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# Warsaw Autumn

International Festival of Contemporary Music

18-26  
September  
2020



Pictograms in the programme:



**Live streaming**  
(only available during the concert)



**Video retransmission and recording**



**Audio broadcast and recording**

available on:  
[www.warsaw-autumn.art.pl](http://www.warsaw-autumn.art.pl)

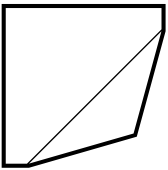
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**63**



**Warsaw Autumn**

International Festival of Contemporary Music

**18-26**  
September  
**2020**

## **Honorary Patronage**

Deputy Prime Minister, Minister  
of Culture and National Heritage  
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## **Organiser**

Polish Composers' Union  
Mieczysław Kominek / President

## **Coorganisers**

Warsaw Philharmonic  
Polish Radio, Channel 2

## **Festival Partners**

Society of Authors ZAiKS  
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## **Little Warsaw Autumn Partner**

The Xawery Dunikowski Museum  
of Sculpture – Division of  
the National Museum in Warsaw

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## **Warsaw Autumn Hits the Club**

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The Ministry of Culture and National Heritage

The Capital City of Warsaw

PZU Foundation

**and contributors:**

Austrian Cultural Forum in Warsaw

Deutscher Musikrat

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STOART Performing Artists' Union

PWM Edition

Institute of Music and Dance

Polish Radio, Channel 2

Travel Management – Stare Miasto

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**Festival media partners**

Polish Radio *Polityka*

TVP Kultura *Presto*

*Co Jest Grane 24* *Going.*

*Wysokie Obcasy*

**Little Warsaw Autumn Festival media partners**

Polskie Radio Dzieciom

*Kosmos dla dziewczynek*

czasdzieci.pl

miastodzieci.pl

The Festival is cofinanced by the Minister of Culture and National Heritage's Culture Promotion Fund within the Music programme, implemented by the Institute of Music and Dance, the City of Warsaw, and PZU Foundation.

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

Ministry of  
**Culture**  
and National  
Heritage of  
the Republic  
of Poland.

institute of music and dance  
**IMD**



Live streaming of the festival events thanks to the support of Society of Authors ZAiKS.

**ZAiKS**

The Festival is a member of the European Conference of Promoters of New Music and the Ulysses Network co-funded by the Creative Europe Programme of the European Union.



**ULYSSES**  
network





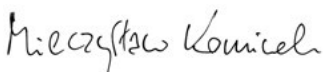
*Ladies and Gentlemen,*

Warsaw Autumn director Jerzy Kornowicz, supported by members of the Programme Committee, has enrolled on an ambitious task in preparing this year's Festival. There have been programmes in the past where the narrative was centred on a serious philosophical issue touching the essence of music, but this year, it is a particularly challenging one. "Music and language" is 2020 Warsaw Autumn's leading theme, with an extraordinarily wide spectrum of references to philosophy and linguistics, musicology and music theory, and many other disciplines of human thought. Scholars study the relationships between music and language, examine the role of language within music, search for analogies between musical and linguistic structures. In the past, structuralists considered musical to be a language proper, limiting its study to the analysis of the musical work's structure. Today, postmodern musicology looks at the entire cultural context of the work's existence, and cultural interpretation of music is sometimes embedded into the compositional act itself.

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This is the intellectual background of the 63rd Warsaw Autumn Festival in the year 2020, marred by the coronavirus pandemic. This scourge impacted our Festival in the spring and we were not sure then how things would unfold in the autumn. The most spectacular events, involving large ensembles, had to be reprofiled; overseas travel cancelled; but the worst outcome, cancelling Warsaw Autumn, could be averted, so we shall convene again in Warsaw's hospitable concert halls. I am confident we will treat you to a fascinating and intriguing festival in the times of the pandemic, and that your satisfaction will be both aesthetic and intellectual.

With my best wishes for good listening,



*Mieczysław Kominek*  
*President of the Polish Composers' Union*

### *A word about the Festival's programme*

Music is a language, but language also carries its own music.

During this year's Warsaw Autumn, these two elements will intertwine in various ways. We will thus focus on words embedded in music and music embedded in words; on the language of music and the music of language; on the common elements of music and language, the structural affinities, the grammar of music and architecture of text. We will also look at their similar functions: music and language playing an informative and communicative role, including in media; their "speech" from a social perspective.

**We will contemplate the possibility of expressing the most important issues through language and music; their similar intentions and premises, proper to musical and literary creation, starting from the structural similarities and differences of those genres, up to their voice in the public space;**

their affirmation of reality or—sometimes—the changes they postulate; the influence of music and language on reality.

There are many terms common between these two areas: motif, sentence, phrase, prologue, movement, epilogue, narrative, and form. Some terms in music and language are corresponding pairs: phonem and note; word and motif (sign); sentence and phrase; chapter and movement; book and work. Some general aspects are similar: sense, message, structure, and expression. Indeed, historically much music was composed to text. But most intriguingly, language is also present in textless music. Music refers to literary forms for example in its titles. To quote just a few twentieth-century examples: *Catalogue d'oiseaux* (Messiaen), *Cahier d'Épigrammes* (Amy), *Books of Studies, Treatise* (Cardew), *Livre pour cordes* (Boulez), *Four Essays, Four Novellas, Dramatic Story* (Baird), *Poems* (Szabelski), *Livre pour orchestre and Novelette* (Lutosławski). Musical works with titles referring to a book were also written by Křenek, Schnittke, Gubaidulina, Riley, Adams, Dillon, Richard Boulanger, Monk, Nilsson, and Torke.

And so we have musical catalogues, booklets, epigrams, treatises, essays, novellas, stories, poems, and very many books. Current relations between music and language are complex both on the level of the matter and message of the music. There are also differences: the duration of the utterance or perception in time of a musical work versus a written text.

In the programme of this year's Warsaw Autumn, we shall show the relationship between music and language notably through the words of François Sarhan's new opera; the advertisement texts of Georges Aperghis's *Pubs-Reklamen*; the verbal-musical performance of Agata Zubeł and Cezary Duchnowski's *ElettroVoce* duo; the matrix of language in the music of François-Bernard Mâche, whose research on languages and music is very thorough and specific; the fusion of textual samples and transgeneric music in Juliana Hodkinson's; the common phrases of recorded text and piano sounds in Peter Ablinger's *Voices and Piano*; the sonorism of signs in Mark Andre's cycle *riss 1-3*; the sound gestures in Kuba Krzewiński's *Contre no. 2*; references to reportage in Pstrokońska-Nawratil's *The Nightingale and the Stone*; the speech of sign language in Mark Applebaum's *Aphasia*; and finally, language and music in relation to reality in the *Feminine Forms* concert, featuring works by Monika Szpyrka, Żaneta Rydzewska, Martyna Kosecka, Anna Sowa, and Nina Fukuoka. This year's Warsaw Autumn will be framed by two great choral-instrumental forms with text, serving as deeply significant keys. Our inaugural concert will feature the first Polish performance of Mauricio Kagel's *Vox humana?* The final concert will include Miroslav Srnka's *Speed of Truth*. Warsaw Autumn will speak much more about the relations between music and language, but will also include many compositions where that relation is absent. Indeed, today's music cannot be simplified to one issue—even if fundamental.

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The coronavirus pandemic has influenced this year's Warsaw Autumn in many ways. The President of the Polish Composers' Union Mieczysław Kominek has touched upon those issues on the preceding pages. The influence has been both negative and, perhaps surprisingly, positive. The former includes the lack of large ensemble compositions and musical shows that would require proximity between performers and audiences; the cancellation of events where performers would need to travel over long distances; the reduced opportunity for our audiences to meet during festival events, resulting from the public gatherings limitations and necessary sanitary procedures. All the events we had to cancel because of these restrictions will be reprogrammed in future editions of the Warsaw Autumn Festival.

And now to the positive impact: we have overcome the temptation of postponing the Festival by a year, or organising Warsaw Autumn online only, with some forms of home concerts and/or recorded music (although the latter will be featured in the Warsaw Autumn – Contexts series).

**We have judged the organisation of Warsaw Autumn to be an important task at this time: important for our public, our performers and composers. We must not leave them alone.**

Hence the formula of this year's Festival: "reality plus." Live events will be available for a limited audience in the concert venue but will also be streamed online. Warsaw Autumn takes place in Warsaw, but for the first time will also be followed at homes throughout the world. This year's Festival also differs in its repertoire, which emphasises chamber—intimate—music. We can still be together, perhaps more than in the past.

Indeed, the pandemic is a time to verify what unites us through new music. Hence our thread of art using various media: the radio, video, and internet; genres such as radio feature, film, and broadcast. This is a time for new expressive formulas, emerging from the need to stay in touch. We will recall the history of the different media that connect us: for the 95th anniversary of the Polish Radio, we will reminisce on the relationship between radio and new music, including Warsaw Autumn. Even those with the Polish Radio are too extensive to discuss in detail: our Festival would not exist without the institution and the people of the Polish Radio. Likewise, there would be no Polish Radio—with its cultural ethos, legacy, and present reality—without Warsaw Autumn and without new music, created, recorded, disseminated, and archived by this institution.

Our programme this year includes concerts, musical shows, performances, indoor and outdoor activities, intermedia, improvisations, radio and internet genres, meetings, composer workshops, and radio features—nearly 50 events in total. We shall show you the striking new generation of Polish composers, and feature individual composers such as Peter Ablinger, Mark Andre, François-Bernard Mâche, Juliana Hodkinson, Grażyna Pstrokońska-Nawratil, and François Sarhan. We shall present the works of fifty composers, with twenty-three making their Warsaw Autumn debuts. We shall present twenty-three world premieres, including twelve Warsaw Autumn commissions, performed by five orchestras, two choirs, nine ensembles, and soloists. The Festival will take place in thirteen Warsaw venues. One special presence is the concert of the Musica Polonica Nova festival, originally scheduled in the spring but postponed due



to the pandemic. We have joined forces to present this valuable concert to our audiences.

Our performers this year include the Warsaw Philharmonic Choir and Orchestra, Polish National Radio Symphony Orchestra of Katowice, New Music Orchestra, European Workshop for Contemporary Music Orchestra, Chopin University Big Band, NFM Leopoldinum Orchestra, NFM Leopoldinum String Trio, Ensemble Vortex, Ensemble Nickel, Ensemble Garage, ProModern, Kwadrofonik, ElettroVoce, Electric Primitivo, and the 19/91 ensemble. Our soloists include sopranos Agata Zubel and Pia Davila, clarinetist Jörg Widmann, electric guitarist Tom Pauwels, violinist Adam Bałdych, and performer Leszek Lorent.

As usual, our programme will include the main Festival thread, Warsaw Autumn Hits the Club, Little Warsaw Autumn, Warsaw Autumn – Contexts, as well as fringe events and features of the Festival's Internet Radio.

The 63rd Warsaw Autumn is the first Festival without Krzysztof Penderecki. His works, from *Strophes*, with which he made his debut in 1959, made the history of Warsaw Autumn for over half a century, just as they made the history of new music as a whole. Over the forthcoming years, we will understand more deeply what Penderecki meant for new music and ourselves, its enthusiasts and servants. This year we shall remember Penderecki with his enigmatic—in sound and words—*Eclogue VIII*.

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Despite the unfortunate circumstances, let us remain together at the 63rd Warsaw Autumn Festival!



Jerzy Kornowicz  
*Director of the Festival*

# Calendar of **events**

**Friday / 18 September – Sunday / 27 September**

**Warsaw Autumn – Contexts**    / p. 20  
Broadcasts of the concert recordings and the new radio features

**Friday / 18 September – Sunday / 27 September**


**/ 17:00**  / p. 26  
Festival Web Radio

**Friday / 18 September**


**/ 19:30**  **LIVE** / p. 30

Warsaw Philharmonic / Concert Hall  
**Zubel / ElettroVoce / Pauwels / proMODERN / Łukawski / POLISH RADIO CHOIR / Piotrowska-Bogalecka / NATIONAL POLISH RADIO SYMPHONY ORCHESTRA IN KATOWICE / Wolińska / Okoń-Makowska / Guziółek-Tubelewicz / Koniuch**  
**Georges Aperghis** Pubs-Reklamen 1  
**François-Bernard Mâche** Synergies  
**ElettroVoce** Whims for semantoabsorbing phonotyser  
**Juliana Hodkinson** ...can modify completely / in this case / not that it will make any difference...  
**Krzysztof Penderecki** Eclogue VIII  
**Aleksandra Kaca** rilievo  
**ElettroVoce** Whims for desemantric verbaphone  
**Mauricio Kagel** Vox humana?

**Saturday / 19 September**

**/ 12:00**  / p. 68  
Austrian Cultural Forum  
Meet the composer: **Juliana Hodkinson**

**/ 15:00** / p. 70  
Austrian Cultural Forum  
Composition workshop  
Lecturer: **Juliana Hodkinson**

**/ 19:30**  **LIVE** / p. 72  
Witold Lutosławski Polish Radio Concert Studio  
**NEW MUSIC ORCHESTRA (ORKIESTRA MUZYKI NOWEJ) / Bywalec**  
**Mark Andre** riss 1, riss 2, riss 3

## Sunday / 20 September

/ 12:00  / p. 90

Austrian Cultural Forum  
Meet the composer: **Mark Andre**

/ 15:00 / p. 92

Austrian Cultural Forum  
Composition workshop  
Lecturer: **Mark Andre**

/ 19:30  LIVE / p. 94

ATM Studio  
**KWADROFONIK / Kęska**  
**Peter Ablinger** Voices and Piano no. 3: Lech Wałęsa  
**Sam Pluta** Seven Systems  
**Peter Ablinger** Voices and Piano no. 5: Hanna Schygulla  
**Kuba Krzewiński** Contre no. 2  
**Peter Ablinger** Voices and Piano no. 17: Ezra Pound  
**Grażyna Pstrokońska-Nawratil** Stowik i kamień  
(The Nightingale and the Stone)  
**Peter Ablinger** Voices and Piano no. 19: Pier Paolo Pasolini

## Monday / 21 September

/ 10:00  / p. 106

Austrian Cultural Forum  
Meet the composer: **Peter Ablinger**

/ 12:00  / p. 108

Austrian Cultural Forum  
Meet the composer: **Grażyna Pstrokońska-Nawratil**

/ 15:00 / p. 110

Austrian Cultural Forum  
Composition workshop  
Lecturer: **Grażyna Pstrokońska-Nawratil**

/ 19:30  LIVE / p. 112

Witold Lutosławski Polish Radio Concert Studio  
**ENSEMBLE VORTEX / Straszak / Kaliski**  
**Daniel Zea** Swallow!  
**Arturo Corrales** Tulpa  
**Fernando Garnero** Limae labor  
**Francisco Huguet** La flor más rara  
**Rafat Zapata** Daremność (Futility)

## Tuesday / 22 September

/ 19:30  LIVE

/ p. 124

Witold Lutosławski Polish Radio Concert Studio  
Musica Polonica Nova at Warsaw Autumn: A special Presence

**Bałdych / NFM LEOPOLDINUM STRING TRIO / NFM  
LEOPOLDINUM ORCHESTRA / Danowicz / Hendrich**

**Paweł Hendrich** Prismiris

**Tomasz Skweres** Concertino

**Przemysław Scheller** Dziewczynka z zapałkami  
(The Little Match Girl)

**Ewa Trębacz** Metanoia

/ 22:30  LIVE

/ p. 136

ATM Studio

**19/91 / ELECTRIC PRIMITIVO / Kunda**

**Aleksandra Kaca, Teoniki Rożynek, Żaneta Rydzewska**


Ultimate errors compilation

**Emilio Guim** Lies the Snake

**Arturo Corrales** Riff

**19/91 & ELECTRIC PRIMITIVO** improvisation

## Wednesday / 23 September

/ 19:30  LIVE

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Witold Lutosławski Polish Radio Concert Studio


**Davila / EUROPEAN WORKSHOP FOR CONTEMPORARY  
MUSIC / Bohn**

**Oliver Schneller** Diastema

**François-Bernard Mâche** Le son d'une voix

**Teoniki Rożynek** Float

**José Sánchez-Verdú** Paraíso cerrado II

/ 22:30  LIVE

/ p. 160

ATM Studio

Feminine Forms

**Mglej / Woś-Gucik / Zakrzewska / Gołaj / Budzińáková-Palus /  
Kunda**

**Monika Szpyrka** Zoom in/dolly out


**Żaneta Rydzewska** don't look

**Martyna Kosecka** Isorropía. In Search of Balance

**Anna Sowa** Message for the Year of the Metal Rat II

**Nina Fukuoka** Sugar, Spice & All Things Nice

## Thursday / 24 September

/ 19:30  LIVE

/ p. 176

Warsaw Philharmonic / Chamber Hall

**ENSEMBLE NIKEL**


**Enno Poppe** Fleisch

**Hugues Dufourt** L'Atelier rouge d'après Matisse

**Clara Iannotta** Outer Space

**Matthew Shlomowitz** Graveyard Slot (with guest appearance)

## Friday / 25 September

/ 19:30  LIVE

/ p. 192

ATM Studio

**Sarhan / ENSEMBLE GARAGE / Philippe / Kęska**

**François Sarhan** The Right Ear

## Saturday / 26 September

/ 12:00 

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Austrian Cultural Forum

Meet the composer: **François Sarhan**


/ 15:00

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Austrian Cultural Forum

Composition workshop

Lecturer: **François Sarhan**

/ 19:30  LIVE

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Warsaw Philharmonic / Concert Hall

**Lorent / Widmann / CHOPIN UNIVERSITY BIG BAND / Kostrzewa**

**/ WARSAW PHILHARMONIC CHOIR / Michałowski / WARSAW**

**PHILHARMONIC ORCHESTRA / Boreyko / Tomasiewicz /**

**Okoń-Makowska / Guziółek-Tubelewicz / Koniuch / Bereza**

**Mark Applebaum** Aphasia

**Christian Winther Christensen** Concerto for a Movie Loop

**Mikołaj Laskowski** Infectious (Feel It®)

**Joanna Woźny** canti in/versi

**Miroslav Srnka** Speed of Truth

# Little Warsaw Autumn

for children aged 4-12

**Friday** / 18 September – **Sunday** / 27 September

**/ 10:00–18:00**

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Sculpture Park in Królikarnia

**Michał Silski** Trambambula

sound installation

**Saturday** / 19 September

**/ 11:00 and 16:00** 

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Sculpture Park in Królikarnia

**KWARTLUDIUM / Niedźwiedź**

**KWARTLUDIUM** Olimpiada muzyczna (Musical Olympics)

music performance

**Sunday** / 20 September

**/ 11:00 and 16:00** 

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Museum of Warsaw

**Smoluk-Moczydłowska / Harz / Romańczuk / Gawlikowski /**

**Kuziela / Ołdakowski / Rodakowski / Niziński / Ożóg / Niedźwiedź**

**Paweł Romańczuk** Ekspozyty (Exhibitones)

concert/installation

**Saturday** / 26 September

**/ 11:00, 13:00 and 16:00** 

/ p. 200

Museum of Warsaw / Syrena Cinema


**Aleksandra Cieślak, Edward Sielicki**

Piwnice. Zagadki spod podłogi

(Basements. Mysteries from under the floor)

radio feature-opera

**Sunday** / 27 September

**/ 11:00, 13:00 and 16:00** 

/ p. 238

Museum of Warsaw / Syrena Cinema

**Aleksandra Cieślak, Edward Sielicki**


Piwnice. Zagadki spod podłogi

(Basements. Mysteries from under the floor)

radio feature-opera

# Warsaw Autumn **Hits the Club**

**Saturday** / 19 September

/ 22:30  LIVE

/ p. 80


Pardon, To Tu

**Lundén / Zemler / Ptak**

**Ida Lundén** Han

**Hubert Zemler** Prądy telluryczne (Telluric Currents)

**Thursday** / 24 September

/ 22:30  LIVE

/ p. 186

Pardon, To Tu

**Jacaszek / Kurek / Ptak**

**Michał Jacaszek** savannah speaking

**Piotr Kurek** Let's Run Around in Circles. I Know We Can

# Fringe **events**

**Thursday** / 17 September – **Friday** / 30 October

**/ 9:00–17:00**

/ p. **242**


Austrian Cultural Forum

**Karolina Breguła, Karl Salzmann** After-sound  
exhibition

Opening of the exhibition: **Thursday** / 17 September / **18:00**

Organised by Austrian Cultural Forum

**Saturday** / 20 September


**/ 17:00** 

/ p. **244**

Austrian Cultural Forum

Alfredo Ovalles – piano recital

Organised by Austrian Cultural Forum

**/ 22:30** 

/ p. **246**

SPATiF Club

Concert of the Youth Circle of the Polish Composers' Union

Organised by Polish Composers' Union – Youth Circle

**Monday** / 21 September –  
**Wednesday** / 30 September

**/ 12:00–16:00** (Monday – Wednesday, Friday)

**/ 14:00–18:00** (Thursday)

/ p. **248**

XX1 Gallery

7th Performance for sounds – Andrzej Mitan

exhibition – objects, documentations

Organised by Fundacja Sztuk Krytycznych

**Tuesday** / 22 September

**/ 18:00**

/ p. **250**

Mazovia Institute of Culture

7th Performance for sounds – Andrzej Mitan

Poza czasem i przestrzenią [Beyond Time and Space]

concert

Organised by Fundacja Sztuk Krytycznych

**Wednesday** / 23 September

**/ 17:00**

/ p. **252**

Fryderyk Chopin University of Music / Henryk Melcer Hall

Polish Contemporary Music 3 – Chopin University Press

Organised by Fryderyk Chopin University of Music



## Thursday / 24 September

/ 17:00  LIVE

/ p. 254

PWM Edition

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

Organised by Polish Composers' Union – Warsaw Branch

## Saturday / 26 September

/ 18:00  LIVE

/ p. 256

Warsaw Philharmonic / Chamber Hall

Concert and presentation of a new website dedicated  
to Roman Maciejewski [www.maciejewski.polmic.pl](http://www.maciejewski.polmic.pl)

Organised by Polish Music Information Centre POLMIC

## Sunday / 27 September

/ 16:00

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Komuna Warszawa

**Cezary Duchnowski, Maciej Filipczuk**

Diabelskie skrzypce (Devil's Fiddle)

staged concert

Organised by Fundacja Automatophone

Friday / **18 September** –  
Sunday / **27 September**



LIVE

/ Warsaw Autumn – **Contexts**

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Partners of the project: TVP KULTURA and Kapitał Radio

**TVP**  
**KULTURA**



TV broadcasts of the concert recordings on TVP Kultura:

**18 September** / 22:30

Osvaldas Balakauskas *La lointaine (The Distant One)* (2002)

**25 September** / 22:30

*Tavener, Harvey and Soulful Electronic Music* (2004)

Radio broadcasts of the new radio features on Kapital Radio.

Details on festival's website: [www.warsaw-autumn.art.pl](http://www.warsaw-autumn.art.pl)

Friday / **18 September** –  
Sunday / **27 September**  
/ 10:00–18:00

**Sculpture Park in Królikarnia**

/ **Little** Warsaw Autumn

22 \

Partners of the project: The Xawery Dunikowski Museum of Sculpture –  
Division of the National Museum in Warsaw, Society of Authors ZAiKS

**MW** / Królikarnia **ZAiKS**

**Michał Silski**

Trambambula (2020)\*\*

sound installation

(Warsaw Autumn commission with the support by  
Society of Authors ZAiKS)

## Michał Silski

Born in 1965 in Santiago de Chile. He has built musical equipment and written articles for *Informatyka*, *Wiedza i Życie*, and *Bajtek* periodicals, among others. In the late 1980s, he started working as a sound engineer notably at the Centre for Contemporary Art. He has also cooperated with the Polish Radio Experimental Studio. As an IT expert, he crafted the first Radio Zet transmitter, and has coorganised sound events with many leading Polish artists. He has authored numerous installations: the “interactive baton” sound device for the Szczecin Opera (2016), the multimedia installation *The Spirit of Time* presented at the Instytut 116 Gallery (2015), and *Alice in the Saxon Garden* presented at the Zachęta National Gallery of Art (2013).

## Trambambula

*Trambambula* appeared to me as striking alternative name for the popular table football. But let us remember what Alfred Korzybski said about the world image we construct in our minds, believing it to be comprehensive and true. Compared to the world’s enormity, complexity, and ever-changing character, our knowledge of it, although it might reflect a personal voyage through life, is by definition fragmentary, subjective, and hopelessly poor. So there must be masses of people familiar with *trambambula* and I have been living in ignorance. No less striking is the genial idea to play table football in a musical way. The temptation to programme sound was enormous, though I have eventually abandoned it. During play, contact between the ball and the players’ figures is translated into sound—but only to the extent that the figures knock. So let them start sounding! They will follow the pattern of an ancient percussive instrument. In a sense, it is a way of encoding an algorithm directly into matter. Likewise, the clockmaker is a programmer—only he writes no code but manufactures various pegs. We make use of the simplest instrument that at the same time, is closest to children: the glockenspiel. Tuned bars will replace football players on the pitch. They will allow us to “programme” a palette of sounds specific for a given player’s position. The visual reference to bells is a value, making the double function of the play visible at first sight.

Finally, we need to decide which pitches to assign to players, or what melodies will be playable through a given set of passes. But I will leave this as a mystery to be disclosed during the game.

Because of the COVID-19 pandemic, we have additionally used transparent screens between the players’ area and the audience, minimising the risk of infection.

*Michał Silski*



Friday / **18 September** –  
Sunday / **27 September**  
/ 17:00



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

**UMFC**

Uniwersytet Muzyczny  
Fryderyka Chopina



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](http://www.warsaw-autumn.art.pl).



Friday / **18 September**  
/ 19:30



Friday / **18 September** / 19:30

**Warsaw Philharmonic** / Concert Hall



**Agata Zубel** soprano

**ElettroVoce:**

**Agata Zубel** soprano

**Cezary Duchnowski** electronics, piano

**Tom Pauwels** electric guitar

**proMODERN:**

**Marta Czarkowska** soprano

**Ewa Puchalska** mezzo-soprano

**Ewelina Rzezińska** mezzo-soprano

**Aleksander Rewiński** tenor

**Krzysztof Chalimoniuk** baritone

**Piotr Pieron** bass

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**Grzegorz Łukawski** speaker

**POLISH RADIO CHOIR**

**Maria Piotrowska-Bogalecka** choirmaster

**POLISH NATIONAL RADIO SYMPHONY  
ORCHESTRA IN KATOWICE**

**Monika Wolińska** conductor

**Barbara Okoń-Makowska,**

**Ewa Guziotek-Tubelewicz, Aleksandra Koniuch**

sound projection

Partner of the concert: Society of Authors ZAiKS

**ZAiKS**

**Georges Aperghis**

Pubs-Reklamen (2000–2015)\*

cycle for solo soprano

movement 1 Cornflakes

**François-Bernard Mâche**

Synergies (1963)

for ensemble and tape

**ElettroVoce**

Whims for semantoabsorbing phonotyser (2020)\*\*

for voice, electronics, piano and orchestra

(Warsaw Autumn commission with the support by

Society of Authors ZAiKS)

**Juliana Hodkinson**...can modify completely / in this case / not that it  
will make any difference... (2015)\*

for electric guitar and orchestra

**Krzysztof Penderecki**

Eclogue VIII (1972)

for six male voices

version for three female and three male voices

**Aleksandra Kaca**

rilievo (2020)\*\*

for orchestra and electronics

(Warsaw Autumn commission with the support by

Society of Authors ZAiKS)

**ElettroVoce**

Whims for desemantric verbaphone (2020)\*\*

for voice, electronics, piano and orchestra

(Warsaw Autumn commission with the support by

Society of Authors ZAiKS)

**Mauricio Kagel**

Vox humana? (1978–1979)\*

for solo loudspeaker, female voices and orchestra

\*\* first performance

\* first Polish performance

## Georges Aperghis

Born in Athens in 1945, he has lived and worked in Paris since 1963. His work is notably characterised by asking questions about languages and meaning. His compositions, whether instrumental, vocal or for the stage, explore the boundaries of the intelligible. He likes to create twisted tracks, which allows him to keep the listener active: stories emerge but are suddenly refuted.

His music is not strictly linked to any dominant contemporary musical aesthetics but follows his century through a dialogue with other forms of art and an extreme openness to various intellectual, scientific and social fields.

This otherness is combined with innovations when he includes electronics, video, machines, and automata or robots in his performances. He works closely with a group of performers who are entirely part of the creative process: actors Edith Scob, Michael Lonsdale, Valérie Dréville, Jos Houben; instrumentalists Jean-Pierre Drouet, Richard Dubelski, Geneviève Strosser, Nicolas Hodges, Uli Fussenegger; vocalists Martine Viard, Donatienne Michel-Dansac, and Lionel Peintre. Since the 1990s he has formed new artistic collaborations with dancers Johanne Saunier, Anne Teresa De Keersmaecker, and visual artists Daniel Lévy, Kurt D'Haeseleer, and Hans Op de Beeck. Major European contemporary music ensembles including Ictus, Klangforum Wien, Remix, Musikfabrik, Ensemble Modern, Ensemble Intercontemporain, Vocalsolisten, and the SWR Choir have developed a working relationship with Aperghis through commissions that have become part of their repertoires.

Georges Aperghis received the Mauricio Kagel Prize in 2011, the Golden Lion for Lifetime Achievement at the Venice Music Biennale in 2015, and the Frontiers of Knowledge BBVA Foundation Award in 2016 for contemporary music.

His self-published music is available for free download from the website [aperghis.com](http://aperghis.com) (developed by Francine Lajournade / Didascalía). His other pieces have been published by Éditions Durand (Universal Music Publishing Classical):

[www.durand-salabert-eschig.com](http://www.durand-salabert-eschig.com).

**Selected works** (since 2000): *La nuit en tête* for soprano and instrumental sextet (2000), *Machinations* for four female voices, electronics and video projection (2000), *Le petit chaperon rouge* for children and six instruments, after Charles Perrault (2001), *Quatorze jactations* for baritone (2001), *Petrrohl* for six voices (2001), *I. X.* for violin (2001–2), *Print Music* for piano (2002), *Dark Side*, monodrama for mezzo-soprano and 18 musicians based on Aeschylus's *Oresteia* translated by François Regnault (2002), *Paysage sous surveillance* for two actors, two clarinets, two cellos and two synthesizers, to words by Heiner Müller (2002), *Le reste du temps* for cello, dulcimer and ensemble (2003), *Alter-Face* for two pianos (2004), *Avis de tempête*, opera to a libretto by the composer after Peter Szendy, Melville, Kafka and

Hugo (2004), *Wölfli-Kantata* for six soloists and mixed choir to texts by Adolf Wölfli (2005), *Contre temps* for soprano and ensemble (2006), *Bloody Luna* for cello and ensemble (2007), *Happy End* for ensemble, electronics and animated film by Hans Op de Beeck after Charles Perrault (2007), *Teeter-Totter* for ensemble (2008), *See Saw* for ensemble (2008), *Quartet Movement* for quartet (2009), *P.S.* for saxophone (2010), *Les Boulingrin*, opera buffa after Georges Courteline (2010), *Luna Park*, stage work for four performers to a libretto by Georges Aperghis and François Regnault (2011) *Études pour orchestre* (2012–15), *Le soldat inconnu* for baritone and ensemble (2013), *Retrouvailles* for two percussion (2013), *Wild Romance* for soprano and ensemble (2013), *Pubs – Reklamen* for soprano (2000–15), Concerto for accordion (2015), *Intermezzi* for ensemble (2015–16), *Passwords* for six singers (2016), *Migrants* for two female voices and ensemble (2016–17), *Thinking Things*, show for four performers, robotic extensions, video, lights, and electronics (2018), *Obstinate* for double bass (2018), *Der Lauf des Lebens* for 23 musicians and six singers (2018), *The Messenger* for zarb (2019).

## **Pubs – Reklamen**

Movements:

1. *Cornflakes*
2. *Detergent*
3. *Toothpaste*
4. *Soft Drinks*
5. *Hydrating Cream*
6. *Video Game*
7. *Shampoo*

This is my first collection of seven advertisements. It is an obvious fact that in our everyday lives, we are surrounded with images and sounds, announcements that promise to fulfil our desires of more happiness and comfort but also create desires that we do not yet have.

Each advertisement focuses on a different product (toothpaste, vitamins, drinks, shampoo, and so forth).

These works are an attempt at transposing the contents of each advertisement thanks to a specific vocal treatment that creates a tension between the advertising text and the musical language. They are a pretext to allow me to continue exploring the human voice.

*Georges Aperghis*

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## **François-Bernard Mâche**

Born in 1935 in Clermont-Ferrand, he studied music with Émile Passani and Olivier Messiaen at the Paris Conservatoire, winning a prize in music philosophy in 1960. He was a founder member of Pierre Schaeffer's Groupe de Recherches Musicales (1958–63). He

also studied at the École Normale Supérieure in Paris (1955–59), graduating in Greek archaeology (1957) and literature (1958). He obtained a PhD in musicology in 1980.

Guest composer and teacher in numerous countries, he is also the author of many theoretical articles and works including *Les mal entendus* (*La Revue Musicale*, 1978), *Music, Myth, and Nature* (Gordon & Breach, 1992), *Varèse, vingt ans après* (*La Revue Musicale*, 1985), *Entre l'observatoire et l'atelier* (Kimé, 1998). His accolades include the Paris Biennale Award (1963), SACEM's Georges Enesco Award (1964), Prix Italia (1977), Prix Chartier of the Académie des Beaux Arts (1984), Grand Prix National de la Musique, and Commander of the Order of Arts and Letters (1990).

François-Bernard Mâche has developed an individual theory and method of composition, based on ideas of model and archetype, ideas that he has applied to many of his 70+ works. He is Director of Studies at the École des Hautes Études en Sciences Sociales.

**Selected works** [since 1990]: *Trois chants sacrés: Muwatalli, Rasna et Maponos* for mezzo-soprano and electronics (1990), *L'Annonce faite à Marie* for tape (1990), *Khnoum* for sampler and five percussionists (1990), *Guntur Sari* for organ (1990), *Guntur Madu* for harpsichord (1990), *Kengir. Cinq chants d'amour sumériens* for mezzo-soprano and sampler (1991), *Athamor* for ensemble (1991), *L'Estuaire du temps* for sampler and orchestra (1993), *Hiérogamie* for piccolo and percussion (1993), *Planh. In memoriam Witold Lutosławski* for string orchestra (1994), *Moires* for string quartet and synthetic sounds (1994), *Braises* for amplified harpsichord and orchestra (1994), *Ziggurat* for harpsichord (1996), *Ugarit* for guitar (1998), *Manuel de résurrection* for mezzo-soprano, two samplers and MIDI keyboards (1998), *Cassiopee II* for mixed choir, narrator and two percussionists (1998), *Brûlis* for clarinet, cello and piano (1999), *Portrait* for tape (2000), *Vectigal libens* for six percussionists (2001), *Melanga* for female voice, sampler and slendro gamelan (2001), *Les douze Lunes du serpent* for 12 percussionists and tape (2001), *Kurunta* for mezzo-soprano, darbuka and tenor recorder (2001), *Achéron* for piano and percussion (2002), *La Terza Pratica. Trois interludes d'après Monteverdi* for harpsichord (2003), *Heol dall* for vocal ensemble and two pianos (2003), *Canopée* for two samplers and string orchestra (2003), *Chikop* for soprano, ensemble and recorded sounds (2004), *Taranis* for narrator, choir and orchestra (2005), *Medusa* for piano (2005), *Perseus* for soprano, harpsichord, percussion and string ensemble (2007), *Manuel de conversation* for clarinet and electronics (2007), *Les Arcadiennes. Hommage à Couperin* for piano (2007), *Artémis* for organ and recorded sounds (2008), *Thémis* for harpsichord and recorded sounds (2009), *Sèma*, electroacoustic work (2009), *Résurgence* for string ensemble (2009), *Râgamalika* for piano and viola / cello (2009), *Le promeneur solitaire. Autoportrait électroacoustique*,



electroacoustic work (2010), *Largando* for 12–24 mixed voices and horn (2012), *Le Partage des flots*, electroacoustic work (2012), *Reflets* for soprano, clarinet and electronics (2012), *Pluie* for one or two pianos (2013), *Qaraqorum*, musical tale for male voice, string quartet and electronics (2013).

### Synergies

This work for orchestra (twenty-one instruments) and five magnetic tracks is drawn from the “Collective Concert” of the Groupe de Recherches Musicales, which was performed at the Paris Conservatoire concert hall on 15 March 1963 under the direction of Charles Bruck. The event was a gathering of musical proposals (notated or on tape) with the aim of obtaining an entire concert of nine proprietary works. Roughly one third of my composition thus refers to proposals by several other composers such as Luc Ferrari, Ivo Malec, and Michel Philippot, which have been rewritten or subjected to electronic manipulations.

*François-Bernard Mâche*

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### ElettroVoce

The ElettroVoce Duo arose out of the collaboration of two composers: Agata Zubel and Cezary Duchnowski. Both are characterised by a unique approach to music: fascination with timbre, expansion of performance resources, and eternal seeking. For Zubel, who is also active as an avant-garde vocalist, it is a desire to discover new means of vocal expression; for Duchnowski, a search for new contexts for traditional instruments. This resulted in the use of the human voice and new possibilities afforded by the computer.

ElettroVoce Duo has performed at numerous contemporary music Festivals in Poland, Germany, Ireland, Italy, Belgium, the Netherlands, Switzerland, Ukraine, and Russia. Works in their rendition (most often their own compositions) have been recorded on many occasions by the Polish Radio, as well as presented by radio and television broadcasters. In 2005 the artists received a special prize for best ensemble with electronics at the prestigious International Gaudeamus Interpreters Competition. In 2008, the Duo was awarded the Wrocław Music Prize for its record *ElettroVoce*.

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### Agata Zubel

Composer and singer, 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.

She is a champion of new music. She has cooperated with leading ensembles such as Klangforum Wien, Musikfabrik, Ensemble

intercontemporain, Ictus, London Sinfonietta, Eighth Blackbird, Seattle Chamber Players, San Francisco Contemporary Music Players, Neue Vocalsolisten, Remix Ensemble, 2e2m Ensemble, as well as the ORF Vienna Radio Symphony Orchestra, State Opera in Hanover, Sinfonia Varsovia, Warsaw Philharmonic Symphony, National Polish Radio Symphony Orchestra in Katowice, and many others.

As a singer and composer, Agata Zubel has cooperated with numerous festivals, philharmonics, and opera companies as well as leading ensembles such as the Walt Disney Concert Hall in Los Angeles, Vienna's Konzerthaus and Musikverein, Berlin's Konzerthaus, Amsterdam's Musikgebouw, Hamburg's Elbphilharmonie, the philharmonics of Berlin, Cologne, Luxembourg, Moscow, Essen, London's Royal Albert Hall and Royal Festival Hall, Porto's Casa da Música, New York's National Sawdust, Seattle Symphony, Chicago Symphony, Baltimore Symphony, L'Opéra de Reims, Warsaw Philharmonic, the philharmonics of Cracow, Łódź, Szczecin, Gorzów, Katowice, the National Polish Radio Symphony Orchestra, National Music Forum in Wrocław, Grand Theatre – National Opera in Warsaw, Cracow Opera, Wrocław Opera, and many others.

