; *Song of Back and Neck*, directed by P. Liberstein—main competition of the 2018 Tribeca Film Festival) and the TV series *The Artists* directed by Monika Strzępka. The series was nominated for the Prix Europa 2017 and the Eagle Polish Film Award. A series of short films, *Making a Scene*, made for the *The New York Times Magazine* and featuring stars like Cate Blanchett, Forest Whitaker, Robert Redford, or Bradley Cooper, won him a nomination for the Emerging Cinematographer Award and Streamy Award (2014).

He worked with the renowned cinematographer Janusz Kamiński on Steven Spielberg's films *War Horse*, *Lincoln*, *Bridge of Spies* and *The Post*, for which he was director of photography: second unit.

Thursday / **27 September** / 22:30

barStudio

/ Warsaw Autumn **Hits the Club**

Bartosz Weber electronics

Dganit-Enso Elyakim sound artist

Teoniki Rozynek electronics

Hadas Pe'ery live electronics

Krzysztof Ptak sound projection

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Partners of the event are Society of Authors ZAiKS, STUDIO teatrGALERIA and barStudio.



Concert organised with the support by Israel Embassy in Warsaw



Contemporary Disco

Sławomir Kupczak

bum (2018)**

for computer

(Warsaw Autumn and Society of Authors ZAiKS commission)

Dganit-Enso Elyakim

Transmitted by Hand (2018)**

interactive performance

(Warsaw Autumn commission)

Teoniki Rożynek

Palinopsia (2018)**

for tape

(Warsaw Autumn and Society of Authors ZAiKS commission)

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Hadas Pe'ery

Zero Sum (2018)**

for live electronics

(Warsaw Autumn commission)

Bartosz Weber

improvisations

Contemporary Disco

Do modern composers invite us to dance?

In the rich polyphony of new music, there is room for aesthetic discourse, polemics, analyses, but also still for lyricism, meditation, and metaoverviews of musical art and time.

Tonight, we are focusing on the point where musical form and its inner movement come close to the organic experience of music triggering and mobilising the body.

The task of writing “music for dance” for Warsaw Autumn Hits the Club was offered to Teoniki Rożynek, Dganit-Enso Elyakim, Hadas Peéry, and Sławomir Kupczak.

In turn, Bartosz Weber will present dance-like electronic reminiscences of compositions by Krzysztof Wołek, György Ligeti, Szabolcs Esztényi, and Bernhard Lang, among others.

Dagna Sadkowska

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Sławomir Kupczak

Born 1979 in Wrocław, he graduated from the class of Jan Antoni Wichrowski at the city's Karol Lipiński Music Academy, followed by postgraduate studies in special and computer composition with Stanisław Krupowicz and Cezary Duchnowski as well as in theatre and film music. He participated in international courses for young composers in Radziejowice (2000), Gdańsk (2001), and Canterbury (2006). In 2006 his work *Anaphora VI* won the 4th Prize at the International Rostrum of Composers in Paris in the young composers category. The same year, *Lament – Anaphora VII* won the 2nd Prize at the Tadeusz Baird Young Composers' Competition, organised by the Polish Composers' Union. *Anaphora V* for cello and computer represented the Polish Radio at the International Rostrum of Electroacoustic Music in Rome (2004). Two other works, *Res facta* and *Four Dances with Prelude*, represented the Polish Radio at the 3rd Palma Ars Acustica in Berlin (2015).

He composes solo, chamber, symphony, electroacoustic, film, and stage music to plays directed notably by Jakub Porcari, Krzysztof Rekowski, Krzysztof Globisz, Piotr Jędrzejak, Maria Spiss, and Paweł Passini. He has received commissions from the Grand Theatre – National Opera in Warsaw, Warsaw Autumn, Polish Society for Contemporary Music, ISCM World Music Days in Wrocław, NeoQuartet, Foundation 4.99, festivals including *Musica Electronica Nova* and *Musica Polonica Nova*, State High School of Theatre in Cracow, Turning Sounds Association, Musical Thought Laboratory Festival, Łódź Philharmonic, Brand New Music Festival, Polish Radio Experimental Studio, Friends of Warsaw Autumn Foundation (with financial support from the Ernst von Siemens Foundation), and the Polish Radio Experimental Studio.

His works have been performed at leading European festivals, including *Musica Polonica Nova*, *Musica Electronica Nova*, Sa-

crum Profanum (monographic concert), Poznań Music Spring, Premieres Festival, Contrasts (Ukraine), The Other Space (Moscow), Ohren auf Europa – Biennale der Neuen Musik (Düsseldorf), Polish Music Festival (Cracow), Audio Art (Cracow and Warsaw), Warsaw Music Meetings, Velvet Curtain (Lviv), Synthèse (Bourges), Polska!Year (Great Britain), Sonorities Festival (Belfast), and Prix Italia.

Since 2004, Sławomir Kupczak has been working at the Stanisław Moniuszko Music School in Jelenia Góra, where he heads the school's symphony orchestra and teaches ear training, harmony, arrangements, and composition. His chamber opera *Voyager*, a commission of the Grand Theatre – National Opera in Warsaw, was premiered in 2015, directed by Michał Borczuch.

Selected works: *Casus to John Cage* for recorder, clarinet, trombone, violin, double bass, piano, pot lid, mobile phones and conductor (2001), *Etching* for female voice, recorder, ocarina and computer (2002), *Res facta* for flute, piano and computer (2004), *Cetirizini dihydrochloridum* for computer (2004), *Anaphora V* for cello and computer (2004), *Anaphora VI* for string quartet and computer (2005), *Creation I (Thinking of Tomasz Sikorski)* for recorders, harpsichord and electronics (2005–6), *Lament – Anaphora VII* for female voice, piano and electronics (2006), *Le coucou pour violoncelle* (2008), *De profundis* for voices (2008), *Rucola* for sinfionietta (2009), *Novella* for computer (2007–9), *Dossier A.Z.* for three saxophones and orchestra (2009–10), *Symphony no. 1 Capax Dei* for orchestra and mixed choir (2008–10), *Fryderyk Chopin. Personal Gazebo*, sound installation after Chopin's letters (2010), *From November 2010* for computer to words by Joseph Conrad (2010), *White Over Red* for mixed choir (2011), *Report* for computer to words by Paweł Krzaczkowski (2011; version for computer and chamber ensemble, 2012), *HAT* for computer (2012), *Hummingbirds* for orchestra (2012), *Analogy 2* for two flutes, piano, objects and computer (2013), *Edges* for string orchestra, percussion and electronics (2013), *Symphony no. 2* for electric guitar, percussion, electronics and 100 motorbikes (2014), *Concerto for 11* (2014), *Four Dances with Prelude* for accordion and electronics (2014), *Third Decimal Place* for clarinet, violin, cello, piano and percussion (2014), *Peonies* for school orchestra (2015), *Voyager*, chamber opera to a libretto by Michał Borczuch (2015), *Scratch* for computer (2015), *I Have Seen You* for counter-tenor, piano and electronics (2016), *I Don't Know*, performance (2016), *Three Dances* for two violins and electronics (2016), *Plenitude* for Rhodes piano, string orchestra and electronics (2017), *Naira* for eight cellos (2017), *Halny* for electronics and improvising flutist (2017), *Sensitive Data* for piano, viola and cello (2018), *bum* for computer (2018).

Dganit-Enso Elyakim

is a composer and artist. She holds bachelor's and master's degrees (with honours) in music and philosophy, composition, and electronic music from the University of Haifa and the Royal Conservatory in The Hague.

Her works depict various aspects of the human and digital paradigm, through continuous experimentations in many different fields, such as algorithmic compositions, soundscapes that consist of automated processes, fixed media with and without live performers, compositions and guided improvisations that incorporate real-time electronics, performance art, and net-art. Her output includes chamber, vocal, and electroacoustic compositions, as well as music for theatre, dance, new media, and video. In 2016, she released her debut album *Failing Better* (Aural Terrains), which was praised in various magazines, including *The Wire* and *His Voice*.

In 2011, Elyakim was awarded the Israeli Prime Minister's Prize in composition. Her music has been featured at the Gaudeamus Festival (Netherlands), Tel Aviv Museum of Arts, Ars Electronica (Linz), and other venues across the globe.

Selected works: *Duda* for keyboard, percussion and tape (1998), *Powder* for piano and tape (2000), *Appropriate Judaism* for tape (2003), *Old Skool* for tape (2005), *Lewdness* for tape (2005), *Blond* for tape (2006), *Lentils* for piano, percussion, viola, tape, narrator and electronics (2006), *One On 1.1* for bass clarinet and electronics (2007), *On Zimri and Pinchas* for piano, cello, clarinet, violin, narrator and electronics (2007), *Implosion* for cello, electronics and video (2009), *Laws of Reflection*, internet operetta for viola, electric guitar, electronics, interactive musical devices and text (2010), *4_L_is*, guided improvisation for piano, winds (two or more), strings (two or more), percussion and electronics (2011), *Jonnah* for piano, flute and tape (2013), *I Can Walk* for piano, double bass and electronics (2014), *Failing Better* for piano four hands and narrator (2015), *Cod++(e, a).choose* for mechanical piano, sample and electronics (2015), *Abavidan* for piano and narrator (2015), *Crack-ck-cks in walls of silence* for flute, violin, viola, cello, piano, tape and performer (2016), *2 Left Hands, 10 Thumbs* for piano and electronics (2016), *One on 1.1 for percussion*, guided improvisation for percussion and electronics (2016), *Belle Canto* for three performers and electronics (2016), *A Deliberately Anesthetic Composition For Ensemble* for piano, flute, viola, percussion, narrator and electronics (2017), *Dismantled* for dismantled piano keyboard, performer and electronics (2017), *The Sea That You Cannot See*, radio work (2018); internet music in collaboration with Turing Dames (Dganit Elyakim, Eran Hadas and Batt-Gitl): *It's Gone* (2011), *Maybe Attending* (2011), *Lizetush* (2012), *WikiLand* (2014); music for films, stage and dance works: *Still Winter* (2008), *Shlulit* (2009), *Keresh* (2011), *Memento Fluidos* (2014), *iWoman* (2014), *The Lost Paradise* (2014), *The Soft German*, (2014), *Hysteria Shows* (2016), *Shvil Israel* (2018).

Transmitted by Hand

An interactive performance, choreography in sound, a community that emerges from a crowd of individuals, a storyteller who looks for an electronic fireplace, a creation that cannot be duplicated, a real-time composition about real and time.

Dganit-Enso Elyakim

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Teoniki Rożynek

Born in 1991 in Cracow, she currently lives in Warsaw where she is studying at the Fryderyk Chopin Music University in the composition class of Krzysztof Baculewski. She has participated in composition courses and masterclasses, notably at Warsaw Autumn (2017), Synthetis in Radziejowice (2017), and the Donaueschinger Musiktage 2016).

She writes instrumental, electroacoustic, and electronic music. Her works have been presented notably during fringe events of the Warsaw Autumn Festival (2016 and 2017), a concert organised in Cracow in cooperation with the Hochschule für Musik in Cologne (2016), KRA – Kravín Rural Arts / Hranice u Malče (2016), Musica Electronica Nova festival in Wrocław (2017), Bendigo International Festival of Exploratory Music (2017), and PLATO in Ostrava (2018).

She has participated in performances, film productions, and theatre shows. In 2017, she composed music for *Hymn to Love* directed by Marta Górnicka at the Polski Theatre in Poznań; the music was awarded at the Divine Comedy Festival in Cracow. She has also composed the soundtrack for the full-length film *Tower. A Bright Day* directed by Jagoda Szalc (multiaward winner at the Polish Feature Film Festival in Gdynia and Off Camera International Independent Cinema Festival in Cracow). For her music for the stage play *November* directed by Tomasz Węgorzewski (Aleksander Fredro Theatre in Gniezno), she was commended by the Artistic Committee of the Live Classic Festival. She has also worked with Katarzyna Kozyra for her latest performance, *Chorus from The Ark of Covenant* in Uppsala.

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Selected works: *bilocation* for amplified piano, two pianists and sampler (2015), *wall* for amplified violin, amplified cello and electronics (2015), *T.R.I.P.* for tape (2015), *halocline II* for two accordions, bass accordion and sampler (2016), *nox* for amplified string orchestra (2016), *string quartet* for prepared and amplified string quartet (2016), *multiple 1* for amplified contrabass clarinet, percussion, piano and violin (2017), *can you hear colors?* for amplified bass flute, amplified double bass and electronics (with Monika Szpyrka, 2017), *the most satisfying music* for two percussionists and electronics (2017), *minimal surfaces 1.0* for amplified violin, amplified cello and chamber ensemble (2017), *bol* for flute, accordion, percussion, electronics and video (2017), *deep-fro-*

zen_2/17 for accordion, viola and electronics (2017), *untone* for tape (2017), *conveyor belt* for bass clarinet, piano, sampler, violin and cello (2018), *Palinopsia* for electronics (2018).

Palinopsia

Palinopsia (Greek: *palin* for “again” and *opsia* for “seeing”) is the persistent recurrence of a visual image after the stimulus has been removed. Palinopsia is not a diagnosis, it is a diverse group of pathological visual symptoms with a wide variety of causes. Visual perseveration is synonymous with palinopsia.

In 2014, Gersztenkorn and Lee comprehensively reviewed all cases of palinopsia in the literature and subdivided it into two clinically relevant groups: illusory palinopsia and hallucinatory palinopsia. Hallucinatory palinopsia, usually due to seizures or posterior cortical lesions, describes afterimages that are formed, long-lasting, and high resolution. Illusory palinopsia, usually due to migraines, head trauma, prescription drugs, or hallucinogen persisting perception disorder (HPPD), describes afterimages that are affected by ambient light and motion and are unformed, indistinct, or low resolution.

(*Wikipedia*)

The work was composed in 2018 for this concert of Warsaw Autumn Hits the Club.

Teoniki Rozynek

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Hadas Pe'ery

is a composer, sound artist and educator. She holds BMus degrees in composition and music theory from the Mannes College of Music in New York, an MA in musicology specialised in computer-aided composition from Université Paris 8, and an MMus in electronic music from the Hochschule für Musik Hanns Eisler in Berlin. Her principal composition teachers have included Wolfgang Heiniger, Jean-Luc Hervé, Philippe Leroux, Christine Groult, and Robert Cuckson, with additional tuition from Johannes Schöllhorn, Rebecca Saunders, Chaya Czernowin, Jonathan Harvey, and Beat Furrer. She has participated in numerous masterclasses and academies including the IRCAM Academy, Impuls, and Tzllil Meudcan.

Her work focuses on experimental electronics and seeks to create unconventional interfaces for interaction between performers and machines. Currently residing in Tel Aviv, she teaches electroacoustic composition and musicology at the University of Tel Aviv where she is responsible for developing the electronic music curriculum. She is curator of *This is what happens when you play with electricity*, a concert series for experimental electroacoustic music that aims to introduce new audiences to the genre. A social and political activist, Hadas is involved in numerous initiatives

that advocate for Palestinian, refugee, women, and worker rights. Her works are regularly commissioned and performed throughout America, Europe, and Israel by institutes and ensembles such as IRCAM, Court circuit, Musikfabrik, Akademie der Künste Berlin, Meitar Ensemble, and at festivals such as Manifeste (Paris), Zeitkunst (Berlin), and Sound Ways (Saint Petersburg) among others. An interdisciplinary artist, she collaborates with choreographers, directors and visual artists throughout the world to create interactive, live electronic performances.

She has received awards and grants from the Theodore Presser Foundation (New York), Fondation Internationale Nadia et Lili Boulanger (Paris), New Music USA (New York), and the Tel Aviv Foundation for the Arts, as well as residencies from the Camargo Foundation and Herrenhaus Edenkoben.

Selected works: *Piece for Orchestra* (2007), *Bà'emek Ha'zé*, acousmatic work (2008), *Gradus ad Parnassum*, acousmatic work (2008), Trio for flute, clarinet and cello (2008), *Sketch for the Persistent but Nevertheless Fruitless Flight of a Herd*, acousmatic work (2009), *Gardien du seuil* for 14 musicians (2009), *Very Sad Ending* for cello and electronics (2009), *Auto-détermination* for soprano and electronics (2010), Quartet for alto flute, prepared piano, viola and double bass (2010), *Attention Deficit Disorder* for flute, clarinet, piano, violin and cello (2011), *Vibrations* for violin and electronics (2011), *Shiurei Ivrit* for soprano, flute, clarinet, piano, violin, viola and cello (2012), *Quintet for 4 Wind Players and 1 Cigarette Roller* for flute, oboe, clarinet, horn, actor and live electronics (2011), *L'Écroulement général* for 24-channel loudspeaker orchestra (2012), *Off-by-One Error* for oboe / English horn and clarinet / bass clarinet (2012), *Wavelets (Quartet 2)* for alto flute, prepared piano, viola and cello (2012), *Das Heer* for three singers, choir, bass clarinet, double bass, metal plates and live electronics (2013), *Musikkraftwerk* for children's orchestra (2013), *13 Études de légèreté* for three double basses and 24-channel electronic installation (2013), *Parzival Sk8* for three singers, three actors, saxophone, guitar, cello, percussion and live electronics (2013), *Hitbakuyot* for 11 musicians, live electronics and installation (2014), *La Danse fait-elle du bruit?* for five dancers with motion sensors, bassoon and live electronics (2014), *Dreams and Nightmares* for soprano, live electronics and installation (2015), *Five Perspectives on a Theme that is Yet to be Composed* for percussion, live electronics and installation (2015), *Ozlat HaYad HaNe'elama* for quintet with electronic sensors, live electronics, objects and installation (2016), *Life Herself* for dancer with motion sensors, live electronics and installation (2016), *The Secret Life of Electromagnetic Transducers* for quintet, live electronics, objects and installation (2017), *Events are Events* for dancers, live electronics and installation (2017), *The Future is Forbidden* for quartet (2018), *Zero Sum* for live electronics (2018).

Zero Sum

An electronic, fantastical exploration of woman and life, the real and the ideal, Palestine and nature, stillness, rhythm and beats.

Hadas Pe'ery

/

Thursday / **27 September** / 22:30 / **composers**

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Bartosz Weber

Musician, composer, producer, and multiinstrumentalist. Founder and cofounder of groups such as Baaba and Slalom, member of Mitch & Mitch, Warsaw Entertainment Orchestra, and the Lado ABC association. As a guitarist and sampler artist, he plays in his own Baaba project, where since the early 2000s, he has recorded and performed his music in cooperation with leading Polish musicians such as Tomasz Duda and Jan Młynarski. The group has recorded five premiere albums and given innumerable concerts in clubs and at festivals in Poland, Britain, Germany, Russia, France, and the United States. In 2016 Baaba published its fifth longplay and went on a successful tournée through Poland, the Netherlands, Belgium, and Germany. The group was nominated for a Fryderyk award for its album *Baaba Kulka*, recorded with Gaba Kulka. It has also published a CD with the music of Krzysztof Komeda, with a guest appearance by Natalia Przybysz.

In the Mitch & Mitch group, Bartosz Weber plays the guitar, keyboard, percussion, and sampler. He has recorded four CDs with the group, and has toured Europe as well as Brazil and Israel. With Bartłomiej Tyciński and Hubert Zemler, he creates Slalom. Lately, he has been developing his own solo project.

Friday / **28 September**
/ 12:00
/ 15:00
/ 19:30
/ 22:30



Friday / **28 September** / 12:00

Austrian Cultural Forum

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Meet the composer:

Agata Zubel

Moderator: **Krzysztof Kwiatkowski**

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Friday / **28 September** / 15:00

Austrian Cultural Forum

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Workshop coorganised by Polish Composers' Union – Youth Circle

austriackie forum kultury ^{WOW}

||| ZKP |||
Polish Composers' Union

Composition workshop

Lecturer: **Agata Zubel**

Coordinator: **Aleksandra Bilińska-Słomkowska**

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Active participation restricted to preselected composers;
free entry for the audience

The workshop will be held in Polish.

Friday / **28 September** / 19:30

Witold Lutosławski Polish Radio

Concert Studio

Katarzyna Duda violin

Frederike Möller piano

**EUROPEAN WORKSHOP
FOR CONTEMPORARY MUSIC**

Rüdiger Bohn conductor

Jerzy Gątek sound projection

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The Polish-German new music workshops with the participation of the European Workshop for Contemporary Music, a joint-venture of Warsaw Autumn and Deutscher Musikrat, will take place between 20–26 September 2018 at the Karol Lipiński Academy of Music in Wrocław (on 20 and 21 September, the workshops will be run by the ensemble ascolta from Stuttgart).



DEUTSCHER MUSIKRAT

european workshop for contemporary music
zeitgenössische musik



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The Karol Lipiński
ACADEMY OF MUSIC
in Wrocław

Concert under the patronage of the PWM Edition as part of the TUTTI.pl programme promoting performances of Polish music



TUTTI.pl

Oxana Omelchuk

Staaheadler Affenstall (2010/2012)*
for drum set, ensemble and sample pad

Bernhard Gander

Beine und Strümpfe (2008)*
for ensemble

Agata Zubel

Violin Concerto (2014)

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INTERMISSION

György Ligeti

Concerto for Piano and Orchestra (1985-1988)

* first Polish performance

Oxana Omelchuk

Born in Belarus, she completed her master's degree in composition after studying with Johannes Fritsch and in electronic composition with Michael Beil.

She has cooperated with ensembles such as Musikfabrik, Garage, handwerk, ensemble mosaik, Schlagquartett Köln, SWR Vokalensemble Stuttgart, Klangforum Wien, Studio Dan, and Ensemble Ictus.

Her accolades include a DAAD scholarship (2003), Bernd Alois Zimmermann grant from the City of Cologne (2006), residency in Schöppingen (2007), Baldreit Grant from the city of Baden-Baden (2009), scholarship from the Cologne Kunstverein (2011), and Villa Aurora residency (2018).

As a musician she appears in various formations, notably in a duo with Constantin Herzog (analogue synthesizer and double bass), Florian Zwissler (electric organs and analogue synthesizers), Redaktion Heinz Liesendahl trio with Florian Zwissler and Mark Polscher, and Paradoxana with Constantin Herzog, Manfred Ruecker Ketonge and Fabian Jung.

A portrait CD recording of her work was published within the Edition Zeitgenössische Musik of the German Music Council. She lives and works in Cologne.

Selected works: *Ubi caritas* for choir (2009), *Hommage à Clara Schumann* for cello (2009), *Tschastuschka* for orchestra (2009), ... *Die Bäume wachsen in den Himmel nicht...* for accordion and organ (2009), *Der Mantel*, opera after a short story by Gogol (2009, also a Suite for orchestra), *Baden-Baden Diary* for bass clarinet, violin and piano (2009), *Saltando IV* for two guitars and drums (2009), *Nach Frieden und frischem Brot* for ensemble (2010), *Shadow Play* for recorder, cello and playback (2010), *Staahaadler Aff* for percussion and sampler (2010), *Aki Kaurismäki* for accordion, trombone and percussion (2010), "Mon chier amy" for clarinet, trombone, viola and cello (2010), *Throw, my Fears* for voice, lute, saw, cello, double bass, harmonica and two gramophones (2010), *The Boy Vuus* for trumpet, two trombones, electric guitar, double bass and percussion (2010), *Play back* for two pianos and two keyboards (2011), *Cereals* for ensemble and playback (2011), *Staahaadler Affenstall* for drum set, ensemble and sample pad (2012), *Mikrogramm* for soprano and baritone saxophone (2012), *Betteln* for six DJ hero players and prepared violin (2012), *Grattage* for electric guitar and electric cello (2012), *Befehl-Pferd-Pfeil* for 34 recorders and playback (2013), *Opus 56* for flute, clarinet, trumpet and Casio DM-100 orchestra (2013), *5 Widmungen an die verborgenen Empfänger* for accordion and playback (2013), *Aus dem Füllhorn der edelen deutschen Musica* for Harry Partch instruments and piccolo (2014), *Ballare* for percussion quartet and video (2014), *Gaunerlieder* for mixed choir (2014), *Ari Aralo* for female voices and ensemble (2015), *Mr. Brown died last week at seventy-three* for ensemble (2015), *Alles eines Irrlichts Spiel* for

soprano, organ, ensemble and choir (2015), *Etudes for Piano and four pianists* (2016), *Domkrat polej i pustot* for flute, analogue synthesizer, ensemble and video (2016), *Gfatterle* for accordion and additional instruments (2016), *Study* for double bass (2017), *Study* for cello (2017), *Licks* for ensemble (2017), *Wow and Flutter* for two trombones and ensemble (2017), *Böhmisches Lied / 3 Versuch* for viola d'amore (2017), *Vermutungen über die Zukunft* for two percussionists (2017).

Staahaadler Affenstall

for drumset, ensemble and samplepads is an adaptation of the solo piece *Staahaadler Aff* for drumset and samplepad from 2010. *Staahaadler Aff* consists of a series of variations, in which the fixed material (real and simulated sounds of a jukebox, Harry Partch's voice, excerpts from a well-known salon music piece) is reshaped through a combination with live drums.

The question of the "old" and "new" in art was asked in the piece. Music often appears to us as a transformation of old music and not as a medium of individual articulation.

In the new version, the material of the piece and its general idea remain untouched. The new version addresses the principle of duplication, which is represented not only by the doubling of musicians but also by the duplication of the performance material of the old version of the piece.

The name *Staahaadler Aff* refers to a jukebox from the nineteenth century, whose central figure is a mandolin-playing monkey.

Oxana Omelchuk

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Bernhard Gander

Born in 1969 in Lienz (Austria), he studied piano, composition, and conducting at the Tyrolean Provincial Conservatoire before continuing his composition studies with Beat Furrer in Graz as well as electroacoustic music at Studio UPIC in Paris and the Swiss Centre for Computer Music in Zurich. His accolades include the Young Composer Grant of the City of Vienna (2004), Erste Bank Composition Prize (2005), Austrian Federal Grant for musical composition (2005–7), SKE Publicity Prize (2009), and Ernst Křenek Prize (2012, for *Melting Pot*).

His works have been performed by ensembles such as Klangforum Wien, Ensemble Modern, Ensemble intercontemporain, Intégrales, Talea, Arditti Quartet, Ensemble Phace, Neue Vocalisten Stuttgart, Vienna Radio Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Brussels Philharmonic, SWR Symphony, WDR Symphony, Frankfurt Radio Symphony, and Tonkünstler Orchestra.

His music has been featured at leading festivals and venues such as Vienna's Konzerthaus, Steirischer Herbst, ORF, Klangspuren, Transart Bozen, Donaueschinger Musiktage, Wiener Festwochen,

Wien Modern, Musica Strasbourg, Wittener Tage für neue Kammermusik, Munich Biennale, Burgtheater Wien, and many others.