She has participated in leading festivals including the BBC Proms, Wien Modern, Donaueschinger Musiktage, Festival d'Automne in Paris, Warsaw Autumn, MaerzMusik, Summer Courses for New Music in Darmstadt, Ultraschall in Berlin, Wittener Tage für Neue Kammermusik, Huddersfield, Trans Art Festival, Avanti! Festival in Porvoo, Other Minds Festival in San Francisco, Beethoven Festival in Bonn, Musikprotokoll, Ankara Festival, Klara Festival in Brussels, Festival of Electronic Music in Karlsruhe, Melos–Ethos Festival in Bratislava, Festival de Wallonie in Mons, Wratislavia Cantans, Chopin and His Europe, Easter Ludwig van Beethoven Festival, Sacrum Profanum, Musica Polonica Nova, Musica Electronica Nova, Culture Nature in Katowice, Chain, and many others.

She is a lecturer at the Music Academy in Wrocław, where she completed her postdoctoral studies in 2014. Her awards include Merit for Polish Culture and Gloria Artis, as well as scholarships from the Polish Ministry of Culture, Rockefeller Foundation, Ernst von Siemens Foundation, and Kultur Kontakt in Austria. She is a member of the Polish Composers' Union.

**Selected works** (since 2005): 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), Chamber Piano Concerto for piano(s) and instrumental ensemble (2018), *3x3* for instrumental ensemble (2019), *Piano piano but not pianissimo* for piano(s) (2019), *Friction* for trumpet, trombone and tuba (2020), *Triptyque* for instrumental ensemble (2020).

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## Cezary Duchnowski

Born in 1971 in Elbląg, composer and pianist. He studied composition with Leszek Wiślocki at the Karol Lipiński Academy of Music 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 writes chamber and symphonic works, film and theatre music. 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, eagerly collaborating 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.

With Marcin Rupociński, he has founded the Morphai group, which undertakes interdisciplinary artistic initiatives.

**Selected works** (since 2005): *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 Strike* for cymbal and computer (2016), *Ball of Spring Full Moon* for instruments and electronics (2017), *cROSSFAde 2* for accordion, viola and electronics (2017), *Upbeat* (with Rafał Augustyn, 2018); film and theatre music.

### **Whims for semantoabsorbing phonotyser**

#### **Whims for desemantric verbaphone**

The ElettroVoce Duo has for nearly twenty years stayed on the balance BETWEEN the oldest and the newest instruments. Somewhere in BETWEEN, the human usually loses his/her voice to give the machine a spirit. BETWEEN, there are often words, as it makes sense for the voice. These words should be BETWEEN, with some sense. Sense is where the listener is, listening in order to lose sense and find it anew. Sense is the spirit of words, which is hidden BETWEEN words. We shall play a question about meaning and respond with sound, in order to hear the sense and the spirit. If someone hears it, we see it in BETWEEN.

*Agata Zubel and Cezary Duchnowski*

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### **Juliana Hodkinson**

She studied musicology and philosophy at King's College in Cambridge, Japanese studies at the University of Sheffield, and holds a PhD from the University of Copenhagen on the subject of silence in music and sound art. She studied composition with Per Nørgård and Hans Abrahamsen, and resided for many years in Denmark. She currently lives in Berlin.

Her work ranges from chamber music and intimate semi-staged object pieces to large-scale electroacoustic orchestral works, and

often involves visual or theatrical elements. Installations, electronic performances, field recordings, samples, text, foley, and soundtracks for fashion videos also figure in her recent work. This set of interests has led her to develop collaborative practices spanning ad-hoc freelance and large institutional frameworks, including with the Danish ensemble Scenatet (formerly Ensemble 2000), Australian interdisciplinary arts group Aphids, and Kammerensemble Neue Musik, Berlin.

Her music has been commissioned by many ensembles, festivals and arts organisations worldwide including Konzerthaus Berlin, Interfilm Festival in Berlin, Chamber Made Opera in Melbourne, Den Anden Opera and Operanord in Copenhagen, Spor Festival in Aarhus, Berlin Festival, SWR, Odense Symphony Orchestra, Orchestre Royal de Chambre de Mons, Scenatet, Zinc & Copper Works, Lydenskab, Kammerensemble Neue Musik, BBC Scottish Symphony Orchestra/Tectonics, Summer Courses for New Music in Darmstadt, Louisiana Museum of Modern Art, Speak Percussion, MaerzMusik, Borealis Festival, Esbjerg Ensemble/Klangspuren, Wittener Tage für Neue Kammermusik, Sonar Quartett & Andreas Borregaard, Haus der Kulturen der Welt, Aber Dabei, Phønix16, and Ars Nova.

She has held residencies in Japan (Daiwa Anglo-Japanese Foundation) and Belgium (Pépinières Européennes pour Jeunes Artistes), with the Odense Symphony Orchestra in Denmark, and in April 2014, she was guest resident at the University of Boğaziçi, Istanbul. In 2015 she received the Carl Nielsen Award, one of Denmark's highest artistic accolades. She chaired the Danish Foundation for the Arts and was a member of the board of the Danish Composers' Union and the Initiative Neue Musik in Berlin. Currently she is active at the Carl Nielsen Foundation.

**Selected works** [since 2005]: *Befall*, preludes for four instruments (2005), *I Greet You a Thousand Times* for orchestra and video (2005), *Ikke et hjem* for baritone, guitar and playback (2007), *We'd Just Got Back from Outer Space*, *When There Was a Knock at the Kitchen Door* for two shengs, large orchestra and playback (2008), *Scrape* for cello with metal plate (2009), *When the Wind Blows* for piano and toys (2009), *Transformation*, soundtrack (2010), *Fish & Fowl*, album and stage project (2010), *Zeit Recht Pflicht Bedürfnis Raum Freude und Sehnsucht* for contrabass clarinet and electronics (2010), *As We Know* for speaker, percussion, violin and cello (2010), *Play* for brass and electronics (2010), *Rückspiegel: eine Hörsituation* for baritone, chamber ensemble and youth groups (2011), *Versprengung* for voice and instruments to a film by Ulrich Polster (2011), *All My Friends Really Are Superheroes* for horn and electronics (2011), *Cozy Up*, soundtrack (2011), *The Priest and the Shell* for electronics (2012), *Allerleirauh* for electronics (2012), *Prompt, immediate, now / very restrained and cautious* for clarinet, percussion, viola, cello and electronics (2013), *Ten Minutes Older* for electronics (2013), *Third-Millennium Heart*

for trumpet, electric guitar, toy piano, percussion and electronics (2013), *Turbulence*, opera for soprano, actor and live electronics (2013), *Angel View* for ensemble and electronics (2014), *Is There Something You Can Tell Us* for string quartet (2014), *Ring a Ring* for piano and pocket piano (2014), *Paperweight Arcade*, performance with electronics (2014), *...can modify completely / in this case / not that it will make any difference...* for electric guitar and orchestra (2015), *Lightness* for percussion trio (2015), *Mythology Room*, installation (2015), *Stoneship*, installation (2015), *Play On* for horn, trombone, tuba and electronics (2015), *Im gegenwärtigen Tempo* for trio and electronics (2015), *Nothing Breaking the Loosing*, installation (2016), *(something in capitals)* for voices and instruments (2017), *X & X* (with Niels Rønsholdt, 2017), *Afgang 04.00*, sound theatre (2017), *And have now forgiven everything* for accordion and string quartet (2018), *Thresh* for three musicians and video (2018), *Pass* for saxophone, accordion, double bass, sound objects and audience (2018), *Angel View: the Movie*, film installation (2018), *On/Off*, electronic installation (2019), *All Around* for surround orchestra and electronics (2019), *Love*, stage work for voices, ensemble and electronics (2019), *Recorded Delivery Video Postcard 26*, performance (2019), *Grenzland* for 12 voices (2020).

**...can modify completely / in this case / not that it will make any difference...**

Written for Aart Strootman and the Danish National Chamber Orchestra under conductor Henrik Vagn Christensen. The world premiere took place on 27 November 2015 and marked the presentation of the biannual Carl Nielsen and Anne Marie Carl-Nielsen honorary prize. In 2016, Westdeutscher Rundfunk commissioned an extension to the work, which was first performed in the new version on 24 April 2016 at Wittener Tage für Neue Kammermusik, with Aart Strootman and the WDR Symphony Orchestra under Emilio Pomárico.

As in much of Juliana Hodkinson's music, the piece explores the traditional limits of music: everything, including the electric guitar, is being constantly modified. "The strings of the solo electric guitar are re-rigged and massively detuned and retuned, to achieve an extremely noisy and low bass register, as well as to create meandering microtonal bends and slides. The music, and even the instruments, are under modification the whole time," the composer writes. Embedded in the score are news headlines from the months when the composer was working on the piece, sonified in the music according to Morse code or converted through other compositional devices. These initiatives "attempt to create a relation between current events, their representations in media and communications, and the material aspects of a musical work," or rather assume such relations while acknowledging that they are hard to discern. The title comes from Hodkinson and Troup's chamber opera, *Turbulence*, where the words are spoken by a pilot at the end of the opera.

...can modify completely / in this case / not that it will make any difference... was broadcast live by the following radio stations: Danish Radio P2, BBC 3, Switzerland's SRF 2 Kultur, DeutschlandRadio Kultur, WDR3, and Iceland's Rás 1.

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## Krzysztof Penderecki (1933–2020)

Born in 1933 in Dębica, he studied philosophy, art history and literature at the Jagiellonian University in Cracow. His first teacher of composition was Franciszek Skołyszewski. Between 1954 and 1958 he studied at the State High School of Music in Cracow with Artur Malawski and, after Malawski's death, Stanisław Wiechowicz. In 1959 three of his works: *Strophes*, *Emanations*, and *Psalms of David* won the Polish Composers' Union competition. In 1960 he captured the attention of Western critics with *Anaklasis*, performed at the Donaueschingen Festival under the direction of Hans Rosbaud. His international position was consolidated in the 1960s with performances of works such as *Threnody to the Victims of Hiroshima* (awarded at the UNESCO International Rostrum of Composers in 1961), *St Luke Passion* (Great Arts Award of the Land of North Rhine-Westphalia, 1966 and Prix Italia, 1967), and *Dies irae* (Prix Italia, 1968). In 1967 he was also awarded the Sibelius Gold Medal.

Between 1966 and 1968, he taught at the Folkwang Hochschule für Musik in Essen while composing the opera *The Devils of Loudun* (after Aldous Huxley), whose world premiere took place at the Hamburg State Opera in 1969 (directed by Konrad Swinarski and conducted by Henryk Czyż); it was later staged at theatres throughout the world, and premiered in a new version in 2013 in Copenhagen. His other highly acclaimed operas include *Paradise Lost* (premiered in Chicago in 1978), *The Black Mask* (Salzburg Festival, 1986), and *Ubu Rex* (Bavarian State Opera in Munich, 1991).

Penderecki served as Vice-Chancellor of the Academy of Music in Cracow (1972–87). From 1973 to 1978 he lectured at Yale University. Since 1973 he also pursued a highly successful career as a conductor.

Penderecki's long list of honours granted to him in Europe, Asia and both Americas is too long to list them all here; it confirms his position as one of history's greatest composers (as he was called in the comment to one of his awards). Accolades presented to him in Poland include the Award of the Polish Composers' Union (1970), Commander's Cross with Star of the Order of Polonia Restituta (1993), and the Order of the White Eagle, Poland's highest state decoration (2005). He has also received state awards in Germany, Austria, France and Monaco, as well as the Honegger (1977) and Sibelius (1983) Prizes, Premio Lorenzo Il Magnifico (1985), Karl Wolff Foundation Award in Israel (1987), Grawemeyer Award (1992), Greatest Living Composer

of the Year at the MIDEM in Cannes (2000), Romano Guardini Award from the Catholic Academy in Bavaria (2002), European Church Music Award during the Festival of European Church Music in Schwäbisch Gmünd (2003), State Award of the Land of North Rhine–Westphalia (2002), and the 16th Præmium Imperiale, bestowed by Prince Hitachi of Japan in Tokyo (2004). In 1990 the Federal Republic of Germany honoured him with the Great Cross of Merit, the only federal decoration of Germany. From the same year, he has held the title of Chevalier de Saint-Georges. In 2008 Krzysztof Penderecki (who was partly of Armenian descent himself) was presented with the Gold Medal of the Armenian Minister of Culture, and in 2009 with the Order of Honour of Armenia (by the President of the Republic of Armenia). The composer's other honours include the honorary citizenship of Strasbourg (1995); an honorary membership of the American Academy of Arts and Letters (1998); the honorary citizenship of his home city of Dębica (2003); honorary doctorates or professorships from the Adam Mickiewicz University in Poznań, Georgetown University in Washington, Tchaikovsky Conservatoire in Moscow, Hong Kong Academy for Performing Arts, Beijing Central Conservatory of Music, the universities of Glasgow, Rochester, Bordeaux, Leuven, Belgrade, Madrid, Leipzig, Saint Petersburg, Yale, Seoul, and the Duquesne University in Pittsburgh. He was a Fellow of the Royal Academy of Music in London, member of the Accademia Nazionale di Santa Cecilia in Rome, Royal College of Music in Stockholm, Akademie der Künste in Berlin, and Academia Nacional de Bellas Artes in Buenos Aires.

2013 saw the opening of the Krzysztof Penderecki European Centre for Music in Luśławice, combined with the composer's 80th birthday celebrations. In 2015 Krzysztof Penderecki was granted the title of Honorary President of the Polish Composers' Union.

Krzysztof Penderecki's other passion was gardening. In the arboretum that he established on his estate in Luśławice, he has planted and cultivated several hundred varieties of trees. He died on 29 March 2020 in Cracow.

**Selected works** (since 1990): *Ubu Rex*, opera buffa after Alfred Jarry (1990–91), String Trio (1990–91), *Sinfonietta per archi* (1992), Symphony no. 5 (1992), Concerto for flute (or clarinet) and chamber orchestra (1992), Clarinet Quintet (1993), *Sinfonietta no. 2* for clarinet and strings (1994), Divertimento for cello (1994), Symphony no. 3 (1988–95), Violin Concerto no. 2 *Metamorphoses* (1992–95), Clarinet Concerto (1992–95), Symphony no. 7 *Seven Gates of Jerusalem* for soloists, speaker, three mixed choirs and orchestra (1996), Serenade for string orchestra (1996–97), *Hymn to St Daniil* for mixed choir and orchestra (1997), *Hymn to St Adalbert* for mixed choir and orchestra (1997), *Credo* for soloists, children's choir, mixed choir and orchestra



(1998), Violin Sonata no. 2 (1999), Sextet for violin, viola, cello, clarinet, horn and piano (2000), Concerto grosso for three cellos and orchestra (2000–1), Piano Concerto *Resurrection* (2001–2), *Largo* for cello and orchestra (2003), Concerto grosso no. 2 for five clarinets and orchestra (2004), Symphony no. 8 *Lieder der Vergänglichkeit* for three voices, choir and orchestra (2004–5), String Quartet no. 3 (2008), *Three Chinese Songs* for baritone and orchestra, to words by Chinese poets translated by Hans Bethge (2008), Concerto for horn and orchestra *Winterreise* (2007–9), *Kaddish* for soprano, tenor, reciter, male choir and orchestra, to words by Abraham Cytryn and the Bible (2009), “*A Sea of Dreams Did Breathe on Me...*” – *Songs of Reverie and Nostalgia* for soprano, mezzo-soprano, baritone, choir and orchestra, to words by Polish poets (2011), *Concerto doppio* for violin, viola and orchestra (2012), *De natura sonoris no. 3* for orchestra (2012), *Adagio* from Symphony no. 3 for string orchestra (2013), *Quintetto per archi* for two violins, viola, cello and double bass (2013), *Dies illa* for three soloists, three mixed choirs and orchestra (2014), Concertino for trumpet and orchestra (2015), String Quintet (2015), Polonaise for symphony orchestra (2015), *Domine quid multiplicati sunt* for mixed unaccompanied choir (2015), String Quartet no. 4 (2016), Symphony no. 6 *Chinese Songs* for baritone, symphony orchestra and erhu (2017), *Lacrimosa no. 2* for soprano, women’s choir and chamber orchestra (2018), *A Fanfare for Free Poland* for symphony orchestra (2019).

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## Eclogue VIII

The text of Virgil’s song narrates a mysterious ritual by a young girl, who tries to reignite love in her unfaithful lover. On the one hand, it describes a series of magical actions, and on the other, the very spell repeated at the end of each successive stanza works as a refrain, which ritualises the narrative. The ritual’s stages are marked by various formulas, initially soft ones, with the use of so-called white magic (*pharmaceutria alba*): prayers to ancient gods such as Apollo, Luna, and Venus, later moving to more radical or downright dangerous formulas of so-called black magic (*pharmaceutria nigra*): poisonous herbs. The song’s last stanza brings good news: the magic worked and the lover has returned.

In his interpretation of the text, Penderecki follows the dramaturgy of Virgil’s poem, establishing a higher level of “purely musical tensions: formal, expressive, and fonic (timbral),” to quote Barbara Cisowska.<sup>1</sup> The sentences set to music by Penderecki often become incomprehensible, various words—with the exception of keywords—losing their layer of meaning. This happens through superimposition, reordering, and intertwining of words, single syllables and phonemes. Abandoning the regularity of the ancient hexameter, Penderecki “aims at enriching the text from the musical and sonoristic point of view, bestowing original articulation

<sup>1</sup> Barbara Cisowska, “Ecloga VIII,” in *Współczesność i tradycja w muzyce Krzysztofa Pendereckiego* (Cracow: Academy of Music in Cracow, 1983), 137–38.

and therefore emphasising the crucial aspect of the work: the text's character and expression."<sup>2</sup>

In so doing, the composer obtains a musical equivalent of the magic ritual, which he sets in two sharply defined semantic parts. The first section, *Katadesis*, sets the first six stanzas of the text, presenting the ritual up to its climax. The second section, *Apolysis*, corresponds to the very conclusion of Virgil's song. These Greek terms of casting and resolving the plot might seem merely a reference to the dramaturgy and narrative of the verbal-musical action. Yet *katadesis* and *katadeo*, "I bind," can also mean "spell," "bind by casting a spell," while *apolysis* in this context can be understood as "breaking the spell," "freeing oneself from the bond." Etymology thus shows that bonding and breaking from bondage has a predominantly magical meaning here.<sup>3</sup> In the timbral shaping of this form, the typical sonoristic music principle dominates of juxtaposing textural and timbral structures: linear and vertical, dynamic and static. Their succession is strictly governed by the textual content. The description of so-called white magic is interpreted predominantly with linear timbral structures, alluding to traditional polyphony: the static structure that opens the work, an acoustic effect of breathing, can be related to the *imitazione della natura* of the Baroque; the dynamic structure of the first refrain is parallel to punctualist counterpoint; the structure from the third stanza is similar to Medieval hocket.

The mood of peace and balance is also mapped by Penderecki through the use of performing indications such as *tempo del respiro* or *sostenuto*. Change is merely brought by the music of the second stanza, where linear structures give way to a homorhythmically chanted text marked *energico*. Here, Penderecki anticipates the type of narrative that depicts the black magic ritual in the fourth, fifth, and sixth stanza: *sostenuto* is replaced by *furioso*, *vivo*, or *agitato*.

The concluding *apolysis* synthesises the earlier techniques, while the last bars, mirroring the effect of the work's opening, clearly establish an arch-like structure of the entire work.

*Eclogue VIII* combines traditional contrapuntal techniques with vivid, purely timbral experimentation. The work thus continues Penderecki's style known from works such as the *Passion*, *Cosmogony*, *Canticum Canticorum*, and *Magnificat*.

Agnieszka Draus

<sup>2</sup> Ibid., 139.

<sup>3</sup> In many language families, "bonding" can also refer to casting magic: in Turkic and Tatar languages *bag*, *baj*, *boj* signify both "sorcery" and "band, cord"; the Latin *fascinum*, "charm, malefic spell" is related to *fascia*, "band, bandage"; Romanian *legatura* means "act of tying," but also "to bewitch"; Sanskrit *yukti*, properly "to harness," "to attach," acquires the sense of "magic means." See Mircea Eliade, "The 'God Who Binds' and the Symbolism of Knots," in *Images and Symbols: Studies in Religious Symbolism*, trans. Philip Mairet (Princeton: Princeton University Press, 1991), 114–15.

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## Eclogue VIII

### KATADESIS

PHARMACEUTRIA  
ALBA

*Effer aquam et molli cinge haec altaria vitta  
Verbenasque adole pinguis et mascula tura,  
Coniugis ut magicis sanos avertere sacris  
Experiar sensus; nihil hic nisi carmina desunt.*

***Ducite ab urbe donum, mea carmina, ducite Daphnim.***

*Carmina vel caelo possunt deducere Lunam,  
Terna tibi haec primum triplici diversa colore  
Licia circumdo, terque haec altaria circum  
Effigiem duco, numero deus impare gaudet.*

***Ducite ab urbe donum, mea carmina, ducite Daphnim.***

*Necte tribus nodis ternos, Amarylli, colores;  
necte, Amarylli, modo et „Veneris” dic „vincula necto”*

***Ducite ab urbe donum, mea carmina, ducite Daphnim.***

PHARMACEUTRIA  
NIGRA

*Has olim exuvias mihi perfidus ille reliquit,  
pignora cara sui, quae nunc ego limine in ipso,  
terra, tibi mando, debent haec pignora Daphnim.*

***Ducite ab urbe donum, mea carmina, ducite Daphnim.***

*Has herbas atque haec Ponto mihi lecta venena  
Ipse dedit Moeris nascuntur plurima Ponto  
His ego saepe lupum fieri et se condere silvia  
Moerim, saepe animas imis ezcire sepulcris  
Atque satas alio vidi traducere messis.*

***Ducite ab urbe donum, mea carmina, ducite Daphnim.***

*Fer cineres, Amarylli, foras rivoque fluenti  
Transque caput iace, nec respexeris. His ego Daphnim  
Adgediar; nihil ille deos, nil carmina curat.*

***Ducite ab urbe donum, mea carmina, ducite Daphnim.***

### APOLYSIS

CONCLUSIO

*Aspice: corripuit tremulis altaria flammis  
Sponte sua, dum ferre moror, cinis ipse. Bonum sit!  
Nescio quid certe est, et Hylax in limine latrat.  
Credimus? an, qui amant, ipsi sibi somnia fingunt?*

***Parcite, ab irbe venit, iam parcite, carmina, Daphnis.<sup>4</sup>***

<sup>4</sup> Publii Virgillii Maronis, *Bucolica et Georgica. Tabulis Aeneis. Olim a Johanne Pine...* (London, 1774), 1:39–41.

## CASTING

PHARMACEUTRIA  
ALBA

Bring water forth; then round these altars twine  
The sacrificial billet—burn thereon  
Rich vervain and the strength of frankincense,  
So I may seek by magic rites to turn  
My love's sound mind; only the charm I lack.

**Bring Daphnis, O my songs, bring Daphnis home!**

For charms have power to draw the moon from Heav'n,  
First, I wind round thine image triple threads  
Of three-fold hues, and three times lead it round  
The altars. Gods unequal numbers love!

**Bring Daphnis, O my songs, bring Daphnis home!**

Now, Amaryllis, tie the three-hued knots  
And say the while, "I tie fair Venus' bands."

**Bring Daphnis, O my songs, bring Daphnis home!**

PHARMACEUTRIA  
NIGRA

Long since the false one left as pledge with me  
His cast-off garments—dear—for they were his.  
I to the earth commit them—by the gate,  
These pledges should bring Daphnis to my side,

**Bring Daphnis, O my songs, bring Daphnis home!**

Mœris himself gave me these herbs, and these  
Most poisonous plants, gather'd in Pontus, where  
They grow in plenty—by their magic power  
Oft have I seen Mœris become a wolf  
Hiding in woods, and from deep graves call forth  
The shrinking ghosts, then charm the growing crops  
From the sown fields, to other grounds transferred.

**Bring Daphnis, O my songs, bring Daphnis home!**

Bring ashes, Amaryllis, out of doors,  
Throw o'er thy head into the running brook.  
Look not behind thee! I will now attach  
Daphnis with these—he scorns both gods and charms!

**Bring Daphnis, O my songs, bring Daphnis home!**

## RESOLUTION

CONCLUSIO

Look how the ashes of themselves have clothed  
With flickering flames the altars whilst I wait!  
A lucky omen—tho' I know not what—  
And in the doorway, hear how Hylas barks.  
May we believe, or do all lovers dream?

**Now cease, my songs, for from the town at last, my  
Daphnis comes!**<sup>5</sup>

<sup>5</sup> *The Eclogues of Virgil in English verse*. Translated by John William Mackail (London: George Pulman & Sons, 1908).

## Aleksandra Kaca

Born in 1991, composer, songwriter, manager, Italian literature scholar. She graduated in Italian studies from the Warsaw University while also studying culture production, journalism, and multimedia at the LUMSA University in Rome. As a translator, she has cooperated notably with the Fryderyk Chopin Institute, Cinema Italia Oggi Festival (Warsaw's Muranów cinema and Cinecittà LUCE), and the Manetti Bros. directors. She has also completed postgraduate studies in Artistic Management (with the Warsaw School of Economics) and holds a master's degree in composition from the class of Marcin Błażewicz and Krzysztof Baculewski at the Fryderyk Chopin University of Music. She has also studied composition with Simon Steen-Andersen and Niels Rønsholdt at the Royal Academy of Music in Aarhus, and has participated in composition masterclasses including Komposition-Intensivwoche in Sauen (with Carola Bauckholt, Caspar Johannes Walter, and Manos Tsangaris), Warsaw Autumn (with Bernhard Lang and Pierre Jodlowski), and Donaueschinger Musiktage. In her creative work, she focuses primarily on timbre. She uses unusual juxtapositions, such as harp and piano in *The Shadow Line* or soprano and baritone saxophone with electronics in *The Argument of Sleep*. She tackles different musical genres. She is the founder and leader of the FJORS ensemble (composition, voice, keyboards, electronics). She won the 1st Prize at the 56th Tadeusz Baird Young Composers' Competition, and was supported by the Krzysztof Penderecki Academy Association with the Music of Our Times programme for the recording (by DUX) and publication (by PWM Polish Edition) of *The Shadow Line* and *Volière II*. Her works have been performed in the United States, Denmark, and Poland, notably at Warsaw Autumn, Pulsar Festival in Copenhagen, Panorama Festival in Aarhus, Krzysztof Penderecki European Music Centre, Bydgoszcz Philharmonic, and Nowy Theatre in Warsaw. As a member of improvisation collectives, she has appeared in concert notably in Budapest (with the UNITRA Trio with flutist Anna Karpowicz and performer Marta Grzywacz), Containerklang in Cologne, Ad Libitum Festival at the Ujazdowski Castle Centre for Contemporary Art in Warsaw, and Warsaw's Sanatorium of Sound in the SPATiF Club (ERROR Trio with Teoniki Rozynek and Żaneta Rydzewska). Since 2019, she has managed the Hashtag Ensemble cooperative, specialising in contemporary music performance. In 2015, she founded the composers' group gen~.rate with Teoniki Rozynek, Żaneta Rydzewska, and Rafał Ryterski, organising the New Music Concerts cycle (2015–17) and the polysensory show *EMBODY* (2018). In February 2020, she participated in the Creators Conference forum of the ECSA in Brussels.

**Selected works:** *The Shadow Line* for harp, piano and cello (2014), *Mémoire de l'ombre* for cello (2015), *Limites* for string quartet and multipercussion (2015), *Flarlægur* for violin and viola (2016), *Volière II* for clarinet, cello and double bass (2017), *Reflecting Pool* for ensemble (2017), *Motion Blur* for viola, accordion and electronics (2017), *The Argument of Sleep* for saxophones and electronics (2017), *Unseen* for ensemble, lights, video mapping and electronics (2018), *Common Ground* for ensemble and electronics (2018), *infinite blue* for cello, symphony orchestra and live electronics (2019–20), *rilievo* for orchestra and electronics (2020).

### **rilievo**

The starting point of my work was Yves Klein's cycle *Reliefs*, which oscillates between painting and sculpture. Its expressive textures remind me of relief maps and lunar landscapes, using nuances within the same colour: an intense pink or a saturated blue, known as International Klein Blue. I found them particularly interesting from a musical point of view.

*Aleksandra Kaca*

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### **Mauricio Kagel (1931–2008)**

One of the most outstanding personalities of modern music, he was born in Buenos Aires and died in Cologne. He studied philosophy and literature, but as a composer he was mainly self-taught. He began composing in 1950, seeking musical ideas that opposed the neoclassical style dictated by the Perón government. In 1957 he went to Germany on a DAAD student grant and settled in Cologne. He became immediately and permanently involved in the contemporary music network as a member of the so-called second generation of Darmstadt composers. From 1958 he participated in the Darmstadt Summer Courses, where he later lectured. In 1974 he became professor of new music theatre at the High School of Music in Cologne. He was one of the founders of the Ensemble for New Music in Cologne and worked at the electronic studios in Cologne, Berlin and Utrecht. From the very beginning his name was associated above all with music theatre, the genre in which he perhaps exerted the greatest impact. Besides his radical innovations in this area, however, he also developed a highly personal aesthetics in his absolute music. Kagel's creative output is enormous. It encompasses not only stage, orchestral and chamber music in an extremely wide range of instrumental settings, but also film scores, radio plays, and essays.

Throughout its broad spectrum, his music reveals a breach with all forms of academicism as well as close ties to tradition, especially to the German tradition. Imagination, originality and humour were the hallmarks of this multimedia artist. With inexhaustible powers of invention, Kagel made use of a very wide

array of expressive devices that, although often caustic and provocative, are always placed at the service of musical discourse. He required performers to express more the dramatic than the purely musical content of a given work, to become actors or mimes, and ordered them often to comment verbally on their playing. In his later works, he developed dramatic content from the very sound material (as in *Match*, where two cellos play a game against each other, with percussion as referee).

Kagel's numerous films are more than documentary recordings of his stage works: they are characterised by a dominance of the visual over the musical, evident in his idiosyncratic notation. His most famous film is *Ludwig van*, produced by the WDR in 1970.

**Selected works** (since 1985): *Pan* for piccolo and string quartet (1985), *Sankt-Bach Passion* for soloists, choir and large orchestra (1981–85), *Ein Brief*, concert scene for mezzo-soprano and orchestra (1985–86), *Mitternachtsstück* for voices and instruments (1986), Music for keyboard instruments and orchestra (1987–88), *Quodlibet* for female voice and orchestra (1986–88), *Phantasiestück* (1987–88), *Les idées fixes*, rondo for orchestra (1989), *Fragmente Ode* for double choir, winds and percussion (1989), *Zwei Akte*, *Grand Duo* for saxophone and harp (1989), *Liturgien* for solo voices, double choir and large orchestra (1990), *Nordosten* from *Die Stücke der Windrose* for salon orchestra (1990), *Opus 1.991*, concerto work for orchestra (1990), *Nordwesten and Südosten* from *Die Stücke der Windrose* for salon orchestra (1991), *Konzertstück* for drums and orchestra (1992), *Etude no. 1* for large orchestra (1992), *Passé composé*, piano rhapsody (1993), *Episoden*, *Figuren*, solo for accordion (1993), *String Quartet no. 4* (1993), *Südwesten*, *Westen and Norden* from *Die Stücke der Windrose* for salon orchestra (1993), *Interview avec D.* for Mr. Croche and orchestra, to words by Claude Debussy (1995), *Schattenklänge*, three works for bass clarinet (1995), *L'art bruit*, solo for two (1995), *À deux mains*, impromptu for piano (1995), *Etudes no. 2–3* for large orchestra (1996), *1898*, chamber symphony for voices and instruments (1996, rev. version of a work from 1972–73), *Orchestrion-Straat* for chamber ensemble (1996), *Auftakte*, *sechshändig* for piano and two percussion (1996; version for two pianos and two percussion *Auftakte*, *achthändig*, 2003), *Eine Brise* for 111 bikers, musically enriched sports event in the open (1996), *Ragtime à trois* for violin, cello and piano (1997), *Playback Play*, news from a musical fair, radio work (1997), *Orgelmusik zu vier Händen* (1997), *Duodramen* for voices and orchestra (1998), *Impromptu no. 2* for piano (1998), *Semikolon*, action with bass drum (1999), *Schwarzes Madrigal* for voices and instruments (1999), *Entführung im Konzertsaal*, musical report from an incident (1999), *Burleske* for baritone saxophone and choir (2000), *Quirinus' Liebeskuss* for vocal ensemble and instruments (2001), *Broken Chords* for large orchestra (2001),



Piano Trio no. 1 (2001), Double Sextet for ensemble (2001), Concerto for flute, harp, percussion and strings (2002), *Der Turm zu Babel*, melodies for voice (2002), *Andere Gesänge*, intermezzi for soprano and orchestra (2003), *Magic Flutes*, interrupted perpetual canon for 12 performers (2004), *Vorzeitiger Schlussverkauf*, unfinished memoirs of a sound engineer, radio play (2004), *Fremde Töne und Widerhall* for orchestra (2005), Capriccio for two pianos (2005), *L'invention d'Adolphe Sax* for saxophone quartet and chamber choir (2006), *Divertimento?*, farce for ensemble (2006), *Quasi niente for closed mouths* (2007), *In der Matratzengruft* for tenor and instrumental ensemble (2007–8).

**Film music** [since 1980]: *Blue's Blue* (1981), *mm 51* (1983), *Szenario: Un chien andalou* (Buñuel/Dalí) (1982), *Er*, tv movie based on the radio fantasy *Rrrrrrr... (1984)*, *Dressur* (1985), *Mitternachtsstück* (1987), *Répertoire* (1989), *Bestiarium* (2000).

### Vox humana?

Born in Argentina, at the same time as my mother tongue, Spanish, I learned Ladino: the language of Spanish Jews since the Middle Ages, which differed very little from literary Spanish in the fourteenth and fifteenth century. Only later, after the expulsion of Jews from Spain, Jewish themes became more present in this poetry, and not unlike Yiddish, words originating from other Mediterranean countries where Jews settled were “hispanised.” Since I had to learn Hebrew for my bar mitzvah, with my brothers we came up with a secret coded language, of which we were quite proud. It was a mixed tongue: we notated Spanish words in Hebrew script. For a long time, we corresponded in this language, only to learn years later that we had not invented anything original: in fact, we intuitively replicated the habit of many Sephardic erudites from Spanish times, and even the later era. Despite its rigid syntax and archaic expressions, Ladino is not a museum tongue. It retains a latent tension versus the Spanish language, which is continuously modified and modernised. This stems from the use of Ladino as a reservoir of epic poetry, which has been set in music ever since the sixteenth century. As long as a language remains in contact with folk music, it cannot grow old but needs to remain vivid and timeless.

In the anthology of Judeo-Spanish songs, edited in 1973 by Isaac Levy (vol. 4), I found a poem from which I borrowed the first stanza: *Madres amargadas* Embittered mothers / *Non sospirés mas* Do not sigh / *Non seran pedridas* Will not be lost / *Vuestras lagrimas* Your tears. I have paraphrased these verses, which appear at the end of my cantata through a loudspeaker placed next to the conductor like a soloist. The narrator remains invisible during the performance and speaks to a microphone behind the stage. The sopranos and altos choose words freely from their own invented language or from a repertoire of Ladino words.

Mauricio Kagel

The text is in Ladino (a language originally used by Jews in medieval Spain and still heard today).

*Speaker*

Madres. Non sospirex.  
Madres. Non, non sospirex.  
Non sospirex mas.  
Madres. Madres amargadas seran  
pedridas.  
Vuestras lagrimas, madres  
amargadas,  
Non seran pedridas.  
Madres. Vuestras lagrimas.  
Madres pedridas. Non.  
Non sospirex mas.  
Madres!  
Madres?  
Madres?!  
Madres...

*Women's choir*

Non!

*Speaker*

Mothers. Do not sigh.  
Mothers. No, do not sigh.  
Do not sigh any longer.  
Mothers. Embittered mothers  
will be lost.  
Your tears, embittered mothers,  
Will not be lost.  
Mothers. Your tears.  
Lost mothers. No.  
Do not sigh any longer.  
Mothers!  
Mothers?  
Mothers?!  
Mothers ...

*Women's choir*

No!

This text is a paraphrase of the first stanza of *Madres amargadas*, an anonymous song text that appears in the anthology *Chants judéo-espagnols*, ed. Isaac Levy (Jerusalem, 1973).

Madres amargadas  
Non sospirex mas.  
Non seran pedridas  
Vuestras lagrimas.

Embittered mothers  
Do not sigh.  
Your tears  
Will not be lost.

*Choir*

En cadenas non bivar la paz  
humana  
y llorar el corazón en sangre,  
corazón.

Las cadenas, el morir,  
la vergüença mía,  
La vergüença, la sangre tuya es  
mi sangre.

Bivar dolores cadenas vergüença  
con Dió,  
corazón, amar y llorar y morir.

Amar y llorar y morir:  
espantos, los dolores con Dió.

Con el corazón y con tu alma,  
alma de Dió, palomba mía.

Tus palabras en mis labios, mis  
palabras y la paz,  
los árboles humanos y mis labios  
sin amar.

Sangre mía sangre tuya, en el alma  
y los labios, con la voz humana.

Alma: con mi alma morir  
y sin alma bivar.

Vergüença, vergüença,  
la vergüença vergüença,  
palabra de espanto de espanto.

Gritar: la palabra vergüença es mi  
espanto  
con mi espanto gritar y llorar, mi  
alma.

La vergüença non,  
non con el gritar,  
con el gritar de mi espanto ah!

La palabra con sangre sangre,  
con el gritar de mi espanto  
las cadenas, con cadenas, tus  
cadenas...

*Choir*

Not live in shackles human  
peace  
and weep your heart in blood,  
heart.

Shackles, death, my  
shame,  
shame, your blood is my  
blood.

To live in pain shackles shame  
with God,  
heart, love and weep and die.

Love and weep and die:  
dread, pain with God.

With heart and with your soul,  
soul of God, my dove.

Your words on my lips, my words  
and peace,  
human trees and my lips without  
love.

My blood your blood, in the soul  
and on the lips, with human voice.

Soul: die with my soul  
and live without soul.

Shame, shame,  
shame shame,  
word of dread dread.

Yell: the word shame is my  
dread  
with my dread yell and weep, my  
soul.

Shame not,  
not with yelling,  
with the yelling of my dread, hah!

The word with blood blood,  
with the yelling of my dread  
shackles, with shackles, your  
shackles...

La paz dió con Dió,  
si dió tu Dió dió.

Peace came with God,  
if came your God came.

En cadenas non bivar la paz  
humana  
y llorar el corazón en sangre,  
corazón.

Not live in shackles human  
peace  
and weep your heart in blood,  
heart.

Las cadenas, el morir,  
la vergüença mía,  
La vergüença, la sangre tuya,  
la palomba sin paz.

Shackles, death, my  
shame,  
shame, your blood,  
the dove with no peace.