Selected works: *bodyguards* for soprano saxophone (1998), *welcome* for tape, piano and clarinet (1999), *Der Melonenbaum* for accordion, bass clarinet and percussion (2000), *poème concret* for string trio and electronics (2001), *splitting romance* for saxophone quartet (2001), *fête.gare* for 14 musicians (2002), *LEIM* for ensemble (2004), *Mr. Vertigo* for two basset horns and electronics (2004), *Peter Parker* for piano (2004), *ö* for quintet (2005), *Die Orpheus Akte* for ensemble (2005), *bunny games* for ensemble (2006), *schöne Worte* for piano quartet (2007), *fluc'n'flex* for accordion (2007), *horribile dictu* for voices, strings and trombones (2007), *king's message* for tenor and ensemble (2007), *Beine und Strümpfe* for ensemble (2008), *Die Orpheus Akte II* for viola, piano and electronics (2008), *schlechthecharakterstücke* for piano trio (2009), *khul* for string quartet (2010), *Dirty Wings* for flügelhorn and accordion (2010), *beijing* for two bass clarinets (2010), *Blood Beat* for orchestra (2010), *Dirty Angel* for orchestra (2010), *lovely monster* for orchestra (2011), *khul cuts* for string quartet and dancer (2011), *wegda!* for soprano and ensemble (2011), *deathtongue* for contrabass clarinet and six singers (2012), *2bad* for violas da gamba and electric guitar (2012), *Melting Pot* for orchestra (2012), *hukl* for orchestra (2012), *take nine (for twelve)* for ensemble (2012), *Take Death* for ensemble and DJ (2013), *Fourchanniballads* for orchestra (2013), *darkness awaits us* for soprano and viola da gamba (2013), *Das Leben am Rande der Milchstrasse*, music theatre (2013–14), *morbidable* for contrabass clarinet (2014), *insincere sermon* for two trumpets and horn (2015), *morbidable II* (“*une charogne*”) for contrabass clarinet and bass (2015), *victim of vermin* for accordion (2015), *moaning maggots* for soprano and bass (2016), *Totenwacht* for voices (2016), *Cold cadaver with thirteen scary scars* for Hammond organ, electric bass, percussion and ensemble (2016).

Beine und Strümpfe (Legs and Stockings)

...because this piece behaves like legs and stockings:

1. Stockings are produced in a factory: chaotic, coloured yarns are woven together to produce various patterns: close-meshed, light, dark, fine-spun, coarse-spun, elastic, close, clinging to the skin...
2. The stockings are tried on and presented on the catwalk—ap-
plause, flashlights.
3. ...and then the party in the disco; many legs (in charming stockings) dance, on their own, in pairs, a change of partners, make for the private room, just the dull thud of the music and dimmed lights, the stockings won't take in any longer, they ladder; back into the melée, and everyone—well almost everyone—is dancing to the same rhythm underneath a large rotating disco ball.

The piece is dedicated to Klangforum Wien.

Bernhard Gander

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Agata Zubel

– see page 222

Violin Concerto

In this work, the soloist should shimmer in the kaleidoscope of MANY functions resulting from their role. The soloist has no monopoly on attracting attention, nor is he/she the person for whom the other musicians should only provide a musical background in form of accompaniment. The soloist develops the key role bestowed upon him/her not in opposition to other instrumentalists, but by becoming a titanic protagonist leader. He/she does not dominate over others because of a position on stage or does not fight them as in individual vs. everyone else. Indeed, the soloist stands BEFORE the orchestra and not hierarchically ABOVE it. Yet the soloist is a virtuoso and is not ashamed of his/her strong personality. Most importantly, confronted with two completely different, sometimes clashing instrumental groups, he/she fights for the role of LEADER. Being a leader denotes not only domination but mostly carrying others away, inspiring them. If the musical substance brings up inner opposition, it is happening within the orchestra, between its factions. The soloist steps outside the star role, becoming an authority and guide, the strongest inspirer who enraptures and empowers others, showing what is possible.

Agata Zubel

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György Ligeti (1923–2006)

Born in Dicsőszentmárton (now Tárnáveni) in Transylvania, he went to school in Kolozsvár (Cluj) where he also started piano studies and wrote his first compositions; he composed a symphony at the age of 16. In 1941–43, he studied at the local conservatoire with Ferenc Farkas, with additional tuition from Pál Kadosa in Budapest. Nationalist unrest and anti-Semitism in Transylvania prevented him from completing studies in mathematics and physics at the University of Cluj. In 1943 he was deported to a Nazi forced labour camp. His brother died in Mauthausen, and his father in Auschwitz; his mother survived a Nazi concentration camp.

In 1945–49, he resumed his studies at the Music Academy in Budapest under Ferenc Farkas and Sándor Veress. He stayed at the Academy as a lecturer in harmony, counterpoint, and musical form until 1956. He wrote a number of works within the official folklorist style, while gradually developing his own compositional technique.

In December 1956, following the Soviet invasion and suppression of the Hungarian Revolution, he walked across the border to Austria and settled in Vienna, eventually becoming an Austrian citizen.

In 1957–59 he worked at the WDR Electronic Music Studio in Cologne. With his *Apparitions* (1958–59) he attracted the attention of new music critics, and became widely known as composer and teacher in the 1960s.

In 1959–72 he lectured at the Summer Courses in Darmstadt. In 1969, while Warsaw Pact armies were invading Czechoslovakia, he unexpectedly came to Smolenice in Slovakia and gave a lecture at the last Workshops for New Music. In 1961–71, he was guest professor in Stockholm. He gave masterclasses in many cities around the world, and in the 1970s was active as a teacher in the United States. In 1989 he became professor emeritus at the High School of Music and Theatre in Hamburg. From 2000, ill health slowed his work as a composer. His last finished work was the Etude for Piano no. 18: *Canon*.

Many of his works have entered the concert repertoire, and most of them have been performed at Warsaw Autumn Festival. One of the major events of the 2000 Warsaw Autumn was the piano recital of Pierre-Laurent Aimard who performed the *Musica ricercata* cycle and 17 Etudes for piano (with the exception of the last, composed in 2001); this concert was published on CD as part of the Warsaw Autumn Sound Chronicle.

Ligeti received many prestigious medals, awards and honorary doctorates, including the Grawemayer Award (1986), Wolf Foundation Prize (1996), Kossuth Award (2003), and Polar Music Prize (2004).

He lived in Vienna, Hamburg and Berlin. Asked who he was, he used to answer: “I am a Hungarian from Transylvania of Jewish descent, citizen of Austria.” He thought of Hungary as his motherland, but stressed that as an assimilated Jew, he was not a pure Hungarian (and without baptism one cannot speak of full assimilation). His ancestors included the eminent nineteenth-century violinist Leopold Auer.

Selected works [since 1965]: *Requiem* for soprano, mezzo-soprano, two mixed choirs and large orchestra (1963–65), *Lux aeterna* for 16-part mixed a cappella choir (1966), Concerto for cello and orchestra (1966), *Lontano* for orchestra (1967), *Harmonies*, etude for organ (1967), *Continuum* for harpsichord (1968), String Quartet no. 2 (1968), Ten Pieces for wind quintet (1968), *Ramifications* for 12 string instruments or string orchestra (1968–69), *Coulée*, etude for organ (1969), Chamber Concerto (1969–70), *Melodies* for orchestra (1971), Double Concerto for flute, oboe and orchestra (1972), *Clocks and Clouds* for 12-part female choir and orchestra (1972–73), *San Francisco Polyphony* for orchestra (1973–74), *Monument*, *Selbstportrait*, *Bewegung*, three pieces for two pianos (1976), *Le Grand Macabre*, opera after Michel de

Ghelderode (1975–77, rev. 1996), *Hungarian Rock (Chaconne)* for harpsichord (1978), *Passacaglia ungherese* for harpsichord (1978), Trio for violin, horn and piano (1982), *Drei Phantasien nach F. Hölderlin* for 16-part mixed a cappella choir (1982), Etudes for Piano, Book 1: *Désordre, Cordes vides, Touchés bloqués, Fanfares, Arc-en-ciel, Automne à Varsovie* (1985), Concerto for Piano and Orchestra (1985–88), *Six Nonsense Madrigals* for six male voices to words by W. B. Rands and L. Carroll (1988–89), Etudes for Piano, Book 2: *Galam borong, Fém, Vertige, Der Zauberlehrling, En suspens, Entrelacs, L'escalier du diable, Coloana infinită, Coloana fără sfârșit* for player piano (1988–93), Concerto for Violin and Orchestra (1990, rev. 1992), Sonata for Viola (1991–94), Etudes for Piano, Book 3: *White on White* (1995), *Pour Irina* (1997), *À bout de souffle* (1998), *Canon* (2001), *Hamburg Concerto* for horn and chamber orchestra (1998–99, rev. 2002), *With Pipes, Drums, Fiddles* for mezzo-soprano and four percussionists to words by Sándor Weöres (2000).

Concerto for Piano and Orchestra

I composed the Piano Concerto in two stages: the first three movements during the years 1985–86, the next two in 1987; the final autograph of the last movement was ready by January 1988. The work is dedicated to the American conductor Mario di Bonaventura.

The markings of the movements are the following:

1. *Vivace molto ritmico e preciso*
2. *Lento e deserto*
3. *Vivace cantabile*
4. *Allegro risoluto*
5. *Presto luminoso*

The first performance of the three-movement Concerto took place in Graz on 23 October 1986. Mario di Bonaventura conducted while his brother, Anthony di Bonaventura, was the soloist. Two days later the performance was repeated in the Vienna Konzerthaus. After hearing the work twice, I came to the conclusion that the third movement was not an adequate finale; my feeling of form demanded continuation, a supplement. That led to the composition of the next two movements. The premiere of the whole cycle took place in the Vienna Konzerthaus on 29 February 1988, with the same conductor and pianist.

The orchestra consisted of the following: flute, oboe, clarinet, bassoon, horn, trumpet, tenor trombone, percussion and strings. The flautist also plays the piccolo, while the clarinetist, the alto ocarina. The percussion is made up of diverse instruments, which can be played by one musician. It is more practical, however, if two or three musicians share the instruments. Besides traditional instruments, the percussion part calls also for two simple wind instruments: the slide whistle and the harmonica. The string instrument parts (two violins, viola, cello and double bass) can be

performed soloistically since they do not contain divisi. For balance, however, the ensemble playing is recommended, for example 6–8 first violins, 6–8 second, 4–6 violas, 4–6 cellos, and 3–4 double basses.

In the Piano Concerto I introduced new concepts of harmony and rhythm.

The first movement is entirely written in bimetry: simultaneously 12/8 and 4/4 (8/8). This relates to the known “triplet on a double” relation and in itself is nothing new. However, because I articulate 12-triplet and 8-duplet pulses, an entangled, hitherto unheard kind of polymetry is created. The rhythm is additionally complicated because of asymmetric groupings inside two speed layers, which means accents are asymmetrically distributed. These groups, as in the talea technique, have a fixed, continuously repeating rhythmic structures of varying lengths in speed layers of 12/8 and 4/4. This means that the repeating pattern in the 12/8 level and the pattern in the 4/4 level do not coincide and continuously give a kaleidoscope of renewing combinations.

In our perception, we quickly resign from following particular rhythmic successions and what is going on in time appears for us as something static, resting. This music, if it is played properly, in the right tempo and with the right accents inside particular layers, after a certain time “rises,” as it were, as a plane after taking off: the rhythmic action, too complex to be followed in detail, begins “flying.” This diffusion of individual structures into a different global structure is one of my basic compositional concepts: from the end of the 1950s, from the orchestral works *Apparitions* and *Atmosphères*, I have continuously been looking for new ways of resolving this basic question. The harmony of the first movement is based on mixtures, hence on the parallel leading of voices. This technique is used here in a rather simple form; later in the fourth movement it will be considerably developed.

The second movement (the only slow one amongst five movements) also has a talea type of structure, it is however much simpler rhythmically, because it contains only one speed layer. The melody consists of the development of a rigorous interval mode, in which two minor seconds and one major second alternate—thus nine notes inside an octave. This mode is transposed into different degrees and it also determines the harmony of the movement; however, in the closing episode of the piano part, there is a combination of diatonics (white keys) and pentatonics (black keys) led in brilliant, sparkling quasimixtures, while the orchestra continues to play in the nine-tone mode.

In this movement I used isolated sounds and extreme registers (piccolo in a very low register, bassoon in a very high register, canons played by the slide whistle, the alto ocarina and brass with a Harmon mute damper, incisive sound combinations of the piccolo, clarinet and oboe in an extremely high register,

also alternating of a whistle siren and xylophone). The third movement also has one speed layer and consequently appears simpler than the first, but actually the rhythm is very complicated in a different way here. Above the uninterrupted, fast and regular basic pulse, thanks to the asymmetric distribution of accents, different types of hemiolas and “inherent melodic patterns” appear (the term was coined by Gerhard Kubik in relation to Central African music). If this movement is played with the adequate speed and very clear accentuation, illusory rhythmic–melodic figures appear. These figures are not played directly; they do not appear in the score, but exist only in our perception as a result of juxtaposition of different voices. Already earlier, I had experimented with illusory rhythm, namely in *Poème symphonique* for 100 metronomes (1962), *Continuum* for harpsichord (1968), *Monument* for two pianos (1976), and especially in the first and sixth piano etude: *Désordre* and *Automne à Varsovie* (1985).

The third movement of the Piano Concerto is up to now the clearest example of illusory rhythm and illusory melody. In its intervallic and chord structure, this movement is based on the alternation and interrelation of various modal and quasi-equidistant harmony spaces. The tempered twelve-part division of the octave allows for diatonic and other modal interval successions, which are not equidistant, but are based on the alternation of major and minor seconds in different groups. The tempered system also allows for the use of the anhemitonic pentatonic scale (the black keys of the piano). Amongst equidistant scales, i.e. interval formations based on the division of the octave into equal distances, the twelve-tone tempered system allows only chromatics (only minor seconds) and the six-tone or whole-tone scale (only major seconds).

Moreover, divisions of the octave into four parts (only minor thirds) and three parts (three major thirds) are possible. In several music cultures, different equidistant divisions of an octave are accepted, for example into five parts in the Javanese slendro, into seven parts in Melanesia (also popular in south-eastern Asia), as well as in southern Africa. This does not mean an exact equidistance: there is a certain tolerance for the inaccuracy of the interval tuning.

That exotic (for us, Europeans) harmony and melody has attracted me for several years. However, I did not want to retune the piano (microtonal deviations appear in the Concerto only in a few places in the horn and trombone parts, led in natural tones). After a period of experimentation, I got to pseudo- or quasiequidistant intervals, which are neither whole-tone nor chromatic: in the twelve-tone system, two whole-tone scales are possible, located a minor second apart. Therefore, I connected these two scales (or sound resources), and for example, places occur where the melodies and figurations in the piano part are

created from both whole-tone scales: the right hand uses one six-tone sound resource while the left hand, the complementary one. In this way, whole-tone and chromaticism mutually reduce themselves: a type of deformed equidistance is formed, strangely brilliant and at the same time “slanting”; illusory harmony, indeed being created inside the tempered twelve-tone system, but not belonging to it anymore in terms of sound quality. The appearance of such “slanted equidistant harmony fields” alternating with modal fields and based on chords built on fifths (mainly in the piano part), complemented with mixtures built on fifths in the orchestra, gives this movement an individual, soft-metallic colour (a metallic sound resulting from harmonics). The fourth movement was meant to be the central movement of the Concerto. In themselves, its melodic–rhythmic elements (embryos or fragments of motives) are simple. The movement also begins simply, with a succession of overlapping elements in mixed-type structures. Here again, a kaleidoscope is created, due to a limited number of these elements—the beads in the kaleidoscope—which keep returning in augmentations and diminutions.

Step by step, however, so that in the beginning we cannot hear it, a compiled rhythmic organization of the *talea* type gradually comes to the fore, based on the simultaneity of two shifted speed layers (triplets and duplets, though with different asymmetric structures than in the first movement). While longer rests are gradually filled with motive fragments, we slowly come to the conclusion that we have found ourselves inside a rhythmic–melodic whirl: without a tempo change, only through increasing the density of musical events, a rotation is created in the stream of successive and compiled, augmented and diminished motive fragments, and increasing the density suggests acceleration.

Thanks to the periodical structure of the composition, “always new but somehow the same” (all the motivic cells are similar to earlier ones but none of them are exactly repeated; the general structure is therefore self-similar), an impression is created of a gigantic, indissoluble network. Also, rhythmic structures at first hidden gradually begin to emerge, two independent speed layers with their various internal accentuations.

This great, self-similar whirl in a very indirect way relates to musical associations, which came to my mind while watching the graphic projection of the mathematical Julia and Mandelbrot sets, generated by computers. I saw these wonderful pictures of fractal creations, made by Bremen scientists, Heinz-Otto Peitgen and Peter Richter, for the first time in 1984. From that time, they have played a great role in my musical concepts. This does not mean, however, that in composing the fourth movement, I used mathematical methods or iterative calculus; indeed, I used constructions not based on mathematical thinking but rather on craftsmanship (in this respect, my attitude towards mathematics

is similar to that of the graphic artist Maurits Escher). I am concerned rather with intuitional, poetic, synesthetic correspondence, not on the scientific but on the poetic level of thinking.

The fifth, very short *Presto* movement is harmonically very simple, but all the more complicated in its rhythmic structure: it is based on the further development of “inherent patterns” of the third movement. The quasi-equidistance system dominates harmonically and melodically in this movement, as in the third, alternating with harmonic fields, which are based on the division of the chromatic spectrum into diatonics and anhemitonic pentatonics. Polyrhythms and harmonic mixtures reach their greatest density; at the same time, this movement is strikingly light, enlightened with very bright colours: at first it seems chaotic, but after listening to it for a few times, its content is easily grasped: it is composed of many autonomous but self-similar intersecting figures.

In the Piano Concerto, I present my artistic credo: I demonstrate my independence from criteria of the traditional avant-garde, as well as fashionable postmodernism. Musical illusions I consider relevant are not a goal in themselves, but a foundation for my aesthetic approach. I prefer musical forms that have a more objective than processual character. Music as “frozen” time, as an object in imaginary space evoked by music in our imagination, as a creation which really develops in time, but in imagination, it exists simultaneously in all its moments. My main intention as a composer is enduring the passage of time, closing it in a present moment.

György Ligeti

/

Katarzyna Duda

studied in the violin class of Tibor Varga at the École Supérieure de Musique in Sion, later graduating from the Music Academy in Warsaw in the class of Jan Stanienda. She is an award winner at the Tibor Varga International Violin Competition in Sion and the Tadeusz Wroński Solo Violin Competition in Warsaw.

She has appeared in concert with leading orchestras including the Orchestre de Chambre de Lausanne, Orquesta Sinfónica de Veracruz, European Union Chamber Orchestra, Amadeus Polish Radio and TV Chamber Orchestra, Polish National Radio Symphony Orchestra, Hradec Králové Philharmonic, Polish Radio Orchestra, Lviv Philharmonic, Capella Sankt Petersburg, Warsaw Philharmonic, Janáček Chamber Orchestra, Neue Ruhr Kammerphilharmonie, Beethoven Academy Orchestra, Orquesta Sinfónica del Estado de México, Silesian Chamber Orchestra, under the baton of renowned conductors such as Enrique Bátiz, Jesús López Cobos, Agnieszka Duczmal, Lavard Skou Larsen, Józef Wilkomirski, Monika Wolińska, Jorge Mester, Dalia Atlas, Mykola Dyadyura, and Łukasz Borowicz. She has partnered soloists and ensembles such as Konstanty Andrzej Kulka, Waldemar Malicki, Hanna Holeksa, Michał Urbaniak, Camerata Quartet, Jan Stanienda, Krzesimir Dębski, Katarzyna Budnik-Gałązka, Janusz Wawrowski, Marcin Zdunik, Piotr Pławner, Mariusz Patyra, Marek Bracha, and Jakub Jakowicz.

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She has played in venues such as New York's Lincoln Center and Carnegie Hall, Warsaw Philharmonic, Padua's Rossini Hall, Tokyo's Kawai Omotesando Hall, and Amsterdam's Concertgebouw. Her performances have been broadcast notably by Radio Suisse Romande, Polish Radio and TV, TV stations in the Netherlands, Mexico, France, Germany, and Russia. She has commissioned (jointly with the Silesian Music Society and New Music Orchestra, OMN) two violin concertos by leading modern composers: Agata Zubel and Maciej Zieliński.

She has been nominated for the *Polityka* weekly Passport Award, Polish Music Lovers' Award for Classical Instrumentalist of the Year, and Fryderyk awards. She plays a nineteenth-century Italian violin.

Frederike Möller

Born in 1983, she is a German pianist and musicologist, specialising in contemporary music, including modern classics and performance art. She studied piano, musicology, philosophy, and international art management in Düsseldorf, Cologne, Munich and Warsaw. She completed her piano studies with Georg Friedrich Schenck and Barbara Szczepańska in 2009, graduating with distinction. She has also attended masterclasses of Marino Formenti, Pavel Gililov, Nicolas Hodges, Siegfried Mauser, and Ian Pace. She then became a lecturer at the Robert Schumann High School of Music in Düsseldorf. In 2017, she completed her PhD at the University of Music and Performing Arts in Munich with

a thesis on the motifs of insanity in Wolfgang Rihm's opera works. She has given numerous first performances of works dedicated to her: solo works as well as concertos for piano and orchestra, and is frequently recorded by broadcasting corporations. She has appeared in concert in Belgium, Austria, Italy, Poland, Russia, South Korea, Japan, Kyrgyzstan, and Kuwait. Since 2011 she has been a member of *notabu.ensemble neue musik*, performing both as a soloist and a chamber musician at the Tonhalle Düsseldorf. She has given lectures in musicology notably at Tokyo's Geidai University and Salzburg Mozarteum. A renowned Schumann interpreter, she is a frequent guest at the Schumann houses in Leipzig, Bonn, and Zwickau as well as at the Schumann festivals in Düsseldorf and Bonn. In addition, she has performed Schumann's complete sketches at lecture-concerts in cooperation with the new Schumann edition of his complete works.

Frederike Möllers love of the toy piano inspires her own compositions. In October 2018, she will be hosting the International Toy Piano Festival in Düsseldorf, gathering interpreters as well as poets and visual artists.

Recently, she has been awarded the Förderpreis Musik of Düsseldorf for her extraordinary dedication to contemporary music and her charismatic, radiant presence on stage, which enables her to take her audience on an extraordinary emotional and captivating journey.

THE EUROPEAN WORKSHOP FOR CONTEMPORARY MUSIC (EWCM)

evolved out of the former Polish-German Ensemble Workshop for Contemporary Music, which was initiated in 2003 by the German Music Council and the Warsaw Autumn Festival in Poland. That workshop had two major focuses: firstly, to support young musicians who are interested in training in the special techniques of contemporary music and want to familiarise themselves with contemporary repertoire; and secondly, to promote cultural exchange and artistic integration between the two countries as well as cooperation in Europe in the field of contemporary music. The first workshop in 2003 featured a meeting of the Kwartludium ensemble from Warsaw with young German musicians. After many days of rehearsals, the project made its highly successful debut under the direction of Rüdiger Bohn during the Warsaw Autumn Festival, staging contemporary works from Poland and Germany. In the following years, first performances of young composers' works from the two countries, written specially for the purposes of this project and mostly commissioned by German Radio, were added to the programmes. Thus new and lesser known works (including new commissions) have become part of the workshop's repertoire.

Meanwhile the EWCM opened to partners from other European countries, and by now the ensemble's work list encompasses compositions by Beat Furrer, Helmut Lachenmann, Wolfgang Rihm,

Mathias Spahlinger, Rebecca Saunders, and Witold Lutosławski as well as by Joanna Woźny, Alexander Shchetynsky, and Lubava Sidorenko.

The high artistic level of the EWCM has regularly attracted attention during the Warsaw Autumn Festival, resulting in invitations to the Ultraschall Festival in Berlin (2005) and the international composers' workshops Buckower Begegnungen (2005–9) where the EWCM worked as ensemble in residence. Further invitations included a concert tour to Cracow and the Contrasts Festival in Lviv in 2007, Milano Musica with Stockhausen's *HYMNEN* in 2008, the Baltic Sea Festival in Stockholm and Tonlagen in Dresden in 2009. For the first time in the history of the EWCM, 2010 featured two workshops. Prior to the rehearsals and concerts of Warsaw Autumn, a workshop phase in Düsseldorf was initiated in the spring of 2010. It was followed by a concert at German Radio's New Music Forum in Cologne, presenting works by the younger generation of Eastern European composers. In 2011, the EWCM received two further invitations to hold workshops and concerts: in June it presented a programme of works by up-and-coming Polish and German composers at the final concert of *Sąsiedzi 2.0*, a Warsaw festival held under the Treaty of Good Neighbourship and Friendly Cooperation between Poland and Germany, organised by the Goethe Institute and the German Embassy in Warsaw. At the invitation of the Berlin Academy of Arts, the EWCM presented works by young Polish composers at the opening event of the *Blickwechsel* project in Berlin.

During 2012 Warsaw Autumn, the ensemble performed three stage works, including a new version of Manos Tsangaris's *Vivarium* in a concert broadcast by Polish TV. In 2013, the EWCM celebrated its tenth anniversary with an exceptional programme by young composers, combining a wide range of musical aspects. The four works by Matthias Ockert (*open room in overlapping spaces*), Joanna Woźny (*as in a mirror, darkly*), Annesley Black (*Snow Job*), and Yannis Kyriakides (*Telegraphic*) explored various compositional aspects such as different intermediary stages between noise and sound, light, space, live electronics, and the musical interaction between two ensembles.

For the first time, in 2014 the European Workshop took place at the International Summer Courses for New Music in Darmstadt. In 2015 the EWCM illuminated several musical aspects of different explorations of the inner world of sound. During the workshop phase in the architecturally unique Kolumba Kunstmuseum in Cologne, the musicians also had a particular challenge in reacting to diverse spatial characteristics of the museum and in developing an idiosyncratic concert dramaturgy.

After a prolific cooperation with the Music Academy in Cracow between 2013 and 2015, in 2016 and 2017 the European Workshop took place in the Music Academy in Łódź, including concerts in Łódź, Warsaw, and at the Luxembourg Philharmonic. For the first time, in 2018 the EWCM will take place at the Music Academy in Wrocław.

Rüdiger Bohn

Born in Lübeck, he studied piano with Günter Ludwig and David Levine and conducting with Volker Wangenheim at the conservatoires of Cologne and Düsseldorf. As a pianist he won several international chamber music competitions and performed regularly as a concert soloist before concentrating exclusively on conducting. After attending masterclasses with Leonard Bernstein, Sergiu Celibidache, and John Eliot Gardiner and working as a répétiteur and principal conductor at several theatres (Brussels's Théâtre de la Monnaie, Basel, and Lübeck), he worked with leading symphony orchestras in Germany and abroad, including the Tübingen Sinfonietta which he led in 1988–96. In 1997–2007 he was the artistic director of the Contemporary Opera in Berlin, where he premiered works by Henze, Kagel, Battistelli, Feldman, Reimann, Hölszky, Martin, Sciarrino, Maxwell Davies, Rihm, and Holliger. He has appeared as a guest conductor notably with the Österreichisches Ensemble für Neue Musik at the Salzburg Festival. Recently, he has directed the first performance of Sarah Nemtsov's *L'absence* at the Munich Biennale. In 2013, he conducted London's Philharmonia Orchestra. He has appeared regularly with leading ensembles and orchestras in South Korea (notably at the Tongyeong Festival, Seoul Philharmonic, and Seongnam Philharmonic) and Japan (Next Mushroom Promotion, Takefu Festival, and Kobe Chamber Orchestra).