Llorar sin paz mi Dió,  
bivar sin paz mi Dió.

Weep with no peace my God,  
live with no peace my God.

Llorar, morir, gritar y morir,  
gritar y bivar, gritar sin paz.

Weep, die, yell and die,  
yell and live, yell with no peace.

Ah! Dió: La vergüença!

Oh God: the shame!

Sin la voz, sin la voz mía,  
mi voz, la voz humana.

With no voice, without my voice,  
my voice, human voice.

En: en tus lavios mi prizió  
de voz humana, en la prizió,  
con tu alma, amar sin voz,  
sin tu sangre, sin oración, sin  
vergüença.

On: on your lips my prison  
of the human voice, in prison,  
with your soul, love with no voice,  
without your blood, with no  
prayer, no shame.

Bivar sin paz, paz humana,  
paz de prizió, en cadenas.

Live with no peace, human peace,  
peace of prison, in shackles.

Espanto dió, dió con Dió,  
Dió sin alma, en la vergüença dió,  
Dió en tus lavios, la voz  
humana?

Dread came, came with God,  
God with no soul, came with  
shame,  
God on your lips, human voice?

Palabras: la prizió, gritar,  
dolor y sangre, vergüença de llorar,  
las cadenas, ah!

Words: prison, yell,  
pain and blood, shame of crying,  
shackles, hah!

Es morir de espanto, en mis lavios  
el alma tuya, ay!  
Sin tí, dolores, ah Dió!

It is to die of dread, on my lips  
your soul, hah!  
Without you, the pain, oh God!

La prizió, en cadenas, paz!  
vergüença, almas en paz,  
gritar, palomba mía, corazón.

Prison, in shackles, peace!  
shame, souls in peace,  
yell, my dove, heart.

Muerir, morir con espanto  
y sin los árboles, alma,  
y sin tu voz.  
De la sangre humana Dió,  
llorar y gritar sin Dió,  
y tus lavios sangre aman, Dió.

Die, die with dread  
and without trees, soul,  
and without your voice.  
God of the human blood,  
weep and yell without God,  
and your lips love blood, God.

Cadenas, prisiones, espantos,  
alma, sangre, muero yo.  
Non! Non?

Shackles, prisons, dread,  
soul, blood, I die.  
No! No?

Con cadenas non bivar la paz  
humana  
y llorar el corazón en sangre.

Not live in shackles human  
peace  
and weep your heart in blood.

Las cadenas, el morir sin voz,  
los árboles humanos y mis lavios  
muertos.

Shackles, die with no voice,  
human trees and my dead  
lips.

Sin amar corazón: morir,  
sin amar corazón, sin gritar con  
mi voz  
es morir en prisión.

Heart with no love: die,  
heart with no love, not yelling  
with my voice  
is to die in prison.

Árboles son mis palombas del alma,  
árboles son palombas del alma,  
son lavios en sangre, cadenas,  
dolores.

Trees are my doves of the soul,  
trees are doves of the soul,  
are lips in blood, shackles,  
pain.

Llorar es gritar: vergüenza!  
Vergüenza sin alma, vergüenza,  
llorar es gritar sin morir,  
vergüenza, vergüenza sin alma,  
vergüenza!

To weep is to yell: shame!  
Shame with no soul, shame,  
to weep is to yell without dying,  
shame, shame with no soul,  
shame!

Bivar, amar sin Dió,  
sin alma, con sangre!

To live, to love with no God,  
with no soul, with blood!

En cadenas non bivar la paz  
humana de vergüenza  
y llorar el corazón en sangre, sí.

Not live in shackles the human  
peace of shame  
and weep your heart in blood, yes.

Con el corazón en tí, en mis lavios,  
es el grito mío, dolores muertos  
en mi espanto.

With the heart in you, on my lips,  
it is my yell, dead pain in my  
dread.

Si los dolores míos lloran sangre,  
mueren sangre con tu sangre,  
con tu sangre de palomba  
mis espantos gritan árboles de  
espanto ah!

If my pain weeps blood,  
it dies blood with your blood,  
with your dovish blood  
my dread yells trees of dread,  
hah!

Árvoles de espanto, árboles  
de gritos,  
árvoles de sangre, árboles  
de corazón.

Trees of dread, trees of  
yell,  
trees of blood, trees of  
heart.

Gritar es tu oración de espanto,  
oración del alma, oración  
de muerte,  
oración con Dió.

Yell is your prayer of dread,  
prayer of the soul, prayer of  
death,  
prayer with God.

En cadenas non bivar la paz  
humana  
y llorar el corazón en sangre con  
mi grito.

Not live in shackles human  
peace  
and weep your heart in blood  
with my yell.

Con el corazón en tí el grito mío,  
si los dolores míos lloran sangre,  
mueren sangre con mi sangre de  
palomba,  
yo te grito paz, con la paz, con la  
paz,  
con la paz en mí, paz en mi  
vergüença,  
con la paz y con la paz vergüença!

With the heart in you my yell,  
if my pains weep blood,  
they die blood with my dovish  
blood,  
I yell you peace, with peace, with  
peace,  
with peace in me, peace in my  
shame,  
with peace and with peace shame!

Dió mi Dió me dió Dió  
mi Dió me dió dolores, espantos,  
palabras humanas, con la vergüença.

God my God gave me God  
my God gave my pain, dread,  
human words, with shame.

Dió mi Dió me dió mi Dió,  
en la vergüença mi Dió mi Dió  
me dió  
alma con sangre, alma con sangre,  
con la sangre, con la sangre de mi Dió,  
con la sangre de Dió, con la sangre,  
la sangre de mi Dió, con la vergüença,  
mi dió con vergüença, alma con Dió  
vergüença dió, alma con Dió.

God my God gave me my God  
gave me shame my God my God  
soul with blood, soul with blood,  
with blood, with the blood of my  
God,  
with the blood of God, with blood,  
blood of my God, with shame,  
gave me shame, soul with God  
gave shame, soul with God.

Oración: oraciones por la paz  
y por la paz humana,  
oraciones por la paz, oraciones  
de paz  
y por la paz humana, oraciones  
por la paz y por la paz humana  
y por la paz humana y por la paz  
humana.

Prayer: prayers for peace  
and for human peace,  
prayers for peace, peace  
prayers  
and for human peace, prayers  
for peace and for human peace  
and for human peace and for  
human peace.

Oraciones de paz  
o la sangre de mi Dió  
por la paz humana,  
la sangre de Dió,

Peace prayers  
or the blood of my God  
for human peace,  
blood of God,

y por la paz humana  
la sangre de Dió.

and for human peace  
blood of God.

Y llorar llorar,  
y llorar y bivar.

And weep weep,  
and weep and live.

Ay! ay! llorar  
ay! y llorar y bivar.

Oh! oh! weep  
oh! and weep and live.

En cadenas non bivar la paz  
humana,  
las cadenas, en cadenas non bivar  
non,  
las cadenas non bivar non.

Not live in shackles human  
peace,  
shackles, in shackles not live  
no,  
shackles not live no.

Es mi vergüenza, sangre, corazón,  
es gritar espanto y non bivar!  
non bivar, ay!

It is my shame, blood, heart,  
it is to yell dread and not live!  
not live, hah!

*Speaker*

*Speaker*

Madres. Non sospirex.  
Madres. Non, non sospirex.  
Non sospirex mas.  
Madres. Madres amargadas seran  
pedridas.  
Vuestras lagrimas, madres  
amargadas,  
Non seran pedridas.  
Madres. Vuestras lagrimas.  
Madres pedridas. Non.  
Non sospirex mas.  
Madres!  
Madres?  
Madres?!  
Madres...

Mothers. Do not sigh.  
Mothers. No, do not sigh.  
Do not sigh any longer.  
Mothers. Embittered mothers  
will be lost.  
Your tears, embittered  
mothers,  
Will not be lost.  
Mothers. Your tears.  
Lost mothers. No.  
Do not sigh any longer.  
Mothers!  
Mothers?  
Mothers?!  
Mothers...

*Choir*

*Choir*

Non!

No!

*Translated from Ladino by  
Wojciech Bońkowski*

**Agata Zubel**

– see page 35

**ElettroVoce**

– see page 35

**Tom Pauwels**

Born in Bornem, Belgium, in 1974, he studied classical guitar in Brussels, Cologne, and Munster with Albert Sundermann, Hubert Käppel, and Reinbert Evers, respectively. In 1995, during his studies at the Brussels Conservatoire, he was the cofounder of Black Jackets Company, a Brussels collective of composers and performers. Ever since these early experiments he has been active in the field of contemporary music, both on the classical and electric guitar.

From 1999 until 2001 he was a regular member of Champ d'Action, the Antwerp-based ensemble for experimental music. Since 2002 he has been the artistic coleader for the new music ensemble Ictus in Brussels. Project-wise, he performs with the London-based Plus-Minus ensemble.

He has recorded works by Paul Craenen, Helmut Lachenmann, Matthew Shlomowitz, Stefan Van Eycken, Christophe Guiraud, and Christopher Trapani as well as by Helmut Oehring, Keiko Harada, Fausto Romitelli, and Georges Aperghis with Ictus Ensemble (for Cyprès).

After a five-year research project on new music for guitar he became a Laureate of the Orpheus Institute with the thesis *De Echo van 't Saluut*. In 2002–17 he taught new music for guitar at the Conservatoire of Ghent, where he developed an advanced master programme with emphasis on contemporary chamber music in collaboration with the Spectra ensemble and Ictus.

His broad interest in performance has led to collaborations with choreographers as Xavier Le Roy (*Mouvements für Lachenmann*), Maud Le Pladec (*Professor, Poetry, and Concrete*), and Andros Zins-Browne (*The Funerals*).

**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 seven 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.

proMODERN has won four 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* (2015) as well as for Contemporary Music Album of the Year and Best Recording of Polish Music for their second album, *proMODERN Shakespired* (2018). A composition by Philip Lawson, written on a commission for the group, reached 20,000 streams on Spotify.

## Grzegorz Łukawski

Born in 1969, he graduated from the State High School of Theatre in Cracow. Since 1994, he has worked at the Juliusz Słowacki Theatre in Cracow. He has appeared notably in Aleksander Ostrowski's *Our Man* directed by Valery Fokin (1994), Ramón María del Valle-Inclán's *Divine Words* directed by Bartosz Szydłowski (1998), Anton Chekhov's *Platonov* directed by Grzegorz Wiśniewski (2000), Roger Vailland's *Heloïse and Abélard* directed by Agata Duda-Gracz (2001), Fyodor Dostoevsky's *The Idiot* directed by Barbara Sass (2002), Maciej Wojtyszko's *Bulgakov* (2002), Albert Camus's *Caligula* directed by Agata Duda-Gracz (2003), Stanisław Wyspiański's *The Wedding* directed by Géza Bodolay (2007), Władysław Reymont's *The Promised Land* directed by Wojciech Kościelniak (2011), Mikhail Lermontov's *Masquerade* directed by Nikolai Kolada (2013), and Honoré de Balzac's *Cousin Bette* directed by Małgorzata Warsicka (2016).

## POLISH RADIO CHOIR

Founded in October 1948 by Jerzy Gert, the Polish Radio Choir performs both a cappella music and vocal-instrumental works, representing diverse styles and historical periods, with particular emphasis on Polish music.

Besides concertising, the Choir makes recordings for the Polish Radio and Television as well as CD recordings for Polish and international record labels. It has given world premiere performances of works by the leading contemporary Polish composers including Witold Lutosławski, Henryk Mikołaj Górecki, Krzysztof Penderecki, Wojciech Kilar, as well as authors of the younger generation including Agata Zubeł, Aleksander Kościów, Paweł Łukaszewski, Andrzej Kwieciński, and Szymon Godziemba-Trytek.

The Choir has appeared regularly at numerous festivals in Poland and abroad, including Wratislavia Cantans, Ludwig van Beethoven Easter Festival, Festival of World Premieres in Katowice, Warsaw Autumn, Poznań Music Spring, Festival of Polish Music in Cracow, Sacrum Profanum, Gaude Mater in Częstochowa, Schleswig-Holstein Music Festival, Rossini Opera Festival, Settimana di Monreale, New Sounds Festival, and the Europalia Festival in Brussels. The Polish Radio Choir cooperates on a regular basis with the Polish National Radio Symphony Orchestra in Katowice, Polish Radio Symphony Orchestra, New Music Orchestra, and Beethoven Academy Orchestra.

Until March 2012 the Choir's activities were carried out within the structures of the Polish Radio. Following an agreement in

October 2012, the brand and development of the Polish Radio Choir were taken over by the Sonoris Foundation. In January 2020, a new contract established the Polish Radio Choir Foundation in Cracow as the ensemble's managing entity. The Choir is led by Maria Piotrowska-Bogalecka.

### **Maria Piotrowska-Bogalecka**

She graduated in choral conducting and music education from the Karol Szymanowski Music Academy in Katowice before completing postgraduate studies in music theory at the Music Academy in Cracow. She also studied at the Kodály Institute of the Ferenc Liszt Music Academy in Budapest, and has participated in masterclasses in Poland and internationally, including with Eric Ericson in Haarlem, the International Kodály Seminar in Kecskemét, and Studium Chorale Masterclass for Choral Conductors in Maastricht.

She was awarded the 1st Prize and Edmund Maćkowiak Special Award at the 11th National Choral Conductors' Competition in Poznań. She has received several bursaries from the Polish Ministry of Culture and National Heritage, Marshal of the Silesian Voivodeship, and Mayor of Chorzów. In 2009 she received the Marshal of the Silesian Voivodeship Award. She is the founder (2007) and artistic director of the Contento Core Vocal Ensemble. In 2012, she obtained a PhD in choral conducting, and in 2014 published the book *Decorum et varietas. Psalms in vocal and vocal-instrumental music of the Polish baroque*. Currently she is assistant professor at the Chair of Choral Conducting of the Music Academy in Katowice.

She was the coordinator of the KoChAM Music Academies' International Choir Festival in 2015, and was the Silesian region curator for the Singing Poland government programme, organised by the National Music Forum in Wrocław (2015–17). Since 2017, she has been the choirmaster of the Polish Radio Choir, becoming its artistic director in 2018.

### **NATIONAL POLISH RADIO SYMPHONY ORCHESTRA IN KATOWICE**

The National Polish Radio Symphony Orchestra in Katowice (NOSPR) was founded in 1935 in Warsaw by Grzegorz Fitelberg, who led it until the outbreak of the Second World War. In 1945, the Orchestra was revived in Katowice by Witold Rowicki. In 1947, the post of artistic director was taken again by Grzegorz Fitelberg. After his death in 1953, the Orchestra was headed respectively by Jan Krenz, Bohdan Wodiczko, Kazimierz Kord, Tadeusz Strugała, Jerzy Maksymiuk, Stanisław Wisłocki, Jacek Kasprzyk, Antoni Wit, Gabriel Chmura and, once again, Jacek Kasprzyk. In September 2000, Joanna Wnuk-Nazarowa became General and Programme Director of the NOSPR. From 2012 to August 2019 Alexander Liebreich was Chief Conductor and Artistic Director of the NOSPR.

In September 2018, Ewa Bogusz-Moore took up the post of General and Programme Director of the NOSPR. In September 2019, Lawrence Foster became Chief Conductor and Artistic Director of the NOSPR.

Apart from archive recordings for the Polish Radio, the Orchestra has recorded more than 200 CDs, winning accolades such as Diapason d'Or, Grand Prix du Disque, and International Classical Music Awards, among many others. Many famous conductors and soloists have appeared with the NOSPR all over the world. The Orchestra has implemented numerous projects, such as the Marathon of Górecki's Music, Kilar Music Train, and Maritime Music Voyages.

Winner of 2018 ICMA Special Award, the NOSPR has organised the Culture Nature Festival in Katowice since 2015, as well as the Festival of World Premieres – Polish Modern Music since 2005.

### **Monika Wolińska**

She began her musical education at the age of six, eventually graduating in violin, vocal-instrumental ensemble conducting (Music Academy in Bydgoszcz), and symphony and opera conducting (in the class of Ryszard Dudek at the Music Academy in Warsaw). She has participated in masterclasses led notably by Kurt Masur, Pierre Boulez, Antoni Wit, and Gabriel Chmura. In 2015, she completed her postgraduate studies in management at the University of Warsaw. She is Assistant Professor at the Fryderyk Chopin University of Music in Warsaw, where she heads the symphony and opera conducting class.

She made her conducting debut in 2004 at the Lucerne Festival, where she worked with Pierre Boulez. For many years, she has been assistant to Jerzy Semkow, as well as Krzysztof Penderecki for the 2007/8 season. In 2003–9 she cooperated with the Warsaw Music Academy Symphony Orchestra. In the 2007/8 season, she was the permanent conductor of the Sinfonia Iuventus. In 2012, she made her recording debut with the Sinfonia Varsovia, with an album of the complete symphonic poems of Eugeniusz Morawski that garnered universal praise and was nominated to a 2013 Fryderyk Award.

In 2013–17, she was artistic director and conductor of the Gorzów Philharmonic Orchestra, with which she recorded the *Bronisław Kaper / Jan A.P. Kaczmarek – Meeting* CD in 2015. In 2016, she received the Success Award of the Rotary Club in Gorzów Wielkopolski for promoting the city in Poland and abroad. In 2018, she received the special prize of the Mayor of Chełm for lifetime achievement. In 2017, she was shortlisted with five other female conductors from around the world to attend the 2017 Hart Institute for Women Conductors at the Dallas Opera. In 2011 she was awarded with the Medal of Merit for Polish Culture, and in 2020 she received the prestigious Gloria Artis Medal from the Polish Minister of Culture and National Heritage.

Monika Wolińska is active on concert stages throughout the world, working with many renowned orchestras in Europe, Asia, and America. She is an active promoter of modern music, appearing on many occasions at Warsaw Autumn Festival and concerts from the Generation cycles. Between 2013 and 2017, she was the artistic director of the Wojciech Kilar Contemporary Music Festival.

Friday / **18 September** / 19:30 / **performers**

Saturday / **19 September**

11:00 and 16:00

/ 12:00

/ 15:00

/ 19:30

/ 22:30



Saturday / **19 September**

/ 11:00 and 16:00

**Sculpture Park in Królikarnia**



/ **Little** Warsaw Autumn

**KWARTLUDIUM:**

**Dagna Sadkowska** violin

**Michał Górczyński** clarinet, bass clarinet

**Paweł Nowicki** percussion

**Piotr Nowicki** keyboards

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**Jakub Niedźwiedź** sound projection

Partners of the project: The Xawery Dunikowski Museum of Sculpture –  
Division of the National Museum in Warsaw, Society of Authors ZAiKS

**MW** / Królikarnia

**ZAiKS**

**KWARTLUDIUM**

Olimpiada muzyczna (Musical Olympics) (2020)\*\*  
music performance

(Warsaw Autumn commission with the support by  
Society of Authors ZAiKS)

## 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 new music such as Karlheinz Stockhausen, Roman Haubenstock-Ramati, Bogusław Schaeffer, Cornelius Cardew, and 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 Ministry 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 join another European programme, New Music:New Audiences.

## Olimpiada muzyczna (Musical Olympics)

is the discovery of a sound structure hidden in physicality, in the relations between instrument and body, and in the phenomenon of Olympic games as a set of sound actions. Motion is the basis of sound: to play a note, you need to move your body, diaphragm, finger, or hand. This is the inescapable foundation of all music. If the body is the foundation, is the fact that a musician is "focused" on playing, with his or her body ready to jump, expressing unique articulation, not a source of utmost inspiration? An instrument controlled by such a physically oriented musician becomes particularly plastic: a tool of a different, physical expression leading to extraordinary sound discoveries. The *Musical Olympics*, presented at Warsaw Autumn by the Kwartludium



ensemble, are thus an experimental field of expression on the borderline between physicality, sound, and the performer. Sound action versus the power of muscles; the state of the body versus the imagination of sound; sport-like tension versus the meaning of the sound structure.

*Michał Górczyński (Kwartludium)*

Saturday / **19 September** / 11:00 and 16:00

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Saturday / **19 September** / 12:00

**Austrian Cultural Forum**



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Partner of the event: Austrian Cultural Forum

| austriackie | forum | kultura<sup>waw</sup> |

Meet the composer:

**Juliana Hodkinson**

Moderator: **Aleksandra Bilińska**

Saturday / **19 September** / 15:00

**Austrian Cultural Forum**

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Workshop coorganised by Polish Composers' Union – Youth Circle



Partner of the event: Austrian Cultural Forum

|a|u|s|t|ri|a|c|k|ie| |f|o|r|u|m| |k|u|l|t|u|r|y|<sup>waw</sup>

Composition workshop:

Lecturer: **Juliana Hodkinson**

Coordinator: **Aleksandra Bilińska**

Active participation restricted to preselected composers;  
free entry for the audience (limited number of seats)

The workshop will be held in English.

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

**Witold Lutosławski Polish Radio**

**Concert Studio**



**NEW MUSIC ORCHESTRA  
(ORKIESTRA MUZYKI NOWEJ)**

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**Szymon Bywalec** conductor

Partner of the concert: Goethe-Institut



**Mark Andre**

riss 1 (2015–2016), riss 2 (2014), riss 3 (2016)\*  
for ensemble

\* first Polish performance of the whole cycle

## Mark Andre

Born in 1964 in Paris, he studied composition with Claude Balif and Gérard Grisey at the Conservatoire National Supérieur de Paris, and subsequently with Helmut Lachenmann at the High School of Music in Stuttgart. He has been awarded numerous prizes and scholarships, including the Ernst von Siemens Foundation's Composers' Prize (2002). He has twice been awarded the Donaueschinger Musiktage Orchestral Prize: in 2007 for ...auf... 3 for orchestra and live electronics and in 2015 for über for clarinet, orchestra and live electronics. In 2017 he received the Culture Award of the German Catholics.

In 2009 he was appointed professor of composition at the Carl Maria von Weber High School of Music in Dresden. In 2012 he was a fellow at the Institute for Advanced Studies (Wissenschaftskolleg) in Berlin. He is a member of the Academy of Arts in Berlin, the Saxon Academy of Arts, and the Bavarian Academy of Fine Arts in Munich.

Holger Slowik

**Selected works** (since 2000): *kanon* for contrabass clarinet, double bass and prepared piano (2000), ...als... 1 for bass clarinet, cello and piano (2001), ...als... 2 for bass clarinet, cello, piano and live electronics (2001), *kontra-étude* for voice, cello / double bass and bassoon (2001), *asche* for bass flute, bass clarinet, viola, cello and piano (2004), ...zu... for string trio (2003–5), *zu staub* for seven instruments (2005), *durch* for soprano saxophone, percussion and piano (2004–5), ...auf... 1 for orchestra (2005–6), ...hoc... for cello and live electronics (2005–6), *ni* for chamber ensemble (2006), ...auf... 2 for orchestra (2007), ...auf... 3 for orchestra and live electronics (2007), *iv 2* for cello (2007), ...es... for chamber ensemble (2008), *iv 3* for clarinet (2008), *üg* for ensemble and electronics (2008), *kar* for string orchestra (2008–9), *iv 4* for flute, oboe, clarinet and tuba (2008–9), *iv 7* for contrabass clarinet (2008–9), *iv 6a* for trumpet (2009–10), *iv 6b* for trumpet (2009–10), *iv 8* for string trio (2009–10), ...hij... 1 for orchestra (2010), *iv 1* for piano (2010), *iv 9* for flute, oboe and clarinet (2010), *da* for chamber ensemble (2010–11), *iv 11* for piano (2011), *S1* for two pianos (2012), *Zwischenraum* for ensemble (2012), *e* for cello (2012), *iv 5* for oboe (2012), ...hij... 2 for 24 voices and electronics (2012), *Az* for ensemble (2013), *e 2* for cello and double bass (2013), *iv 12* for soprano saxophone (2013), *wunderzaichen*, opera (2013), *ensof* for mixed choir (2014), *iv 13a* for string quartet (2014), *iv 14* for two guitars (2014), *riss 2* for ensemble (2014), *3* for six voices (2015), *S2* for percussion (2015), *S3* for piano and electronics (2015), *über* for clarinet, orchestra and electronics (2015), *an* for violin and orchestra (2015), *iv 11c* for piano (2015), *riss 1* for ensemble (2015–16), *riss 3* for ensemble (2016) *Echographie* for orchestra (2016), *woher... wohin* for orchestra (2015–17), *Atemwind* for clarinet (2017), ...hin... for harp and orchestra (2018), *iv 15 – Himmelfahrt* for organ (2018),



*iv 16* for tuba (2018), *selig sind...* for clarinet and electronics (2018), *Drei Stücke für Ensemble* (2019), *rwh 1* for ensemble and electronics (2019), *iv 17*, eight miniatures for soprano and piano (2019), ...*hin...* version for harp and ensemble (2020).

### riss 1-3

Mark Andre carefully explores sound phenomena, frequently penetrating the boundaries of audibility in his music. About his work as a composer, he says: "I am interested in the problem of interspace in music composition, by which I mean spaces which are frequently concealed or extremely fragile, situated between opposites." In his cycle *riss* (scratch, crack, fissure) Andre sets out to discover those spaces. A "crack" is a space "in between," simultaneously separating and uniting elements which mutually belong with one another.

Work on the opera *Wunderzeichen* (2011) took Andre to Jerusalem, where he met the theologian Margareta Gruber, whose essay *Der Vorhang zerreißt* (*The Veil is Torn*) and its interpretation of the double meaning of the veil of the temple being torn in two (in the Gospel of Mark) made a considerable impression on the composer and provided an impulse for composing *riss*, the piece which later became the central part of the eponymous cycle.

The dialectic of closeness and distance, of God's presence and absence in the New Testament, is, for Andre, the key motif of Gruber's writings. In his music the sound similarly "fades" or "vanishes," as he puts it, but is at the same time electrifyingly present. Faith is at the centre of his output, even though *riss* is not sacred music. The composer explains:

Vanishing and fading are the fundamental categories in this music, in terms of concept and of the composition technique. I explore the music in the processes described by means of these categories, as well as what comes afterwards. I look for what remains, lingers on and can still be perceived after the disappearance of the sound, as long as we use our abilities and sensitivity courageously to open up to that presence. In *riss* this concerns all the types of layers in sound/time/action, as well as the typologies which organise the music, and the formal concept of the works. We experience the powerful revelation of the most frail and intimate interspaces and cracks. The categories of vanishing and fading refer to the double loss of the Nazarene Christ: on Golgotha and in Emaus (Luke 24:30-31), which attains a transcendental and eschatological dimension.

*Krzysztof Kwiatkowski*

## NEW MUSIC ORCHESTRA (ORKIESTRA MUZYKI NOWEJ, OMN)

Poland's oldest contemporary music ensemble, founded in 1996, it first worked under the baton of its founder, Aleksander Lasoń. Since 2006, under its current artistic director Szymon Bywalec it has gradually transformed from a group of students enthusiastic about contemporary music into a professional ensemble which can perform even the most complex scores.

OMN is constantly developing its abilities, preparing performances under the guidance of outstanding Polish and foreign composers such as Helmut Lachenmann, Louis Andriessen, Kaija Saariaho, Per Nørgård, Bent Sørensen, and others. OMN also invites excellent soloists (Jakob Kullberg, Ashot Sarkissjan, Marco Blaauw, Michelle Marelli, Rafał Zambrzycki, and Agata Zubeł) as well as conductors specialising in new music (Daniel Kawka, François-Xavier Roth, Jean Deroyer, Christopher Austin, Steven Loy, Ivan Buffa, and Wojciech Michniewski).

OMN has performed with the musicians of Court Circuit, Ensemble Orchestral Contemporain, Melos Ethos Ensemble, Quasars Ensemble, Musikfabrik, as well as sound producers from IRCAM, Experimentalstudio des SWR, and Tempo Reale. The Orchestra has given nearly 200 world premieres and numerous first Polish performances of the most outstanding contemporary works, including Pierre Boulez's *Répons* and *Dérive 2*, 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*, Brian Ferneyhough's *La Chute d'Icare*, Simon Steen-Andersen's *Black Box Music*, and many others.

The Orchestra regularly performs at major festivals such as Warsaw Autumn, Musica Polonica Nova, International Festival of Cracow Composers, Festival of Premieres "Polish Modern Music," Nostalgia Festival, Warsaw Music Encounters, Culture Nature in Katowice, Beijing Modern, Melos-Étos, Klang Festival, Bridges Festival, New Music Marathon, Velvet Curtain, Anima Mundi, Hindsgavl Festival, as well as in many leading centres of music life such as Oslo, Paris, Mons, Freiburg, and Tallinn.

OMN has released several dozen concert and studio albums, including under such labels as Anaklasis, Aurora, Decca, Dux, CD Accord, PWM Edition, and Polish Composers' Union (ZKP-POLMIC). Many of them have been critically acclaimed in Italy, France, Denmark, and Great Britain, the United States, winning awards such as P2-Prize 2012 of the Danish Radio, Pizzicato Supersonic Award in Luxembourg, as well as ICMA and Fryderyk nominations. OMN's recordings for Polish radio won recommendations at the International Rostrums of Composers in Paris and Amsterdam. In 2018 the Orchestra featured on five albums in PWM Edition's 36 CD collection *100 for 100 - Musical*

*Decades of Freedom*, which won a Fryderyk Award in the following year.

For many years OMN has taken part in Polish and international projects in the fields of art and education, collaborating with Europe's leading new music ensembles and institutions that promote contemporary music (as part of the projects Re:New Music and New:Aud). The Orchestra also initiates and organises interdisciplinary projects presented outside the typical concert hall environment, making use of multimedia and state-of-the-art technologies. Since 2014 OMN has held its own concert cycle at the NOSPR Chamber Hall in Katowice.

### **Szymon Bywalec**

He graduated with honours in orchestra and opera conducting from the class of Jan Wincenty Hawel at the Academy of Music in Katowice. In 2006–13, he was artistic director of the Karol Szymanowski Academic Symphony Orchestra in Katowice, where he worked with renowned conductors such as Gabriel Chmura, Takuo Yuasa, Arturo Tamayo, Jacek Kasprzyk, Krzysztof Penderecki, and Paul McCreech. He is also a graduate of the Academy of Music in Cracow, where he studied the oboe with Jerzy Kotyczka.

He perfected his technique in the masterclasses of Gianluigi Gelmetti (2001) and Lothar Zagrosek (2002) on a scholarship to Siena's Accademia Musicale Chigiana. He also participated in conducting masterclasses taught notably by Gabriel Chmura, Kurt Masur, Zoltán Peskó, and Pierre Boulez. He won the 1st prize at the 2nd National Review of Young Conductors in Białystok (1998) and two special prizes in the Grzegorz Fitelberg International Competition for Conductors in Katowice (1999). He has held several scholarships from the Polish Ministry of Culture. In 2014 he received the Honorary Award of the Polish Composers' Union for his contributions to the promotion of Polish contemporary music.

Bywalec is the artistic director and permanent conductor of the OMN New Music Orchestra, which he has directed at various contemporary music festivals including the Warsaw Autumn, Wrocław's Musica Polonica Nova and Musica Electronica Nova, Bratislava's Melos–Ethos, Lviv's Velvet Curtain 2, Paweł Szymański Festival in Warsaw, Beijing Modern, Vienna's Bridges, Hindsgavl Festival in Denmark, and Klang Copenhagen Avant-Garde Music Festival. He also regularly conducts the Polish National Radio Symphony Orchestra (NOSPR) in Katowice. He has led more than a hundred world and Polish premieres, recorded extensively for Polish Radio (with OMN), and conducted OMN on its first album, nominated for the 2003 Fryderyk Award of the Polish Phonographic Academy. For his CD dedicated to the music of Weronika Ratusińska (with OMN, under the DUX label), he received the Pizzicato Supersonic Award in 2009. His recording of Paweł Szymański's *Three Songs to Words*

by *Trakl* received a recommendation at the International Rostrum of Composers in Paris (2007), while Magdalena Długosz's *Gemisatos* (with Sinfonia Varsovia) and Ewa Trębacz's *things lost things invisible* performed under his baton received the same accolades in 2009. In 2013 his CD of cello concertos by Scandinavian composers (Nørgård, Nordheim, and Saariaho, with cellist Jakob Kullberg) won the Danish Radio's *Lyt til Nyt* Pris for 2012. The year 2016 saw the release of Decca's CD recorded with OMN and clarinettist Michelle Marelli.

In 2013–16 Szymon Bywalec was the artistic director of the *Musica Polonica Nova* festival. He has conducted many philharmonic, radio, and chamber orchestras in Poland and abroad.



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

**Pardon, To Tu**



/ Warsaw Autumn **Hits the Club**

**Ida Lundén** voice, electronics

**Hubert Zemler** percussion, electronics

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**Krzysztof Ptak** sound projection

Partner of the event: Pardon, To Tu



**Ida Lundén**

Han (2003)\*

for voice and tape

**Hubert Zemler**

Prądy telluryczne (Telluric Currents) (2020)\*\*

for percussion and electronics

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\*\* first performance

\* first Polish performance

## Ida Lundén

Composer and performer active mainly in the fields of chamber, electronic and improvised music. In the last few years she has attracted attention with her highly imaginative works and frequently unusual combinations of instruments such as old answering machines with percussion, or bass singers with double basses. Her concerts and performances have formed the core of projects such as *Vev*, *Ghosting*, and *Orgel*. Her work *Songs My Mothers Taught Me* was nominated for the Nordic Council Music Prize 2016. In 2011–13 she was composer-in-residence at the Swedish Radio P2.

Her music has been performed at festivals such as Musica Nova in Helsinki, Klang in Copenhagen, Piano+ in Karlsruhe, Tokyo Jazz Festival, and Nordic Music Days. She regularly cooperates with musicians, choreographers, and artists in other disciplines.

**Selected works:** *DadoDado* for guitar (2003), *Han* for voice and tape (2003), *Susa Donker Low* for eight basses and four double basses (2013), *Verktum* for piano and electronics (2014), *Songs My Mothers Taught Me* for cello and electronics (2013), *Orgel* for nine hanging organs, installation (with Johanna Mårtensson, 2016), *Tyskamossarnas Sugluft* for flute and ensemble (2017), *Ba-ro-me-ter* for piano and electronics (2018), *BVMJ* for chamber orchestra and improvising orchestra (2019), *Vev* for six large noise machines (with Johanna Mårtensson, 2019).

## Han

Written in 2003, when I inherited a pile of EP records from my grandparents, all by the same religious song performer, Artur Eriksson. While listening to them I realised that he was invariably singing the praises of another man, Jesus. I decided to single out all the sections where he sang the words “He” and “Him,” and make a piece of music out of that material. For the Warsaw concert I have added two other pieces to go with the original *Han*. One is an excerpt from a work titled *BVMJ* (my grandmother’s initials). This fragment is called *Han sjunger (He Sings)* and is based on a song that both my grandma and Artur Eriksson used to sing. The other accompanying piece is also based on material taken from Artur Eriksson, more sound-like, but still focusing on one word only: *Stjärneljus (Starlight)*.

Ida Lundén

/

## Hubert Zemler

Born in 1980 in Warsaw, he is a percussionist, composer and improviser freely moving between different musical styles and categories; a highly regarded performer of new music; jazz drummer; author of crossover solo albums combining avant-garde, electronics and ethnic music, as well as soundtracks for films and



cartoons. He has collaborated with artists such as Felix Kubin, Todd Barton, Jon Gibson, Evan Ziporyn, Gyan Riley, John Tilbury, Agustí Fernández, Waław Zimpel (LAM trio), Piotr Kurek (Piętnastka), Kamil Szuszkiewicz (Zebry a Mit, Istina, Zvanai), Piotr Bukowski (Opla), Hashtag contemporary music ensemble, and Mitch&Mitch band.

**Selected works:** *The Ballad of B 20*, impression on the theme of Włodzimierz Kotoński's *Étude concrète (Study on One Cymbal Stroke)* (2019), *Telluric Currents* for percussion (2020); music for cartoon films from the *Lost Museum* series: *Tapestries* (2017), *A Royal Dream* (2018); film music.

**Discography:** *Moped* (2011), *Gostak & Doshes* (2014), *Pupation of Dissonance* (2016), *Melatony* (2017), *Groove 8* (2018), *Kreatura* (with Szabolcs Esztényi, 2018), *Zemiter* (with Marcin Dymiter, 2019), *Obertasy* (with Piotr Bukowski, 2019).

### Prądy telluryczne (Telluric Currents)

The music consists of harmonic and coloristic layers produced exclusively on membranophones. Suitably tuned drums, with a little support from electronic sound modulation devices, generate sound structures which go far beyond the musical qualities hitherto attributed to percussion instruments.

*Hubert Zemler*



Sunday / **20 September**  
/ 11:00 and 16:00  
/ 12:00  
/ 15:00  
/ 19:30



Sunday / **20 September**

/ 11:00 and 16:00

**Museum of Warsaw**



/ **Little** Warsaw Autumn

**Sirens Room:**

**Katarzyna Smoluk-Moczydłowska, Agata Harz** siren songs

**Paweł Romańczuk** dan bau, theremin, shruti box, harmony whirlies, ashbory bass, slide flute

**Patriotic Items Room:**

**Igor Gawlikowski, Jędrzej Kuziela** hanging percussion instruments

**Portrait Room:**

**Marek Ołdakowski, Maciej Rodakowski** stone and clay instruments (percussion and winds), stone-sounding mechanisms

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**Clocks Room:**

**Robert Niziński** clock-sounding percussion instruments (bowls, dome bells, metronomes)

**Marcin Ożóg** recordings

**Jakub Niedźwiedź** sound projection

Partners of the project: Museum of Warsaw, Society of Authors ZAiKS

**Paweł Romańczuk**

Ekspozycje (Exhibitions) (2020)\*\*

concert/installation

(Warsaw Autumn commission with the support by  
Society of Authors ZAiKS)

## Paweł Romańczuk

Born in 1975, musician and composer. Since 2006, he has embarked on a quest for atypical sound sources. Founder of the Wrocław-based groups Small Instruments, within which he develops his own artistic ideas. He has authored music for over 20 films and theatre shows, publishing his work on 14 LPs, SPs, CDs, and DVDs in Poland, Japan, and France, playing over 300 concerts throughout Europe and Asia. To date, he has gathered a unique collection of over 600 atypical musical instruments, which he uses for his concerts, recordings, and publications.

He has cooperated notably with Rafał Augustyn, Chris Baldwin, Pierre Bastien, Sebastian Buczek, Joanna Bronisławska, Paweł Czepułkowski, Cezary Duchnowski, Paweł Hendrich, Sławomir Kupczak, Piotr Kurek, Margaret Leng Tan, Svitlana Nianio, Robert Niziński, Paul Preuser, Mateusz Rybicki, Jacek Sotomski, Ghedalia Tazartes, Mariusz Wilczyński, Andrzej Załęski, Evan Ziporyn, and Jean-Marc Zelwer. He also works with ensembles such as Cinema Teather, Transfuzja (Bauer, Duchnowski, Orzechowski), Książyc, In-Between (Cezary Duchnowski and Kostas Georgakopoulos), and Za Siódmą Górą.