Since 2003 Rüdiger Bohn is the artistic director of the European Workshop for Contemporary Music. He is professor of conducting at the Robert Schumann Hochschule für Musik in Düsseldorf. He has always been passionate about cooperating with composers, including Beat Furrer, Toshio Hosokawa, Isabel Mundry, Wolfgang Rihm, José María Sánchez-Verdú, and Hans Zender. In 2017 Rüdiger Bohn was awarded the Honour Medal of the City of Warsaw.

Friday / **28 September** / 22:30

Powidoki – Museum of Modern Art

/ Museum on the Vistula

/ Warsaw Autumn **Hits the Club**

Yehezkel Raz live electronics

Amnon Wolman live electronics

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Jerzy Rogiewicz percussion

Partner of the concert: Powidoki

**POWI
DUKI**

Concert organised with the support by Israel Embassy in Warsaw

ISRAEL 
Ambasada Izrael
w WARSZAWIE

Tel Aviv – Jerusalem – Warsaw

Yehezkel Raz

Warsaw – Tel Aviv (2018)**
for synthesizers and live electronics
(Warsaw Autumn commission)

Amnon Wolman

Barrier, Stop for Inspection (2018)**
for live electronics and video
(Warsaw Autumn commission)

Jerzy Rogiewicz

Warsaw (2018)**
for percussion
(Warsaw Autumn commission)

Tel Aviv - Jerusalem - Warsaw

Three cities:

Tel Aviv (Yehezkel Raz)

Jerusalem (Amnon Wolman)

Warsaw (Jerzy Rogiewicz)

The second concert of Warsaw Autumn Hits the Club will take place on the Vistula riverside in the Powidoki club, near the prestigious Museum of Modern Art. Will these three urban fantasies—two electronic and one for percussion—swim with or against the city river's current? Will the changing cities and their artists show us not only their own perspectives, but open a dialogue of musical signs and meanings?

Dagna Sadkowska

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Yehezkel Raz

Born 1980, he is a composer, pianist and sound artist. His debut solo album *för Nils* reflects his passion for the beauty in simplicity, intimate piano playing, minimalism, sound, and silence. He began his music education at the age of four, playing the violin, guitar and then the piano. He graduated with honours from the Israeli Academy of Music in Tel Aviv (2003), where he discovered a passion for electronic music. He won the Académie Musicale de Villecroze Award for composers in 2005 and 2006, and he is one of the most accomplished educators in Israel today. His output include music for film, theatre and dance, as well as performing live with electronics and synthesizers.

Warsaw-Tel Aviv

is an improvisational composition for synthesizers and electronics that wishes to explore the sound and atmosphere of the two cities, as it reflects through the eyes of an electronic music producer as opposed to a classical composer.

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Amnon Wolman

is a sound artist and composer who pursues a sound world in which social interactions are part of the musical information and the creative process. He is interested in the peculiar and subjective listening of an individual, and not with the generalisations that all listeners are presented with. His work is presented by various soloists, performance organisations, galleries, and museums. Publications of some of his audio and text works are available commercially and on the web. He currently teaches at the Jerusalem Academy of Music and Dance and lives with his partner Eyal Levinson in Kfar Vradim, Israel, doing his best to support a just solution for the Palestinians living under Israeli rule.

Selected works [since 1995]: *Slippery When Wet* for 18 blindfolded musicians (1995), *Speed Limit Applies* for solo percussion playing on two helmeted human heads (1997), *New York* for two disklaviers (1996), *Dead End* for clarinet and toys (1996), *Walking I–II*, electronic music (1998), *Floodway* for six female voices, ensemble and electronics after the Talmud (1998, rev. 2002), *Soft Escape Bed* for string orchestra and optional bass guitar (1999), *Noises* for ensemble (1999), *Dangerous Bend* for cello and tape (1999), *No Stopping Any Time* for marimba and tape (2000), *Traffic Circles Ahead*, electronic music (2000), *Detour*, electronic music (2000), *Picnic Site*, electronic music (2000), *Hazardous Material* for tuba and tape (2000), *Thomas and Beulah*, song cycle for soprano, disklavier, electronics, video and lights to words by Rita Dove (2000), *Two-Way Traffic* for open ensemble and electronics (2000), *Scarified Pavement* for choir (2000), *The Red Bus Stops Here* for three dancers/actors and electronics (2000), *Sand*, electronic music (2001), *No Shoulder Riding* for violin, cello and tape (2001), *Three Tunnels*, electronic music (2001), *Vous n'avez pas la priorité* for percussion and electronics (2001), *and her mind moves upon silence* for harpsichord and electronics (2002), *Incline*, electronic music (2002), *Guest Parking* for singer and electronics (2002), *End Divided Road* for flute and electronics (2003), *Cruising Prohibited When Lights Flashing* for men's choir (min. 40 singers), three soloists, percussion trio and electronics (2003; installation version for eight loudspeakers and four video screens, 2005), *Peter and Mr. Wolf* for electronics, video and optional singer (2003), *35 MPH*, electronic music (2004), *Call Box*, electronic music (2004), *End of Deviation*, audiovisual installation (2005), *For-Noah*, electronic music (2005), *Ice at Intervals*, electronic music (2005), *Keep Off the Median*, electronic music (2005), *Limited Sight Distance*, electronic music (2006), *Junction with a Minor Side Road*, sound sculpture (2007), *Pedestrians Have the Right of Way* for violin, viola, cello and electronics (2008), *Bandas sonoras* for ensemble, percussion and electronics (2010), *Scenic Point* for electronics (2011), *Operetta for the Cleaner of the Stain* for singer, actress, actor/dancer, violin, cello, percussion and electronics (2012), *Speed Reduced Ahead*, electronic music (2013), *Dust Control Area* for five performers and electronics to words by Hans Arp and George Brechta (2013), *Compulsory Ahead Only*, electronic music (2013), *Do Not Proceed When Flooded*, electronic music (2013), *Untitled (for M&L)*, electronic music (2015), *For J* for piano (2016), *Assembly Point* for tuba and electronics (2016), *Couch Potatoes* for flute, clarinet, violin, cello, alto saxophone, accordion, melodica, toy piano and electronics (2017), *For Kunsu* for string quartet (2017), *SDG Mix: No Poverty (for Ronena)* for electronics (2017), *Barrier, Stop for Inspection* for electronics and video (2018).

Barrier, Stop for Inspection

My thoughts and emotions about where I live (Israel) and where I work (Jerusalem) are made of memories, familiarities, smells, sounds, light, and tastes. They are personal and do not represent anyone but myself. In cultural terms, I am a member of several sociocultural groups; the cultural content that was formed through the interaction within any of these groups is important for me, and my work often relates to them. Some but not all of these groups also have a political side to them, and some in fact participate in the political power structure. Since I am a member of several groups, my political affiliations are complex and revolve mostly around ideas and convictions. None of these groups, to my mind, carry any kind of geographical meaning. Despite the fact that culture does, at times, espouse relationships to the physical world and to a place, this place, in my mind, is imaginary and an idea. The actual distribution of space among people is not, to my mind, connected to cultural discussions, and entities.

The piece attempts to present the intersection between truth, memory, and their social place in the world of music. Or it may raise a question: Does a piece of music convey emotional meaning that is different than those practiced by its author? Is it possible that a piece by Carlo Gesualdo, the sixteenth-century Italian composer who murdered his wife, can convey eternal life-affirming positive emotions, despite his own thoughts of murder? Do we remember Gesualdo when we hear his music? Or is his music, when it is played now, alive and not a memory at all? Does it convey current emotions and ideas that have nothing to do with the sixteenth century? As with all of my works, my aim is to raise questions alongside an unexplained emotional narrative created with sounds, pitch relationships, rhythms, and other sensations that outline a personal progress of time. It is important to me that my music also conveys ideas and is not only about pleasure.

The names of my pieces are taken mostly from road signs. They are usually attached to a piece after it is nearly completed, and are intended to serve as an impetus for the listener to form diverse personal connections and ideas, and perhaps distance my own intentions from the actual stuff conveyed by the piece.

Clocks may or may not appear in this new work. Clocks are the most obvious way we show and follow our own sensations of time. A unified clock is a fairly recent phenomenon, dating back to the nineteenth century. In some of my video works I use clocks to measure different sensations of time, often side by side.

But these are my ideas; the piece will probably convey other emotions and ideas for you.

Amnon Wolman

The text in the work, by the composer, was translated by Halina Cieplińska

Jerzy Rogiewicz

Born in 1983 in Bydgoszcz. Composer, percussionist and pianist, he graduated from the Music Academy in Cracow where he studied with Zbigniew Bujarski, Krzysztof Penderecki (instrumentation), and Magdalena Długosz (electronic music).

As an improvising instrumentalist, he performed notably with Toshinori Kondo, Kazuhisa Uchihashi, Hannoda Taku, David Thomas, Ray Dickaty, Wojciech Traczyk, Paweł Szamburski, Piotr Zabrodzki, and Tomasz Duda. In 2005–12, he was a member of the Levity jazz band, with which he recorded three CDs: *Levity* (Lado ABC, 2009), *Chopin Shuffle* (Universal, 2010), and *Afternoon Delights* (Lado ABC, 2011). In 2009–11, he was the percussionist of the band Pink Freud.

Since 2010, he has cooperated with Marcin Masecki (in the bands Profesjonalizm, Warszawska Orkiestra Rozrywkowa, Polonezy, trio V/TLD with DJ Lenar, and in the Ragtajmy duo). With Igor Nikiforow, he founded the Jerz Igor duo, performing new music for children, with which he has published two records (*Mała Płyta* and *Jerz Igor Zimą*).

He writes music for film (*Hangover*, dir. Maciej Buchwald, 2015; *Strapiony Mężczyzna*, dir. Maciej Buchwald, 2016; music for the reconstruction of *Halka* directed by Konstanty Meglicki of 1936; *Żalanasz*, dir. Marcin Sauter, 2017) and theatre (*The Doll*, dir. Aneta Groszyńska-Liwień, 2015; *The Spring to Come*, in duo with DJ Lenar, dir. Natalia Korczakowska, 2015; *The Jew*, dir. Aneta Groszyńska-Liwień, Polish TV Theatre, 2015; *Hunger*, dir. Aneta Groszyńska-Liwień, 2016). Currently he is composing music for the feature film *God's Blood*, directed by Bartosz Konopka.

The work *Warsaw* is a variation on the theme of a city that grows violently, organically, and unpredictably.

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Saturday / **29 September**
/ 11:00 and 16:00
/ 16:00
/ 16:00
/ 18:00
/ 19:30



Saturday / **29 September**

/ 11:00 and 16:00

Ujazdowski Castle

Centre for Contemporary Art / Laboratory

/ **Little** Warsaw Autumn

Bartosz Bielenia actor, video

Wojciech Kiwer electronics, sound design

Grzegorz Mart paintings, drawings

Piotr Peszat composition, electronics

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Paulina Wyszowska, Krzysztof Ptak

sound projection

Partner of the concert: Ujazdowski Castle Centre for Contemporary Art

U-jazdowski

bazGRANIE (disPLAYING).
Concerto for Painter,
Actor and Electronics (2018)**
(Warsaw Autumn commission)

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bazGRANIE (disPLAYING).**Concerto for Painter, Actor and Electronics**

The project depends on the mutual interaction of three components: drawing/painting, video, and sound actions. Video images from a camera hand-operated by the actor are the starting point. Movements of the camera are recorded and projected in real time on a canvas, on which the painter draws and “documents” them. The actor with the camera enters into genuine interaction with the painter. He influences the painter by consciously directing his camera. The image projected on the canvas clearly impacts the process of drawing and its dynamics. About a dozen pickups are attached to the canvas, so that each time the surface gradually painted over is touched, sound is produced. This sound is transformed live by the composer/electroacoustician.

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Bartosz Bielenia

He made his debut in 1999 at the Dramatyczny Theatre in Białystok in the title role in *The Little Prince* (dir. Tomasz Hynek). In 2016 he graduated from Cracow’s State Higher School of Theatre. In 2014–17 he was engaged in Cracow’s Helena Modrzejewska National Stary Theatre, where he created major roles in, among others, *Edward II* (dir. Anna Augustynowicz, 2014), *King Lear* (dir. Jan Klata, 2014), *Hamlet* (dir. Krzysztof Garbaczewski, 2015), Elfriede Jelinek’s *Die Schutzbefohlenen* (dir. Paweł Miśkiewicz, 2016) and Chekhov’s *Platonov* (dir. Konstantin Bogomolov, 2015). He has also appeared in films: *Disco Polo* (dir. Maciej Bochniak), *The High Frontier* (dir. Wojciech Kasperski), *I Am Lying Now* (dir. Paweł Borowski), and *Man with the Magic Box* (dir. Bodo Kox). For his part in *The High Frontier* he received a special honourable mention at the Off Camera International Festival of Independent Cinema in Cracow and the Discovery Award at the “The Young and Film” Film Debuts Festival in Koszalin. Since January 2018 he has performed at the Nowy Teatr, where he debuted in *The Symposium* (dir. Krzysztof Garbaczewski).

Wojciech Kiwer

– see page 38

Grzegorz Mart

– see page 168

Piotr Peszat

– see page 162

Saturday / **29 September** / 16:00

Austrian Cultural Forum

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Meeting with audience:

Jerzy Kornowicz

– director – and members of the Programme Committee of the Warsaw Autumn Festival invite to discussion about festival.

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The meeting will be held in Polish.