He has appeared at many of the leading music and film festivals throughout Poland (including Warsaw Autumn, Musica Polonica Nova, Festival of Tradition and Avant-Garde “Coda”, World Music Days, Industriada, Animator, New Horizons) as well as international events including the Huddersfield Contemporary Music Festival, Davos Festival, and SchulzFest Brno. He coauthored the programme of Wrocław’s European Culture Capital in 2016. He builds his own instruments, sounding structures, and sound installations. As a researcher, he pursues instruments lore, their history and structure. In 2010, he authored the first history of the toy piano; in 2013, he wrote the manual *Home Experimentation with Musical Instruments*, published jointly with the Small Instruments ensemble album *Samoróbka*, dedicated to education in DIY experimentation with musical instruments. With a workshop of 20 participants, he has prepared a collection of works for the *Gruppo di costruzione* record, his second project with the PozyTywka Foundation.

He runs workshops, presentations, lectures, and authors exhibitions dedicated to musical instruments and sound experimentation. He has performed over 100 workshops in Poland and abroad, including at the Massachusetts Institute of Technology in Boston. He is also active as an educator with disabled people. In 2017, he was awarded the Mayor of Wrocław’s Medal for his contribution to local culture. He has received scholarships from the Polish Ministry of Culture and National Heritage and the Mayor of Wrocław.

**Discography:** *Antonisz* (2009), *Small Instruments Play Chopin* (2010), *My 8 Words* (2011), *Chemistry and Physics* (2011), *Music Box* (2012), *Samoróbka* (2013), *Kartacz* (2013), *Faces of*

*non-existent town* (2014), *Walce w Walce* (2015), *Awakening* (2016), *Carp's Head* (with Ghedalia Tazartes and Andrzej Załęski, 2016), *Gruppo di costruzione* (2017), *Tango* (2018), *Art Impossible* (2019).

### **Eksponuty (Exhibitones)**

—or exhibits? What can really be found in a museum? Can an exhibition of exhibits be a starting point for creating, playing, and listening to music? I think about how collections are gathered: objects united in a single place but devoid of their original function. If the numerous objects, gathered for years in the Small Instruments workshop, were treated as a collection, we would stop hearing them, just as no-one pops into the Cabinet of Clocks to check the time. By transferring a selected group of instruments for a moment from Small Instruments' Wrocław workshop to the Museum of Warsaw, we shall match the character of the music and type of sound source with the content of the latter's exhibition. Surely, this will not lend a new activity to the "Things of Warsaw," but might enable us to see (hear?) them from a new perspective, add a new dimension, and subject museum exhibits to a perception test.

*Paweł Romańczuk*

Sunday / **20 September** / 12:00

**Austrian Cultural Forum**



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Partners of the event: Goethe-Institut, Austrian Cultural Forum



|austriackie| forum | kultura<sup>www</sup>|



Meet the composer:

**Mark Andre**

Moderator: **Krzysztof Kwiatkowski**

Sunday / **20 September** / 15:00

**Austrian Cultural Forum**

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Workshop coorganised by Polish Composers' Union – Youth Circle



Partners of the event: Goethe-Institut, Austrian Cultural Forum



**austrjackie | forum | kultury<sup>ww</sup>**

Composition workshop:

Lecturer: **Mark Andre**

Coordinator: **Aleksandra Bilińska**

Active participation restricted to preselected composers;  
free entry for the audience (limited number of seats)

The workshop will be held in English.

Sunday / **20 September** / 19:30

**ATM Studio**



**KWADROFONIK:**

**Emilia Sitarz** piano

**Bartłomiej Wąsik** piano

**Magdalena Kordylasińska-Pękala** percussion

**Piotr Maślanka** percussion

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**Kamil Kęska** sound projection

The work *Słowik i kamień* (*The Nightingale and the Stone*) by Grażyna Pstrokońska-Nawratil has been cofinanced by the Minister of Culture and National Heritage's Culture Promotion Fund within the Composing Commissions programme, implemented by the Institute of Music and Dance.

Ministry of  
**Culture**  
and National  
Heritage of  
the Republic  
of Poland.

institute of music and dance



**Peter Ablinger**

Voices and Piano no. 3: Lech Wałęsa (2002)  
for piano and CD  
(Performer: Bartłomiej Wąsik)

**Sam Pluta**

Seven Systems (2015)\*  
for two pianos, two percussion and electronics

**Peter Ablinger**

Voices and Piano no. 5: Hanna Schygulla (2003)  
for piano and CD  
(Performer: Bartłomiej Wąsik)

**Kuba Krzewiński**

Contre no. 2 (2019)  
for piano and gran cassa  
(Performers: Lutosławski Piano Duo)

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**Peter Ablinger**

Voices and Piano no. 17: Ezra Pound (2003)  
for piano and CD  
(Performer: Emilia Sitarz)

**Grażyna Pstrokońska-Nawratil**

Słowik i kamień  
[The Nightingale and the Stone] (2020)\*\*  
for two pianos and two percussion  
from the cycle *Reportages*  
(Warsaw Autumn commission)

**Peter Ablinger**

Voices and Piano no. 19: Pier Paolo Pasolini (2003)  
for piano and CD  
(Performer: Emilia Sitarz)

\*\* first performance

\* first Polish performance

## Peter Ablinger

Born in Schwanenstadt, Austria, in 1959, he first studied graphic arts and became enthused by 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 Ensemble Zwischentöne. In 1993 he was a visiting professor at the University of Music and Performing Arts in Graz. He has been guest conductor of Klangforum Wien, United Berlin, and Insel Musik Ensemble. In 2013–17 he held the post of research professor at the University of Huddersfield. His works have been performed at the Berliner Festwochen, Wiener Festwochen, festivals in Darmstadt, Donaueschingen, Istanbul, Los Angeles, Oslo, Buenos Aires, Hong Kong, London, and New York. His installations have been presented at the Offenes Kulturhaus Linz, Diözesanmuseum Köln, Kunsthalle Wien, Neue Galerie der Stadt Graz, Kunsthhaus Graz, Akademie der Künste Berlin, Haus am Waldsee Berlin, and the Santa Monica Museum of the Arts, among others.

Peter Ablinger is one of the few artists today who use noise without any kind of symbolism – not as a signifier for chaos, energy, entropy, disorder, or uproar; not for opposing something, or being disobedient or destructive, but for itself. Peter Ablinger has also come a long way in questioning the nature of sound, time, and space (the components usually thought central to music). His findings have jeopardised and made dubious conventions usually thought irrefutable. These insights pertain to repetition and monotony, reduction and redundancy, density and entropy. “Sounds are not sounds! They are here to distract the intellect and to soothe the senses. Not once is hearing ‘hearing’: hearing is that which 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, the composer is also a skeptic who understands the cultural rules and (destructive) habits enforced by tradition: “So let us play further and say: sounds are here to hear (but 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, trans. Bill Dietz*

### Selected works:

*Cycles: Weiss/Weisslich* for various media: instruments, installations, objects, electroacoustic media, prose, soundless music (1980–99), *Stücke 1989–94*, pieces for 1 to 25 instrumentalists and seven voices (1989–94), *Sehen und Hören*, photographs, projections (since 1995), *IEAQV* for instruments and electroacoustic media; pieces related to specific locations (since 1994), *Instrumente und Rauschen* for instruments and noises from a CD (since 1994), *Quadraturen* for electroacoustic media, ensembles and orchestras (since 1994), *Das Buch der Gesänge*, acoustic

photographs (since 1997), *Voices and Piano* for piano and CD (since 1998), *Klänge auf Papier*, objects laid out on paper (since 1999), *Opera/Werke*, operas, installations, concerts and other artistic forms (since 2000), *Orte*, installations (since 2001), *Instrumente &* for instruments and other sources of sound (since 2006), *Augmented Studies* (since 1983).

Other works: *10 kleine Stücke* for six voices (1995, 2002), *Übersetzungen 1–8* for rubber and cardboard (1997), *Grundierungen 1–6* for organ (1997), *Hotel Deutsches Haus* for bass flute, English horn, clarinet and CD (2000–1), *1–127* for electric guitar and CD (2002), *Altar* for speakers, microphones, headphones, electronics, cello and orchestra (2002–3), *Akt/Rückenansicht* for actors and CD (2003), *3 Easy Pieces*, installation (2003–4), *6 Linien* for piano (2004), *From Inside Out* for window display, microphone and speaker (2004–6), *Ohne Titel 1–10* for any instruments (2005), *11 Intermezzi aus Opera/Werke*, “Das Orchester” for orchestra and CD (2005), *Kleine ‘Publikum’ Suite* for ensemble, computer-operated keyboards and CD (2005), “Tanz” aus *Das Publikum/Stadtooper Graz* for two pianos, nine instruments and CD (2005), *Gehörgang*, a “walk in the labyrinth” (2007), *Fallstudie*, cinema for one person (2004–8), *Weisse Wäsche* for underwear and towels (2003–8), *Amtsee bei Regen* for 3–8 voices or instruments (2008), *A + O* for harp and CD (2005–9), *Selbstportrait mit Metersill – eine Skizze in 3 Sätzen* for children, teenagers, performer, CD and objects (2009), *Canon* for six cellos or cello and five delays (2017), *1111 Vögel*, radio sound sculpture (2017–18), *Outside &* for instruments and microphones (2015–18), *Not Available* for clarinet and tape (2016–18), *Canon 22.12.2018* for nine identical instruments (2018), *4 Weiss* for large string orchestra and white noise (2018–19), *Vokalschleuse* for five pairs of speakers (2018–19), *Public Litanies*, procession for choir leader and audience (2018–19), *Doo-Doo-Doo* for voice, five instruments, recorded sounds and objects (2019), *Etablissement Gschwandtner* for children’s orchestra and three loudhailers (2019), ‘A. W.-Memorial’ for clarinet and radio (2019), *Ohne Titel* for violin, bass clarinet and piano (2019), *Es summt der See* for the sounds of Lake Summt, three orchestral groups and three loudhailer operators (2019), *Decisions 3 / I Love Freedom for Roman Haubensstock-Ramati*, sound file to be played back over the loudhailer (2019), Concerto for bassoon, ensemble and two musicologists (2016–20), *Corona Suite*, *Pieces to Entertain Myself* (2020), *Corona Blog* (2020), *Verdopplung 4.01/4.02/4.03*, field recording (2020).

**Voices and Piano:** no. 3 **Lech Wałęsa**, no. 5 **Hanna Schygulla**, no. 17 **Ezra Pound**, no. 19 **Pier Paolo Pasolini**

Information is redundancy: Tautology – according to Wittgenstein – tells nothing about the world and does not hold any relation to the world. I hold the opinion, however, that tautology is the basic principle of language, or the basic principle of the relation between language and world. Every description, explanation,

analysis, definition is doubling, repetition, redundancy in exactly the same way tautology is all that. Something similar holds true for information: information is not what stands out of redundancy. Rather, information is not even possible without redundancy. The concept of redundancy is related to the concept of a “frame”: repeating something means grasping it more intensely, fixing it, cutting it, framing it. This, too, holds true for “meaning”: meaning and doubling or emphasising are almost synonymous, in any case.

*Voices and Piano*, originally written for Nicolas Hodges, is an extensive cycle of pieces, each for a single recorded voice, mostly of a well-known celebrity, and piano. The cycle is still in progress and should eventually include about 80 pieces / voices (around four hours of music). The work is always meant to occur as a selection from the whole. At present I like to write works where the whole should not be presented at once. I like to think about *Voices and Piano* as my song-cycle, though nobody is singing in it: the voices are all spoken statements from speeches, interviews or readings. And the piano is not really accompanying the voices: the relation between the two is rather one of a competition or comparison. Speech and music get compared. We can also say: reality and perception. Reality / speech is continuous; perception / music is a grid which tries to approach the former. Actually, the piano part is the temporal and spectral scan of the respective voice, something like a coarse gridded photograph. Actually, the piano part is the analysis of the voice. Music analyses reality.

*Peter Ablinger*

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## Sam Pluta

A composer and electronics performer whose work explores the intersections between instrumental forces, reactive computerised sound worlds, traditionally notated scores, improvisation, audiovisuals, psychoacoustic phenomena, and installation-like soundscapes. Since 2009, he has served as technical director and composing member of Wet Ink Ensemble.

Laptop improvisation is a core part of Pluta's artistic practice. Performing on his custom software instrument, he has toured internationally with Rocket Science, the Evan Parker Electro-Acoustic Ensemble, and the Peter Evans Ensemble. He appears as a composer and performer on over thirty albums of new music and jazz, many of which are released on his label, Carrier Records. He is currently Assistant Professor of Music at the University of Chicago, where he teaches composition and directs the CHIME Studio.

**Selected works:** *Favorite Things or Titre français avec un petit Mondrian* for 4–15 laptop performers with live video (2003), *noise + mobile* for piano and two-channel playback (2005),



*Mix-Deep Breaths-Remix* for saxophone quartet (2005), *American Tokyo Daydream III (The Surprise)* for piano, string quartet, and live electronics (2006), *7:6* for distorted/amplified cello (2006), *ATD IV* for saxophone, electric guitar and accordion (or piano and percussion) (2007), *American Tokyo Daydream I (Calypto Sunrise)* for solo laptop performer with live video (2007), *SWITCHES* for distorted/amplified cello and drumset (2007), *data structures/monoliths ii (for Chion)* for laptop performer with live video sampler (2008), *Signal Flow* for percussion quartet and live electronics (2009), *Standing Waves* for flute, clarinet, tenor saxophone, guitar, accordion, percussion and live electronics (2009), *Matrices* for percussion trio, live electronics and two televisions (2009), *Memory by Design*, music for a video work by Nathan Punwar (with Peter Evans; 2010), *Lyra* for string quartet (2007–10), *American Tokyo Daydream V* for saxophone and electronics soloists, flute, violin, piano and percussion (2010), *Tile Mosaic (after Chagall)* for piano four hands, two percussion and resonators (2010), *Palimpsest I–II* for piano / keyboard, open instrumentation and live electronics (2010), *Portraits/Self Portraits* for large ensemble (2011), *us = Dictionary[\me->\you, \you->\me]; love = us[\me]; while(love!=nil, {love=us[love]}); //endless love* for flute and voice (2012), *Timber Remix*, remix of part 1 of Michael Gordon's *Timber* (2012), *Machine Language* for percussionist, two percussion, two bass clarinets, two violins, accordion and electronics (2012), *Broken Symmetries* for violin soloist, software-controlled feedback, flute, saxophone, piano and percussion (2012), *Sixty Cycles* for soprano saxophone, television feedback, live video, violin and cello (2013), *Chain Reactions/Five Events* for string quartet and live electronics (2013), *Four Sixes* for percussion sextet (2014), *Escape Strategies* for violin, flute, clarinet, percussion and electronics (2014), *Points Against Fields* for bassoon and fixed media (2014), *MODULES* for two trumpets, horn, tuba, percussion and live electronics (with Jeff Snyder, 2014), *hydra* for violin, piano, fixed media and live electronics (2015), *Seven Systems* for two pianos, two percussion and electronics (2015), *delay/line* for flute and electronics (2016), *binary/momentary: flow state/joy state* for string quartet (2016), *binary/momentary ii: flow state/joy state* for trumpet, two trombones, percussion and piano (2017), *Matrix for George Lewis* for two silent trombones with live analysis and synthesis (2017), *Lines on Black* for voice, flute, saxophone, violin, piano, percussion and electronics (2018), *for Delia Derbyshire* for bass, guitar and electronic playback (2018), *binary/momentary iii* for cello and playback (2018), *Actuate/Resonate* for large ensemble (2018), *New Work* for saxophone, violin, cello, piano, percussion and quadraphonic playback (2019), *binary/momentary iv* for saxophone quartet and electronics (2020).

### Seven Systems

is a sequence of seven interlocking movements that unfold over a twenty-minute span. Autobiographical in nature, the work

reflects life events that occurred over the relatively long period that it took me to write this piece: a difficult emotional period, my marriage to my amazing wife, teaching incredible students at the Walden School in rural New Hampshire, the death of a particularly joyful former student, jogging along the Spree in Berlin. This piece was made possible by a grant from the Fromm Foundation.

Sam Pluta

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## Kuba Krzewiński

He studied composition with Zygmunt Krauze at the Academy of Music in Łódź, Mark Andre, and Manos Tzangaris at the High School of Music in Dresden, as well as Yannis Kyriakides at the Royal Conservatoire in The Hague, and at numerous masterclasses.

His works focus on the phenomenon of touch as a source of sound and a channel of sound perception, as an axis along which the performer-instrument relation is formed, and as a medium of social communication. By applying performative means, multimedia, and tactile references, Krzewiński proposes to his audience new ways of contact with music and with corporeality.

In 2018 the web portal Culture.pl hailed him as one of the ten most promising composers of the young generation in Poland. His works have been performed and commissioned by ensembles such as Musikfabrik, Garage, Kompopolex, NEMØ, Ensemble Royaal, the Kwiatkowska/Pałosz duo, and others. His compositions and installations have been presented at festivals in Poland, Belgium, the Netherlands, Germany, Portugal, and China.

Krzewiński is the winner of the Government of Saxony's award Förderpreis für Junge Komponisten 2019. He has been artist-in-residence at the Binaural Nodar SOCCOS Residency in Vouzela, Portugal (2016), LABO in Antwerp (2017), and PointX with NEMØ Ensemble in Ghent (2018). In 2019 Bôlt Records released the DVD *Incorporate*, featuring his chamber music.

With audiovisual artist Aleksandra Chciuk he has created, among others, the concert/installation *Black of Granule* for two performers, piano and one listener, presented during Musica Privata in Łódź (2016) and the Instalacje festival in Warsaw (2018), as well as the audio performance *Weave-Machine* commissioned for the opening of the International Tapestry Triennial at the Central Museum of Textiles in Łódź.

He has created a series of objects known as Ameublement de Musique, presented so far as an installation and in concert in Poland, Belgium, the Netherlands, and Germany.

**Selected works:** *Glass Wood Plastic* for violin and marimba (2015), *I | 0* for six singers, viola and cello (2015), *Mille-feuille* for dancer and electronics (2015), *Contre no. 1* for violin and cello

(2016), *Black of Granule*, installation/concert (with Aleksandra Chciuk, 2016), *Edging* for flute, clarinet, trombone, percussion, violin, cello, double bass and seven dancers (2016), *Another Air* for flute, accordion, percussion, electronics and 20 fans (2017), *Inside* for Musikfabrik with Harry Partch's instruments and *ameublement de musique* sound objects (2018), *Entre* for bass clarinet, percussion, e-piano, violin, double bass and media (2018), *Incorporate* for violin, electronics and video (with Aleksandra Chciuk, 2018), *Ep* for double bass and deaf poet (2018), *Weave-Machine*, audio performance (with Aleksandra Chciuk, 2019), *AdM Room*, installation-like piece for two marimbas and *ameublement de musique* sound objects (2019), *Contre no. 2* for two performers and electronics (2019).

### **Contre no. 2**

*Contre*: French for against, opposite, versus.

On contras and contrasts, points of contact and counterpoints, positions and oppositions.

This is the second piece in the cycle of my instrumental duos, which emphasise the performative aspect of music. It is a continuation of my interest in the physicality of sound and the presence of the body in music. By applying instruments and electronics (including piezo microphones placed on the performers' bodies, as well as transducers on the instruments) in an unconventional fashion, I explore anew the intimate relation between instrument and performer.

*Kuba Krzewiński*

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### **Grażyna Pstrokońska-Nawratil**

Wrocław-based artist, she studied composition first with Stefan B. Poradowski, and later with Tadeusz Natanson at the State High School of Music in Wrocław (degree in 1971), where she later became a lecturer. In 1978 as a French government scholarship holder she attended lectures by Olivier Messiaen (Conservatoire de Paris) and Pierre Boulez (IRCAM, Paris), as well as Iannis Xenakis's composer seminar in Aix-en-Provence. She was also a trainee at the Experimental Music Studio in Marseilles.

She obtained the academic title of professor in 1993. Since 1977 she has taught a composition class in Wrocław, and in 1998–2009 she also educated young composers at the Music Academy in Poznań. Many of her former students have become important figures in the Polish contemporary music scene. In 1991–2017 she was head of the Chair of Composition and Music Theory (now the Chair of Composition) at Wrocław's Music Academy. She served on the Programme Board of the Warsaw Autumn Festival (for four terms). In 1996–2008 she held the functions of, successively, programme consultant, manager, and artistic

director of the Musica Polonica Nova Festival of Polish Contemporary Music. She has won prizes in competitions for composers, such as the National Grzegorz Fitelberg Competition (1971), GEDOK in Mannheim (1975), and the International Rostrum of Composers in Paris (1987). Her accolades include the Prime Minister's Award for works for children and teenagers, City of Wrocław Award, Medal of Saint Brother Albert (1998), Wrocław Music Prize (2002), and Polish Composers' Union Award (2004). In 2006 and 2018 she received the Award of the Minister of Culture and National Heritage for music, in 2013 – the Gloria Artis Silver Medal for Merit to Culture, and in 2017 – the Medal for Merit to the City of Wrocław.

Her oeuvre comprises several dozen compositions, mostly conceived as cycles: *Frescos*, *Thinking of Vivaldi*, *Madrigals*, *Reportages*, and *Ecomusic*.

**Selected works** [since 1995]: *Cycle Ecomusic – Terra* for male choir and piano (1995), *Cycle Ecomusic – Bartokiana* (1st version) for two cellos and piano (1995), ...*el Condor...* *Thinking of Vivaldi – Spring*, concerto for two marimbas and chamber orchestra (1996), *Fresco VII – Uru Anna* for tenor, large mixed choir and large symphony orchestra (1998–99), *Madrigal I – In Search of Fleeing Echoes* for two violins (2000), *Bartokiana* (2nd version) for marimba and chamber orchestra, *Madrigal II – An Algorithm of a Big City's Sleep* for marimba (2001), *Lydian Music* for string orchestra (2002), *Magnificat MM* for soprano, mixed choir and large symphony orchestra (2005), *Madrigal III – Birds on the Horizon of Dusk* for clarinet, trombone, cello and piano (2006), ...*como el sol e la mar...* from the cycle *Thinking of Vivaldi – Summer* for flute and chamber orchestra (2007), *Reportage I – Palm Sunday in Nazareth* for saxophone, percussion and organ (2009), *Reportage III – ICE-LAND. Rainbow Bridges over Dettifoss* for chamber orchestra and amplified harp (2011), *Madrigal* for two pianos (2011), *HARMONIES* for symphony orchestra (2011), *Cycle Ecomusic – Rain Forest* for flutes and symphony orchestra (2013), *Reportage II – Figures on the Sand / Journeys of the Age-Old Scarab* for flute, violin, viola and cello (2014; version for flute quintet, 2019), *Bartokiana* (3rd version) for flute, saxophone and piano (2015), *Cycle Ecomusic – Galakticos  $\alpha$*  for flute and organ (2015), *Galakticos  $\beta$* , triptych for two flutes and organ (2017), *Cycle Ecomusic – Assisi* for cello, children's choir and large symphony orchestra (2017), *Reportage IV – Ring of Tara / Time Machine* for percussion octet (2018), *In the Zenith of the Sun* for flute, bells, vibraphone, marimba, harp and cello (2018), *Reportage V – Ao-Tea-Roa (The Land of Long White Clouds)* for harpsichord and string orchestra (2018–19), *Reportage VI – Landmannalaugar Sonata* for two flutes and harpsichord (2019), *The Nightingale and the Stone* from the cycle *Reportages* for two pianos and two percussion (2020).

**Słownik i kamień (The Nightingale and the Stone)**

My original cycle *Reportages* (since 2009) is an attempt to convey the audiospheres of the landscapes I see, but also to capture the beauty and unique character of various parts of the world in music. The following parts of this cycle have been presented so far: *Palm Sunday in Nazareth* (about the Holy Land), *Figures on the Sand / Journeys of the Age-Old Scarab* (Egypt), *ICE-LAND. Rainbow Bridges over Dettifoss* (Iceland), *Ring of Tara / Time Machine* (Ireland), *Ao-Tea-Roa / The Land of Long White Clouds* (New Zealand), and the *Landmannalaugar Sonata* (Iceland).

*The Nightingale and the Stone* is my reportage from Japan, whose leitmotif is a haiku made up of several notes and assuming different forms during my journey across the palette of images and phenomena, such as Japanese rock gardens, nightingale floors, the green tea gardens, the Suicide Forest of Aokigahara, cedar groves, painted cemeteries, the cinnabar-coloured temple gates, and the monumental golden statue of the Buddha. The peace of Zen flows from the mystical whiteness of Mount Fuji.

I dedicate this composition to Kwadrofonik Ensemble.

Duration: c. 21 minutes.

*Grażyna Pstrokońska-Nawratil*

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## KWADROFONIK

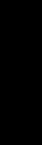
One of the most original ensembles playing both contemporary and traditional music; winner of the Passport Award of the *Polityka* weekly for virtuosity, imagination, sensitivity, and sense of humour, all of which make their performances and arrangements of music from various parts of the world – classical, folk, and children's songs – sound both sophisticated and engaging.

In their compositions and interpretations, members of Kwadrofonik enter into an extraordinary dialogue with one another, imperceptibly swapping their instruments' functions, so that pianos become percussive instruments, and percussion takes over the functions of melodic instruments. The musicians are also well known for their spectacular demonstrations of uncommon types of sound produced on everyday objects.

The ensemble's numerous accolades include the Grand Prix of the New Tradition Polish Radio Folk Festival (2006), Special Award of the 3rd Svetozár Stračina Grand Prix Competition of the European Broadcasting Union (EBU) in Bratislava, Folk Album of the Year (critics' award for the best folk album for CD *Folklove*, 2009), gold disc for *Lutosławski, Tuwim. Songs Not Only for Children*, and Folk Album of the Year for *Folk Requiem* (2015). That last release was also nominated for the Coryphaeus of Polish Music Award as event of the year (2015).

The ensemble's compositions have been presented on BBC Radio 3's Late Junction and in the most prestigious venues such as New York's Carnegie Hall, Chicago Symphony Hall, Berlin Philharmonic, Izumi Hall in Osaka, as well as at contemporary music festivals worldwide.

Monday / **21 September**  
/ 10:00  
/ 12:00  
/ 15:00  
/ 19:30



Monday / **21 September** / 10:00

**Austrian Cultural Forum**



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Partner of the event: Austrian Cultural Forum

| austriackie | forum | kultura<sup>waw</sup> |



Meet the composer:

**Peter Ablinger**

Moderator: **Krzysztof Kwiatkowski**

Monday / **21 September** / 12:00

**Austrian Cultural Forum**



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Partner of the event: Austrian Cultural Forum

| austriackie | forum | kultury<sup>waw</sup> |

Meet the composer:

**Grażyna Pstrokońska-Nawratil**

Moderator: **Aleksandra Bilińska**

Monday / **21 September** / 15:00

**Austrian Cultural Forum**

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Workshop coorganised by Polish Composers' Union – Youth Circle



Partner of the event: Austrian Cultural Forum

|a|u|s|t|ri|a|c|k|ie| |f|o|r|u|m| |k|u|l|t|u|r|y|<sup>waw</sup>

Composition workshop:

Lecturer: **Grażyna Pstrokońska-Nawratil**

Coordinator: **Aleksandra Bilińska**

Active participation restricted to preselected composers;  
free entry for the audience (limited number of seats)

The workshop will be held in Polish.

Monday / **21 September** / 19:30

**Witold Lutosławski Polish Radio**

**Concert Studio**



**ENSEMBLE VORTEX:**

**Anne Gillot** bass clarinet, recorders

**Hannah Walter** violin

**Benoît Morel** viola

**Aurélien Ferrette** cello

**Tomás Fernández** double bass

**Mauricio Carrasco** guitar

**Daniel Zea** electronics, video

**Arturo Corrales** electronics, ensemble coordinator

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**Marek Straszak** visual layer in the work of Rafał Zapala

**Szymon Kaliski** interactive system in the work of Rafał Zapala

Partner of the concert: Society of Authors ZAiKS

**ZAiKS**

**Daniel Zea**

Swallow! (2019)\*

for four performers, four computers with webcams running face-tracking algorithms, text generator, video and electronics

**Arturo Corrales**

Tulpa (2018)\*

for bass clarinet and string quartet

**Fernando Garnero**

Limae labor (2013)\*

for amplified string trio and electric guitar

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**Francisco Huguet**

La flor más rara (2015–2016)\*

version for cello, bass clarinet, double bass and electronics

**Rafał Zapata**

Daremność (Futility) (2020)\*\*

for five instruments, electronics and video

(Warsaw Autumn commission with the support by Society of Authors ZAiKS)

\*\* first performance

\* first Polish performance

## Daniel Zea

Swiss-Colombian sound artist, designer and composer living in Geneva. Focusing on instrumental and electronic music as well as computer programming, he often cooperates with other artistic disciplines such as performance, contemporary dance, and visual arts. He teaches at the Geneva University of Art and Design (HEAD) lecturing in sound, video and interactive programming. He has been invited to give workshops and masterclasses in institutions such as CNSM (Paris), HKB (Bern), Universidad de Lanus (Buenos Aires), USP (São Paulo), Unirio (Rio de Janeiro), Universidade Federale da Juiz da Fora, Monash and Melbourne Universities, among others. He is a founding member of the Vortex ensemble, where he participates as a composer and as electronic music interpreter.

**Selected works:** *Recaída* for percussion, flute, clarinet, violin and cello (2003), *Decaída* for two guitars and electronics (2003), *Glifosato* for guitar and electronics (2003), *Purga* for wind quintet (2003), *Muro*, audiovisual installation (2005), *Cambuche* for quadrophonic tape (2005), *Latex* for oboe, violin, double bass, guitar and percussion with amplification (2006), *Te Masca* for maracas and electronics (2007), *Lentejuela* for ensemble (2007), *Bufete delirante* for double bass and electronics (2008), *Swim*, audiovisual installation (2008), *Las ciudades invisibles I-II* for vocal quartet and cello (2008), *Orejas de mosca*, sound installation (2009), *Brisures*, performance (2009), *Bleu remix*, performance / video installation (2009), *Spare changes for homeless memories (étude)* for two dancers, CCTV and electronics (2010), *Quand je pose ma tête sur ta cuisse (étude)* for three dancers, orchestra of testicles, theremin and electronics (2010), *El Dorado* for violin, cello and double bass (2010), *Elegant Spanking* for clarinet, violin, double bass and electronics (2010), *Wasserfront*, audiovisual installation (2010), *Alexacrash*, audiovisual installation (2011), *The Boiling Point* for dance, robotised pans orchestra and electronics (2011), *Lágrimas de cocodrilo* for soprano, flute, clarinet, violin, cello and electronics (2012), *Kinecticut*, sound & broadcast choreography for four performers and four computers (2012), *Dirty Laundry* for tape (2012), *Lavando perlas (Pearl Dance)* for toothbrush, artist and electronics (2012), *Contrabando* for ensemble (2013), *Promiscuity* for violin, clarinet, trombone, tuba, double bass and electronics (2013), *Arti'piaf*, typewriter app for artificial birdsong generation (2014), *ALibi*, music and software for a choreography of Lorena Dozio (2014), *Erdbeben (Tremblements)*, music for a video installation of Alexandra Maurer (2014), *Anatomical DJ* for computer, kinect, six loudspeakers and projector (2014), *Henry in the sky with diamonds* for contratenor, flute, oboe, clarinet, percussion, violin, viola and cello (2014), *The Fuck Facebook Face Orchestra* for four performers, four computers and four projectors (2015), *Corralejas*, sound installation (2016), *Desplazados* for 4–5 performers, computers,



amplified thermal blankets, MIDI percussion pads and real-time video (2016), *Pocket Enemy* for ensemble and electronics (2017), *Ailes*, electroacoustic music for contemporary dance (2017), *Laps*, music for a choreography of Olivia Ortega (2018), *The Love Letters?* for two performers, two webcams, two computers, video and electronics (2018), *Borracho digital* for sampler, electric guitar, saxophone, percussion and text generator (2019), *Swallow!* for four performers, four computers with webcams, text generator, video and electronics (2019).

### Swallow!

Like, share, click, buzz, pay (it's free?), relax, open your mouth and swallow!

Four persons in front of their computers. Each movement and facial gesture is tracked, recognised and converted into control signals. Blinking eyes, a moving gaze or a grimace generate music, images and text.

Faces express no emotions anymore. They serve trends. They feed algorithms. Could today's society be defined by hashtags?

This piece stages the fragility of a contemporary society fascinated by technology, a recurrent idea in my late hybrid performance pieces such as *The Fuck Facebook Face Orchestra*, *The Love Letters?*, and *Kinecticut*.

Daniel Zea

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### Arturo Corrales

Composer, conductor, musicologist, guitarist, teacher and architect. Born in El Salvador and naturalised Swiss, he studied music in San Salvador, Geneva, Lugano, and Paris. He is an intensely active composer on the Swiss and international scene. Cofounder of the Ensemble Vortex and the duo Electric Primitivo. He participates in various international art festivals as composer, performer, teacher, and conductor. Currently, he is professor of composition and analysis at CPMDT, artistic and musical director of the Orchestre des Trois-Chêne, Ensemble Vortex, and Electric Primitivo. He obtained a PhD with honours in musicology from the University of Geneva, winning the 2019 Barbour Award for excellence in aesthetic criticism.

**Selected works** [since 2010]: *parenthèse faim*, music theatre (2010), (*FOLK YOU!*), “fractal canon in augmentation on a popular melody” for recorder, violin and computer (2010), *señores les voy a contar...* for string orchestra (2011), *tres danzas desnudas* for voice and orchestra (2011), *muchos guaitacaminos*, madrigal for tenor saxophone, marimba and electronics (2011), *l'arbre aux clous* for recorder, voice and percussion (2011), *field crashers (musique contemporaine?)* for speaker, two violins, guitar and double bass (2012), *el paso de la muerte patente* for flute, soprano saxophone,

piano, percussion and electronics (2012), *azulejo* for drummer and many musicians (2012), *xix-im* for orchestra and sound objects by Joaquín Orellana (2012), *onde*, show for seven instruments, electronics, dance and theatre (2013), *canto de vidrio* for viola d'amore and electronics (2013), *feedthrough* (*Argentum Bullshit*), performance (2013), *descenso a Xibalbá* for 13 instruments (2013), *foto movida* for two clarinets and percussion (2013), *folk you too...!* for piccolo, violin and piano (2013), *I sing the body electric*, performance (2013), *grosso modo* for six percussionists (2014), *step* for three clappers (2014), *coral cautiva* for nine instruments and electronics (2014), *bug trilogy* for guitar, ensemble and electronics (2014), *offertorium*, liturgical music for a cappella choir (2015), *acida lourde* for two pianos, three percussion, accordion and electronics (2015), *cathédrale avec des briques* (*contes fantastiques*) for orchestra (2015), *querida O.C.P.*, manifestation for 30 pianos (2015), *mono espacial*, string quartet (2015), *song* for viola, piano and electronics (2016), *clous*, performance for electric guitar and laptop (2016), *liquid carillon dream* for two violins (2016), *muévete Janus...!* for percussion and orchestra (2017), *the undrowned down under drone wonder* for 11 musicians and electronics (2017), *CH* for choir, piano and percussion (2017), *scrubbing Queen* for backwards voice and ensemble (2017), *deuxième cathédrale avec des briques* for orchestra (2017), *Riff* for electric guitar and ensemble (2017), *Tulpa* for bass clarinet and string quartet (2018), *muro cuarto* for electric guitar, electronics and video (2018), *princess coma hicry NY* for video virus (2019), *hidden track* for CD track (2019), *flow* for violin and ensemble (2019), *massiv* for reed quintet (2019), *the cold* for women's choir, synthesizers and percussion (2020), *troisième cathédrale avec des briques* for orchestra (2020).

## Tulpa

*With obsession and fury.* Those are the first indications written in the music, and instead of being an opening that will calm down later, the music turns like a helix as it becomes tighter and heavier, more obsessed and more furious, like a descent into Dante's circles of Hell. Passages from one circle to the other have rhythmic relations, so as to have always a present past and an anticipated future, as visions of what just happened and what will occur. Rhythm and colour changes are in fact the most important elements of the piece, acting as a hypnotic movement vowed to induce a paradoxical state of very active trance.

*Tulpa* is a being that is created through spiritual powers, it comes from Tibetan manifestation or emanation. In David Lynch's *Twin Peaks*, it is used to name the double of a person, and it is supposed to have autonomous will and has some relation with the mysterious Doppelgänger in Europe.

The music plays with this doubling effect on many levels: heterophony of similar lines producing a blurred line, talea-like rhythmic repetition games, diffraction of the sound through timbre and sound colours, and so forth.

The intensity of the music's obsessive trip gets finally dissolved into a beautiful, yet still distorted, melody, paraphrased from Mozart's famous quintet for the same formation: clarinet and string quartet. This masterpiece was one of the favourite pieces of Peter Minten, to whom this music is dedicated.

Arturo Corrales

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## Fernando Garnero

He studied composition with Éric Gaudibert in Geneva and Ivan Fedele in Strasbourg, computer-assisted composition with Thomas Kessler and Hans-Peter Kyburz in Basel, and electronic music at IRCAM (2008–9). He has also been inspired by meetings with Brian Ferneyhough, Georges Aperghis, Gérard Pesson, and Thierry Blondeau.

His compositions are played by leading ensembles, orchestras and soloists, including Contrechamps, Vortex, Accroche Note, KDM, Phoenix, Proton, Repertorio Zero, OSPSE, Cairn, Lucilin, Distractfold, Wet Ink, L'imaginaire, S.I.C., Sillages, Les Solistes de Lyon, Reconsil, Argonaut, Scapegoat, Vertixe Sonora, Françoise Rivalland, Donatienne Michel-Dansac, Mauricio Carrasco, Béatrice Zawodnik, and Charlotte Testu. His music has been featured at festivals such as the Venice Biennale, Strasbourg's Musica, Huddersfield, Archipel, BIFEM, MIA, Berlin's Unerhörte Musik, Voix Nouvelles, Mixtur, St Petersburg's International New Music Festival, and many others. He has received commissions from Royaumont, Venice Biennale, SUISA, Mika Salabert, Radio France, Liechti, Nestlé, Nicati de Luze, French Ministry of Culture, Festival des Voix de Prieuré, Teatro Colón, and has been the recipient of prizes and scholarships from the canton of Geneva and the Patiño Swiss Foundation. Fernando Garnero is the founder and artistic codirector of Swiss ensemble Vortex, part of Vortex Project, a collective of new music composers and performers based in Geneva. He is Associated Artist to BIFEM Festival until 2023. From September 2020, he is a resident at the Villa Médicis (French Academy) in Rome.

**Selected works** [since 2010]: *Odradek* for flute, clarinet, oboe, percussion, electric guitar, accordion, viola, cello and double bass (2010), *Por la ribera, hacia ningun río soñado* for flute, clarinet, percussion, piano and amplified string trio (2011), *Kraft* for dancer, percussion and electronics (2011), *Ballad/Avoidances* for alto flute, alto saxophone, percussion, piano and electronics (2012), *Deshilacha maneras* for orchestra (2012), *Ojo de buey* for 14 performers (2013), *Limae labor* for amplified string trio and electric guitar (2013), *Granite Lip* for flute, oboe, bass clarinet, trombone, accordion, violin, viola and cello (2014), *Bop/Avoidances* for flute, bass clarinet tenor saxophone, percussion, sampler, violin, viola and double bass (2014), *Interlude* for electric guitar (2014),

*Fabula* for amplified bass clarinet, double bass and electronics (2015), *NTPM* for accordion, two percussionists and electronics (2015), *Ragtime/Avoidances* for amplified bass flute, baritone saxophone, piano and electronics (2015), *Las Nereidas* for 4-channel electronics (2015), *Fabulae* for amplified ensemble, electronics and video (2016), *Neon Pig* for 12 performers and low-fi electronics (2017), *Junkspace* for oboe, prepared bass clarinet, bassoon, percussion, harp, violin, cello, double bass and electronics (2017), *Tête/Carrousel* for baritone saxophone, percussion and electronics (2017), *Mutante/Amniotica* for double bass and electronics (2018), *Dynamogramme: Allegretto* for 14 musicians and electronics (2018–19), *Trans-étude#1* for bass flute, baritone saxophone and toy piano (2019), *V15*, 17-channel installation for 1600 piezo loudspeakers and two subwoofers (2019–20), *Trans-étude#2* for flute, viola and harp with engines (2020).

### Limae labor

In memoriam Éric Gaudibert

...hat also der Geist die Bewegung seines Gestaltens beschlossen...

(...The spirit also concluded the movement of his figures...)

Georg W. Hegel, *The Phenomenology of Spirit*

I found the title of this piece while I was making it, when the first ideas are put into perspective by the work. It is a quote from a Beckett poem, *Serenade I*, which evokes at the same time my work on sound objects in a context of complex repetition, a recurring sound and the staging of the energy used by the performer's body in the making of the sound. Finally, it alludes to an obsessive way of working with sound material.

*Limae labor*. Latin: the file work. Allusion to Horace, *Ars Poetica*, 291–92 (Samuel Beckett, *Les Os d'Écho et autres précipités*, Les Éditions de Minuit, 52).

Fernando Garneró

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### Francisco Huguet

Salvadoran composer and engineer born in 1976 in San Salvador, El Salvador. His music is impregnated with the idea of active contemplation, not only in a sensorial way but also in a human interior-spiritual dimension. His music intends to bear a meaningful ritual sense. His creative process is marked by research in both aesthetics and technical domains. He explores the incorporation of scientific notions and technics, like the use of psychoacoustic descriptors as compositional parameters, or the development of CAC environments using genetic algorithms technics. His composition method is a back-and-forth process between the empirical treatment of sound matters, the conception of time and timber structures, and the development of CAC and sound synthesis tools. His music has been played at various festivals in

both Europe and the Americas. He is a teacher and researcher at the Electronic and Informatics Department at the Universidad Centroamericana José Simeón Cañas in San Salvador, El Salvador.

**Selected works:** *Fiction I* for ensemble and electronics (2006), *Fiction II* for clarinet, piano, percussion and electronics (2007), *Hora de la ceniza* for violin, horn, bass clarinet, guitar, double bass, percussion and electronics (2007), *Mas de mil luciérnagas* for string quartet and electronics (2007), *62* for ensemble, bass clarinet and electronics (2008), *Le puits de la Joie* for quintet and electronics (2009), *Damora* for violin and double bass (2009), *The Corners of This Section* for cello and electronics (2010; electroacoustic version, 2015), *Ne Tepehua* for 12 violins (2010), *Barranco cantante* for string quartet (2012), *Barranco cantante resonante* for violin, viola, cello, double bass, percussion and electronics (2012), *Volviéndose un sol* for flute, clarinet, violin, cello and electronics (2012), *Sin nombre*, electroacoustic work (2013), *Cabeza de Montaña I*, electroacoustic work (2013), *Cabeza de Montaña II* for organ siren and electronics (2013), *La flor más rara* for performer, motion tracking system and electronics (2014; electroacoustic version, 2015; version for cello, bass clarinet, double bass and electronics, 2016), *Nocturnal* for flute, saxophone, piano and electronics (2016), *Sans titre* for cello, vibraphone, electric guitar, electric bass and electronics (2017), *Mosaico*, 12-channel installation for 24 loudspeakers (2018), *Trasluz*, electroacoustic work (2018), *Deriva de Ghetto*, electroacoustic work (2018), *Deriva de Nabla*, electroacoustic work (2018), *Deriva de Core* for alto, cello, electric guitar, double bass and electronics (2018), *Ataques masivos sobre estructuras*, electroacoustic work (2019).

### La flor más rara

I hand you over, from all the ones that inhabit me, the sole one without a name, that one which moved you the most. I give you my strangest flower.

In memoriam Federico Miguel Huguet and Minjung Woo.

Francisco Huguet

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### Rafal Zapata

Composer, improviser (piano, percussion, live electronics), sound artist, Associate Professor at the Academy of Music in Poznań. He holds a postdoctoral degree in composition and an MA in choral conducting. He has participated in masterclasses such as the Summer Courses for New Music in Darmstadt, Stockhausen Concerts and Courses in Kürten, IRCAM's Acanthes in Metz with Tristan Murail and Beat Furrer, STEIM in Amsterdam with Alvin Lucier, Pauline Oliveros, Zbigniew Karkowski, and many others.

He does not acknowledge any boundaries between music acquired through academic education, countercultural experiences, and collaborating with artists from other fields of art. His music is featured at contemporary music festivals, jazz clubs, experimental music venues and open public spaces.

He has been a resident artist notably at the Center for Computer Research in Music and Acoustics of the Stanford University (2014), Zamek Culture Centre in Poznań (2014), Kielce Philharmonics (2014/15), ZK/U (Zentrum für Kunst und Urbanistik) in Berlin (2016), and Vertigo STARTS (IRCAM, Centre Pompidou, 2019).

He is the founder and director of the an\_ARCHE NewMusic-Foundation as well as many ensembles and musical initiatives involving composer, improvised, electronic, and experimental contemporary music, including Kołorking Muzyczny. His own concept of Live Electronic Preparation (LEP Technique) was included as a chapter in *The Oxford Handbook of Interactive Audio* (2014).

Sound actions and installations embedded in the urban space play a special role in his output, including *Sensorium* (a monumental sound installation in the belfry of the Castle Culture Centre in Poznań, in cooperation with the Adam Mickiewicz Institute) and *Post-Apocalypsis* (Gold Medal for the Polish pavilion at the Prague Quadriennale, 2015).

He plays keyboard and electronic instruments in the POLMUZ, XynThi, and TonyTony ensembles.

**Selected works:** *Gon* for ensemble and electronics (2008), *Poster* for string quartet and live electronics (2010), *Nicolette* for flute and live electronics (2010), *Splitter* for guitar and building wall, sound installation (2011), *Scanner* for symphony orchestra, electronics and soundscape (2011), *Cleaner* for double bass and electronics (2013), *Where is my mind!?!?*, sound installation triptych (2013), *Ideograms I–III* for symphony orchestra (2013–14), *Scherzo* for ensemble (2014), *Post-Apocalypsis*, sound installation (collective work of the Dead Baitz collective, 2014), *Sensorium*, sound installation (2014), *Squares* for triangles and live electronics (2016), *Concentus apparatus* for string quartet and live electronics (2016), *Irreversible* for string quartet and live electronics (2017), *Scrolling to Zero* for organ, electronics and interactive audience (2017), *No Meaning Detected* for violin and electronics (2018), *Futility* for five instruments, electronics and video (2020).

### Daremność (Futility)

Pessimism exists. Pessimism is the lyrical defeat of the mind; the melodramatic futility of philosophy; the ironic and laconic “we will never make it.”

This work is inspired by the writings of Eugene Thacker, who claims that we are slowly approaching the limit of our capacity of understanding the world: a world of planetary catastrophes,

pandemic, tectonic changes, erratic weather, oil-spilled maritime landscapes, and a continuously looming rampant extinction. Thacker treats all these situations as an “unthinkable” phenomenon: we cannot predict them or stop their effects. Pessimism is the uneasy thought of a world-without-us.

*Rafał Zapala*

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## ENSEMBLE VORTEX

The Vortex Ensemble is a group of composers and musicians who work in Geneva. Out of a shared wish to create and present contemporary serious music, eleven professional musicians of African, Latin American, and European origin created an association in 2005 and organised a series of concerts. Success, the fruit of hard work of talented composers and highly professional musicians, was immediate. Since then, each season the Ensemble has organised three concerts where members present their new creations as well as three other concerts where they play pieces from their repertoire. Each event provides an opportunity to commission the composition of new music from various composers of different artistic directions. The group makes every effort to support young talents: they play new works of emerging composers at every concert. The work of Vortex combines the latest composition techniques with the diffusion of sound in space. Work with electroacoustic music is integral part of the creative process.

Every concert programme includes works of acoustic, mixed and purely electronic music. The Vortex Ensemble has firmly established itself on the contemporary musical scene of Europe. It has been invited to perform by the Foundation Royaumont of France, STEIM (The Netherlands), Festival Archipel (Switzerland), festivals of contemporary music of Santiago, La Serena, and Buenos Aires. It collaborates with prestigious ensembles such as the Neue Vocalsolisten of Stuttgart, Ensemble Mondrian of Basel, Collectif CH.AU of Lausanne, and since 2012, Ensemble Phoenix of Basel. Ensemble Vortex is supported by the City and Canton of Geneva, Loterie Romande, Fondation Nicati-de Luze, and the Fondation Nestlé pour l'Art.



Tuesday / **22 September**  
/ 19:30  
/ 22:30



Tuesday / **22 September** / 19:30

**Witold Lutosławski Polish Radio**

**Concert Studio**



**Adam Batdych** violin

**NFM LEOPOLDINUM STRING TRIO:**

**Christian Danowicz** violin

**Michał Micker** viola

**Marcin Misiak** cello

**NFM LEOPOLDINUM ORCHESTRA**

**Christian Danowicz** conductor

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**Paweł Hendrich** electronics

Concert cofinanced from the Creativity Promotion Fund of  
Society of Authors ZAiKS

**ZAiKS**

The work *Metanoia* by Ewa Trębacz has been cofinanced by  
the Minister of Culture and National Heritage's Culture Promotion Fund  
within the Composing Commissions programme, implemented  
by the Institute of Music and Dance.

Ministry of  
**Culture**  
and National  
Heritage of  
the Republic  
of Poland.

institute of music and dance



Co-organiser:



Musica Polonica Nova at Warsaw Autumn:  
A special Presence

**Paweł Hendrich**

Prismiris (2018)  
for string trio

**Tomasz Skweres**

Concertino (2018)  
for string orchestra

**Przemysław Scheller**

Dziewczynka z zapałkami  
(The Little Match Girl) (2019)  
for string orchestra

**Ewa Trębacz**

Metanoia (2020)\*\*  
concerto for violin, string orchestra and surround sound  
(National Forum of Music commission)

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## Paweł Hendrich

Born in 1979 in Wrocław, he obtained an MA from the Wrocław University of Economics and Business. He also graduated composition from Grażyna Pstrokońska-Nawratil's class at the Karol Lipiński Academy of Music in Wrocław, and from the High School of Music in Cologne. His works have been performed at concerts and festivals as in Poland, Germany, Austria, Sweden, Spain, Portugal, Czechia, Turkey, Estonia, Russia, Japan, China, the United States, Hungary, Malta, Lithuania, Latvia, and Slovakia. His music has been commissioned by, among others, the Warsaw Autumn Festival (for Ensemble Musikfabrik and Basel Sinfonietta), Deutschlandfunk (for Kwartludium), Goethe-Institut, BHF Bank Stiftung and Ensemble Modern, City of Wrocław (for NOSPR), Polish Institute in Madrid (for PluralEnsemble), Institute of Music and Dance, Orkiestra Muzyki Nowej (New Music Orchestra), Forbidden City Chamber Orchestra, NFM National Forum of Music (for the Lutosławski Quartet and LutosAir Quintet), Society of Authors ZAiKS, and Polish Composers' Union (for Pablostrom and orkest de ereprijs). For more than a decade, Paweł Hendrich been programming and composing in the Max/MSP environment. With Cezary Duchnowski and Sławomir Kupczak he performs live electroacoustic music in the trio Phonos ek Mechanes, which has appeared at festivals of improvised, contemporary, and electroacoustic music as well as concerts in Poland and abroad.

In 2010 DUX released Paweł Hendrich's single-composer album *Chamber Works*, and in 2017 – *Metaforma*. In 2012 Bôłt Records brought out Phonos ek Mechanes' first CD entitled *C+-*. Hendrich's works have also appeared on a dozen other CDs.

**Selected works:** *Gnothi seauton* for chamber orchestra (2001), *Let Your Spirit Descend* for speaker, tenor, baritone, bass and two female choirs (2002), *Heterochronia* for large symphony orchestra (2002–4), *Phonarium I*, sound installation (2005), *Diversicorium* for chamber ensemble (2005), *Anepigraph* for small orchestra (2005), *Multivalentis* for clarinet, trombone, cello and piano (2006), *Phonarium II*, sound installation (2006), *Metasolidus I* for symphony orchestra (2005–7), *Cyclostratus* for violin, bass clarinet, marimba, piano and beatbox (2008), *Hyloflex  $\alpha$*  for string orchestra (2007–9), *Liolit* for chamber orchestra (2009–10), *Diaphanoid* for chamber ensemble (2010), *Emergon  $\alpha$*  for chamber ensemble (2011), *Emergon  $\beta$*  for computer (2011), *Metasolidus II* for large symphony orchestra (2011–12), *Cryptoscript* for computer (2012), *Sedimetron* for chamber ensemble (2012), *Kioloik* for flute (2012), *Drovorb* for clarinet, horn, piano, violin, viola and cello (2013), *Ertyre* for 1 or 8 cellos (2013–14), *Accant* for accordion and computer (2014), *Alopopulo* for chamber orchestra, violin and computers (2014), *Xenobrach* for two percussion and two pianos (2015), *Pteropetros* for wind quintet, accordion and string quartet (2015), *Exphor* for Chinese instruments

ensemble (2015), *Fables for Robots*, co-opera for chamber ensemble, computers, video and speech synthesiser (with Cezary Duchnowski 2015–16), *Mutuusmutus* for chamber orchestra and air percussion (2016), *Hordiaver* for chamber orchestra (2016–17), *Holoedr* for saxophone, trombone, accordion, piano and cello (2017), *Gliptopalinomia 7.2, 2.7...* for piano (2017), *Prismiris* for string trio (2018), *Gliptopalinomia 10.1, 1.10...* for piano (2018), *Gliptopalinomia 7.1, 1.7, 3.5, 5.3...* for piano (2018), *Gliptopalinomia 6.3, 3.6, 6.3, 3.6, 5.4, 4.5, 5.4, 4.5...* for piano (2019), *Absu* for flute (2019), *Dualabilis* for two accordions and electronics (2019), *Absusurrus* for orchestra, flute and electronics (2019), *Here and There*, install-action for chamber ensemble, electronics and visualisations (2019).

### Prismiris

The title of the work is made up of two words: the Greek *πρίσμα* (*prisma* – prism) and the Latin *iris* (rainbow). Both words are strongly associated with optics. The former refers to the phenomenon of light dispersion. The latter gave the name to the optical phenomenon of iridescence (irradiation).

Both these phenomena have influenced the content of the composition. The former (dispersion) became the basis for the generation of three different tempi in the opening of the work (one for each of the musicians) and for creating the impression of dispersion (release) of a beam of each individual part in relation to the others. We feel that the violin plays at the fastest tempo, the viola at a slower one, and the cello at the slowest. From the very beginning we hear regular rhythms, which are in fact the same for each of the instruments, but performed at three different tempi, related to each other by the simple ratios of 2:3 and 3:4.

Against the background of these rhythms, as in the process of iridescence, there appear increasingly more ornaments, instrumental gestures and runs, which enrich the raw rhythmic part known from the beginning of the piece. These ornaments sparkle more and more. They are like opalescent colours appearing on the multilayered surface of transparent or translucent bodies (such as pearl mass, gasoline stains, or soap bubbles) as a result of iridescence, which in turn is a consequence of light wave interference.

Paweł Hendrich

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### Tomasz Skweres

Composer and cellist residing in Vienna and Regensburg. He studied at the University of Music and Performing Arts in Vienna. He is the winner of numerous awards and scholarships, including the Staatsstipendium für Komposition, Austrian Minister of Culture's Startstipendium, Theodor Körner Prize, and City of Vienna Award, as well as awards in many competitions for composers, such as TONALi in Hamburg and the Franz

Josef Reigl Competition in Vienna. His works are regularly performed at major festivals and commissioned by leading concert halls (Vienna Konzerthaus, Regensburg Theatre, National Forum of Music in Wrocław), festivals (Wien Modern, Musica Polonica Nova, Leo Festiwal) and ensembles (ORF Radio-Symphonieorchester Wien, Apollon Musagète Quartet). Concerts featuring his works have been broadcast in many countries worldwide, including by Polish Radio Channel 2, Bavarian and North German Radios, Ö1 and radio klassik Stephansdom (Austria), ABC Classic (Australia), and RAI Südtirol (Italy). His music has been released under labels such as Genuin, col legno, and Orlando Records, and scores have been published by Musikhaus Doblinger and Sikorski Music Publishers. Since 2012 Skweres has been the leader of the cello section in the Regensburg Philharmonic Orchestra. In 2016–17 he taught a cello class at the High School of Music in Detmold. He gives performances also as a chamber musician and soloist, appearing mostly in contemporary repertoire. He is a cellist in the Austrian Platypus Ensemble.

**Selected works:** *Gebet* for soprano and cello (2005), *Psalm 13* for tenor, flute and cello (2006), *String Quartet no. 1* (2006), *Direkt* to words of Psalm 14 for soprano, flute and cello (2007), *Water* for piano trio (2008), *Sakubel Osil* for soprano and four instruments, to a poem by Mary Bautista (2008; rev. 2015), *Asteria-Ortygia-Delos* for string quartet (2009), *Am Anfang starb ein Rabe* for narrator, baritone and 12 instruments (2010), *5 Elements* for guitar and piano (2010), *Autismus* for flute and harpsichord (2010), *Axon* for flute and clarinet (2010), *Nocturne* for cello and orchestra (2011), *Double-headed* for horn (2012), *Hesitation* for cello and piano (2012), *Spannungsfelder* for cello and double bass (2012), *5 Miniaturen* for saxophone, clarinet, accordion and double bass (2013), *Critical Mass* for symphony orchestra (2013), *Tituba* for instrumental ensemble (2013), *Elusive Thoughts* for violin, viola and cello (2014; rev. 2016), *Memory Illusions* for violin and harp (2014), *Penrose Square* for saxophone quartet (2014), *mori no sakana* for soprano, bass clarinet and cello, to a poem by Erika Kimura (2014), *Die Geometrie des Himmels ist unerhört* for speaker and six instruments, to poems by Semier Insayif (2014), *Journey into the Subconscious* for flute, cello and piano (2015), *über das farbige Licht der Doppelsterne...* for symphony orchestra (2015), *von Schwele zu Schwele* for 13 instruments (2015), *Anakalypteria* for female voice and symphony orchestra (2016), *Grenzgänge* for piano quartet (2016), *Desiderium*, chamber opera for two sopranos, two actors and five instruments (2017), *Rovanemi* for soprano and cello (2017), *in fremder fremde* for mezzo-soprano and piano (2017), *seven affects* for violin and cello (2017), *Maledictio* for recorder, transverse flute, harp and harpsichord (2017), *Plutonion* for symphony orchestra (2018), *Concertino* for string orchestra (2018), *Synapsen*, four miniatures for historical

instruments (2018), *Catacombs* for violin, cello and organ (2018), *Anekdote über Strawinsky* for violin and piano (2018), *Coffin Ship* for cello, soprano saxophone and accordion (2018), *Piwosznik* for bass clarinet and cello (2019), *Heavy Gravity* for two violins (2019), *Haymatloz* for symphony orchestra (2019), *Water Girl*, fantasy for English horn and instrumental ensemble (2019), *Event Horizon* for 15 instruments (2019), *contra venenosos vermes* for cello and mixed choir (2019), *In Search of Sound-Object* for soprano and cello (2019), Concerto for cello and orchestra (2020), *Plague* for eight cellos (2020).

### Concertino

for string orchestra is, despite its small dimensions, a piece of special importance to me. I am a concert cellist and the string orchestra is not only well known but also especially close to me. While composing I tried to identify with the individual parts, so as to give each instrumentalist a chance to co-create the interpretation.

As the title suggests, the mutual interaction of solo and tutti sections plays a key role in this piece. While writing it, I have frequently asked myself what special emotional values solo playing has for the musician, and what the values of playing in a collective are. I mostly focused on the borderline area between these two forms of expression.

Even the smallest melodic segment, constituting a musical gesture which carries a maximum emotional load, is in a way the quintessence of a much longer, extensive artistic utterance. It is responsible for the highly expressive character of this work, also emphasised by microtonal harmonies, spectral structures, and shifting harmonic fields.

*Tomasz Skweres*

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### Przemysław Scheller

He began to compose at age 18 under the guidance of Ukrainian composer Ulyana Bilan. Having graduated with distinction from the Karol Szymanowski Academy of Music in Katowice (class of Aleksander Lason) and the CNSMD in Lyon (class of Philippe Hurel), he obtained his DMA in 2018 under the artistic and scientific supervision of Jarosław Mamczarski (Katowice Academy of Music) and Michele Tadini (CNSMD Lyon). At present he is assistant professor at the University of Katowice and assistant lecturer at the Music Academy in Katowice. He plays and collects ethnic instruments from all over the world. Electronic media, and especially mixed acoustic-electronic sound, play an important role in his music.

**Selected works:** *Blind-Seeing* for symphony orchestra (2011), *Yiri* for didgeridoo and live electronics (2012), *Vision of Open*

*Skies* for chamber orchestra, basso profundo, didgeridoo and electric guitar (2012), *Song of the Brightness of Water* for flute (2012), *Time-Luminous* for nine musicians (2014), *Imaginary Landscape* for chamber ensemble and live electronics (2015), *Ocean of Forms* for two choirs and harp (2016), *Scintillation* for chamber ensemble and live electronics (2016), *Winter* for accordion and live electronics (2016), *Consors paterni luminis* for Gregorian singer, harp, accordion, cello and electronic media (2017), *Sonata* for harp and flute (2018), *The Little Match Girl* for string orchestra (2019), *Road Marked with Dead Grain* for clarinet and string orchestra (2019), *Three Miniatures* for quadraphonic string quartet (2019), *Duration Study* for tape (2019), *Phos Hilaron* for Gregorian singer and electronic layer (2020).

### **Dziewczynka z zapatkami (The Little Match Girl)**

Dedicated to the memory of my Mother.

*Przemysław Scheller*

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### **Ewa Trębacz**

Born in 1973 in Kraków, Poland, she is a Polish-American composer permanently residing in Seattle. Her works range from purely instrumental (solo, chamber, and symphonic) to compositions with live-generated computer sound, soundtracks for experimental animated films, and stereoscopic audiovisual pieces. Space is an integral part of Trębacz's works, and frequently acts as a catalyst for improvised actions performed in spaces which boast unique acoustics. She creates her improvisations in collaboration with invited musicians, and records them using three-dimensional (immersive) sound recording techniques (*Ambisonics*). Then she uses them as sound material for her future compositions.

Trębacz studied composition with Bogusław Schaeffer at the Academy of Music in Cracow, graduating in 1999. In 2004 she became one of the first doctoral students in Digital Arts and Experimental Media (DXARTS) at the University of Washington in Seattle, from which she obtained her PhD in 2010. Currently she works at DXARTS as a Research Scientist and teaches courses related to electroacoustic and computer music as well as digital arts. While in Seattle, she returned to the violin and to public performances after completing private studies with Finnish-born violinist and teacher Ilkka Talvi.

In 2009, her composition *things lost things invisible* for Ambisonic space and symphony orchestra became a recommended work of the 56th UNESCO International Rostrum of Composers in Paris. Her single-composer CD, including two chamber music pieces and three orchestral works, was released in 2013 by Polish Radio, the Polish Composers' Union and Polish Music Information Centre in the series Polish Music Today.



Since 1998 Trębacz has cooperated with the Animated Film Studio of the Jan Matejko Academy of Fine Arts in Cracow (primarily with Robert Sowa). In 1999 she won the City of Cracow Artistic Scholarship. He has received composer commissions and grants for artistic projects from many festivals, institutions and ensembles, including the Klangspuren Festival, Warsaw Autumn, Polish Composers' Union, University of Washington School of Drama, Mid Atlantic Arts Foundation / USArtists International, Allied Arts Foundation (grant 'Listen UP! Music by Women, 2018), Seattle Modern Orchestra, and Seattle-based ensemble Kin of the Moon. Her electroacoustic works have been presented, among others, during the International Computer Music Conference (ICMC) and the conference of the Society for Electro-Acoustic Music in the United States (SEAMUS), New York City Electroacoustic Music Festival (NYCEMF), Mise-En Festival, and Splice Festival 2, as well as many other festivals and conferences dedicated to electroacoustic and computer music.

**Selected works:** *Aletheia* for string orchestra (2000), *Il fonte adamantino* for string quartet and vocal ensemble (1996–2002), *Spinning Zone* for percussion and electronics (2002), *Chordochromies* for harpsichord and electronic media (2003), *Ephemerae* for symphonic wind ensemble (2005), *Curriculum Vitae*, digital video (2005), *Minotaur* for horn and surround sound (2005), *things lost, things invisible* for Ambisonic space and orchestra (2007), *ERRAI. Immersive Audiovisual Space* for soprano, horn and audiovisual immersive media (2009), *ANCL'SUNR* for symphony orchestra and spatial soundscape (2012), *Iriviskia* for violin and French horn with surround sound (2015), *Ligeia* for invisible soprano, chamber ensemble and surround sound (2016), *Winter After Times of Fire* for ensemble of improvisers and surround sound (2019), *Inanna Descending* for variable ensemble and Ambisonic sound (2019), *Metanoia*, concerto for violin, string orchestra and surround sound (2020).

### Metanoia

is a violin concerto for an improvising soloist, string orchestra, and spatial soundscape. The instrumental parts are derived from the sound material in the electronic layer, and draw on two ancient types of performance practice: heterophony and improvisation. The solo violin part is partly notated, partly improvised. The soloist is expected to create his or her own unique responses to the notated phrases, in a dialogue with the electronic soundscape, the orchestra and the acoustic space.

Sounds in the electroacoustic layer are based on sound material I recorded using various Ambisonic microphones in acoustically inspiring spaces. These sounds include instrumental samples (Ewa Trębacz – violin, Josiah Boothby – French horn) as well as doors, gates and metal objects in Fort Worden bunkers and in the reactor building of the Satsop Nuclear Plant, in the state of

Washington. Most sound sequences were algorithmically generated from this prerecorded material.

The violin is the instrument I play myself, and have a very personal relationship with, after many departures and comebacks. I see this piece as my own “reconciliation” with this one-of-a-kind instrument.

I owe my special thanks to the Digital Arts and Experimental Media, University of Washington ([dxarts.washington.edu](http://dxarts.washington.edu)).

*Ewa Trębacz*

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## Adam Bałdych

Violinist and composer. He grew up in Gorzów Wielkopolski; at present he resides and works in Warsaw. He has cooperated with the German ACT publisher since 2012. Winner of the Echo Jazz (German music industry) award, Bałdych has also been nominated for the Coryphaeus of Polish Culture. His other accolades include the Golden Cross of Merit and the Badge of Merit to Polish Culture. He began his music career at age 14. He quickly began to perform his own music in Poland, Germany, South Korea, China, Japan, the United States, Canada, Austria, Iceland, Portugal, Azerbaijan, the Netherlands, Sweden, Norway, Finland, Spain, Indonesia, and other countries. He soon developed his own style combining the achievements of classical music and the contemporary violin language with an improviser's talent.

## NFM LEOPOLDINUM STRING TRIO

The trio was founded in 2009 by the NFM Leopoldinum Orchestra's concertmaster and section leaders Christian Danowicz, Michał Micker, and Marcin Misiak, all three winners of major music competitions in Poland and abroad. As recipients of a scholarship, the artists studied at the Reina Sofía school in Madrid under the outstanding violinist and chamber musician Günter Pichler, first violin in the famous Alban Berg Quartet. The trio regularly performs in the National Forum of Music's artistic seasons and at Leo Festival. The artists have also appeared in Madrid, Hanover, and Thonon-les-Bains, as well as giving performances at the Festival Pablo Casals in Prades and the ISCM World Music Days. The members of the Trio are lecturers at the Karol Lipiński Academy of Music in Wrocław.

## NFM LEOPOLDINUM ORCHESTRA

In its 40 years of existence, the NFM Leopoldinum Orchestra has become a well-respected ensemble on the classical music scene. Its current standing has been shaped by different schools of ensemble direction (the orchestra has been headed by Karol Teutsch, Jan Stanienda, Zbigniew Szufłat, Heinrich Schiff, Antoni Wit, Ernst Kovacic, and Hartmut Rohde). They have developed an approach to music that allows both emotional aspects and clarity of musical structure and voices to shine through. Initially focused mainly on Classical and Baroque music, later the orchestra expanded its repertoire through to the 20th century. The ensemble's recordings are highly praised for the quality of both the performance and programming. For several years now the priority of the NFM Leopoldinum Orchestra has been to perform compositions by renowned 20th- and 21st-century composers. The ensemble presents listeners with works of the highest standards, including some that rarely feature in mainstream concert programmes. The remarkable violinist and conductor Joseph Swensen has been the artistic director of the NFM Leopoldinum Orchestra since September 2017.

**Christian Danowicz**

A graduate of the Conservatoire in Toulouse (violin class of Gilles Colliard) and the Fryderyk Chopin University of Music (MA in the violin classes of Julia and Krzysztof Jakowicz and BA in the orchestra and opera conducting classes of Antoni Wit and Tomasz Bugaj). He obtained a doctoral and postdoctoral degree from the Karol Lipiński Academy of Music in Wrocław, where he currently teaches a violin class. He is the winner of the 3rd Prize in the 4th International Tadeusz Wroński Competition for Solo Violin in Warsaw. In 2010, he received the 1st Prize in the Chamber Music Competition at the Duxbury Music Festival in the USA. In 2016, he was the winner of the Emotions Award of Radio Wrocław Kultura. Recorded under his direction together with the NFM Orchestra Leopoldinum and Atom String Quartet, the CDs *Made in Poland* and *Supernova* won the 2018 and 2019 Fryderyk Awards, the former also receiving the Wrocław Music Prize in 2018. Christian Danowicz is the concertmaster of the NFM Leopoldinum Orchestra, with which he regularly performs as a soloist and conductor. Since 2018, he has taught violin at the Fryderyk Chopin University of Music in Warsaw.



Tuesday / **22 September** / 22:30

**ATM Studio**



**19/91:**

**Aleksandra Kaca, Teoniki Rozynek,  
Żaneta Rydzewska** performance, instruments,  
live electronics

**ELECTRIC PRIMITIVO:**

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**Arturo Corrales** electronics  
**Emilio Guim** electric guitar

**Przemysław Kunda** sound projection

**Aleksandra Kaca, Teoniki Rozynek,  
Żaneta Rydzewska**

Ultimate errors compilation (2020)\*\*

improvisation for three female performers, objects, instruments  
and live electronics

**Emilio Guim**

Lies the Snake (2018)\*

for electric guitar, electronics, video and coffee

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**Arturo Corrales**

Riff (negro) (2017)\*

for electric guitar, digital voices and electronics

**19/91 + ELECTRIC PRIMITIVO**

improvisation

\*\* first performance

\* first Polish performance

## Aleksandra Kaca

– see page 48

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### Teoniki Rozynek

Born in 1991 in Cracow, she currently lives in Warsaw. She has graduated from the composition class of Krzysztof Baculewski at the Fryderyk Chopin University of Music in Warsaw. She has participated in composition masterclasses notably at the Donaueschinger Musiktage (2016), SYNTHESIS in Radziejowice (2017), and Summer Courses for New Music in Darmstadt (2018).

She writes instrumental, electroacoustic, and electronic music. Her works have been presented at national and international festivals including Warsaw Autumn Festival, Musica Electronica Nova, Sacrum Profanum, Unsound, PLATO in Ostrava, Containerklang, and Bendigo International Festival of Exploratory Music. She writes music for films (notably Jagoda Szelc's *Tower. A Bright Day*, Calro Sironi's *Sole*, Arkadiusz Biedrzycki's *The Weak*, winner the Best Music award at the 2019 Teatroteka Fest), theatre (Marta Górnicka's *Hymn to Love*, Best Music award at the 10th Divine Comedy festival in Cracow; Tomasz Węgorzewski's *November*, commended by the Artistic Committee of the Live Classic Festival), and performances (Katarzyna Kozyra's *Chorus from the The Ark of Covenant*).

**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 Szyrka, 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-frozen\_2/17* for accordion, viola and electronics (2017), *untune* for tape (2017), *minimal surfaces 2.0* for amplified ensemble, electronics and visualisation (2018), *Palinopsia* for electronics (2018), *conveyor belt* for bass clarinet, piano, sampler, violin and cello (2018), *bulb* for contrabass clarinet, percussion, amplified piano, amplified violin, electronics, video, lights and microphones (2019), *etude for a door handle mechanism and one spring* for tape (2019), *cymatics* for two soloists, visuals, flute, bassoon, horn, trumpet, trombone and string quartet (with Qba Janicki and Martyna Chojnacka, 2020), *il ballo delle ingrate [remake]* for amplified baroque ensemble: harpsichord, theorbo, two violins, two violas, cello and electronics (2020), *Float* for ensemble (2020).



## Żaneta Rydzewska

Composer and clarinetist, she graduated from the High School of Music and Dance in Cologne in the composition class of Brigitta Muntendorf, as well as the composition class of Aleksander Kosiów and Stanisław Moryto and the clarinet class of Wojciech Mrozek at the Fryderyk Chopin University of Music in Warsaw. She has cooperated notably with Ensemble Musikfabrik, Ensemble Garage, IEMA, hand werk, Schwerpunkt, AKOM, Delirium, MolOt, Trio Catch, Mivos Quartet, Polish Radio Orchestra, Kwartludium, Electronic ID, Lüneburger Symphoniker, Broken Frames Syndicate, Kollektiv3:6Koeln, and Sinfonietta Pomerania. She has benefitted from the compositional consultations of Georg Friedrich Haas, Wolfgang Rihm, Dieter Ammann, Simon Steen-Andersen, Enno Poppe, Alexander Schubert, Michael Beil, Marko Nikodijevic, Caspar Johannes Walter, Carola Bauckholt, Manos Tsangaris, and Mathias Spahlinger, among others. She has participated in the Lucerne Festival Academy Composers' Seminar as well as the Donaueschinger Musiktage Next Generation programme (2015–18). Her works have been featured at international festivals including the Lucerne Festival, Wittener Tage für Neue Kammermusik, Acht Brücken, Tampere Biennale, Warsaw Autumn, Ad Libitum, Korvat auki Helsinki, ON-Cologne, High Noon Musik 2000+ in Constance, Cluster in Lucca, AvantGarten in Liedberg, Sanatorium of Sounds, Warsaw Musical Meetings, and New Waves in Gdańsk.

Her scholarships include the Bernd Alois Zimmermann in Cologne, Polish Ministry of Culture and National Heritage's, Young Poland programme, the Marshall of the Warmian–Masurian Voivodeship, and the Dean of the Fryderyk Chopin University of Musical in Warsaw. She has chaired the Youth Circle of the Polish Composers' Union between 2016 and 2018, and is now a member of its Board. She has won the 2nd Prize at the Patri Patriae International Composition Competition in Katowice and other awards, 3rd Marek Stachowski National Young Composers Competition in Cracow, AKOM Ensemble in Rotterdam, 7th Zygmunt Mycielski Composition Competition in Warsaw, "When I Think About Berio..." National Composition Competition in Wrocław, and the Stanisław Moniuszko Composition Competition in Gdańsk.

**Selected works:** *Miniature* for clarinet and piano (2007), *Trio* for clarinet, bass clarinet / cello and piano (2009), *Tale* for clarinet (2010), *Metamorphoses* for accordion (2011), *Barcarolle* for violin, clarinet and piano (2012), *Toccata* for piano (2013), *Though* for oboe and piano (2013), *You Who Wronged...* for mezzo-soprano and piano (2013), *SynEsthESiA* for accordion (2014), *WINDows* for E-flat clarinet (2014), *Elegy* for clarinet and orchestra (2014), *Close and Distant* for alto and string orchestra

(2015), *Der verlorene Berg* for accordion (2015), *Les mots se moquent de nous...* for accordion and string quartet (2015), *MorE* for instrumental ensemble (2015), *Fydihom* for instrumental ensemble (2015), *5/3* for string quartet (2015), *I Am d'Arc* for soprano and orchestra (2015), *Winterwald* for clarinet, accordion and percussion (2015), *Gestern ist sie von mir gegangen...* for baritone and piano (2015), *Hidden* for clarinet, accordion, viola and percussion (2016), *Folla* for viola and accordion (2016), String Quartet (2016), *A Complaint* for soprano, clarinet, horn, piano and percussion (2016), *IN* for string orchestra (2016), *Am Scheideweg* for accordion and harpsichord (2016), *Rose* for symphony orchestra (2016), *alone I* for clarinet, violin, piano and percussion (2017), *after all* for alto saxophone and piano (2017), *Torrent* for alto saxophone, accordion, viola and electronics (2017), *Tagtraum* for clarinet and accordion (2017), Concerto for clarinet and orchestra (2017), *Dauer* for clarinet and electronics (2017), *spit it out* for flute, clarinet, violin, viola and cello (2018), *mono* for flute, viola and harp (2018), *under* for clarinet, cello and piano (2018), *underneath* for flute, clarinet, violin, viola, cello and objects (2018), *so forth* for viola, electronics and video (2018), *so forth and so forth* for clarinet, electronics, video and lights (2018), *binaural beats* for symphony orchestra (2018), *circles* for accordion (2018), *relaxation music* for chamber orchestra (2018), *no-body* for ensemble, video, electronics and scents (2018), *where*, theatre music for violin, two violas and objects (2019), *returns* for clarinet and electronics (2019), *data processing* for chamber ensemble (2019), *3/3* for saxophone, accordion and piano (2019), *error* for three female performers, objects and electronics (with Teoniki Rożynek and Aleksandra Kaca, 2019), *der Kuss*, music theatre for children's choir (2019), *sit back and relax* for piano, percussion, double bass, electronics and lights (2019), Double Concerto for clarinet, percussion and orchestra (2020), *don't look* for two violins, accordion, piano, percussion and electronics (2020).

### Ultimate errors compilation

is an improvisation for three female performers, objects (including liners, a fork, and sugar), instruments and live electronics. The work is divided into four sections. The first section is based on short hiss-like sounds with no transformations. The second is a rhythmisation of hisses and gradual introduction of live electronics. The third section brings the sound transformations to a climax, while the fourth section brings a drone note, with the gradual switching off of effects included in the Max/MSP environment plugins.