Saturday / **29 September** / 16:00

Ujazdowski Castle

Centre for Contemporary Art / Cinema

Piotr Stasik direction

Piotr Stasik, Łukasz Czapski, Piotr Gruszczyński
libretto

**Piotr Stasik, Adam Palenta, Barbara Kaniewska,
Paweł Chorzępa, Piotr Rosołowski, Małgorzata
Szytak, Piotr Pawlus, Kacper Kowalski** photography

Artur Zagajewski music

Music performance in the film:

Wojciech Błazejczyk guitar

Michał Górczyński clarinet

Jakub Gucik cello

Eneasz Kubit accordion

Barbara Mglej violin

Bartosz Sałdan percussion

Martyna Zakrzewska piano

Maciej Koczur conductor

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Dorota Wardęszkiewicz, Piotr Stasik editing

Anna Gawlita producer

Partner of the event: Ujazdowski Castle Centre for Contemporary Art

U-jazdowski

Production: Kijora Film

Coproduction: Krakow Festival Office, Silesia Film Institute

Cofinanced by: Polish Film Institute, Krakow Regional Film Fund,
Silesian Film Fund



POLSKI INSTYTUT SZTUKI FILMOWEJ

Opera o Polsce (Opera About Poland)
(2017, 41 minutes)
film projection

see page 91

Saturday / **29 September** / 18:00

Kordegarda.

The Gallery of the National Centre for Culture

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Piotr Grodecki, Marcin Krzyżanowski

piano preparation

Piano acquired thanks to the courtesy of II High School King Jan III Sobieski in Cracow

Project coorganised by the National Centre for Culture, Fundacja Sztuk Krytycznych, XX1 Gallery, Mazovia Center for Contemporary Art "Elektrownia" in Radom



Andrzej Bieżan

Fortepian dla wszystkich (Piano For All) (1976)**
interactive installation

Closing of the installation – performers:

Szabolcs Esztényi – Modern music for all

Krzysztof Dębski – Jazz for all

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Andrzej Bieżań

– see page 27

Piano For All

– see page 42

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Szabolcs Esztényi

Hungarian-born composer, pianist, improviser, and educator, born in 1939 in Budapest, living in Poland since 1969. He studied piano with Margerita Trombini-Kazuro and composition with Witold Rudziński at the State Higher School of Music in Warsaw (graduating from both with honours).

As a composer and soloist, he has performed in Poland and internationally at festivals such as Warsaw Autumn, Poznań Music Spring, Warsaw Music Encounters, Musica Polonica Nova, Łañcut Music Festival, Lutosławski Forum, Festival of Polish Piano Music in Słupsk, Zagreb Biennale, Budapesti Zenei Hetek, Donaueschinger Musiktage, Bergamo and Brescia International Piano Festival, Festival d'Été de Lanaudière in Quebec, Nordiske Musikdage, and Rencontres Internationales de Musique Contemporaine in Metz. He has performed with leading artists such as Jerzy Artysz, Andrzej Hiolski, Heinz Holliger, Roman Jabłoński, Jadwiga Kotnowska, Halina Łukomska, Olga Pasiecznik, Jadwiga Rappé, Jerzy Witkowski, and Iwona Mironiuk (with whom he has played in a piano duo since 1999), as well as the Wilanów Quartet and Zygmunt Krauze's Music Workshop.

He has premiered numerous new works by Polish composers, including Kazimierz Serocki's *Pianophonie*, Rafał Augustyn's *Variations on a Theme of Paganini*, and Paweł Szymański's Two Etudes for Piano as well as recording extensively for Polish Radio. For many years he has also collaborated with Ferenc Lantos and Mária Apagyi, founders of creative musical–visual pedagogy and the Free School of Art in Pécs, Hungary.

Since 1972, he has taught piano improvisation at the Fryderyk Chopin State Schools of Music in Warsaw and the F. Chopin Music University in Warsaw. Until 2014 he also lectured at the Music Academy in Łódź. He is regularly invited to academic centres in Poland (Białystok, Bydgoszcz, Cieszyn, Gdańsk, Katowice, Kraków, Poznań, Wrocław) and Hungary (Ferenc Liszt Academy of Music in Budapest, Instrumental Music Department of the University of Debrecen, University of Pécs, Education Centre in Pécs) to lecture on creative teaching and improvisation. He runs piano improvisation courses for pupils and teachers of primary and secondary artistic schools. Since 1996, he has given lectures and workshops in piano improvisation during summer masterclasses in contemporary piano and vocal music in Bystrzyca Kłodzka and Świdnica. His awards include the 1st Prize at the 1st National Piano Improvisation Competition (1968), medal of the Polish Composers'

Union for promoting contemporary Polish music (1988), Orpheus Prize from the Critics' Section of the Association of Polish Musicians for his performances of works by Tomasz Sikorski at Warsaw Autumn Festival (1989), annual award of the Polish Composer's Union (1993), and Knight's Cross of the Order of Merit of the Republic of Poland (2009). Since 1998, he has been a professor of musical arts.

/

Krzysztof Dębski

Born in 1953. Composer, director, jazz violinist, arranger, and music producer. He composes autonomous music (including two symphonies, an opera, four oratorios, sacred music, and eleven instrumental concertos) as well as theatre music (with more than 40 premieres), experimental and film music (for over 100 feature films, including *With Fire and Sword*, *In Desert and Wilderness*, *Ancient Tale*, *Battle of Warsaw 1920*). On a commission from Hollywood's LimeLight Films, he has composed new music for sixteen silent films by Charlie Chaplin from the years 1914–17.

He is the leader and soloist of the jazz band String Connection, which has appeared in concert throughout Europe, the United States and Canada since 1980, totalling 1,000 concerts, including TV and broadcasts.

He has lectured at summer music courses in Ankara, Darmstadt, San Diego, Los Angeles, Miami, and Valencia, California.

He has won awards at the 1st World Jazz Competition in Hoeilart, Belgium (1983), the Stanisław Wyspiański Award (1985), and numerous other radio, recording, and compositional competitions. His other accolades include a Fryderyk for Composer of the Year, the International Film Academy Philip Award for his music for *With Fire and Sword*, and International Film Festival in Pyrgos, Greece, for *In Desert and Wilderness*.

He has participated in international festivals such as Jazz Jamboree, the New Jazz Meeting in Baden-Baden, Reno, Getxo, Paris, Helsinki, Kongsberg, Budapest, Leverkusen, Bratislava, Prague, Berlin, Nuremberg, The Hague, Le Mans, and many others.

As a conductor, he has led concerts featuring international music stars such as José Carreras, José Cura, Ewa Małas-Godlewska, Adam Makowicz, Canadian Brass, Vadim Riepin, Jean-Luc Ponty, Mark O'Connor, Regina Carter, John Blake and Nigel Kennedy, Richard Galliano, and Daniel Stabrawa. He has conducted the majority of leading Polish orchestras including the Polish National Radio Symphony, Sinfonia Varsovia, and Warsaw Philharmonic, as well as the Irish Symphony, Moscow Symphony, Guadalajara Symphony, Teatro Municipal in Rio de Janeiro, Orquesta Sinfónica Nacional de Chile, Lviv Philharmonic, Kyiv Philharmonic, and others.

Saturday / **29 September** / 19:30

Warsaw Philharmonic / Concert Hall

Kakushin Nishihara biwa

proMODERN:

**Marta Czarkowska, Katarzyna Bienias,
Ewa Puchalska, Ewelina Rzezińska** sopranos

**POLISH NATIONAL RADIO SYMPHONY
ORCHESTRA IN KATOWICE**

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Etienne Siebens conductor

Barbara Okoń-Makowska, Michał Bereza
sound projection

The work *Ex motu* by Anna Zawadzka-Gołosz has been cofinanced by the Minister of Culture and National Heritage's Culture Promotion Fund within the programme "Composing Commissions" implemented by the Institute of Music and Dance.

**Ministry of
Culture
and National
Heritage**

Institute of music and dance



Anna Zawadzka-Gólosz

Ex motu (2018)**

for orchestra

(Warsaw Autumn commission)

Akiko Yamane

Harakiri Maiden (2012)*

for biwa and orchestra

Louis Andriessen

De Staat (1972–1976)

for four female voices and large ensemble

** first performance

* first Polish performance

Anna Zawadzka-Gotosz

Composer and teacher, she was born in Cracow and studied composition with Krystyna Moszumańska-Nazar and music theory at the city's Music Academy. In 1986–87 she continued her composition studies with Wolfgang Hufschmidt and Nikolaus A. Huber (electronic music studio) at the Folkwang High School of Music, Theatre and Dance in Essen–Werden. Since graduation, she has worked at the Music Academy in Cracow, where she became a professor in 2011 and now heads the composition class.

She has cooperated with the Polish Radio Experimental Studio in Warsaw and the Electronic Studio of the Cracow Music Academy, developing electroacoustic works.

At the International Summer Courses for Young Composers in Kazimierz Dolny (1983–86), she was inspired by composers such as Iannis Xenakis, Witold Lutosławski, Makoto Shinohara, Witold Szalonek, François-Bernard Mâche, and Lars Gunnar Bodin.

Her output includes symphony, chamber, and electroacoustic works, which have been performed throughout Poland and internationally. She currently focuses on purely instrumental music, developing her own concept of “colour harmony” and spatial musical narrative. She explores the idea of unfolding the musical narrative “into the depth of the sound image,” starting with the *Space Suite* for 17 instruments (2006), opposing the “flat” and “spatial” image, as well as overcoming difficulties in multilayered and multidimensional perception.

Witold Lutosławski, particularly his idea of “composing perception,” occupies an important role in her creative and analytical thinking; she has notably authored the articles “Unimportant moments in the music of Witold Lutosławski” and “On composing perception. The case of Witold Lutosławski.”

Selected works: *Stained Glass II* for clarinet, cello, vibraphone and accordion (1980), *Senza* for double bass (1984), *Esoterikos* for soprano and oboe quartet (1985), *Girare* for percussion and tape (1986), *Ornamental Improvisations* for two violins, clarinet, cello, vibraphone and piano (1991), *Blades* for percussion (1992), *Rhetorical Figures* for three string quartets, strings, oboe, harpsichord and piano (1993), *Poco a poco piú...* for viola and piano (1994), *Trio contra punctum* for flute, oboe and bassoon (1996), *Glissbigliando* for oboe and tape (1997), *Mozartkugeln* for flute (1998), *Mirrors* for string orchestra (1999), *Metaphrases* for string quartet (2001), *Cadenza* for string quartet (2001), *Fantasy and Chorale* for piano (2001), *Concerto* for 8-string guitar and string orchestra with piano and harpsichord (2002), *Resonance Dances* for cello and string quartet (2005), *Space Suite* for 17 instruments (2006), *Epiphrases* for wind quintet and percussion (2008), *Descent* for cello and symphony orchestra (2009), *Spettro* for violin, piano and symphony orchestra (2012), *Prelude and Fugue* for piano (2012), *Danzonetta* for flute (2013), *Essay On Earth and Sky* for cello and piano (2014), *Grass Chorales* for piano (2015),

Three Psalms for cello (2015), *Three Psalms in Landscape* for cello and piano (2016), *Choreophonies* for symphony orchestra (2016), *Sussurro di campane* for piano (2017), *Poco divertimento* for cello and piano (2018), *Ex motu* for orchestra (2018).

Ex motu

The work is dedicated to the memory of Krzysztof Droba, Polish music theorist, critic, teacher, commentator, musical life animator, friend of many composers who accompanied their creative thoughts. I composed this music thinking about the riddle of the captive mind and the flight from captivity... Those unfinished talks with Krzysztof.

The thought of Saint Thomas Aquinas seemed a good reference for shaping the idea and form of this contextual work.

Thomas Aquinas was a brave man, a genial, open mind. He integrated the thought of Aristotle into Christian philosophy, despite the looming charge of heresy. Trusting God, he also appealed to the mind, combining religion and intellect in scrutinising the essence of the world.

Ex motu (“from motion”) is the first proof for the existence of God, introduced by Thomas in his work *Summa theologica* (the so-called *five ways*).

The simple intellectual deduction was based on the assumption that if there is motion, there must be a first “mover.”

The concept for shaping the sound matter of this work followed that trope: various forms of motion and various moves summon different entities to existence, implying a special kind of dependence; the work’s premise was to find entities that are sometimes unpredictable, “free-thinking motives” that after being “moved,” reach their own identity—sometimes a surprising one—seemingly from another discourse.

A small “move” can trigger a big movement, such as a small pebble triggering an avalanche and a “chain of events,” it can also be a “blow in the straw” that creates a “bubble.”

The form of *Ex motu* become an attempt at grasping a “landscape in process,” the relationship between construction versus deconstruction, a mass of sounds versus a small point, complexity versus simplicity.

Humans aspire to creating a “theory of everything” (a synthesis of theory of relativity with quantum mechanics), finding a single principle for the enormous universe and minuscule atom. Yet the most important thing is probably rapture (over the “creation of the world”), which frees us from the vanitous conviction of possessing the rights of a land owner, a tree owner or bird, the lessee of someone else’s mind...

There is one small thought in the soundscape of *Ex motu*, a certain “lyrical, old-fashioned note”: a motif in the cello, harp and piano... in memory of things unfinished.

Anna Zawadzka-Gołosz

Akiko Yamane

Born in 1982 in Osaka, she obtained her master's degree from the Kyoto City University of Arts where she studied composition with Motoharu Kawashima, Hinoharu Matsumoto, Shuichi Maeda, and Noriko Nakamura (2001–7). She also studied at the High School of Arts in Bremen with Younghi Pagh-Paan (2005–6). She participated in the Akiyoshidai's Summer master course in composition, the Takefu International Music Festival (2005 and 2007), and Royaumont Voix Nouvelles.