*Aleksandra Kaca, Teoniki Rożynek, Żaneta Rydzewska*

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## Emilio Guim

Born in Ecuador and based in Switzerland since 2014, he studied jazz fusion at the Musicians Institute (Los Angeles), sound engineering at Los Angeles Recording School, obtained a Bachelor of Fine Arts from York University (Toronto), and a Master of Music degree in Music and Art Performance from the High School of Music in Lucerne. His main focus is on interdisciplinary practice of arts. His work combines multimedia performance, choreographed movement, concert music, electroacoustics, and music theatre. Besides composition and performance, his interests also include Max/MSP programming, sound design, music for dance theatre, and sound engineering.

He has released four albums of original compositions with his jazz fusion band Lullaby North, toured with different ensembles through Europe and America, wrote music for choreographies, film and TV, and produced many albums in genres from rock to avant-garde. He has been invited to teach masterclasses at the Institute of Arts of Ecuador and the University of Arts of Bratislava. Since 2017 he has been teaching at High School of Music in Lucerne at both the Music and the Visual Arts and Design schools in the field of interdisciplinary art. He has received the Dr. Peter Zparinuk Memorial Award from York University for outstanding achievement in contemporary music composition (2012), the Proyecto Discográfico Binacional Award from the Ecuador Ministry of Culture for promising Ecuadorian composers (2008), and was awarded the Kompositionsatelier-Berlin from the city of Zurich (2017). He is the artistic director from Ensemble of Nomads, and also works often with different ensembles across Switzerland, such as Vortex Ensemble (Geneva) and EW-4/ Arte Quartett (Basel), among others.

**Selected works** [since 2015]: *Stellen, Schichten, Lagern*, performance for eight performers (with Binha Haase, 2015), *Khora*, music for a choreography by Davidson Farias (2015), *They Are Coming, Waves*, audiovisual performance for eight musicians (2015), *Zum Wohl* for electric guitar, piano, percussion, violin, video and electronics (2015), *The Principle of Change* for electric guitar, piano and electronics (2015), *The Consequence of Change* for electric guitar, piano, violin, percussion and electronics (2016), *Miraging* for electric guitar, piano, video and electronics (2016), *Burial of Days* for electric guitar and piano (2017), *Raised by Wolves* for electric guitar, piano, tenor saxophone, violin, percussion and electronics (2017), *Speaking of Which* for electric guitar, piano, video and electronics (2017), *The Weakest Force of Nature* for tenor saxophone, alto saxophone, dancer and electronics (2017), *South and North* for tenor saxophone, alto saxophone, video and electronics (2017), *To live all days at once* for tenor saxophone and electronics (2018), *Lies the Snake* for electric guitar, electronics, video and coffee (2018), *You Had to Rename Everything*, video work for flute and electronics (2018),

*Spark* for piano, electric guitar, percussion, video and electronics (2018–19), *Deaf Ground* for electric guitar, cello, viola, violin and electronics (2019), *Hangman's Chorale* for clarinets, two percussion players and electronics (2019), *Liquid Mountain* for electric guitar, table-top guitar, sampler, synthesizer, three computers, video and electronics (2020).

### Lies the Snake

This audiovisual composition takes its aesthetics from 1990s grunge rock and MTV culture. The video projection shows the two performers in their daily routine of drinking coffee through thirty days, while the distortion from the electric guitar and the live electronics transfer into the visuals by eventually re-organising its elements into a controlled chaos.

*Emilio Guim*

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### Arturo Corrales

– see page 115

### Riff (negro)

The play features the electric guitar as I dream of it: using a big, fat distortion, as well as the haunting and percussive rhythms of rock and metal. The electronics also produce a sonority that builds a second kind of distorted, alternative and virtual electric guitar that enters into dialogue—and struggle—with the real one.

The duel and exchange of these two instruments will produce an obsessive and crude play, where metal-like riffs, phrases, and clichés invade contemporary music. As in other recent pieces of mine, electronics will be treated as another real instrument in the band, and the aim of programming is to give an interface that can be played and interpreted with the same freedom as the instruments.

The “lyrics” of the music—and the pitches of the guitar—come from a monologue in the movie *The Network* (1976), in which the fateful words of a sinister businessman become unfortunately prophetic for our time: “We no longer live in a world of nations and ideologies ... The world is a college of corporations, inexorably determined by the immutable bylaws of business. The world is a business ... It has been since man crawled out of the slime.”

*Arturo Corrales*

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### 19/91

Founded in 2019, this trio features Aleksandra Kaca, Teoniki Rożynek, and Żaneta Rydzewska who met in 2014 during their composition studies at the Fryderyk Chopin University of Music in Warsaw. In 2015–18, they cooperated as the composers’

group gen~rate (with Rafał Ryterski), producing modern music concerts, including the *EMBODY* polysensory show at the Nowy Theatre in Warsaw. Their debut improvisation project, *ERROR*, was featured at Containerklang in Cologne, the Ad Libitum festival at the Ujazdowski Castle Centre for Contemporary Art, and the Warsaw Sanatorium of Sound at the SPATiF club in Warsaw.

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## **ELECTRIC PRIMITIVO**

Based in Switzerland, composers and performers Arturo Corrales (Geneva) and Emilio Guim (Zurich) met while working in different projects with Vortex Ensemble. Their affinity for contemporary music and their versatility for music styles both as composers and performers, led them to create this programme involving electric guitar, sound design, live electronics, light design, music theatre, and video projections.

Both Arturo and Emilio grew up listening to rock music among other styles. This program shows one fresh way in which contemporary music has expanded to incorporate rock in an organic way. With electricity in the duo's DNA, their sound can be massive, distorted and aggressive, but can also go for the subtleties of the almost inaudible. They go from completely free improvisation to highly written music, from graphical or conceptual scores to pages and pages of difficult and complex riffs; from video interaction to absolute music, everything filled with tons of blasting energy, getting invariably a wonderful return from the audience, who ends up literally electrified after every concert.



Wednesday / **23 September**  
/ 19:30  
/ 22:30



Wednesday / **23 September** / 19:30

**Witold Lutosławski Polish Radio**

**Concert Studio**



**Pia Davila** soprano

**EUROPEAN WORKSHOP  
FOR CONTEMPORARY MUSIC**

**Rüdiger Bohn** conductor

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Partner of the concert: Society of Authors ZAiKS

**ZAiKS**

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 on 16–22 September 2020 at the Fryderyk Chopin University of Music (on 16–17 September, the workshops will be run by the musicians of ensemble recherche).



DEUTSCHER MUSIKRAT

european workshop for contemporary music  
**zeitgenössische musik**



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für Kultur und Medien



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**MFC**  
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Chopin University  
Modern Ensemble



**Oliver Schneller**

Diastema (2001–2002)\*  
for 14 instruments

**François-Bernard Mâche**

Le son d'une voix (1963)  
for ensemble

**Teoniki Rozynek**

Float (2020)\*\*  
for instrumental ensemble  
(Warsaw Autumn commission with the support by  
Society of Authors ZAiKS)

**José María Sánchez-Verdú**

Paraíso cerrado II (2012)\*  
for soprano and chamber orchestra to poems by Ibn Zamrak

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\*\* first performance

\* first Polish performance

## Oliver Schneller

Born in 1966 in Cologne, he grew up in Africa, Europe, and Asia. Having completed his studies in musicology and political science at the University of Bonn, he worked at the Goethe Institut in Kathmandu, Nepal (1990–91), on a project to support and sustain local music traditions. In 1994 he moved to the United States, where he studied composition at Boston's New England Conservatory, and later with Tristan Murail at the Columbia University of New York, where he obtained his doctorate in 2002 for a dissertation on music and space. At the City University of New York he designed and expanded the CUNY Computer Music Studio. In 2000–1 he stayed in Paris, taking part in IRCAM's composition and music informatics courses. As assistant to Tristan Murail, he taught composition and computer music at Columbia. He also organised the "Lachenmann in New York" Festival in 2001. Of music importance to his artistic development was attending masterclasses conducted by Salvatore Sciarrino, Jonathan Harvey, Brian Ferneyhough, George Benjamin, and Vinko Globokar.

His music has been performed at international festivals such as the Paris Agora, Brussels Ars Musica, Musica Strasbourg, Parisian Présences and Tremplins, Wittener Tage für Neue Kammermusik, MaerzMusik and Ultraschall in Berlin, Les Musiques in Marseilles, musique action in Nancy, Alternativa Moscow, ICMC International Computer Music Conferences in Singapore and Gothenburg, Musicacoustica in Beijing, South Africa's Indaba, Tanglewood Music Festival, Frankfurt 2000, as well as at Washington's Kennedy Center as part of the Millennium Stage Series, by such groups as Ensemble Modern, Ensemble intercontemporain, Musikfabrik, Ictus, Percussions de Strasbourg, Speculum Musicae, Court-Circuit, Mosaik, Kammerensemble Neue Musik Berlin, Ensemble Courage, Antares, the Tanglewood Music Center Orchestra, and St. Luke's Chamber Ensemble, among others. His scores are published by Edition C.F. Peters, and his works have been released on CDs by Mode Records, Wergo, Hathut, Telos, and CPO.

As a saxophonist Oliver Schneller has performed in George Russell Big Band, the Gustav Mahler Youth Symphony under Seiji Ozawa, and also as a soloist in Tan Dun's *Red Forecast* with Tanglewood Music Center Orchestra. He has appeared with many jazz and improvised music ensembles in Cologne, Amsterdam, Boston, and New York.

In 2009–10 he taught composition at the State University of Music and Performing Arts (HMDK) in Stuttgart. In 2013 he was a curator for Berlin's MaerzMusik festival. He taught composition at the Incontri Institute for New Music at the Hanover University of Music, Drama and Media, and was the head of that institute (2012–15). In 2015 he was appointed professor of composition and director of the Eastman Audio Research Studio (EARS) of the Eastman School of Music in Rochester, New York, where he lives with his wife Heather O'Donnell (a pianist) and daughter.

In the autumn semester of 2018/2019 he taught composition at the Technical University of Berlin, and since 2019 also at the Robert Schumann High School of Music Düsseldorf.

Oliver Schneller is continually preoccupied with all aspects of intercultural relations in music. He has headed and curated many projects dedicated to this subject.

**Selected works** (since 2005): *Die unendliche Feinheit des Raumes*, “theatrum sonorum” for organ, horn, percussion, tuba, eight speakers and video projection (2005), *Turbulent Space* for recorder and live electronics (2005), *String Space* for violin, viola, cello and live electronics (2005), *This is What I Am Seeing Here* for clarinet, violin, cello and piano (2005), *Clair/Obscur* for seven instruments and live electronics (2005–6), *Stratigraphie I* for six instruments and six speakers (2005–6), *Engine* for accordion and five speakers (2006), *Twilight Dialogues II* for flute, clarinet, viola and piano (2006), *Track & Field* for piano, four speakers and video (2006–7), *Mobile Resonance* for eight instruments and live electronics (2006–7), *Resonant Space* for two pianos and two percussions (2007), *Voice Space*, installation (2007), *Cell Cycle*, electronic music (2007), *Wu Xing*, installation (2007), *Anaclasis* for recorder, trumpet, shō, piano and cello (2008), *La couleur du son*, installation (2008), *The Path* for clarinet, accordion, percussion and live electronics (2008), *Musica ficta* for flute, oboe, clarinet, piano, percussion and electronics (2008), *Paysage sauvage* for trumpet, trombone, percussion and live electronics (2008–9), *Rugged Space* for piano, accordion and live electronics (2009), *Jagged Landscape* for flute, accordion, piano and cello (2009), *Scattered Scene* for kalimba and live electronics (2009), *Abendlied* for voice, violin, cello and clavichord (2009), *Stratigraphie II* for six instruments and electronics (2009–10), *Wu Xing/Fire* for orchestra (2009–10), *Kagura* for flute and chamber orchestra (2010), *Tensegrity Touches* for piano, virtual instruments and video (2010), *Blips&Ifs* for flute, clarinet, piano, violin and cello (2010), *Open Space* for organ and electronics (2010), *Wu Xing/Metal* for orchestra (2010–11), *Dreamspace* for ensemble and orchestra (2011), *Cyan* for two pianos and two percussion (2011), *Sunday in the Park* for accordion (2011), *Anser indicus* for accordion, bass clarinet, violin, viola and cello (2011), *Mugen* for nō singer and electronics (2011), *Amber* for two string quartets (2011–12), *Transatlantic Jukebox* for piano and chamber orchestra (2011–12), *Haiku* for violin (2012), *Wu Xing/Water* for orchestra (2013), *Alice Blue* for six instruments and Nord Stage synthesizer (2013), *Introjections* for string quartet (2013), *Superstructure II* for percussionist and electronics (2013), *Tinder* for tenor and piano (2013), *Superstructure* for six percussionists (2013), *Transience* for koto, gayageum, janggu and guzheng (2013), *Passagio* for four voices and four saxophones (2013), *Tropes* for orchestra (2014).

## Diastema

The spine of this piece is an irregularly serrated shape formed by the succession of 22 interconnected points. Each point on this jagged line represents the fundamental of a chord and the spatial distance between the points corresponds to the intervallic distance between the fundamentals. Many structural parameters are scaled to this shape: the tempi and proportions of the piece, the density of polyphonic activity, even the rhythmic and melodic patterns that weave together the often fragile fabric between the 22 different chords built on these fundamentals. Hence a fixed basic succession of intervals permeates and informs the piece on many levels: the interval of distance in space or time, of pitch, of densities, of sound colour change, of pulse-presence, continuity and discontinuity. Throughout the piece appear a number of immutable objects that by virtue of their recurrence orient the progression of the form in memory.

In this world, there are two times. There is mechanical time and there is body time. The first is as rigid and metallic as a massive pendulum of iron that swings back and forth. The second squirms and wriggles like a bluefish in a bay. The first is unyielding, predetermined. The second makes up its mind as it goes along. ... This is a stretch of nerve fibers: seemingly continuous from a distance but disjointed close up, with microscopic gaps between fibers. Nervous action flows through one segment of time, abruptly stops, pauses, leaps through vacuum, and resumes in the neighbouring segment. ... So tiny are the disconnections in time that the gaps between segments are practically imperceptible. After each restart of time, the new world looks just like the old. (Alan Lightman, *Einstein Dreams*, 1993)

Oliver Schneller

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## François-Bernard Mâche

– see page 33

### Le son d'une voix

The sound of a voice is richer and truer than what that voice says. Here, it is the voice of Paul Éluard in *Poésie ininterrompue II*, which I have turned away from the poetry, attempting to make him confess a music that has since become more mine than his. Just as I did in 1959 with Sappho (*Safous mêlé*) and in 1962 with Seferis (*La peau du silence*), I have thus chosen as model a spoken text whose sound qualities only—i.e., with the exclusion of the verbal meaning—supply an excuse for a differently faithful instrumental transcription. I have used sonograms to analyse the minutest articulations of the voice.

Stemming from my conviction that music is more than a “language,” and driven by my desire to exorcise the old metaphor of “musical language,” linked to an abusive humanism, I have operated a total anamorphosis of the text, setting it literally “to music” so that nothing poetic—in the technical sense of the word—remains.

*Le son d'une voix*, first performed in Warsaw in 1964 by Konstantin Simonovic, is a brief essay that belongs more generally to my research driven by a conviction that the deepest sense of music is to map the entire sound reality. The most beautiful human language—here, that of Éluard—thus belongs amongst all other sounds of nature and nothing more.

Published by Éditions Durand, the work has a duration of ca. 8 minutes.

*François-Bernard Mâche*

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## **Teoniki Rożynek**

– see page 138

## **Float**

[English for resting, drifting or gliding on the surface]

A Warsaw Autumn festival commission.

*Teoniki Rożynek*

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## **José María Sánchez-Verdú**

Born in 1968 in Algeciras, Andalucia, in 1986–94 he studied composition, orchestral conducting, and musicology at the Real Conservatorio Superior de Música and the Universidad Autónoma, both in Madrid. In 1992 he learned composition from Franco Donatoni in Siena's Accademia Chigiana, and in 1996–99 developed his composition technique with Hans Zender at Frankfurt's High School of Music and Performing Arts (on scholarships from DAAD and La Caixa Foundation).

In 1997 he was a composer-in-residence at the Spanish Royal Academy in Rome. His numerous accolades and scholarships in Spain and abroad include the Cristóbal Halffter Composition Prize (1994), SGAE Spanish Society of Authors and Publishers Award (three times in 1996 and 1997), composer prizes of Ciutat d'Alcoi and Ciudad de Burgos, INAEM/Colegio de España first prize (1998), Junge Deutsche Philharmonie's first prize (1999), Ernst von Siemens Foundation's Förderpreis in Komposition (2000), State Award of the Spanish Ministry of Culture (2003), and Antara Prize of the Lima International Contemporary Music Festival (2007). Since 2001 Sánchez-Verdú has been a professor of composition at the Robert Schumann High School of Music in Düsseldorf; in 2008–19 he also taught at the Conservatorio Superior de Música de Aragón (in Zaragoza). He publishes papers, lectures and teaches composition at many European institutions, including Universität der Künste Berlin, Universidad Complutense in Madrid, Cátedra de Composición Manuel de Falla in Cádiz, Salzburg Mozarteum, and High School of Arts in Bremen.

He has been commissioned to write music by Spanish, German, and Italian institutions and organisations, as well as the Prague Spring International Music Festival and New York's Lincoln Center, the Biennale für Neue Musik in Hanover (for Expo 2000), operas for Staatsoper Berlin (2005) and Madrid's Teatro Real (2007). His works have been performed by, among others, Ensemble Modern, Musikfabrik, Ensemble Mosaik, ensemble recherche, KNM Berlin, Kaleidoskop Solistenensemble, the Österreichisches Ensemble für Neue Musik, Konzerthaus Orchester Berlin, Rundfunk-Sinfonieorchester Berlin, Bavarian Radio Symphony, Hamburg Philharmonic, Stuttgart Radio Orchestra, Finnish Radio Symphony (FRSO), Orchestre de la Suisse Romande, Luzerner Sinfonieorchester, Orchestra Sinfonica di Milano Giuseppe Verdi, and Orquesta Nacional de España, at numerous festivals such as Ultraschall Berlin, ECLAT Stuttgart, MaerzMusik Berlin, Munich Biennale, Musica Viva Munich, Ars Nova Donaueschingen, Schleswig-Holstein Musikfestival, Beethoven Festspiele, musicadhoy Madrid, Wien Modern, Salzburg Biennale, Musica Nova Helsinki, Ars Musica Bruxelles, Warsaw Autumn, and Venice Biennale. Sánchez-Verdú's stage works (*ATLAS*, *GRAMMA*, *AURA*, *El viaje a Simorgh*, *Libro de las estancias*, *Alegorías de la luz*, and others) have been staged notably at the Staatsoper Berlin, Deutsche Oper Berlin, Luzerner Theater, Munich Biennale, Teatro Real Madrid, Teatro de la Zarzuela, Theaterhaus Stuttgart, Teatro Colón in Buenos Aires, as well as in Hamburg, Venice, Granada, Buenos Aires, Mexico City, and Cairo. He is active in the music life of Spain, Italy, Switzerland, Austria, Germany, Belgium, Finland, the Netherlands, Argentina, Uruguay, Peru, and Egypt as a conductor of contemporary music orchestras and ensembles. His works have been released under such labels as Kairos, Col-legno, Verso, Columna Musica, and Harmonia Mundi. The composer lives in Berlin.

**Selected works** [since 2010]: *Mural* for orchestra (2009–10), *Hekkan IV* for chamber orchestra (2009–10), *Qualia (Jardí blau)* for soprano, baritone, clarinet, choir, orchestra and lights (2004–10), *Elogio del tránsito* for bass saxophone, auraphone and orchestra (2010), *Hekkan III* for guitar quartet (2010–11), *Scriptura antiqua* for five vocalists (2010–12), *Oxide* for saxophone, electric guitar, percussion and piano (2011), *Exitus* for string trio, tape and auraphone (2011), *Memoria del agua* for chamber ensemble and orchestra (2011), *Jardín azul* for accordion and piano (2011), *De processione mundi* for oboe and ensemble (2010–11), *Castillo interior* for five voices, baroque violin, theorbo and harpsichord (2012), String Quartet no. 9 *Paraíso cerrado* (2012), *Transitus* for bass saxophone (2012), *Paraíso cerrado II* for soprano and orchestra (2012), *Concerto grosso* for strings (2012), *Atlas (Islas de Utopía)*, music theatre (2012–13), *Memoria del espejo* for trombone and orchestra (2013), *Memoria del blanco* for accordion and orchestra (2013), *Zuria* for accordion (2013–14),

*Khôra II* for saxophone quartet (2014), *Territorio interior (I)* for violin, cello and piano (2014), *Libro de Leonor* for seven voices and choir (2014), String Quartet no. 10 *Barzaj* (2014–15), *Libro del jardín de arena* for ensemble (2015), *Butes*, drama in musica for choir and orchestra (2015), *Il giardino della vita*, music theatre (2016), *KEMET (Schwarze Erde / Tierra negra)* for bass flute and chamber orchestra (2016), *DESHERET (Rote Erde / Tierra roja)* for orchestra (2016), *KEMET (Schwarze Erde)* for bass flute and harpsichord (2016), *ARGO*, music theatre (2016–18), *Terrains vagues* for five voices, oboe, clarinet, bass clarinet, alto saxophone and bassoon (2017–18), *White Silence Bar* for ensemble (2018), *Memoria del rojo* for orchestra (2018), *SHEBA* for chamber orchestra (2018), *Inferno* for four voices and ensemble (2019), *La chute de la maison Usher* for orchestra, music for a film by Jean Epstein (2019), *The Haunted Palace* for orchestra (2019).

### Paraíso cerrado II (Shut Paradise)

Few Spanish composers today have a fairer claim to the pen name “Semionauta,” a navigator on literary journeys (coined by Nicolas Bourriaud) than José M. Sánchez-Verdú. From Italian poetry of the 20th century (Montale, Quasimodo) to the Syrian-Lebanese Adonis; from Omar Khayyam to the mystics of the Renaissance – both sculptural and philosophical, they come together in a universe of their own, populated by fragmentary resonances and echoes of different traditions, represented with indisputable attraction and energy.

Ever since the late 1990s, the Arab culture – words, image, and sound – has fascinated Sánchez-Verdú. *Paraíso cerrado II* reflects this attraction, on the one hand, by linking it to Granada, with the figure of Soto de Rojas from the somewhat earlier *Paraíso cerrado* [String Quartet no. 9], premiered in Hanover in June 2012. The piece summarises some of the creative aspirations of the composer from Algeciras, whose studies in the city of the Alhambra – if we recall his early *Cuarteto nazari* (1992–93) – are not unrelated to this interest.

Now, it is the poetry of Ibn Zamrak – from the *Mirador de Daraxa (Daraxa Lookout)* to the *Patio de los Leones (Lion Courtyard)* and the *Sala de las Dos Hermanas (Hall of the Two Sisters)*, so eminently present in the Granada palace, that guides the music of Sánchez-Verdú with regard to its semantic content, its epigraphic aspect and the aesthetic coordinates that determine a comprehensive understanding of the architectural complex, a true “architecture of texts,” as José Miguel Puerta Vilchez has called it. In five movements – the third of which, *Memoria del agua* dispenses with the soprano voice and functions as the formal axis of the polyptych – *Paraíso cerrado II* is at the same time a possible musical guide through the twists and turns of the court space, totally alien to the 19th-century visions of the manners and customs of “Alhambriism” and exoticism; a nautical chart for

the roots of the composer's poetry. Suffice it to mention the synthetic consideration of chromatic perception (*Memoria del rojo*, in this case, the altitude of the Sun) found in his *Kitab al-alwan* (*Libro de los colores – Book of Colours*, 2000–5); the interrelationships between speech, writing and graphical signs (*Palacios de escritura – Palaces of Writing*); the conceptual seeds of his work *GRAMMA* (*Jardines de la escritura / Gärten der Schrift – Gardens of Writing*), premiered in 2006; the spatial dimensions of sound and the structural conditions of its apprehension (*Geometría azul – Blue Geometry*). Or, to quote Sánchez-Verdú himself:

*...a musical vision of the Alhambra's tilework in particular, and of the Arab art in general. Symmetrical structures, endless lines, stylised roses forming a musical surface. Like the Arab master facing the surface of his walls, the composer conceives the ornaments and the use of very complex systems to completely fill all the available space. In some lectures I have called it "Praise for the surface." My great favourite Pablo Palazuelo is not far from this geometrical vision of material and perception in our consciousness.*

Finally we come to the *Memoria del jardín feliz* (*Memory of the Happy Garden*), the garden area, a combination of nature and artificiality, a space for reflection and enjoyment (*Paisajes del placer y de la culpa – Landscapes of Pleasure and Blame*, 2003); *QUALIA* (*Jardí blau – Blue Garden*, 2004–10). It has also been, since the antiquity, a metaphor for the mental space of intimate discovery and transcendent initiation. The fierce interweaving of these aesthetic references in their possible acoustic representation; the innovative depth of the handling of instruments; the freedom and wealth of the vocal text; the desire to explore the dynamic thresholds, close to a silence but laden with expectation, and the unexpected interplay of subtly coloured rhythmic structures in the accentuation that Sánchez-Verdú demonstrates in his work. All these are aspects of the music that the listener has to discover for himself, without the need for a lengthy commentary...

Germán Gan (2012)



## Paraíso cerrado II

for soprano and chamber orchestra (on poems by Ibn Zamrak)

Ibn Zamrak (1333–1394)

Poetic epigraphic fragments on the Alhambra (Granada)

### 1. Memoria del rojo [Memory of the Red]

“wala gālība illa Allah”

[There is no victor but God]

*Nasrid coat of arms repeatedly found all over the Alhambra*

“La luna envidia mi diadema, los astros mis trazas desean”

[The moon envies my tiara, the stars desire my designs]

*Tower of the Children*

### 2. Palacios de escritura [Palaces of Writing]

“El cielo de cristal allí muestra maravillas

que en la página de la belleza escrita quedan”

[The crystal sky there shows wonders

that remain on the page of written beauty]

*Lindaraja Lookout*

### 4. Geometría azul [Blue Geometry]

“Esta casa es un paraíso eterno”

[This house is an eternal paradise]

*Courtyard of the Arrayanes (south side)*

*This inscription was destroyed when the Palace of Charles V was built.*

### 5. Memoria del jardín feliz [Memory of the Happy Garden]

“Este es el palacio de cristal”

“No estoy sola, pues desde aquí contemplo un jardín admirable”

[This is the glass palace

I am not alone, for from here I can see a magnificent garden]

*Entrance arch to the Lindaraja Lookout*

“Jardín yo soy que la belleza adorna: sabrás mi ser si mi hermosura miras”

[I am the garden that beauty adorns: you will recognise my being when you contemplate my beauty]

*Hall of the Two Sisters (Palace of the Lions)*

“Agua y mármol parecen confundirse”

[Water and marble seem to blend]

“Es un amante cuyos párpados rebosan de lágrimas”

[He is a lover whose eyes are full of tears]

*Fountain of Lions (Palace of the Lions)*

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**Pia Davila**

Soprano; she studied with Jörn Dopfer at the Hamburg University of Music and Theatre (HfMT), graduating with honours in 2018. She focuses on songs, but also performs in operas and oratorios. She is particularly interested in contemporary music: the classical music, art and tradition of and for today. She is constantly looking for new ideas and exciting collaborations.

Pia Davila has won prizes in national and international competitions, and has participated in productions with the Dutch National Opera, Deutsche Oper Berlin, Theater Bremen, and Staatsoper Hamburg.

**EUROPEAN WORKSHOP FOR CONTEMPORARY MUSIC**

The ensemble evolved out of the former Polish-German Ensemble Workshop for Contemporary Music, initiated in 2003 by the German Music Council (Deutscher Musikrat) and the Warsaw Autumn festival. The workshop has two main objectives: firstly, to support young musicians interested in practising special contemporary music techniques and familiarising themselves with the contemporary repertoire; and secondly, to promote cultural exchange and artistic integration between the two countries as well as cooperation with the entire musical Europe.

The first workshop in 2003 focused on a meeting of the Kwartalidium ensemble from Warsaw with young German musicians. After many days of rehearsals, the ensemble, led by Rüdiger Bohn, appeared in concert at the Warsaw Autumn festival, presenting contemporary works from Poland and Germany. The performance, held at the Polish Radio's Witold Lutosławski Concert Studio, featured premieres of works written especially for the occasion. The ideas of first performances of works by young composers from the two countries was continued in 2006 and 2007, notably thanks to commissions from the German Radio (Deutschlandfunk). New and lesser-known works have thus become part of the ensemble's repertoire. Today its repertoire includes works by Helmut Lachenmann, Wolfgang Rihm, Matthias Spahlinger, André Werner, Iannis Xenakis, and Witold Lutosławski as well as Joanna Woźny, Aleksander Szczetyński, and Lubava Sidorenko.

The ensemble appeared at the Ultraschall Festival in Berlin and the international composers' workshop Buckower Begegnungen, Contrasts Festival in Lviv, Milano Musica, Baltic Sea Festival in Stockholm, Tonlagen Dresden, Forum Neuer Musik in Cologne, and the Polish-German modern neighbourhood festival organised by the German Embassy and the Goethe Institute in Warsaw. At the invitation of the Berlin Academy of Arts, in October 2011 it presented works by young Polish composers as part of the Blickwechsel project.

In August 2014 the ensemble took part for the first time in the International Summer Courses for New Music in Darmstadt. In

2015, during rehearsals at the architecturally unique Kolumba Kunstmuseum in Cologne, the musicians reacted to diverse spatial characteristics of the museum, developing an idiosyncratic concert dramaturgy.

After fruitful cooperation with the Cracow Academy of Music in 2013–15, in 2016 and 2017 the European Workshops took place at the Academy of Music in Łódź. In addition to concerts in Łódź and Warsaw, the EWCM also appeared at the Luxembourg Philharmonic. In 2018 and 2019 the European Workshops were held at the Music Academy in Wrocław. This year the EWCM will be hosted by the Chopin University of Music in Warsaw.

## Rüdiger Bohn

Born in Lübeck, he graduated with distinction from the High School of Music and Dance Cologne and the Robert Schumann High School of Music in Düsseldorf, where he studied piano with Günter Ludwig and David Levine as well as conducting with Volker Wangenheim. He began his career as a concert pianist. After attending masterclasses with Leonard Bernstein, Sergiu Celibidache, and John Eliot Gardiner, in 1988 he became the chief conductor of the Tübingen Sinfonietta, with which he worked until 1996, also collaborating with Brussels' Théâtre de la Monnaie, as well as theatres in Basel and Lübeck. 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. At the 2002 Munich Biennale he led the German Youth Orchestra in the world premiere of André Werner's opera *Marlowe: Der Jude von Malta*. Subsequent invitations brought him to Munich, Vienna (Klangforum Wien), and Dijon (Why Note Festival), the ensembles of the Collegium Novum and Neue Musik Berlin, as well as such festivals as Ultraschall Berlin and Venice Biennale. With the European Workshop for Contemporary Music he has appeared many times at the Warsaw Autumn Festival. As an orchestral conductor he has worked mainly outside Germany. He has collaborated with the RAI symphony orchestras in Rome and Turin, Orchestre de Chambre de Lausanne, Orchestre de la Suisse Romande in Geneva, Orchestre Radio-Symphonique du Luxembourg, as well as the orchestra and choir of the Teatro Comunale di Bologna. He has also guest-conducted the Österreichisches Ensemble für Neue Musik at the Salzburg Festival, and London's Philharmonia Orchestra. He regularly conducts ensembles and orchestras in South Korea (Tongyeong International Music Festival, Seoul Philharmonic, and Seongnam Philharmonic) and Japan (Next Mushroom Promotion Ensemble, Takefu Festival).

Since 2003 he has been the Artistic Director of the European Workshop for Contemporary Music. He is a professor of conducting at the Robert Schumann High School of Music in Düsseldorf, and cooperates with composers such as Beat Furrer, Toshio

Hosokawa, Isabel Mundry, Wolfgang Rihm, José María Sánchez-Verdú, and Hans Zender. In 2017 he received the Decoration of Honour for Services to the City of Warsaw.

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



Wednesday / **23 September** / 22:30

**ATM Studio**



**Barbara Mglej** violin  
**Paulina Woś-Gucik** violin  
**Martyna Zakrzewska** piano  
**Aleksandra Gołaj** percussion  
**Alena Budziňáková-Palus** accordion, electronics, video

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**Przemysław Kunda** sound projection

Works: *Zoom in/dolly out* by Monika Szyrka, *don't look* by Żaneta Rydzewska, *Message for the Year of the Metal Rat II* by Anna Sowa and *Sugar, Spice & All Things Nice* by Nina Fukuoka composed thanks to the support by Society of Authors ZAiKS.

**ZAiKS**

The work *Isorropía. In search of balance* by Martyna Kosecka has been cofinanced by the Minister of Culture and National Heritage's Culture Promotion Fund within the Composing Commissions programme, implemented by the Institute of Music and Dance.

Ministry of  
**Culture**  
and National  
Heritage of  
the Republic  
of Poland.

institute of music and dance



Feminine Forms

**Monika Szpyrka**

Zoom in/dolly out (2020)\*\*  
for ensemble and electronics

**Żaneta Rydzewska**

don't look (2020)\*\*  
for two violins, accordion, piano, percussion and electronics

**Martyna Kosecka**

Isorropía. In Search of Balance (2020)\*\*  
for amplified quintet and electroacoustic layer  
(Spółdzielnia Muzyczna Society commission)

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**Anna Sowa**

Message for the Year of the Metal Rat II (2020)\*\*  
for two violins, accordion, piano, percussion and electronics

**Nina Fukuoka**

Sugar, Spice & All Things Nice (2020)\*\*  
for two violins, accordion, piano, percussion and electronics

## Feminine Forms

In Polish, grammatical gender—masculine or feminine, among others—is an attribute of such parts of speech as a noun, an adjective, and specific pro-forms as well as participles. The gender of a word may change in translation between languages: “life,” for instance, is masculine in Czech but feminine in Russian, while “air” is feminine in Italian but masculine in French. One particular rule governs the names of professions: these, in Polish, have both feminine and masculine variants, so that “female conductor” and “female theorist” exist alongside “male conductor” and “male theorist.” Generally speaking, there are no and there will never be any rational grounds for evading certain designations or forms on the basis of their gender alone.

Also significant is the way Polish verbs inflect for the category of gender. In the past tense, one differentiates between masculine personal and non-masculine; consequently, the Polish equivalent of “were” used when speaking of the once-d i s c r i m i n a t e d -against female composers or instrumentalists is different from that applicable to the once-p r i v i l e g e d composing or instrument-playing males. In the present tense, however, there is no room for such a distinction; accordingly, a single form of verbs like “to compose” or “to perform” pertains e q u a l l y to both female and male musicians.

In the original version of this text, as far as grammatical gender is concerned, 54 masculine (or masculine personal) forms occur along only 43 feminine (or non-masculine) ones. Six female composers—composeresses—and five female performers—performeresses—are engaged in this project, and it is only the latter figures that restore the balance.

*Błażej Bauer*

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## Monika Szpyrka

Born in Cracow in 1993, she obtained an MMus in composition from Anna Zawadzka-Gołosz’s class at Cracow’s Music Academy, and a BMus in music theory. At present she is a DMA student at her *alma mater*, and is completing a solo programme at the Royal Academy of Music in Aarhus with Juliana Hodkinson, Niels Rønsholdt, and Simon Steen-Andersen.

Her works have frequently been performed in concert in Poland and abroad, among others, during the Darmstadt International Summer Courses for New Music, Young Composers’ Meeting in Apeldoorn, Days of Organ Music in Cracow, Musica Electronica Nova in Wrocław, International Festival of Cracow Composers, Ostrava New Music Days, Pulsar Festival in Copenhagen, Panorama and RAMA in Aarhus, Festival Aktuelle Musik in Nuremberg, as well as during Warsaw Autumn fringe events. She has cooperated with ensembles such as Airborne Extended, E-MEX, Orkest de Ereprijs, Kompopolex, Lutosławski Quartet, Ostravská Banda, W/L Duo, and Vocal Federation 6.



She has taken part in the workshops of the Donaueschinger Musiktage Next Generation (2016) and SYNTHETIS (2016, 2017), as well as taking individual lessons (during courses) with such artists as Mark Andre, Richard Ayres, Marco Blaauw, Zygmunt Krauze, Johannes Kreidler, Bernhard Lang, Martijn Padding, Stefan Prins, Rebecca Saunders, Marco Stroppa, Jennifer Walshe, and Agata Zубel.

Monika Szpyrka has obtained a scholarship for outstanding students from the Minister of Culture and National Heritage (2017), as well as the Sapere Auso scholarship (2017/18).

**Selected works:** *Raster1* for organ (2014), *Engram Disintegration* for flute, alto saxophone, two percussion and viola (2014), *Inert Oscillations* for piano trio (2014), *Hypnagogic Hallucinations* for percussion, piano, violin and bass guitar (2015), *Line of Delimitation Between Solid and Void* for string orchestra and two percussion (2015), *Crepe Weave* for string quartet (2015), *Reversion Sculpture* for organ, two positive organs and percussion (2015), *Irradiation* for horn, harp, accordion and viola (2015), *Pyrochlore Rotation* for percussion, eight double basses and electronics (2016), *Cityscape Kraków #5*, electroacoustic layer (2016), *adHuc* for female chamber choir (2016), *Bug Report* for bass clarinet, harp, percussion and cello (2016), *Zero Waste Tip 1: Don't Waste Your Music* for sampler (2017), *Can You Hear Colours? #1* for bass flute and audio playback (2017), *Instrument Spring Ready-To-Wear 2017* for flute, percussion, accordion, audio playback, video and costumes (2017), *Count to 10* for two sopranos and 14 instruments (2017), *Playing like a...* for trumpet (2018), *Instrument Fall Ready-To-Wear 2018 v.2* for electric guitar, percussion and costumes (2018), *Collect, Consume, Repeat* for four percussion and audio playback (2018), *Useful Statistics* for orchestra (2018), *No-body* for female voice and sampler (2019), *The Problem That Has No Name: 3* for accordion and harpsichord (2019), *Are There Hidden Figures?* for string quartet, video and electronics (2018–19), *The Problem That Has No Name: 2* for harp and harpsichord (2019), *The Problem That Has No Name: 1* for harpsichord and audio playback (2019), *Zero Waste Tip 1: Don't Waste Your Music (and Video)* for sampler and video (2020), *The Sound of Plastic* for amplified costume and audio playback (2020), *Simple Amplifying Motion* for orchestra (2020), *Zoom In/Dolly Out* for ensemble and electronics (2020).

### Zoom In/Dolly Out

*Dolly zoom* filming technique depends on quickly zooming the zoom lens while the camera dollies (moves) away from the subject. This creates a perspective distortion; the background gets modified, while the foreground remains unchanged. This effect is usually emotionally charged, and is used to represent quick reactions, such as the protagonist having a brainwave, realising something, or other important situations.

I translated this juxtaposition of two plans into the concept of a piece in which the music material and the female performers' actions on the stage are related in an analogous manner. Composed specially for the *Feminine Forms* project.