Her many accolades include the Meiji Yasuda scholarship (2004), ISCM Togashi Prize (2005), 1st Prize at the 75th Music Competition of Japan (2006), and Akutagawa Award (2010). Her commissions include *Dots Collection no. 6* for the NHK Symphony Orchestra, premiered at Music Tomorrow (2010), *Harakiri Maiden* for the Suntory Foundation for Arts, premiered during their Summer Festival (2012), and *Illuminated Baby* for the Hamamatsu International Piano Competition, selected as required repertoire for the competition 2nd stage (2015).

Her works have been performed and featured by Yomiuri Nippon Symphony Orchestra, NHK Symphony, Izumi Sinfonietta Osaka, Tokyo Ensemble Factory, Tokyo Gen'On Project, Ensemble Muromachi, Nishihara Kakushin, Teion Duo, Noriko Ogawa, Music from Japan in New York, Suntory Summer Festival, and Ars Musica. She has composed several works in collaboration with visual artists, and has appeared at *Aida Makoto: Monumento for Nothing*. She has hosted a contemporary music concert series, *eX.*, from 2007 to 2013. She teaches at the Soai University and has lectured at the Akiyoshidai's Summer master course in composition (2016, 2017).

Selected works: *Chemical Lolita* for piano (2008), *Kihan* for shakuhachi, guitar and cello (2008), *Hitogata* for orchestra (2008), *FeS₂-pyrite-* for piano (2004–9), *windingly moving objects* for various casts (2009), *Dots Collection no. 3* for violin and piano (2009), *a vibrating sphere in a room* for violin (2009), *Dots Collection no. 4* for chamber orchestra (2009), *Toge-Toge Camelia* for flute, clarinet and percussion (2009), *Dots Collection no. 5* for flute, clarinet, tuba, harp, two violins, viola and cello (2010), *Dots Collection no. 6* for orchestra (2010), *Dots Collection no. 7* for piano (2010), *Dots Collection no. 8* for violin, clarinet, cello and piano (2010), *Split Dots no. 1* for flute and vibraphone (2011), *Girl Melancholy* for violin and toy piano (2011), *Split Dots no. 2* for two bass flutes and contrabass flute (2011), *Dots Collection no. 9* for flute and piano (2011), *Dots Collection no. 10* for flute, clarinet, tenor recorder and violin (2011), *Plastic Babys* for violin, viola and piano (2011), *p/b twin* for violin and clarinet (2011), *Dots Collection no. 12* for baritone and tuba (2011), *Dots Collection no. 13* for kugo and shō (2012), *Toki Yo Megure (Madei Rondo)* for children's choir (2012), *Harakiri Maiden* for biwa and orchestra (2012), *Dots Collection no. 14* for electronic organ (2012),

Dots Collection no. 15 for vocal ensemble (2012), *Tessellation* for trumpet and piano (2012), *Poppi Cue Popper Key* for percussion (2012), *Ambiguous garnet colored fragments* for flute, violin and piano (2012), *Doku Kyoku* for guitar (2013), *Dots Collection no. 16* for saxophone quartet (2013), *Magical Medical Tranquilizer* for trombone and toy piano (2013), *Flower Baby* for koto (2013), *Dots Collection no. 11* for string quartet (2011–13), *Omocha–Bako Suite* for trumpet and piano (2013), *Ash Colored Arabesque* for male vocal ensemble (2014), *Melt away into love of polka dots cosmos* for shakuhachi, two kotos and 17 gen (2014), *Robot Ride* for piano (2014), *Electric Baby* for ondes Martenot (2014), *KuruKuru Steps* for Japanese instrumental ensemble (2014), *Illuminated Baby* for piano (2015), *PikaPika SunSun* for string quartet (2015), *Dots Collection no. 17* for timpani (2015), *Music of Tracing Electone* for electone (2015), *Twinkle–Twinkle* for piano (2016), *Names Collection no. 2* for vocal ensemble (2016), *Heisei Kazari Gaku* for gagaku kangen (2016), *In the Milky Way* for tuba (2016), *Variations on a Japanese folk song Higo Temari–Uta* for piano trio (2016), *Dots Collection no. 18* for ensemble and electronics (2016), *glittering pattern no. 2* for vibraphone (2017), *TenTenTen-Star* for gagaku kangen (2017), *Curiouser & Curiouser!* for viola (2011–17), *Amusement* for saxophone, tuba, percussion, piano and electronics (2018).

Harakiri Maiden

Satsuma biwa is a Japanese instrument which has been developed as one of the ways of acquiring culture in medieval times, and which has been used mainly for warrior tales. From the point of view of Western music, the structure of this instrument is not rational: its tone interval is unstable, and it produces sounds comprising a noise (as opposed to musical tone) called *sawari*. It has been said that Japanese people's ears are traditionally familiar with this kind of sound.

I was born in Japan and have learned Western music surrounded by it. Thus for me, to learn about biwa was to step into unknown territory, and at the same time, to rediscover a sense sleeping in my deep inside.

The title *Harakiri* alludes to the notion of the Japanese word *harakiri*, which has become known worldwide, based on inaccurate information on the internet, coming to signify typically “Japanese” kitsch. In reality, *harakiri* or *seppuku* means a form of Japanese ritual suicide by a samurai (warrior), who cuts his own belly with a dagger. I tried to depict a texture where one cuts the skin with a dull edge-tool like a utility knife, now that we do not usually use swords. Biwa cuts the space, then a mass of silent substance overflows from the orchestra; the substance consists of the organs of a maiden based around the shockingly pink colour, full of material and dreams.

I express my gratitude to Ms. Kakushin Nishihara, sculptor and biwa player. Two years ago, my other piece *Dots Collection no. 6*

was inspired by her visual art, and now she has motivated me to compose another work.

Akiko Yamane

/

Louis Andriessen

– see page 32

De Staat

I wrote *De Staat* (The Republic) as a contribution to the debate about the relation of music to politics. Many composers view the act of composing as, somehow, above social conditioning. I contest that. How you arrange your musical material, the techniques you use and the instruments you score for, is largely determined by your own social circumstances and listening experience, and the availability of financial support. I do agree, though, that abstract musical material—pitch, duration and rhythm—is beyond social conditioning: it is found in nature. However, as soon as the musical material is ordered it becomes culture and hence a social entity.

I have used passages from Plato to illustrate these points. His text is politically controversial, if not downright negative: everyone can see the absurdity of Plato's statement that the mixolydian mode should be banned as it would have a damaging influence on the development of character.

My second reason for writing *De Staat* is a direct contradiction of the first: I deplore the fact that Plato was wrong. If only it were true that musical innovation could change the laws of the State!

Louis Andriessen

/

Kakushin Nishihara

Born in Tokyo, she plays the biwa Tsuruta style and is a collage artist. She used to play on many instruments, until one day she visited Kinshi Tsuruta, master of the satuma biwa, Japan's traditional string instrument. Charmed by Tsuruta's striking soundscape, she immediately became her pupil, learning the instrument for five years until Tsuruta's death. She continued her studies with Kakuzyo Nakamura, also a former Tsuruta pupil.

Currently, Nishihara performs classic biwa repertoire and sings. She also cooperates with other instrumentalists and genres, such as noise, and contemporary artists from other disciplines.

proMODERN

The group was founded by leading vocal soloists who share a passion and skill for interpreting the most demanding works by present-day composers. During their six years in existence, the vocal sextet released two albums, recorded music for two others, presented the world premieres of 28 compositions (including miniatures, larger a cappella forms, vocal-instrumental pieces, and works for voices with orchestra as well as nine different song cycles), performed in concert at festivals and at the invitation of leading cultural centres, including most of Poland's philharmonics.

In 2015 proMODERN won two Polish music industry Fryderyk awards: in the Choral, Oratorio and Opera Music Album of the Year category and for Best Recording of Polish Music for their debut album *Where Are You? Pieces from Warsaw*. Their second album, *proMODERN Shakespired*, was released in December 2017, and a composition by Philip Lawson, written on a commission for the group, reached 19,000 streams on Spotify in just two weeks. This album was also nominated for Fryderyk awards in the Contemporary Music Album of the Year and Best Recording of Polish Music categories.

proMODERN comprises: soprano Marta Czarkowska, mezzo-sopranos Ewa Puchalska and Ewelina Rzezińska, tenor Andrzej Marusiak, baritone Krzysztof Chalimoniuk, and bass Piotr Pieron.

POLISH NATIONAL RADIO SYMPHONY ORCHESTRA in Katowice

An ambassador of Polish culture on the international artistic scene, the Polish National Radio Symphony Orchestra (NOSPR) has collaborated with some of the greatest composers of the second half of the twentieth century, Witold Lutosławski, Henryk Mikołaj Górecki and Krzysztof Penderecki, giving first performances of their works.

The NOSPR was founded in 1935 in Warsaw by Grzegorz Fitelberg who led it until the outbreak of World War II. In 1945, the orchestra was revived in Katowice by Witold Rowicki. In 1947, the post of the artistic director was taken again by Fitelberg. After his death in 1953, the orchestra was headed in succession by

Jan Krenz, Bohdan Wodiczko, Kazimierz Kord, Tadeusz Strugała, Jerzy Maksymiuk, Stanisław Wisłocki, Jacek Kaspszyk, Antoni Wit, Gabriel Chmura and, once again, by Jacek Kaspszyk.

In September 2000, Joanna Wnuk-Nazarowa became the institution's General and Programme Director. On 31 August 2012, Alexander Liebreich became the Artistic Director and Chief Conductor of the NOSPR. Since September 2018, Ewa Bogusz-Moore is NOSPR's General and Programme Director.

Apart from making archival recordings for the Polish Radio, the Orchestra has recorded more than 200 CD albums for many renowned record companies. It has been honoured with numerous awards for its phonographic achievements, including Diapason d'Or, Grand Prix du Disque de la Nouvelle Académie du Disque, Cannes Classical Award, and MIDEM Classical Award. In January 2017, the *Szymanowski, Lutosławski* recording, featuring NOSPR conducted by Alexander Liebreich with Gautier Capuçon as soloist, won the International Classical Music Award.

The Orchestra has performed with many renowned conductors and soloists throughout the world. In recent years, the NOSPR has implemented numerous internationally acclaimed projects: *The Marathon of Górecki's Works*, two editions of *Musical Sea Voyage*, and *A Train to Kilar's Music*. Since 2005, the NOSPR has organised the biennial *Polish Modern Music Festival of World Premieres*, whose 7th edition was nominated for the Coryphaeus of Polish Music Award in 2017 award in the Event of the Year category.

Etienne Siebens

studied conducting with Lucas Vis, Hiroyuki Iwaki, and Jorma Panula. From 1992 to 2008 he was the founder and artistic leader and concert director of the Prometheus Ensemble, with which he performed notably at the Flanders Festival, Musica Strasbourg, Octobre en Normandie, Convent Garden Festival, and Académies Musicales de Saintes. In 2001 he was appointed permanent guest conductor of the Flemish Radio Orchestra, and in 2004–10 was chief conductor of the Flemish Symphony Orchestra.

In 2002 he successfully conducted the Holland Festival production of *Karkas* by De Bondt. The Amsterdam Sinfonietta invited him to perform in Amsterdam's Concertgebouw. In 2013 he conducted at the prestigious opera festival in Aix-en-Provence and made a tour through Europe. In 2014 he premiered a new opera by Martijn Padding at The Netherlands Opera in Amsterdam. He was artist in residence with the Solisti del Veneto and holds the position of permanent guest conductor of Asko|Schönberg.

He also gave a series of concerts together with the Netherlands Blazersensemble (performing Andriessen's *De Staat*), Asko|Schönberg (Harrison Birtwistle's *Theseus Game* at the Concertgebouw), Klangforum Wien (at the Festival Wien Modern), Rotterdam Philharmonic, The Hague Philharmonic, Psapha En-

semble, Amsterdam Sinfonietta, Dutch Radio Chamber, Dutch Radio Symphony, Flanders Symphony, Orchestre de l'Opéra de Rouen, Ghent's Collegium Vocale, and the Netherlands Philharmonic.

Other career highlights include the world premiere of *Gesualdo Considered as a Murderer* by Luca Francesconi and CD recordings with The Hague Philharmonic, Klangforum Wien, Flemish Symphony Orchestra (a four-CD box of live performances), Dutch Radio Chamber Orchestra (music of Michael van der Aa), and Askol|Schönberg (with the work of Martijn Padding).

He has worked with soloists such as Lisa Hannigan, Jean-Yves Thibaudet, José van Dam, Christianne Stotijn, Quirine Viersen, Frank Braley, Jean-Guihen Queyras, Patricia Kopatchinskaja, Claron McFadden, and Pieter Wispelwey. He has also worked very closely with composers such as Mauricio Kagel, György Kurtág, Peter Eötvös, Luca Francesconi, Michel Van der Aa, Louis Andriessen, Harisson Birtwistle, Peter Maxwell Davies, and Philippe Boesmans.

Fringe events

Thursday / **20 September** / 18:00

Thursday / **20 September** / 20:30

Friday / **21 September** – Saturday / **29 September**
/ 14:30–22:00

Friday / **21 September** / 16:00

Friday / **21 September** / 18:00

Saturday / **22 September** / 18:00

Sunday / **23 September** / 22:30

Monday / **24 September** / 17:00

Tuesday / **25 September** / 16:00

Tuesday / **25 September** / 17:30

Wednesday / **26 September** / 22:30

Thursday / **27 September** / 16:00

Friday / **28 September** / 22:30

Thursday / **20 September** / 18:00

XX1 Gallery

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Project cofinanced by the City of Warsaw



Organised by Fundacja Sztuk Krytycznych in cooperation with
XX1 Gallery



Freedom in music, music of freedom – 1970s
debate

Participants: among others Grzegorz Borkowski,
Krzysztof Knittel, Ryszard Ługowski, Andrzej Mitan

Thursday / **20 September** / 20:30

Copernicus Science Centre

/ Heavens of Copernicus Planetarium

Krzysztof Knittel electronics

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Organised by Copernicus Science Centre



Electronic Night at the Planetarium

Is a reflection of our reality to be found somewhere in space? We shall fly into the sky with Krzysztof Knittel. In his concerts, Knittel uses electronic instruments and software from companies such as IK Multimedia, RME, Cycling '74, Korg, Akai, Yamaha, as well as interactive instruments construed by IT inventors Piotr Sych and Michał Silski. The musician's hand movements are read by infrared sensors and miniature accelerometers, which simultaneously live control many parameters of the sampler and DSP processor. Knittel treats electronics as a normal musical instrument: he plays it just as other play acoustic instruments.