Monika Szpyrka

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## Żaneta Rydzewska

– see page 139

### don't look

The human mind is only capable of absorbing a few things at a time. We see what is taking place in front of us in the here and now, and cannot envisage simultaneously a succession of processes, no matter how integrated and complementary. Our faculties of perception are consequently limited even as regards fairly simple phenomena. The fate of a single man can be rich with significance, that of a few hundred less so, but the history of thousands and millions of men does not mean anything at all... (Stanisław Lem, *Solaris*, trans. J. Kilmartin and S. Cox, A Harvest Book, Harcourt Inc. 1987)

Żaneta Rydzewska

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## Martyna Kosecka

Born in 1989 in Gdynia; composer, conductor, performance artist, experimentalist, and new music researcher. She graduated in composition from Cracow's Academy of Music (Krzysztof Meyer's class) and in orchestra and opera conducting from the Karol Szymanowski Academy of Music in Katowice (class of Szymon Bywalec). She is active as a composer, conductor, and author of texts on contemporary music. Since 2016 she has been one of the artistic directors of the Tehran International Contemporary Music Festival (TCMF).

Her accolades include the 1st Prize of the 5-Minute Opera International Competition held as part of the 28th Music Biennale in Zagreb (2015). Her award was a commission to compose an opera, *Klothó – Thread of the Tales*, which opened the 29th Music Biennale in Zagreb in 2017. Jan Topolski wrote in *dwutygodnik.com*: "Kosecka's music is intense and full of tension throughout. She loves to employ dense textures, sharp harmonies, and garish colours. Her music is a highly original version of post-sonorism." Martyna Kosecka's instrumental theatre *Umbra* for three percussionists and electronics won the Swiss EKLEKTO Ensemble's competition for composer commissions (2015). Kosecka also received the 2nd Prize in the 4th biennial Krzysztof Penderecki Composers' Competition held during the 7th Sopot Classic Festival in 2017 (for *Orsi* for string orchestra) and a prize

of the CECIA (Collaborative Electroacoustic Composition with Intelligent Agents) project implemented by the ZKM|Center for Art and Media in Karlsruhe (2019). Since 2019 her music has been published by Donemus Holland.

Her works have been performed both in Poland and abroad, during festivals such as Warsaw Autumn, Cracow's Audio Art, Ostrava Days Festival of New and Experimental Music, IMPULS, Music Biennale Zagreb, Armel Opera Festival, and Risuonanze – incontri di nuove musiche.

In 2013 she founded (with the Iranian composer Idin Samimi Mofakham) the Spectro Centre for New Music, which organises workshops and concerts of contemporary music. Their intense activity largely contributed to the establishment of the Tehran International Contemporary Music Festival, which is now the largest festival of contemporary music in the Near East.

In her music Kosecka applies spectral techniques as well as experimenting with scales, temperament, microintervals, and the perception of time. She frequently applies elements of performance art, combining instrumental theatre with improvisation. She does not mind being called a postspectralist or a neosonorist.

**Selected works:** *Dumka* for piano (2006), *Starry Night* for piano, double bass, clarinet and alto saxophone (2007), *Topic: Music of Pressure* for tape (2009), *Znikomek [Nearunbeen]* for alto saxophone (2010), *Fragments* for clarinet and piano (2010), *Nimbostratus* for symphony orchestra (2011), *The Length of the Hesitancy Moment. From Thought to Creation*, piano trio (2011), *Love Scenes* for flute, oboe, saxophone, accordion, piano and violin (2012), *Cogita!* for piano (2012–15), *Vaporiza* for clarinet, alto saxophone, tenor saxophone and bassoon (2012), *ENT1701* for flute, oboe, horn, violin, cello and piano (2012), *Haiku* for soprano, bass clarinet, bass trombone and percussion (2012), *Ábyssos* for four clarinets and live electronics (2013), *Mythos* for cello and four instruments (2013), *Impulsus* for instrumental ensemble (2013), *Ápeiros* for chamber orchestra (2013), *Orsi* for string orchestra (2014), *Sial* for bassoon and piano (2014), *Passaggio I* for female voice and cello (2014), *Kochawayaya*, miniopera for soprano, baritone and 8-piece ensemble (2014), *Passaggio II* for double bass (2015), *Akmé*, scene for female voice and double bass (2015), *Umbra*, music theatre for three percussionists with electronic media (2015), *Nephélès* for piano (2016), *Klothó – Thread of the Tales*, magic opera in one act (2016–17), *Charaktíras* for accordion (2018), *Ourobóros* for instrumental ensemble (2018), *Ázar* for saxophone quartet (2018), *Enigma I* for horn (2019), *Concerto* for clarinet, multi-percussion and string orchestra (2019), *Zamharîr: Frozen Timelessness* for flute, cello, piano and electronics (2019), *Isorropía. In Search of Balance* for amplified quintet and electroacoustic layer (2020).

## Isorropía. In Search of Balance

presents a fight of carefully selected and meticulously designed groups of spectrums. The musical question over which the composer ponders is how to grasp musical moments in which timbral groups or sound objects with ostensibly opposite qualities can sustain a sounding balance and interact with each other.

Is it possible to strike that balance? Or perhaps failure is still inevitable?

*Martyna Kosecka*

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## Anna Sowa

Born in 1987, she grew up in Tymbark, Lesser Poland. She studied with, among others, Szabolcs Esztényi and Elżbieta Aleksandrowicz, later also in Zygmunt Krauze's composition class at the Bacewicz Academy of Music in Łódź (2006–16), majoring in eurhythmics. In 2014 she studied composition and visualisation with Dietrich Hahne at the Folkwang University for the Arts in Essen (as an Erasmus+ student and later a KAAD scholarship holder). In 2017–18 she obtained a Chinese government scholarship to continue her studies at the Shanghai Conservatory of Music. She is currently a Master Special student at Basel's Music Academy (class of Caspar Johannes Walter and Johannes Kreidler). In 2019 she received a Witold Lutosławski scholarship. She has been commissioned to write music by the Society for New Music in Cologne.

Her works have been performed during the Musica Moderna sessions in Łódź, Musica Privata Festival in Łódź, Woche Neue Musik in Essen, the concert series 'like a Polish sunny day' at Baselga di Piné, the Nowowiejski Anew Festival in Radom, as part of the BÉTON Brut & Bruits project in Cologne, Festival of Accordion Music in Przemyśl, Kurt Weill Festival in Dessau/Bauhaus, Pergine Festival, Contemporary Composers' Festival in São Paulo, Dialog series at Basel's Gare du Nord – Bahnhof für Neue Musik, and Champ d'Action in Antwerp.

Anna Sowa's collaboration with the theatre-and-dance ensemble OFF Harnam has led to their joint projects being presented at the Łódź Music Theatre, at the FRU Festival, Touch the Theatre Festival, and Royal Arcades of Art at Warsaw's Royal Castle. In March 2013 she created music for Dance Theatre Pro's production of Jean Genet's *The Maids* presented during the Touch the Theatre Festival in Łódź.

With Margherita Berlanda and Dorota Jasińska she co-founded the kalakara group for instrumental theatre projects.

In her works, Anna Sowa demonstrates an interest in electronics and the idea of syncretic music. With visual artist Xiaole Zhang she has notably created the sound installations *Dwelling* and *Erwartung* presented in Kalbe (Germany) as part of the summer

programme Künstlerstadt Kalbe, as well as *Receiver Not Found*, shown at the contemporary art ruhr (C.A.R.) in Essen as part of the C.A.R. Talente series and during the 5th Piotrków Art Biennale (2019).

Sowa is the initiator and co-organiser of the Controlled Festival in Radom, member of the Polish Composers' Union's Youth Circle, IAWM (International Alliance for Women in Music), and the Polish Institute of World Art Studies. In 2011–17 she taught at the Oskar Kolberg Music Schools in Radom, and in 2016–17 at the Chair of Eurhythmics and Piano Improvisation of the Bacewicz Academy of Music in Łódź.

**Selected works:** Variations on the Polish Folk Melody *Tymbark Mazurka* for cello (2011), *One time...* for accordion (2013), *Second Time...* for two accordions (2014), *An...* for instrumental ensemble and video (2015), *Krawall* for orchestra and electronics (2015–16), *...nA* for five dancers, electronics and video (2016), *Pizzicato* for two performance artists and electronics (2017), *Dwelling*, installation (2017), *Erwartung*, installation (2017), *Receiver Not Found*, installation (2018), *Seh, do, yek...!* for violin, accordion and electronics (2018), *Lass mich heraus!* for trombone quartet (2018), Concerto for accordion duo and chamber orchestra (2018), *Rote Kugel* for clarinet, violin and electronics (2019), String Quartet (2019), *smar* for soprano saxophone, double bass and electronics (2019), *Étouffe* for violin, accordion and electronics (2019), *Setz Dich bitte hin* for instrumental ensemble (2019), *Rima Glottdis* for flute, electronics and video (2019), (*un*-) *und...and\_able* for instrumental ensemble and electronics (2020), *fourth wall* for five performance artists and electronics (2020), *Message for the Year of the Metal Rat II* for two violins, accordion, piano, percussion and electronics (2020).

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### Message for the Year of the Metal Rat II

References to China in this composition, making use of field recordings and excerpts from a speech by Xi Jinping, General Secretary of the Communist Party and President of China, are not accidental, but in no way related to the 2020 COVID-19 pandemic. The work is largely the fruit of my one-year-long residency in Shanghai, and of my journey through China in 2017–18. My stay in the “Middle Kingdom” (Zhōngguó) has frequently returned in my memories and thoughts until they accumulated into an impulse to compose this music.

For a person brought up and formed in European culture, China is a country of paradoxes, mostly because mutually contradictory ideas and phenomena coexist there on many levels of life. Such a simultaneous coexistence of contrasted worlds is hard to comprehend for the West, which is used to thinking in terms of dichotomies. In China extreme contrasts are omnipresent: in urban landscape, aesthetics, world views, in the material, and even the spiritual spheres.

In my memories China returns as a country where one side of a street hosts the luxury boutiques of exclusive world-famous brands, while on the other side we find small, crumbling bars. Capitalism coexists with market-based socialism. An automated metropolis inhabited by several million people smoothly merges with spotless, harmonious natural landscapes. Modernity exists side by side with tradition, and advanced technology is used just as much as simple tools.

In all this, between admiration and critical reflection, between incredible diversity and homogenisation – there is some kind of unspoken anxiety which betrays the ambivalent nature both of the subject and the object of my experience.

I have reflected the complex character of China in the structure of my composition, in which I attempted to create a new type of sound. It is dominated by rhythm, which determines the form of this piece. The human elements coexist with artificially generated sounds. Nature, silence and meditation are opposed to technology, destruction, and din. Order turns into chaos.

*Anna Sowa*

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### **Nina Fukuoka**

Born in 1988 in Osaka, Japan, she graduated from Zygmunt Krauze's class at the Bacewicz Academy of Music in Łódź and studied with Peter Swinnen at the Royal Conservatoire of Brussels. She began to work on electronic music with Krzysztof Knittel in Łódź and continued in Brussels with Katarzyna Głowicka. At present she is a doctoral student at the Columbia University of New York.

Her works have been performed notably by the Łódź Philharmonic Symphony Orchestra, Koninklijke Muziekkapel De Gidsen, Il Fondamento early music ensemble, Hashtag Ensemble, Ensemble Garage, and Ensemble Adapter. They have been premiered at the Brussels opera house of De Munt/La Monnaie and the Muziekgebouw aan't IJ in Amsterdam, as well as being presented at numerous festivals such as Musica Privata in Łódź, Wrocław's Musica Polonica Nova, Lublin's Codes, Cuban-Norwegian Theatre Days in Havana, Klangwerkstatt Berlin, the Darmstadt International Summer Courses for New Music, and the Manufactuur residency at Ghent's De Bijloke Muziekcentrum. She cooperates worldwide (in Europe, Japan, and the United States) with numerous new music ensembles such as Passepartout Duo, Ensemble Kompopolex, Down the Rabbit Hole, Nemø ensemble, The Third Guy, Erämaa Trio, and Pique Collective.

Fukuoka has taken active part in many courses dedicated to contemporary music, including the Graz Impuls Academy, Synthesis in Radziejowice, Darmstadt International Summer Courses for New Music, Young Composers' Meetings in Apeldoorn, and Champdaction LABO in Antwerp (2018). She has also developed

her abilities with ICTUS ensemble and P.A.R.T.S. international school for contemporary dance in Brussels.

Her interests focus around multilingualism, science fiction writing, and the internet reality; for this reason, she frequently uses *objets trouvés* and elements of mass culture in her works. She prefers to communicate with her audience not only by means of music, but also video and performance art. Interdisciplinary projects, on which she collaborates with visual artists and choreographers, are an important aspect of her work.

**Selected works:** *Quatuor* for clarinet, violin, cello and piano (2012), *Musique est que des nuages* for 14 winds (2013), *Efflux* for symphony orchestra (2013), *Mångata* for mezzo-soprano, cello and piano (2014), *13<x&x<11* for clarinet (2014), *Belgian Rare Groove & Breakbeat* for marimba and electronics (2015), *De Tempelberg*, opera in one act for soprano, baritone, two choirs and Baroque orchestra (2016), *SINGLE PLAYER*, video score for six improvisers (2016), *Almost.EVERYTHINGHAPPENS* for flute, clarinet, violin, cello, piano and five dancers with choreographer KlaasFreek Devos (2016), *And Elsewhere* for soprano and 14 performers (2017), *SINGLE PLAYER v.2 co-op* for drums, synthesiser and video (2017), *The Final Girl* for harpist with video and electronics (2018), *uncanny valley* for flute, accordion, drum, video electronics (2018), *Horror Project: Yuggoth* for electronics, live video and three performers (version for clarinet, cello and percussion; 2018), *5 Secrets to Making New Music* for violin, flutes, saxophones, Hammond organ, video and electronics (2019), *The Garden of Mindfulness* for speaker, violin, clarinet, piano, electronics and objects (2019), *SINGLE PLAYER v.3 Three for All* for electric guitar, snare drum and electronics (2019), *Still Life #3* for flute, clarinet, harp, percussion, electronics and objects (2019), *howto jouissance* for video, electronics and harpsichord (2019), *Sugar, Spice & All Things Nice* for two violins, accordion, piano, percussion and electronics (2020).

### **Sugar, Spice & All Things Nice**

A Woman's Emotionality and Musicality. What does it mean? There are billions of us.

*Anger detracts from her beauty.*

Who are our heroes? They are adult, strong, assertive, and relaxed. Or perhaps laughing unstopably, overexposing emotions, and weary.

*Go ahead, smile.*

The undisputed majority of male composers in a music history textbook.

*He's playing like a girl.*

Should you correct and remedy the injustice we have encountered on our way to becoming musicians?

*I'm sorry. I wasn't being serious, obviously.*

Nina Fukuoka

## Barbara Mglej

She graduated with distinction from Cracow's Academy of Music, in the violin class of Kaja Danczowska (2013). She developed her abilities at numerous masterclasses conducted by Jan Stanienda, Grigori Zhislin, Krzysztof Jakowicz, and many others. In 2014–17 she studied chamber music with her ensemble (Antarja Quartet) under the guidance of Johannes Meissl and Vida Vujčić at the University of Music and Performing Arts in Vienna.

Her two main passions are chamber music and new music performance. Her fascination with contemporary music began in 2013, when she attended the Polish–German European Workshop for Contemporary Music, held as part of the 56th Warsaw Autumn Festival. In 2014 she participated with the EWCM in the 47th International Summer Courses for New Music in Darmstadt, and a year later in courses held in Cologne. During that period she developed her technique under the guidance of members of Kwartludium, Ensemble Garage, and Ensemble Modern. She has appeared six times at Warsaw Autumn. She has participated in world or Polish premieres of chamber and orchestral music by composers such as Brigitta Muntendorf, Salvatore Sciarrino, Artur Zagajewski, Johannes Schöllhorn, Ragnhild Berstad, Gérard Grisey, Raphaël Cendo, and many others. Since 2014 she has been a member of Spółdzielnia Muzyczna Contemporary Ensemble, with which she has performed at festivals such as the Warsaw Autumn, Sacrum Profanum, Musica Moderna, Codes, Audio Art, Elementi, and NeoArte. Since 2009 she has played in the Antarja String Quartet, with which she has appeared at international festivals in Italy, Germany, Austria, Denmark, Serbia, Macedonia, Slovenia, and other countries. In April 2016, Antarja Quartet won the main Master's Prize in the 3rd Chamber Music Tournament in Bydgoszcz, which led to recording an album of works by Mendelssohn and Penderecki.

## Paulina Woś-Gucik

A Cracow Academy of Music graduate, she plays the contemporary and Baroque violins as well as the viola. She focuses on early and contemporary chamber music. In 2019 she received the Young Poland scholarship for artistic achievements.

One of her passions is discovering and performing early music in accordance with historical practice, which she does as a member of Quartetto Nero period instruments string quartet. The ensemble has won the 1st Prize and Special Award of the 2nd Chamber Music Forum in Poznań (2016) as well as reaching the finals of the Stanisław Moniuszko International Competition of Polish Music in Rzeszów (2019). It has performed throughout Europe at early music festivals, most importantly – at Utrecht's Festival Oude Muziek, ECOS in Spain, and the Misteria Paschalia in



Cracow. In 2019 the quartet released its first album, featuring music by Stanisław Moniuszko and Karol Kurpiński.

Contemporary music occupies a special place in the artist's repertoire. Woś-Gucik has taken part in the world premieres of many works. She also explores the classics of contemporary music and is involved in performance art projects. With Spółdzielnia Muzyczna Contemporary Ensemble she has appeared at such international festivals as Warsaw Autumn, Sacrum Profanum, NeoArte – Synthesiser of Art, as well as Codes Festival of Traditional and Avant-Garde Music. The ensemble's busy concert and outreach activity includes series such as Ars Moderna, Open Your Ears, Here and Now, and Workin' Progress. In September 2018 Spółdzielnia Muzyczna took part in the Ensemble-Akademie courses taught by members of ensemble *recherché* in Freiburg im Breisgau.

The artist also performs with several orchestras such as Capella Cracoviensis, Cornu Copiae, Lublin Philharmonic Early Music Ensemble, and Il Giardino d'Amore as their member, soloist and recording musician.

### **Martyna Zakrzewska**

Born in 1989; pianist, soloist and chamber musician specialising in contemporary music. She graduated from the class of Mariusz Sielski and Milena Kędra at the Cracow Academy of Music, where she is currently completing her doctoral studies under the supervision of Jan Pilch. In 2014 she took up studies of new piano music with Pierre-Laurent Aimard and David Smeyers at the High School of Music and Dance in Cologne, graduating in 2017.

Her accolades include the special prize of the 10th Competition of 20th- and 21st-century Music for Young Performers in Radziejowice. She has also received scholarships from the Minister of Culture and National Heritage and the Mayor of Cracow. In 2019 she took part in the Stanisław Moniuszko International Competition of Polish Music in Rzeszów. In 2013–15 as a member of the European Workshop for Contemporary Music she gave performances during the International Summer Courses for New Music in Darmstadt and Warsaw Autumn. In Cologne she collaborated with Musikfabrik, which led to a concert at the Universität der Künste Berlin. As a soloist she has performed, among others, at the University of Music and Performing Arts in Graz, WDR, Deutschlandfunk, Lviv Philharmonic, Kielce Philharmonic, Witold Lutosławski Concert Studio of Polish Radio, and Nowy Theatre in Warsaw. She has also appeared at such festivals as the Warsaw Autumn, Sacrum Profanum, Musica Moderna, Audio Art, aXes, Elementi, Acht Brücken, Seven Currents, NeoArte, Bridges, and Three-and-Four, and performed under conductors such as Rüdiger Bohn, Marek Moś, and José Luis Castillo. She also took part in PWM Edition's CD recording project *100 for 100. Musical Decades of Freedom*, which won the 2020 Fryderyk Award as Album of the Year – Symphonic Music and as Best

Recording of Polish Music. She has performed chamber music in Antynomie piano duo, with which she participated in the 2015 ARD competition. She has premiered new works by Piotr Peszat, Camille von Lunen, Andrzej Kwieciński, Artur Zagajewski, Cezary Duchnowski, Joanna Woźny, Jarosław Płonka, Jacek Sotomski, and Marta Śniady. She has been a member of Spółdzielnia Muzyczna Contemporary Ensemble since 2014.

She has attended piano master classes taught by Aleksey Orlovetsky, Nicolas Hodges, Benjamin Kobler, Sebastian Berweck, Maciej Grzybowski, Musikfabrik, Ensemble Modern, and ensemble recherche. She has taken active part in the impuls Academy, International Summer Courses for New Music in Darmstadt, Ostrava Days, and the Stockhausen Courses Kürten. During her studies in Cologne she also gained experience as a conductor and improviser under the guidance of Paul Alvares.

### **Aleksandra Gotaj**

A Wrocław-based percussionist, she graduated from the Karol Lipiński Academy of Music in Wrocław and also studied at the Janáček Academy of Music and Performing Arts in Brno. Her accolades include the 1st Prize in the vibraphone competition of the 6th Giornate della Percussione in Fermo, and awards in many other competitions. She has received scholarships from the Minister of Culture and National Heritage and the Mayor of Wrocław. She is a member of NFM Wrocław Philharmonic symphony orchestra. As a chamber musician she regularly performs at contemporary music festivals, including: MUSMA, Musica Polonica Nova, Musica Electronica Nova, ISCM World Music Days, Poznań Music Spring, Music on the Peaks, and Warsaw Autumn, among others. She also collaborates with the Wrocław branch of the Polish Composers' Union. In 2015–18 she taught at the Music Academy in Wrocław. She is a member of Ensemble Kompopolex and the Wrocław Percussion Trio. She is also actively involved in youth music education, and takes part in the Lower Silesian Music Society's pilot project of organising brass bands as an extracurricular school activity.

### **Alena Budziňáková-Palus**

Slovak accordionist, one of the leaders of the accordion music scene in that country; permanently residing and working in Poland since 2009. She studied at the State Conservatoire in Košice, Music Academy in Cracow, Musik und Kunst Privatuniversität der Stadt Wien, and with Grzegorz Stopa at the High School of Music Detmold, from which she graduated with distinction. She leads a busy international concert life, performing in Poland and Slovakia, as well as many other countries: Austria, Bosnia and Herzegovina, Belgium, Czechia, China, Denmark, Finland, Lithuania, Germany, Hungary, and Italy.

Her repertoire ranges from the Baroque to contemporary. She has won many awards in international music competitions,

including 1st prizes in Pula (2012), Poprad (2010), and Dunajská Streda (2010). Since 2011 she has performed with Grzegorz Palus in duo Accosphere. In 2019 she appeared as a soloist with the Nordwestdeutsche Philharmonie in the premiere of a concerto dedicated to her by Slovak composer Peter Machajdík. She has also given performances with Cracow Philharmonic, Przemyśl Chamber Orchestra, Orchestra of the PANtonale PhilHARMONIKA Festival at Berlin Philharmonic, the philharmonic halls in Odessa and Košice, Konzerthaus Detmold, Krzysztof Penderecki European Centre for Music in Luśawice, Tonhalle Düsseldorf, European Parliament in Brussels, and National Centre for the Performing Arts in Beijing. She has premiered contemporary accordion works notably by Wojciech Ziemowit Zych, Volodymyr Runchak, Anna Sowa, Grzegorz Majka, Renāte Stivriņa, Peter Machajdík, Kira Maidenberg-Todorova, Tyler Versluis, and David John Roche. She has recorded for record labels (Sarton Records) as well as the Slovak Radio and Television, Polish Radio Rzeszów, the Slovak Rádio Devín, and the German WDR 3.



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



Thursday / **24 September** / 19:30

**Warsaw Philharmonic** / Chamber Hall



**ENSEMBLE NIKEL:**

**Patrick Stadler** saxophones

**Yaron Deutsch** electric guitar

**Brian Archinal** percussion

**Antoine Françoise** piano, keyboard instruments

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**Alfred Reiter** sound projection

**Aaron Holloway-Nahum** technical director

**Enno Poppe**

Fleisch (2017)\*

for saxophone, electric guitar, keyboard and drums

**Hugues Dufourt**

L'Atelier rouge d'après Matisse (2020)\*

for saxophone, electric guitar, piano and percussion

**Clara Iannotta**

Outer Space (2018)\*

for four performers, light and electronics

to the short film *Outer Space* by Peter Tscherkassky

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**Matthew Shlomowitz**

Graveyard Slot (with guest appearance) (2019)\*

quartet for alto saxophone, electric guitar, drum kit

(with MIDI pads) and synthesiser (with samples)

## Enno Poppe

Born in 1969, in Hemer, Germany, he studied conducting and composition at the High School of Arts in Berlin notably with Friedrich Goldmann and Gösta Neuwirth. Additionally, he studied sound synthesis and algorithmic composition at the Technische Universität Berlin and ZKM Karlsruhe.

In 1992, 1995, and 1998 Enno Poppe received a scholarship for composition by the Senate of Berlin and in 1994, a music scholarship from the Märkische Kulturkonferenz. In 1998 he won the Boris Blacher Award for his *Gelöschte Lieder*. In 1999 he was invited to the Boswil composers' seminar; in 2001 he received a scholarship from the Wilfried Steinbrenner Foundation. In the same year he was awarded the Composition Prize of the city of Stuttgart for his work *Knochen*. Enno Poppe also received the Busoni Composition Award of the Akademie der Künste in Berlin (2002) and scholarships from Akademie Schloss Solitude and Villa Serpentara in Olevano Romano. Other awards are the Förderpreis of the Ernst von Siemens Foundation, Schneider-Schott Music Prize (2005), and supporting award of the Akademie der Künste in Berlin (2006). He also received the Kaske Prize of the Christoph-und-Stephan-Kaske-Stiftung (2009), HappyNewEars prize of the Hans and Gertrud Zender Foundation (2011), and Hans-Werner Henze Prize (2013). Enno Poppe is a member of the Akademie der Künste in Berlin (since 2008), North Rhine-Westphalia Academy of Sciences and Arts (since 2009), and Bavarian Academy of Fine Arts (since 2010).

As a conductor, Enno Poppe regularly performs with Klangforum Wien, Ensemble Musikfabrik, and Ensemble Resonanz. Since 1998 he also is the chief conductor of ensemble mosaik. He has taught composition at Hanns Eisler High School of Music in Berlin, Summer Courses for New Music in Darmstadt, and at Impuls Akademie (Graz).

Enno Poppe received commissions from the Salzburg Festival, Ensemble intercontemporain, Berlin Festival, Musée du Louvre, and festivals such as Donaueschinger Musiktage, Munich Biennale, musica viva (Munich), Ultraschall (Berlin), MaerzMusik (Berlin), Éclat (Stuttgart), and Wittener Tagen für Neue Kammermusik.

Enno Poppe's music has been performed notably by quartets such as Arditti and Kairos, conductors such as Pierre Boulez, Susanna Mälkki, Emilio Pomárico and Peter Rundel, and orchestras such as SWR Sinfonieorchester, Los Angeles Philharmonic, BBC Scottish Symphony, Bavarian Radio Symphony, Deutsche Sinfonie-Orchester Berlin, hr-Sinfonieorchester Frankfurt, and Junge Deutsche Philharmonie. Ensembles that regularly perform his music include are Ensemble intercontemporain, Ensemble Modern, London Sinfonietta, Ensemble Resonanz, Klangforum Wien, ensemble mosaik, Ensemble Contrechamps, Musikfabrik, Ensemble 2e2m, SWR Vokalensemble, and Neue Vokalsolisten Stuttgart.



**Selected works** [since 2005]: *Trauben*, piano trio (2004–5), *Wespe* for voice, to words by Marcel Beyer (2005), *Salz* for ensemble (2005), *Schrank* for nine musicians (1989–2009), *Obst* for orchestra (2006), *Keilschrift* for orchestra (2006), *Arbeit* for virtual Hammond organ (2006–7), *Drei Arbeiten* for baritone, horn, piano and percussion (2007), *Arbeit Nahrung Wohnung*, stage music for 14 gentlemen, to words by Marcel Beyer (2006–7), *Abend* for four male voices and four trombones (2007), *Altbau* for orchestra (2007–8), *Zug* for seven brass (2008), *Markt* for large orchestra (2008–9), *Tonband* for two percussion, two keyboards and live electronics (with Wolfgang Heiniger, 2008–13), *Fingernagel* for violin and viola (2009), *Schweiß* for cello and keyboard or four instruments (2010), *Brot* for five musicians (2007–13), *Speicher* for large ensemble (2008–13), *Speicher I* for large ensemble (2009–10), *Wald* for four string quartets (2010), *Koffer* for large ensemble (2012), *IQ*, stage music in eight acts, to words by Marcel Beyer (2011–12), *Welt* for large string orchestra (2011–12), *Gold* for mixed choir (2006–13), *Haare* for violin (2013–14), *Zwölf* for cello (2014), *Filz* for viola and (2013–17; version with strings, 2014), *Schlaf* for two bass clarinets (2011–15), *Fell* for percussion (2016), *Glas* for six voices (2016), *Stoff*, nonet for winds and strings (2015), *Buch* for string quartet (2013–16), *Feld* for two pianos and two percussion (2016), *Freizeit* for string quartet (2016), *Torf* for orchestra (2016), *Fleisch* for saxophone, electric guitar, keyboard and drums (2017), *Schrauben* for 13 percussionists (2017), *Rundfunk* for nine synthesizers (2018), Quintet for two violins, viola and two cellos (2016–19), *Schmalz* for violin (2019).

## Fleisch

To “compose” something originally meant to “put it together.” In order to do that, however, the constituent parts need to be isolated. Because any one thing is already composed of other things, writing a string quartet means that you must first parse the idiom before going in search of a new idiom.

This is all the more the case with rock music. Rock has become a very stuffy genre at any rate, and this is precisely why it is beginning to interest me. Crushing its syntax releases forces that have been distorted and polluted by the rock stereotypes. In doing so, I do not wish to unmask anything. The instruments and the sounds cannot be reinvented. Their new meaning arises from putting the rubble together.

Enno Poppe

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## Hugues Dufourt

Born in 1943 in Lyon. Strongly influenced by the French avant-garde of the 1960s, he cooperated with *L'Itinéraire* (1975–81) and in 1977, founded the Collectif de Recherche Instrumentale et de Synthèse Sonore (CRISS) with Alain Bancquart and Tristan Murail. Specialist in Philosophy in 1967, he has published numerous texts. He was a researcher (1973–85) and director of research at the CNRS (1985–2009), and in 1982 created the Unité Mixte de Recherche “Recherche Musicale” that he directed until 1995. He has received many awards, in particular the Académie Charles Cros Presidential Prize for his entire oeuvre.

Hugues Dufourt favours slow transformations of a seldom-interrupted musical discourse. He conceives forms through the evolution of masses and focuses on the concept of thresholds, oscillations, interference, and directional procedures. A pioneer of the spectral movement, however, he gives it a more encompassing definition, attempting to highlight the instability that timbre introduces into orchestration. His music is based on a wealth of sonic constellations and harmonics, and relies on dialectics of timbre and of time. He draws part of his inspiration from pictorial art, essentially retaining the role of colour, mediums, and light. Lately, Hugues Dufourt has composed works with different instrumentations, from solo piano (*Tombeau de Debussy*, premiered at Festival Musica 2018) to large orchestra (*Ur-Geräusch*, premiered in 2016 by the WDR Orchestra) but also string quartet (*Le Supplice de Marsyas d'après Titien*, for Arditti Quartet) or percussion (*Burning Bright*, premiered by Les Percussions de Strasbourg at Festival Musica 2014).

**Selected works** (since 2005): *L'Afrique d'après Tiepolo* for piano and ensemble (2005), *Soleil de proie* for two pianos (2005), *Erlkönig* for piano (2006), *Au plus haut faite de l'instant* for oboe and orchestra (2006), *Dawn Flight*, string quartet (2008), *Duel à coups de gourdin* for flute (2008), *Les Chardons d'après Van Gogh* for viola and chamber orchestra (2009), *L'Asie d'après Tiepolo* for ensemble (2009), *Voyage par-delà les fleuves et les monts* for orchestra (2010), *La Sieste du lettré* for flute, piano and vibraphone (2010), *L'Essence intime des choses* for mezzo-soprano and piano (2010), *Uneasiness*, string quartet (2010), *L'Europe d'après Tiepolo* for ensemble (2011), *Vent d'automne* for piano (2011), *On the wings of the morning* for piano and orchestra (2012), *Burning Bright* for six percussion (2014), *La Fontaine de Cuivre d'après Chardin* for piano (2014), *L'Éclair d'après Rimbaud* for two pianos and two percussion (2014), *Arrête de frapper / Double trouble* for soprano and clarinet (2014), *These livid flames* for organ (2014), *Ombre portée* for cello (2015), *Reine Spannung* for piano (2015), *Le Mani del violinista d'après Giacomo Balla* for violin and orchestra (2015), *Le Passage du Styx d'après Patinir* for large orchestra (2015), *Ur-Geräusch* for large orchestra (2016), *L'Amérique d'après Tiepolo* for piano and ensemble (2016), *Les courants polyphoniques* for

four saxophones (2019), *Le Supplice de Marsyas d'après Titien*, string quartet (2019), *Tombeau de Debussy* for piano (2019), *L'Atelier rouge d'après Matisse* for baritone saxophone, electric guitar, piano and percussion (2020).

### **L'Atelier rouge d'après Matisse**

*L'Atelier rouge* is one of the four symphonic interiors that Henri Matisse painted for the collector Sergei Shchukin in 1911. The symbolism of the colour rhythm and the seemingly careless composition express the artist's detachment from the tradition of Western art. The predominant means of expression is colour: *L'Atelier rouge* is dominated by a uniform colour tone; there is no perspective or spatial relationships, construction means are neglected. The drawing frees itself from the constraints of the chiaroscuro, coming close to decorative abstraction.

My composition develops through unusual juxtapositions: saxophone multiphonics, amplified waterphone, sounds of the electric guitar and from the interior of the piano. The forms of traditional musical discourse are deformed, instead following a logic of pure tension.

*Hugues Dufourt*

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### **Clara Iannotta**

Born in Rome in 1983, she studied at the conservatoires of Milan and Paris, IRCAM, and Harvard University with Alessandro Solbiati, Frédéric Durieux, and Chaya Czernowin.

She was a resident fellow of the Berliner Künstlerprogramm des DAAD in 2013, Villa Médicis (French Academy in Rome) in 2018–19, and the recipient of several prizes including the Ernst von Siemens Composition Prize and Hindemith Award in 2018, *Una Vita nella Musica – Giovani* (2019), and *Bestenliste der Deutschen Schallplattenkritik* for her first portrait CD *A Failed Entertainment* (2016).

Recent commissions include works written for Arditti Quartet, Trio Catch, Quatuor Diotima, Ensemble Intercontemporain, Ensemble 2e2m, JACK, Klangforum Wien, Neue Vocalsolisten Stuttgart, Münchener Kammerorchester, Nickel, and WDR Orchestra, among others.

Since 2014, Iannotta has been the artistic director of the Bludenz Days of Contemporary Music. Her music is published by Edition Peters. She lives and works in Berlin.

**Selected works:** *siciliana miniatura* for string trio (2009), *Al di là del bianco* for bass clarinet and string trio (2009), *il colore dell'ombra* for piano trio (2010), *Limun* for violin and viola plus two people for turning pages (2011), *àphones* for 17 musicians (2011), *clangs* for cello and 15 musicians (2012), *d'après* for seven

musicians (2012), *A failed entertainment* for string quartet (2013), *The people here go mad. They blame the wind* for bass clarinet, cello, piano and 12 music boxes (2013–14), *intent on resurrection – spring or some such thing* for 17 musicians (2014), *3 sur 5* for two percussionists and accordion (2012–15), *troglydyte angels clank by* for 13 amplified instruments and objects (2015), *dead wasps in the jam-jar II* for orchestra (2016), *paw marks in wet cement II* for piano and amplified instruments (2015–18), *skull ark, upturned with no mast* for four performers, installations, lights, motion, objects and electronics (2017–18), *dead wasps in the jam-jar III* for prepared string quartet (2017–18), *Outer Space*, interactive work for ensemble with electronics (2018), *MOULT* for orchestra (2018–19), *Eclipse plumage* for piano, flute (plus objects), bass clarinet (plus objects), violin, viola and cello (2019), *You crawl over seas of granite* for amplified string quartet (2019–20).

### Outer Space

Working on the short film *Outer Space*, by Peter Tscherkassky, put the research I am doing on visual music on a new level. Even without soundtrack, this film provides a sonic experience through rhythm, noise, and dynamic of the visual. Composing music that could add a layer of complexity to the already standalone work has been maybe the greatest challenge I faced within the past years.

The flow of information received by the eye is so overwhelming that not surrendering to a mere audiovisual synchronisation has been a constant fight that I kept losing. So I simply decided to empower it instead, integrating not only the music but the musicians themselves to the film.

*Outer Space* was written for and first performed by Ensemble NIKEL at the Darmstadt Summer Courses for New Music, in July 2018.

Clara Iannotta

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### Matthew Shlomowitz

Born in 1975 in Adelaide, he began his musical education as a student of Božidar Kos at the Sydney Conservatorium of Music, later continuing with Brian Ferneyhough at the Stanford University. Since 2002, he has been living in London. He teaches at the University of Southampton. In 2003, he cofounded the Plus-Minus ensemble, of which he is still a codirector.

**Selected works:** *The Major Sevenths Medley* for four electric guitars (2014), *Popular Contexts, Volume 8*, five soundscapes for a contemporary percussionist, MIDI pads and various acoustic instruments (2015), *Electric Dreams*, opera (2015), *Lecture about Bad Music* for lecturer, clarinet, electric guitar, synthesizer and violin (2015), *Popular Contexts, Volume 10: Beethoven's Fourth*

*Symphony in context* for flute, synthesizer, violin and cello (2016), *Lecture about Listening to Music* for lecturer, soprano saxophone / tenor saxophone and synthesizer / samples (2017), *Freedom for Notes and Men* for talking accordionist (2018), *Glücklich Glück-lich Freude Freude* for piano and orchestra (2019), *Graveyard Slot (with guest appearance)*, quartet for alto saxophone, electric guitar, drum kit (with MIDI pads) and synthesiser (with samples) (2019).

### **Graveyard Slot (with guest appearance)**

The work is imagined as a fantastical telethon, taking place in the middle of the night. A telethon (a portmanteau of “television” and “marathon”) is a televised fundraising event that lasts many hours or even days to raise money for a worthy cause. Telethons typically feature variety show style entertainment, with musical acts, comedians and sketches. The quality is often uneven. The “graveyard slot” is the period between 2am and 6am, where television audience is small and therefore content is considered less important.

*Graveyard Slot (with guest appearance)* was written for Ensemble Nikel and first performed at the 2019 Bludenz Days of Contemporary Music.