Friday / **21 September** –
Saturday / **29 September**
/ 14:30–22:00

Iluzjon Cinema

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The installation has been commissioned by Adam Mickiewicz Institute within the framework of “Niepodległa” programme. The presentation of the installation is the fringe event of Warsaw Autumn festival and the Digital Cultures conference in cooperation with the National Film Archive – Audiovisual Institute.

Organised by Adam Mickiewicz Institute in cooperation with National Film Archive – Audiovisual Institute



niepodległa

POLAND
THE CENTENARY
OF REGAINING
INDEPENDENCE

PanGenerator

Apparatum (2018)**

interactive installation

Apparatum is an interactive installation, exploring to the heritage of the Polish Radio Experimental Studio. The installation's spatial form is inspired by the aesthetics typical of the Black Room (the Studio's seat), designed by Oskar Hansen. The minimalism and specific construction solutions refer directly to Hansen's project and the aesthetics of the technical equipment of those times, which allowed for the creation of electroacoustic music.

From a functional side, the object draw on the output of one of the composers active in the Polish Radio Experimental Studio, Bogusław Schaeffer, especially his *Electronic Music Symphony*. A characteristic element of that composition was the use of a graphic notation, in which each symbol was assigned a particular timbre as well as indications for the sound engineer. PanGenerator took Schaeffer's original idea as a starting point and translated it into interactive form, allowing everyone to compose their own electroacoustic work, using an intuitive touch interface. The symbols allude to Schaeffer's original notation, arranged within an interactive graphic score and transformed into instructions that determine the work of electromechanic, fully analogue sound generators. These generators use both the Experimental Studio's key medium, magnetic tape, as well as solutions allowing for analogue sound creation using movable optical elements.

Thanks to the combination of a digital interface and analogue character of sound generators, we have been able to create a situation where the atmosphere and ideas of the Polish Radio Experimental Studio can be presented in a modern, approachable way to a wide audience.

Friday / **21 September** / 16:00

PWM Edition

Beata Bolesławska-Lewandowska,
Lech Dzierżanowski moderators

Joanna Freszel soprano

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Bartłomiej Kominek piano

Organised by POLMIC Polish Music Information Centre

Presentation of a new website dedicated
to Grażyna Bacewicz with the participation
of Małgorzata Gaşiorowska

Concert

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Grażyna Bacewicz
Songs

Friday / **21 September** / 18:00

Copernicus Science Centre

/ Heavens of Copernicus Planetarium

Szabolcs Esztényi piano

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Organised by Copernicus Science Centre



Piano Night at the Planetarium

Intuitive music in cosmic space? This is the recreation of Andrzej Bieźan's idea, interpreted by Szabolcs Esztényi. This outstanding artist is continuously creating music through his output, teaching, and performances. He says about improvisation: "It is a creative and recreative act, through which the musician can harmoniously develop. This is the goal of my teaching. I would like my students to grow in harmony, to be wise and relaxed in the musical, artistic sense. Calmness is very much needed in our times. We live in an era of ruthless competition, materialism, and barbarism. We are always in a rush, with no time or patience. It is almost painful. My teaching is—I hope—humanistic, I wish to impose nothing on no-one, focusing instead on the harmonious education of a future professional musician. I wish to trigger the full humanity that is in each of us, if we do not succumb to the terrible pressure of our cruel times."

Saturday / **22 September** / 18:00

Austrian Cultural Forum

Maciej Kacprzak accordion

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Organised by Austrian Cultural Forum

austriackie forum kultury ^{www}

Polish Accordion Music
of the 20th and 21st Century

Mikołaj Majkusiak

Capriccio nr 2 (2008)

Andrzej Tuchowski

Te lucis ante terminum (2000)

Adam Diesner

Lacrimosa (2018)

Żaneta Rydzewska

SynEsthESiA [II and III] (2014)

Andrzej Krzanowski

Katedra [Cathedral] (1979)

Andrzej Krzanowski

Divertimento [I, II and III] (1986)

Krzysztof Olczak

Accotango (2012)

Sunday / **23 September** / 22:30

Przestrzeń Prywatna

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Project cofinanced by the City of Warsaw



Organised by Fundacja Sztuk Krytycznych in cooperation with XX1 Gallery



Electro Light Biezan at Night!

This concert uses samples of Andrzej Biezan's electronic composition *The Archangel's Sword* as well as *Polygamy* by Biezan and Krzysztof Knittel.

Marek Chołoniewski, Marcin Krzyżanowski, Tadeusz Sudnik, and Bolesław Błaszczyk shall present their compositions referring to the personality and art of Andrzej Biezan. DJs: Sqmany (digital apes), Kuba Melon – representatives of Warsaw's youngest music scene, will also present their sets.

Monday / **24 September** / 17:00

Theatre Institute

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Partner of the event:

20⁰³₁₈
Instytut Teatralny
im. Zygmunta Stawskiego

Project cofinanced by the City of Warsaw



Organised by Fundacja Sztuk Krytycznych in cooperation with XX1 Gallery



Hommage à Andrzej Bieżan
performance for sounds

The idea of the event is a reference to the works of Andrzej Bieżan and people associated with the Music Now and noise art.

Performers:

Krzysztof Knittel, Mieczysław Litwiński, moRgan – Barbara Konopka, Kami Weronika Amelia, Tadeusz Sudnik, Zdzisław Piernik, Ryszard Ługowski, Paulina Sylwestrowicz, Simon Thorne, Marcin Krzyżanowski

Tuesday / **25 September** / 16:00

Fryderyk Chopin University of Music

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Organised by Fryderyk Chopin University of Music



Polish Contemporary Music – Chopin University Press

The meeting is dedicated to the latest publications (books, scores, and CDs) by the publishing house of the Fryderyk Chopin University of Music – Chopin University Press, focusing on the music of contemporary Polish composers: Marian Borkowski, Aleksandra Chmielewska, Alicja Gronau, Anna Ignatowicz-Glińska, Bartosz Kowalski-Banasewicz, Krzysztof Herdzin, Aleksander Kościów, Paweł Łukaszewski, Stanisław Moryto, Aldona Nawrocka, Dariusz Przybylski, and Marta Ptaszyńska, among others. Panel members will include music theorists, composers, and performers, eminent interpreters of these composers' music, linked to the Warsaw Music University. Publications will be presented and available for purchase.

The publishing house of the Fryderyk Chopin University of Music – Chopin University Press is a scholarly editor, presenting the output of the University, results of scholarly research and artistic creation. It publishes monographs, collective works, thematic series (evolving towards scholarly periodicals), manuals, as well as scores and recordings (CD and DVD discs), focused on registering and spreading the relevant phenomena and areas of artistic exploration, original interpretations, and most valuable monuments of music. Priority is given to Polish music, both newly composed and forgotten. Each year, a dozen titles are published.

Tuesday / **25 September** / 17:30

Nowy Teatr

DELIRIUM ENSEMBLE 11.0

312 \

Wiktor Kociuban conductor, artistic direction

Organised by Delirium-Edition

The works have been cofinanced by the Minister of Culture and National Heritage's Culture Promotion Fund within the programme "Composing Commissions" implemented by the Institute of Music and Dance.

**Ministry of
Culture
and National
Heritage**

institute of music and dance



AKADEMIE DER KÜNSTE

**NOWY
TEATR**



Delirium-Edition
organisation for
tomorrow's art


EUROPEJSKIE CENTRUM MUZYKI
KRZYSZTOFA PENDERECKIEGO

Premiere of the project Delirium-Edition
& gen~.rate: "Embody"
movements:

Caspar Johannes Walter

black rotation (2018)**

Aleksanda Kaca

unseen (2018)**

Teoniki Rożynek

powierzchnie minimalne (2018)**

Żaneta Rydzewska

no-body (2018)**

Rafał Ryterski

taking control (2018)**

Embody is a tale about body, in the form of a polysensory show, in which the spectator is introduced into a world that can be explored simultaneously through several senses. The multimodality of the modern world has accustomed us to receiving very many impulses at the same time. Usually, though, they are not connected: an alert popping up on your computer screen is not synced with the music coming out of the loudspeakers or the scent in the room. In *Embody*, nothing is random: image, sound, scent, touch, and sensations linked to proprioception and thermoreception are interconnected. Morton Heilig, the author of a multisensory machine called sensorama, has started his project from image. The *Embody* concept, on the other hand, starts from sound and is based on combining the works of four composers from the gen~.rate composition group, as well as those of renowned German author Caspar Johannes Walter. The programme is based on the first performance of works–installations composed specially for the project and reflecting the experimental approach of their authors. The coherence of repertoire is guaranteed by a common denominator: human body and senses. The stage concept of the project is based on performance in a nonstandard, open space, with no classic stage. This allows the audience to freely move during the show and use the installations linked to the different compositions. To intensify auditory experience, the authors have also opted for spatial audio projection. The concept was authored by composers from the gen~.rate group under the guidance of Caspar Johannes Walter and the project's initiator, Wiktor Kociuban, conductor, general and artistic director of the Delirium Edition: organisation for tomorrow's art. *Embody* is based on common authorship of multimovement compositions. In each of those, one of the composers assumes a lead role, with human body and senses as the common denominator of the entire installation.

** first performance

Wednesday / **26 September** / 22:30

Fryderyk Chopin University of Music

Łucja Chyrzyńska flute

Michał Lazar guitar, electric guitar, voice

Przemysław Chatupka accordion

Aleksander Wnuk percussion

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Izabela Smelczyńska tape recorder, music box
and electronics

Przemysław Kunda live electronics

Organised by Polish Composers' Union – Youth Circle

III ZKP II
Polish Composers' Union

electrolimpro night #1 – concert of Polish
Composers' Union – Youth Circle

Monika Szpyrka

Instrument fall Ready-To-Wear v. 2 (2018)**
for percussion, electric guitar, audio-playback, video and
costumes

Izabela Smelczyńska

Negatywka (2018)**
for electronics and tape recorder

Paweł Malinowski

It helps relieve tension #2 (2018)**
for percussion and electronics

Julian Gołosz

musical abuse #2 (2018)**
for amplified flute and sampler

Tomasz Bauć

Strumień 11 (2018)**
for accordion
(the piece awarded at the Zygmunt Mycielski Composition
Competition)

Michał Lazar

Gdyby ktoś mógł, śpiewałby o przemijaniu (2018)**
for guitar, voice and live electronics

Thursday / **27 September** / 16:00

PWM Edition

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Anna Mikołajczyk-Niewiedział soprano
Marcin Tadeusz Łukaszewski piano
Julia Samojoła piano

Organised by the Polish Composers' Union – Warsaw Branch in
cooperation with PWM Edition

III ZKP II
związek kompozytorów polskich
ODDZIAŁ WARSZAWSKI

PWM
EDITION

Concert of the Polish Composers' Union – Warsaw Branch
from the Musical Seasons – Autumn cycle

Wojciech Łukaszewski

3 Songs to words by Elżbieta Cichła-Czarniawska
(1975)

for soprano and piano

1. Różowo kwitnie skrzydełko powietrza
2. Chwila gdy pod wybuchem ręki
3. Wyśpiewają ciemność jałowce

Zbigniew Bagiński

5 preludes for piano (2017)**

Paweł Łukaszewski

3 Songs to words by Jarosław Iwaszkiewicz (2015)

for soprano and piano

1. Głosy ptaków już opadły
2. Tymczasem wspomnij lato
3. W zimie sypkie spadną śniegi

Artur Żuchowski

Sonata for piano (2006)

Miłosz Bembinow

Pytania do ogrodu (2014)

songs for soprano and piano to words by Sławomir Tomasiak

1. Pieśń bez słów
2. Blisko
3. Miód Amadeusza
4. Pytanie | Czy...?

Artur Cieślak

Piano Sonata „Post-Neo” (2017)

for left hand

Friday / **28 September** / 22:30

Fryderyk Chopin University of Music

Julia Wrońska soprano
Ryszard Lubieniecki accordion
Qba Janicki percussion
Jonas Weitling percussion
Marcin Tadeusz Łukaszewski piano
Piotr Bednarczyk electronics
Teoniki Rozynek electronics
Tomasz Bauć electronics
Grzegorz Łapiński live electronics
Agata Jędrzejczak dance

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Organised by Polish Composers' Union – Youth Circle

III ZKP II
Polish Composers' Union

electro|impro night #2 – concert of Polish
Composers' Union – Youth Circle

Piotr Bednarczyk

jeż elektronik (2018)**

for electronics, computer, midi controls and strobe

Michał Janocha

Loosing (2018)**

for amplified accordion and tape (2018)

Teoniki Rożynek, Qba Janicki

Melafir (2018)**

for percussion and electronics

Tomasz Bauć

Sensory Etude No 4 (2018)**

for dance and live electronics

Paweł Kwapiński

The Piano Dance (2018)**

for solo piano

(the piece awarded at the Zygmunt Mycielski Composition
Competition)

Mateusz Śmigasiewicz

Magma 2.1 (2018)**

for accordion and live electronics

Grzegorz Łapiński

86 (2018)**

for violin and live electronics

Rafał Ryterski

Genderfuck (2018)

for percussion, electronics and video