*Matthew Shlomowitz*

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## ENSEMBLE NIKEL

Nikel is a quartet consisting of saxophone, electric guitar, percussion and piano. A mix of traditional and contemporary, these instruments combine to form an alternative chamber music output where electric and acoustic sounds are fused into a unified sonic organism built on a wide, yet discerning musical vocabulary. The continual search for new musical ideas is not based on aesthetic prejudice or dichotomies of musical genres, but on passion and devotion to making and performing great music. Founded in 2006, the ensemble is a frequent guest at many of the leading festivals of contemporary music: Donaueschinger Musiktage, International Summer Courses for New Music in Darmstadt, Wien Modern, Warsaw Autumn, Manifeste Paris, Huddersfield, Gaudeamus in Utrecht, and Impuls Graz. In recent years, they have increased their international presence with appearances in North America, South America, and New Zealand, as well as continued appearances at major festivals throughout Europe. Its recordings are released by Wergo, Neos, and Kairos label.



Thursday / **24 September** / 22:30

**Pardon, To Tu**



/ Warsaw Autumn **Hits the Club**

**Jacaszek** electronics

**Piotr Kurek** electronics

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**Krzysztof Ptak** sound projection

Partner of the event: Pardon, To Tu





**Jacaszek**

savannah speaking (2020)\*\*  
for electronics

**Piotr Kurek**

Let's Run Around in Circles.  
I Know We Can (2020)\*\*  
for electronics

## Jacaszek

Composer and producer of electroacoustic music, which combines electronically prepared sounds with live instruments. He collaborates with visual and video artists, choreographers, photographers, film and theatre directors. He writes music for films, the stage, and radio dramas. Member of the Polish Society for Electroacoustic Music (PSeME), he resides in Gdańsk.

**Selected works:** *riverbed*, *savannah 1*, *dusk*, *savannah 2*, *whisler*, *pond 1*, *pond 2*, *supercrickets*.

**Selected discography:** *Lo Fi Stories* (Gusstaff, 2004), *Mapa* (*Map*, with Miłka Malzahn; Offmusic, 2004), *Sequel* (Jacaszek&Miłka; Gusstaff, 2005), *Kompleta* (*Compline*, with Stefan Wesołowski; Ici D'Ailleurs, 2008), *Treny* (*Threnodies*, Gusstaff/Miasmah, 2008), *Pentral* (Gusstaff, 2009), *Glimmer* (Ghostly International, 2011), *Pieśni* (*Songs*; The National Centre for Culture Poland, 2013), *Catalogue des Arbres* (Jacaszek & Kwartludium; Touch, 2014), *RIMBAUD* (Jacaszek, Budzyński, Trzaska; Gustaff, 2015), *Legenda* (*Legend*, Jacaszek, Budzyński; Narodowe Centrum Kultury, 2017), *Kwiaty* (*Flowers*, Michał Jacaszek, Hania Malarowska; Ghostly International, Requiem Records, 2017), *Bramy Nieba* (*Gates of Heaven*, Vocal Varshe & Jacaszek; Requiem Records, 2018), *Stutthof. Apel Cieni* (*Stutthof. Assembly of Shadows*, Tomasz Budzyński, Dariusz Budkiewicz, Michał Jacaszek and Rafał Nowak; Stutthof Museum in Sztutowo, 2018).

## savannah speaking

The music is based on field recordings collected at Mmabolela Reserve, Limpopo, South Africa, during my Sonic Mmabolela artistic residence in November 2019.

Jacaszek

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## Piotr Kurek

Warsaw-based musician and composer, founder of the now defunct group The Blind and the Fifteen project. Known as the author of music for numerous theatre plays (notably at the TR Warszawa, Paper Tiger Theatre, Lublin Dance Theatre, and National Stry Theatre), as well as cooperations with musicians such as Sylvia Monnier (in *Suaves Figures*), Hubert Zemler (in *Fifteen*), Francesco de Gallo (in *ABRADA*), and atypical DJ sets (*Smutaż*). He has appeared in concert at numerous national and international festivals.

2019 saw the publication of his *Polygome* record (released by Hands In The Dark). In 2020, MondoJ Editions published his *A Sacrifice Shall Be Made / All The Wicked Scenes* album, collecting compositions from three theatre plays written in cooperation with Chinese artists: Grzegorz Jarzyna's *Two Swords*

(a TR Warszawa and Shanghai Theatre Academy coproduction) and two shows by Tian Gebing: *The Decalogue* staged at the Stary Theatre in Cracow and *500m* shown at the Thalia Theatre in Hamburg.

### **Let's Run Around in Circles. I Know We Can**

New compositions for a virtual vocal group and instruments. Modal harmonies as well as the work of muscles, tissues and structures taking part in voice emission have been figured into the work's final shape. Nothing here is true, but the borderline is hardly discernible.

*Piotr Kurek*



Friday / **25 September**  
/ 19:30



Friday / **25 September** / 19:30

**ATM Studio**



**François Sarhan** concept, video, set design

**ENSEMBLE GARAGE:**

**Annegret Mayer-Lindenberg** viola, voice

**Akiko Ahrendt** foley artist

**Timm Roller** guitar

**Małgorzata Walentynowicz** keyboards, voice

**Frank Riedel** saxophones

**Yuka Ohta** percussion

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**Yann Philippe** video assistance

**Kamil Keška** sound projection

Coproduction: Musica Strasbourg Festival

**musica** festival  
strasbourg

Partners of the event: Ministry of Culture and Science  
of North Rhine-Westphalia, Goethe-Institut and Foundation  
for Polish-German Cooperation

Ministerium für  
Kultur und Wissenschaft  
des Landes Nordrhein-Westfalen



FUNDACJA WSPÓLPRACY  
POLSKO-NIEMIECKIEJ  
STIFTUNG  
FÜR DEUTSCH-POLNISCHE  
ZUSAMMENARBEIT

Friday / **25 September** / 19:30

**François Sarhan**

The Right Ear (2020)\*\*

music theatre for ensemble, electronics and video

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\*\* first 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 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 music theatre 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 2016 he was guest lecturer at the Summer Courses for New Music in Darmstadt, where he presented two new works: *Commodity Music* and *Who Really Was Mario Bossi*. In 2017–18 he was artist in residence at the Schlosstheater Moers, where he wrote and directed four theatre performances and a film titled *The Suitcase*.



**Selected works** (since 2005): 35 chamber works entitled *Situations* for 1–4 performers (2008–20) *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'Enfer, 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 Rezniko (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 Purcell's *Music for a While* 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 / mezzo-soprano 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), *Talea 2* for 11 musicians and electronics (2015), *La philosophie dans le boudoir*, music theatre for six voices (2015), *Commodity Music*, music theatre for four electric guitars and 24 loudspeakers (2016), *Talea 3* for five musicians (2017), *One Shot Train*, music theatre for five musicians (2017), *Potence à paratonnerre* for ensemble (2017), *Finger and Mouth* for keyboard and video (2017), *Nacht bis Acht*, music theatre for children (2019), *The End of the Story* for two musicians and video (2019), *Log Book*, electroacoustic work (2019), *The Right Ear*, music theatre for six musicians and video (2020).

### The Right Ear

Cinema generally proposes a pact with the spectator: that of not showing how things are made. No microphone, no camera in the frame, otherwise the magic would be broken. But here, on the contrary, all the artifices are revealed and the spectator chooses the point of view from which they wish to witness the show. A movie is projected on a screen, with sound, but under the screen we can see the scenery, the musicians performing music and the soundtrack. This play halfway between musical theatre and what could be described as “manual cinema” invites us to observe closely the device and those who handle it, decorations in the form of models arranged on tables with techniques of sound effects performed live. An anti-blockbuster, a satire of modern life tinged with surreal black humour, in which we follow

the absurd mechanics of a Kafkaesque character caught in the act of consumerism.

*François Sarhan*

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Friday / **25 September** / 19:30 / **composers**

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## ENSEMBLE GARAGE

At the beginning of 2009, composer Brigitta Muntendorf founded Ensemble Garage as a platform for musicians, composers and other artists to explore and display new ideas, concepts, and works. Since its creation the ensemble has focused on bringing the works of younger composers to life through the process of collective and cooperative rehearsing.

Each of Ensemble Garage's concerts is united by a universal concept. Within the frame of this overall concept, the content and performance situations of individual works interact to constitute so-called "staged" presentations.

Through its work, the ensemble seeks to answer questions about "our" generation: Who does it consist of? Where does it congregate or belong? What does it think and do? What does it use and create, and, most importantly, hear and want others to hear? Theatrical and multimedia approaches to new music are at the core of the ensemble's approach.

The Ensemble's debut concert was featured as part of a series produced by the ON-Netzwerk für Neue Musik Köln in Cologne. Since then the Ensemble has presented unusual concert formats throughout Germany, Poland and the Netherlands, has been invited with music theatre productions to Festivals in Cologne, Cracow, Donaueschingen, Dresden/Hellerau, and has been interviewed and recorded by West German Radio, Hessen Radio, and German Radio.

### Yann Philippe

He studied the cinema, digital arts and multimedia at the University of Marne-la-Vallée. Since 2004, he has focused on photography, specialising in portraits and landscapes in sombre, sinister moods. He graduated in photography and image processing in 2009. He has cofounded the digital postproduction agency Pixus Prod, the Parisian studios Perché (2014) and Flowim (2016) as well as the Photographie Infrarouge association (2017). He lectures at his alma mater, the photography academy Gobelins.



Saturday / **26 September**  
/ 11:00, 13:00 and 16:00  
/ 12:00  
/ 15:00  
/ 19:30



Saturday / **26 September**

/ 11:00, 13:00 and 16:00

**Museum of Warsaw** / Syrena Cinema



/ **Little** Warsaw Autumn

**Aleksandra Cieślak** text, adaptation, direction

**Edward Sielicki** music, electronics

**Marta Grzywacz** voice, sound effects, instruments

**Maciej Bogumił Nerkowski** voice, sound effects,  
instruments

**Piotr Dąbrowski** percussion instruments

**Katarzyna Kijek, Przemysław Adamski** animations,  
editing

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**Małgorzata Limanówka, Magda Schromová** original  
translation into Polish sign language

**Rafał Smoliński** recordings, sound production

**Jarosław Paczyński** recordings, video production

**Katarzyna Wojtasik** makeup

Partners of the event: Museum of Warsaw, Society of Authors ZAiKS  
Culture Without Barriers Foundation, and Dwie Siostry Edition

The event is part of the 8th Festival of Culture Without Barriers.



**MUSEUM  
OF WARSAW**

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BEZ BARIER**



**dwie siostry**

**Aleksandra Cieślak, Edward Sielicki**

Piwnice. Zagadki spod podłogi (Basements. Mysteries from under the floor) (2020)\*\*

radio feature-opera for voices, electronics, animations, and Polish sign language

(Warsaw Autumn commission with the support by Society of Authors ZAiKS)

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## Aleksandra Cieślak

Born in 1981 in Częstochowa. Writer, illustrator, graphic designer. She graduated from the Graphic Department of the Academy of Fine Arts in Warsaw. She authors children's books, including *Od 1 do 10*, *Co wypanda, a co nie wypanda*, *Co by tu wtrąbić*, *Koala disco*, *Piwnice*, *Świńska książeczka, czyli skąd się biorą prosiaczki* as well as books for the youth and adults such as *Love Story*, *Złe Sny*, and *Książka do zrobienia*. She has also written the psychedelic drama *Tit Anik*.

She was shortlisted three times to the Astrid Lindgren Memorial Award. In 2011, she received the Young Poland scholarship. For *Książka do zrobienia*, published by Dwie Siostry Editions, was commended in the Children's Books on Art category at the Bologna Ragazzi book show.

Her work has been featured at collective and individual exhibitions as well as workshop cycles, notably within the Look! Polish Picturebook! programme in Poland and internationally.

### Basements. About the book, and the joy of adapting it into a radio feature

The book *Basements* was an initiative of illustrator Dominika Czerniak. Initially, it was textless, so Dwie Siostry Editions approached me to write poetic riddles. As a typical rhyme hunter-gatherer, who finds everything "useful," I delighted in imagining what my neighbours keep in their basements. I sometimes lurk there through the little windows or cracks in the wooden doors. Basements are not only repositories of strangely named objects. They are also collections of sounds! So I am very happy that the book gains a new lease of life as a radio feature. When I write, I often use words that sound intriguing. Just as objects, with time words become abstract forms: we forget what use they had, or their original meaning. Audio cassettes, CDs end up in the same box with chiffon, lacquer, or chaise longue. Today, these words can revive and resound not only in my head, thanks to the extraordinary Voices in this oneiric work!

In dreambooks, basements symbolise the subconscious. Issues pushed into subconsciousness can reappear as a washed-out dress or a collection of preserves from the previous centuries. Who are the owners of basements? What type of people are they? What hides in their subconsciousness? Look for the answer between the sounds!

Aleksandra Cieślak

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## Edward Sielicki

Born in Warsaw, composer and teacher, son of the composer Ryszard Sielicki. In 1975–80 he studied composition in the class of Andrzej Dobrowolski and Włodzimierz Kotoński at the Music Academy in Warsaw. In 1984 he continued his studies, notably in



computer music, with Ton de Leeuw at the Sweelinck Conservatoire in Amsterdam, thanks to a grant of the Dutch government. He participated in the International Composition Workshops in Amsterdam (1984 and 1988), Summer Courses for New Music in Darmstadt (1986), and summer courses in Avignon (1991), as well as numerous music courses and workshops in Poland.

He is an award winner at the Polish Composers' Union Youth Circle Competition, Polish Composers' Union Warsaw Branch Competition, International Composition Competition in Geneva, and International Electroacoustic Music Competition in Bourges. Many of his works have been broadcast for the Polish Radio archives and for records, as well as being performed at festivals such as Warsaw Autumn, Poznań Music Spring, Warsaw Music Meetings, and others.

Edward Sielicki is a distinguished composer of music for children. In 1994, the Wydawnictwa Szkolne i Pedagogiczne published his work *Jakie to łatwe! czyli nowy sposób uczenia śpiewu wielogłosowego* (*How simple! or a new way of teaching polyphonic singing* written with Ewa Marchwicka), which features over 200 custom compositions for children. He has received commission for children's music from the Do-Re-Mi Festival in Łódź and the orchestra of the Fryderyk Chopin State Music Schools Complex in Warsaw.

He has received many composition scholarships from the Polish Ministry of Culture and the Arts, and in 1989 received the Stanisław Wyspiański Award, 2nd Grade for lifetime achievement. A record of his *Jubilate Deo*, a psalm for a cappella choir (1994), was nominated to a Fryderyk Award in 2001.

Edward Sielicki has been active as a teacher for three decades: in 1982–87 at the Karol Szymanowski State Music College in Warsaw, and for another ten years at the Fryderyk Chopin State Music Schools Complex in Warsaw. He has authored music curricula, and has worked at the Fryderyk Chopin Music University in Warsaw from 1987, where he is currently a professor. In 2009–13 he was Deputy Dean of the Composition, Conducting and Music Theory Department. Currently he heads the New Music Chair at the same University. In 1992–93, he lectured at the summer university in Marly-le-Roi, and has for many years headed the composition class at the Keimyung University in Daegu, South Korea.

**Selected works** [from 2010]: *Korean trails* for clarinet, cello and piano (2010), *Nostalgia of the Infinite* for string orchestra and tape (2010), *Sinfonietta* for five accordions, percussion and piano (2010–14), *Multimedia Preludes* for electronics and video (2012), *Ensaladas* for brass quintet (2012), *Fandango-Fantasia after Antonio Soler* for violin and string orchestra (2012), *Concerto per archi* (2012), *Rains*, concerto for piano four hands and string orchestra (2012–13), *L'Estro fisarmonico*, concerto for accordion and string orchestra (2012–13), *Musica florea* for flute, cello and harpsichord (2013; also version for viola, double bass and piano,

2013), ...*et nos cedemus amori*..., cantata profana for vocal sextet and electronics (2013–14), *Onde chiare e serene* for tape (2014), *Memorabilia*, concertante fantasy for bandoneon and string orchestra (2015), *Chopin's Crumb in a Cage* for two pianos and percussion (2015), *North Mazovian Mazurkas* for flute, violin, cello and accordion (2015; rev. for flute, violin, viola and piano, 2016; rev. for violin, viola, cello and piano, 2017), *Images from Warsaw: the Palace of Culture*, electroacoustic work (2016), *At the Margin (after Paul Klee)* for bass clarinet and tape (2016), *Mokotów Electronic Mazurka* (2016), *Micrologus II* for accordion, string orchestra and harpsichord (2016), *Micro Strategy (With Shadow of Chopin)* for piano and live electronics (2016), *Little Electronic Orphans (In Memory of Eugeniusz Rudnik)*, electronic music (2016), *Shadow Play I – Distorted Noises* for tape and video (2016), *Seven Simple Mazurkas* for string orchestra (2016), *Secondo Concerto per archi Hortus Conclusus* for string orchestra (2016–17), *Clay Tablets* for percussion and string orchestra (2017), *Galyzianer Rhapsody* for clarinet and string quartet (2017), *Sonata Per fas et nefas*, 2nd version for two violas (2017), *MicroSonata* for eight violas (2017), *Hommage a Szymanowski* for violin and cello (2017), *Sarang* for violin, cello and piano (2017), *Missa Brevis Coreana – Kyrie and Gloria* for choir and piano / organ (2017), *Aphorisiade – Puzzle Opera*, children's opera (with other composers, 2018), *Basements. Mysteries from under the floor*, radio feature opera for voices, electronics, animations and Polish sign language (2020).

### **Basements. Mysteries from under the floor**

Basement: a mystery word, go down the long stairs, escape the Ward, smells of rot, secret passages, underneath the real world, a tiny lamp under the ceiling, looking into someone's forgotten, long-time-not-seen reality, the water drips, the torch's light crawls on the floor to avoid stepping into something sleazy, withered bricks and plaster, the gurgle of pipes, someone must be taking a shower or draining boiled potatoes, newspapers from fifty years ago, blind, silent, fearing the outside world (that Ward, again), slight anxiety: might be a mouse or a rat? Tales my brother used to share mingle in my head of ghosts and black hands reaching out for you, forgotten boxes, watching the unknown through planks, broken locks and keys still in them, silence, silence, silence—but what a noisy one, like a fired shot, it's hot here, the corridors twist like a labyrinth, we keep going to discover something, find lost items, recall snippets of dreams, someone's jar, I wonder what's in it, a ski, where's the other? Here it is, broken. Perhaps someone can fix it? What a pity to throw it away? It might still be useful, old bottles with corks, a sticky liquid, is it sweet? Scraps, boxes, potatoes with rhizomes like worms crawling onto the corridor, cans of paint that's likely solidified, rolls of maps of countries that have long changed their names, boxes of old papers eaten by rodents, rusty bicycles with flat tyres, a suitcase with no handle, faded torn photos of Brigitte

Bardot or Madonna, an old chuck, a broken radio, a bag of potting soil, and we are here with a torch, something draws us, calls us, doesn't let us leave the mystery, sweat on our foreheads, but it's nothing, wipe it with your short and carry on, into the unknown, the pipes playing that melody, softer or louder, a liquid organ, inflated strings, hissing keyboards, glass harmonicas, percussion of glue and paper, crunch under your feet, the sprung sound of walking onto a metal sheet, silence again, the clang of the lock, door creaking as a giggling imp, light again, solar, terrestrial, human. We are saved!

*Edward Sielicki*

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## Marta Grzywacz

Born in 1983, improviser (voice, piano, movement). She graduated from the Fryderyk Chopin Music University in Warsaw where she now is a lecturer. She won the 2nd Prize and the title of Instant Composer at the Transatlantic Festival for improvising composers (2012). She is a member of the Hashtag Ensemble. She has performed contemporary music at festivals including the Poznań Music Spring, Warsaw Autumn, Musica Electronica Nova, and Audio Art. She participates in improvised projects in Poland and internationally (notably in Visegrad Songs, Bartók Revised, Witkacy/Photo Scores, Musical Portraits, Intuition Orchestra for the *Case of Surprise* CD). In her free time, she writes free poetry.

## Maciej Bogumił Nerkowski

Baritone, he began his musical education in 1999 at the State Secondary School of Music in Białystok. In 2003–8 he studied at the Vocal Department of the Fryderyk Chopin Academy of Music in Warsaw, graduating with honours.

Since 2000, he has performed as a soloist in Poland and internationally, participating with contemporary music festivals such as Crossdrumming, Warsaw Autumn, Sacrum Profanum in Cracow, Klang in Copenhagen, Aujourd'hui Musiques in Perpignan, Flâneries Musicales in Reims, and Novelum in Toulouse.

He has cooperated with the Grand Theatre – National Opera in Warsaw, Grand Theatre in Poznań, Warsaw Philharmonic, Capitol Music Theatre in Wrocław, Juliusz Słowacki Theatre in Cracow, Laboratorio Toscano per la Lirica Opera Studio, and Théâtre de L'Archipel in Perpignan. Currently he is a soloist of the Białystok Opera and Philharmonic; makes recordings and appears in concert with the Hashtag Ensemble; and cooperates with the Rampa Theatre in Warsaw.

The CD of Paweł Łukaszewski *Symphony no. 4 "on the Mercy of God"*, in which he interprets the solo part, won the 2017 Fryderyk for Album of the Year – Contemporary Music. In 2001 and 2006 he won the 1st Prize at the Night Song Moniuszko Competition in Białystok, and in 2010 the 2nd Prize at the 14th International Contemporary Chamber Music Competition in Cracow (with Leszek Lorent).

In 2008 he obtained a scholarship from Société Générale and was awarded at the Youth Music Forum organised by the Austrian Cultural Forum.

## Piotr Dąbrowski

Born in 1976 in Ostrowiec Świętokrzyski, percussionist, graphic artist and author. He is primarily a sound practitioner, following his intuition and experience without eschewing external inspirations coming from everywhere. Musical practice becomes for him spiritual and life practice, a Way of Sound, the uniting principle of living with himself and the world. He is a disciple of David Saucedo Valle and Piotr "Ciemny" Ciemniejszy. He is a member

of the Society of Authors ZAiKS and Applied Arts Polish Graphic Artists' Union.

### **Kijek/Adamski (Kasia Kijek and Przemek Adamski)**

A creative duo working in video, animations, and graphics, with special interest for combining those media, continuously experimenting towards new means of expression.

### **Małgorzata Limanówka**

Polish sign language translator, teacher of deaf children at the Institute for the Deaf in Warsaw. She completed her postgraduate studies in Polish sign language at the Warsaw University and deaf education at the Catholic University of Lublin. Since 2008 she has taught preschool classes at the Institute for the Deaf in Warsaw, and since 2018, preschool and primary school rhythmic, dance, and logorhythmic with deaf children. Since 2012, she has been the Polish sign language translator for TVP Warszawa, followed by Canal+ since 2015.

She has worked with the Culture Without Barriers Foundation in adapting Disney's music films. In 2019, she has started working with the Nickelodeon channel as a translator of Polish sign language in educational preschool children's films. She has also worked with the TVP ABC channel as a consultant and presenter of the *Figu Migu* children's programme, where she is responsible for translating songs into sign language.

As a translator, she specialises in artistic translations in music, theatre, and film. Since 2020, she has been the vice-president of the Polish Sign Language Translators' Association.

### **Magda Schromová**

She graduated in preschool special education at the Palacký University in Olomouc and in deaf education and logopedics at the Masaryk University in Brno. She has also studied Czech language in deaf communication at the Charles University in Prague before completing doctoral studies at the Department of General Linguistics, East Asian Comparative Linguistics and Baltic Studies of the Faculty of Polish Studies, University of Warsaw. She is active as a Polish sign language translator in many areas: conferences (including online events and gala events), artistic events (songs and shows for children and adults), medical, official, and academic events.

She has translated over 20 theatre shows and music concerts. In 2015, she participated in the first stage performance in Poland with shadow translating: Gabriela Zapolska's *Four of Them* in cooperation with the Warsaw School of Economics Theatre. She has worked as a consultant with Małgorzata Limanówka in the translation of several children's tales and films, notably for Culture Without Barriers Foundation Projects. This cooperation has resulted in the first Polish duo translation: *The Beauty and the Beast*. She has co-authored the articles "Theatre translation in

Polish Sign Language,” forthcoming in *Tertium Linguistic Journal*. She was the Secretary of the Polish Sign Language Translators Association in the 2016–20 term. She teaches Czech language at the Czech Embassy in Poland’s Czech Centre.

### **Rafał Smoliński**

Music producer, recording engineer, and bass player, he specialises in mobile recording in natural spaces, often in difficult conditions. He has recorded sound in venues such as the St Lawrence chapel on Mount Śnieżka (1602 m asl), Szombierki Power Plant, and Camaldolese Underground at Warsaw’s Bielany district. He has worked with artists, ensembles, and composers such as Tadeusz Sudnik, Mieczysław Litwiński, Michał Urbaniak, Miłosz Wośko, Miłosz Pękała, Anna Jędrzejewska, Czesław Mozil, Marcin Albert Steczkowski, Eryk Kulm Quintessence, Piotr Melech Quartet, Akademia Theatre, and Cinema Theatre.

### **Jarosław Paczyński**

Theatre and film actor, he graduated from the State High School of Theatre in Wrocław. He currently studies at the photography department of the Warsaw Film School. He has shot two films from the series *Happy nation that has a poet... Polish poetry 1918–2018*. He specialises in documentaries. He is also training as a facilitator in holotropic breathwork at the Grof Transpersonal Training.



Saturday / **26 September** / 12:00

**Austrian Cultural Forum**



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Partner of the event: Austrian Cultural Forum

| austriackie | forum | kultura<sup>waw</sup> |



Meet the composer:

**François Sarhan**

Moderator: **Krzysztof Kwiatkowski**

Saturday / **26 September** / 15:00

**Austrian Cultural Forum**

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Workshop coorganised by Polish Composers' Union – Youth Circle



Partner of the event: Austrian Cultural Forum

|a|u|s|t|ri|a|c|k|ie| |f|o|r|u|m| |k|u|l|t|u|r|y|<sup>waw</sup>

Composition workshop:

Lecturer: **François Sarhan**

Coordinator: **Aleksandra Bilińska**

Active participation restricted to preselected composers;  
free entry for the audience (limited number of seats)

The workshop will be held in English.

Saturday / **26 September** / 19:30

**Warsaw Philharmonic** / Concert Hall



**Leszek Lorent** performer

**Jörg Widmann** clarinet

**CHOPIN UNIVERSITY BIG BAND**

**Piotr Kostrzewa** big band coaching

**WARSAW PHILHARMONIC CHOIR**

**Bartosz Michałowski** conductor

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**WARSAW PHILHARMONIC ORCHESTRA**

**Andrzej Boreyko** conductor

**Maciej Tomaszewicz** conductor

**Barbara Okoń-Makowska,  
Ewa Guziotek-Tubelewicz, Aleksandra Koniuch,  
Michał Bereza** sound projection

Partner of the concert: Society of Authors ZAiKS

**ZAiKS**

**Mark Applebaum**

Aphasia (2010)

for hand gestures and tape

**Christian Winther Christensen**

Concerto for a Movie Loop (2012)\*

for orchestra and video projection

**Mikołaj Laskowski**

Infectious (Feel It®) (2020)\*\*

for big band and electronics

(Warsaw Autumn commission with the support by  
Society of Authors ZAiKS)

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**Joanna Woźny**

canti in/versi (2020)\*\*

for choir and electronics

(Warsaw Autumn and Warsaw Philharmonic commission)

**Miroslav Srnka**

Speed of Truth (2019)\*

for clarinet, choir and chamber orchestra

\*\* first performance

\* first Polish performance

## Mark Applebaum

Professor of composition at Stanford University, he holds a Ph.D from the University of California, San Diego, where he studied primarily with Brian Ferneyhough. His solo, chamber, choral, orchestral, electroacoustic, and operatic works have been performed in both Americas, Europe (including major presentations at the Darmstadt International Summer Courses for New Music), Africa, Australia, and Asia.

Many of his compositions pose a challenge to the conventional boundaries of musical ontology. These include: works for three conductors and no players, a concerto for florist and orchestra, pieces for instruments made of junk, notational specifications that appear on the faces of custom wristwatches, works for an invented sign language choreographed to sound, amplified Dadaist rituals, and a 72-foot long graphic score displayed in a museum and accompanied by no instructions for its interpretation. His TED Talk—about boredom—has been seen by more than three million viewers.

Mark Applebaum has been commissioned to write music for Betty Freeman, the Merce Cunningham Dance Company, Fromm Foundation, Kronos Quartet, Wien Modern festival, Paul Drescher Ensemble, St. Lawrence String Quartet, Meridian Arts Ensemble, Chamber Music America, Spoleto Festival, and many others. The San Francisco Contemporary Music Players premiered his composition *Rabbit Hole*, a chamber ensemble work based on page turns. The composer has engaged in numerous intermedia collaborations, including work with neural artists, filmmakers, performance florists, architects, choreographers, and laptop DJ ensembles.

Applebaum is also an acclaimed jazz pianist. In this capacity he has concertised from Sumatra to Ouagadougou with his father, composer Bob Applebaum as Applebaum Jazz Piano Duo. They have recorded for Innova, Tzadik, Capstone, Blue Leaf, SEAMUS, New Focus, Champ d'Action, and Evergreen.

Applebaum serves on the board of Other Minds and as a trustee of Carleton College, where he was also a lecturer. He has also lectured in Antwerp, Santiago, Singapore, Paris, Amsterdam, Copenhagen, Stockholm, and Oxford, and collaborated with the Atlantic Center for the Arts. In 2000 he took up work at Stanford University, where he serves as the founding director of the Stanford Improvisation Collective. He received the 2003 Walter J. Gores Award for excellence in teaching, and was named the Hazy Family University Fellow in Undergraduate Education.

**Selected works** [since 2005]: *48 Objects* for 16 performers (2005), *The Blue Cloak* for soloist and sextet (2005), *Mobile for Paper* for any number of performers (2005), *Sixteen* for 16 performers (2005), *The Bible Without God*, improvised piece (2005), *Magnetic North* for soloist and brass quintet (2006), *48 Objects* for 16 performers (2005), *Martian Anthropology 4.5.6* – chamber

opera (2005), *Echolalia*, 22 amplified and signal processed Dadaist rituals (2006), *40 Cryptograms 3*, improvised piece (2006), *Agitprop* for symphony orchestra and jazz band (2006), *Variations on Variations on a Theme by Mozart* for tape (2006), *The Composer's Middle Period* for sextet (2007), *Sock Monkey* for orchestra (2007), *Theme in Search of Variations I* for trio (2007), *On the Nature of the Modern Age* for piano duo (2007), *Theme in Search of Variations II* for quintet (2007), *Theme in Search of Variations III* for quartet (2007), *Medium* for quartet (2008), *Pause* for piano (2009), *Straitjacket* for percussion quintet (2009), *Concerto for Florist and Orchestra* (2009), *Curb Weight Surgical Field*, duo for grand piano and two players (2010), *Aphasia* for hand gestures and tape (2010), *Coat Room* for octet (2012), *The Second Decade* for percussion quartet (2012), *Rabbit Hole* for octet (2012), *Gone, Dog. Gone!* for percussion duo (2012), *The First Decade* for percussion (2012), *30* for 12 percussionists (2012), *The Third Decade* for percussion septet (2012), *Clicktrack* for 12 percussionists (2014), *Composition Machine #1* for percussion (2014), *Speed Date* for violin and cello (2014), *Speed Dating* for octet (2014), *Wristwatch: Speed Dating* (2014), *Wristwatch: Control Freak* for various lineups (2015), *Darmstadt Kindergarten* for string quartet (2015), *Dead Name* for string quartet (2017), *Administracy* for voice, bass clarinet, trumpet and trombone (2017), *Xenophobe: In Memory of Democracy* for orchestra (2017), *Control Freak* for various configurations of chamber musicians (2015–18).

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## Aphasia

Conceived originally for singer and two-channel tape, the piece was commissioned by the GRM, Paris, and composed for virtuoso singer Nicholas Isherwood. The tape, an idiosyncratic explosion of warped and mangled sounds, is made up exclusively of vocal samples—all provided by Isherwood and subsequently transformed digitally. Against the backdrop of this audio narrative, the singer performs an elaborate set of hand gestures, an assiduously choreographed sign language of sorts. Each gesture is fastidiously synchronised to the tape in tight rhythmic coordination.

The eccentricity of the hand gestures is perhaps upstaged only by the observation that the singer, however extraordinary, produces no sound in concert. (In fact, the role of the “singer” may be taken by any performer of suitably enthusiastic inclination and conviction.) In that regard *Aphasia* may be the first piece in the vocal canon that can be performed even when the singer has laryngitis.

Mark Applebaum

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## Christian Winther Christensen

He studied composition at the Royal Danish Conservatoire with Bent Sørensen, Niels Rosing-Schow, Hans Abrahamsen and

Hans-Peter Stubbe Teglbjærg as well as at the Paris Conservatoire with Frédéric Durieux. His music has been performed by numerous ensembles and orchestras such as the Danish National Symphony Orchestra, SWR Symphonieorchester, Ensemble Mosaik, ensemble recherche, London Sinfonietta, Distractfold, DissonArt, Curious Chamber Players, Defunensemble, Uusinta, Oslo Sinfonietta, Aleph, Alternance, 2e2m, Athelas Sinfonietta, and SCENATET, at festivals and in venues such as Tage für Neue Musik, MATA Festival, Klangspuren, ISCM World Music Days, Festival di Nuova Musica, Nordic Music Days, UNM Festival, SPOR, Athelas New Music Festival, PULSAR, and Gong Tomorrow. The composer has received the Akademie der Künste Berlin Kunstpreis (2020), the H.C. Lumbye/Agerby grant (2019), Léonie Sonning's Talent Prize, Schierbeck Prize, and grants for artistic work from the Danish Arts Foundation.

**Selected works:** String Quartet (2002–3), *Don't Look Back* for bass clarinet, trombone, violin and cello (2006), *Find Holger Danske* for choir (2006), *Maskinen* for accordion, video and electronics (2007), *A Fall from the Perfect Ground* for flute, clarinet, piano, violin, viola and cello (2003–7), *Heiliger Dankgesang* for string quartet and electronics (2006–7), *Stuff* for piano (2008), *Concerto for Two Pianists* for two pianos and orchestra (2008), *Knocking Out of Heavens Door* for acoustic and electric guitar (2008), *The Documentation about Apu Sarkar* for soprano, clarinet, saxophone, percussion, double bass and piano (2008–9), *In my Presence* for ensemble (2009), *Being Apu Sarkar* for saxophone, percussion and piano (2009), *String Trio* (2008–9), *Festmusik – mit japanischem Geist und deutschem Akzent* for ensemble (2010), *Andante con moto* for alto flute, clarinet, violin, viola, cello and piano (2010), *Nachtmusik* for alto flute, bass clarinet, violin, cello and piano (2011–12), *Piano Preludes* for piano and electronics (2012–15), *Täuschung* for cello and accordion with electronics (2012), *A Small Monument for a Symphony* for chamber orchestra (2012), *Concerto for a Movie Loop* for orchestra and video projection (2012), *Cadenza* for cello and electronics (2013), *Pre-Air on the G String* for string ensemble (2013), *Sextet* for clarinet, trumpet, piano, violin, viola and cello (2010–14), *Chromatische Weltmusik* for cello, accordion and orchestra (2013–14), *Four Hyperrealistic Songs* for alto flute, bass clarinet, harp, piano, cello and electronics (2014–15), *Hymns and Spectral Song* for alto flute, bass clarinet, alto saxophone, guitar, piano, violin, viola, cello and electronics (2015–16), *Almost in G* for alto flute, bass clarinet, percussion, acoustic guitar, piano, violin and cello (2016), *Chorale* for acoustic guitar, electric guitar, alto flute, bass clarinet, piano, violin, viola and cello (2016–17), *Freunde* for four musicians (2018), *Piano Concerto* (2018), *Dark Sleep* for voice, guitar and two small screens (2018–19), *Concerto for Viola and Orchestra* (2011–19).



## Concerto for a Movie Loop

On the screen, Christian Winther Christensen playing the theme from the *Prelude in C Minor* Op. 3, no. 2 by Rachmaninov is projected. Winther Christensen calls it a “cliché concerto” because he mixes clichés from both new music and the noise aesthetic that, among others, is inspired by Helmut Lachenmann. The orchestra continuously plays alongside the pianist in loops that each last a minute or so but are constantly changing, which is also a characteristic of the work’s clichés. Noise elements gradually take over from the regular sounds of the instruments as the piece develops, with the composer placing focus on non-musically created sounds concretised from the sounds of various physical movements in the final section of the work – for example, from the sound of the composer sitting down on the piano stool.

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## Mikołaj Laskowski

Born in 1988 in Gdynia, Poland, he graduated with distinction from the Royal Conservatoire in The Hague after studying at the Karol Lipiński Academy of Music in Wrocław. His works have been performed in Poland, Germany, Austria, France, Italy, Finland, Denmark, Iceland, Estonia, the Netherlands, Russia, Czechia, and the United States, at festivals such as the Darmstadt International Summer Course for New Music, Présences, Gaudamus Muziekweek, Klang Festival, Klangwerkstatt Berlin, Musica Polonica Nova, Musica Electronica Nova, Nordic Music Days, Ostrava Days, Tampere Biennale, Unsafe+Sounds, Warsaw Autumn, and Young Composers Meeting.

He was awarded in composer competitions such as Generace (2012) and the Young Composers Meeting (2013). His other accolades include Witold Lutosławski Scholarship (2014), a recommendation at the 62nd International Rostrum of Composers (2015), and the Kranichsteiner Stipendienpreis (2016).

He has worked with ensembles such as Askō|Schönberg, Duo van Vliet, Electronic ID, Adapter, Nikel, Ives Ensemble, Kwadrofonik, Kwartludium, LUX:NM, New European Ensemble, Musikfabrik, Schallfeld Ensemble, Slaagwerk Den Haag, Spółdzielnia Muzyczna Contemporary Ensemble, orkest de ereprijs, Ostravska Banda, The Black Page Orchestra, TWOgether Duo, Wet Ink, and many others.

**Selected works:** *Gezaar Aefir* for string quartet (2011), *Aonvrotn* for computer (2012), *AO* for large ensemble (2012), *hsvaeo* 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 ensemble and two sopranos (2013), *Oh, Zoroaster... I Love You, Too... But...* for ensemble (2014), *Badly Stuffed Hands* for piano six hands (2014), *Untitled* for positive

organ (2014), *Not for you* for chest 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 speakers (2014), *Atlantis & \*\*\*\** for flute, bass and contrabass clarinets, harp, percussion and electronics (2015), *Oh, to Rub the Waxy Buddah* for two samplers, piano, percussion and electronics (2015), *Limbs of Sun* for medieval organ and ensemble (2015), *Blushing Clover* 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, sampler, violin and cello (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), *Safe&Sound®* for alto and bass flutes, bass clarinet, harp, percussion, electronics and video (2017), *5 Things That Really Matter* for large ensemble and electronics (2018), *Outer Space* for baritone saxophone, percussion, piano, electric guitar, electronics and video (2018), *FIRE UP/ZAPAL SIĘ* for flute, bass clarinet, trumpet, percussion, violin, cello, electronics, and video (2018), *Deep Relaxation vol. 4: Self-Care* for three performers, self-care accessories, electronics and participants (2018), *Deep Relaxation vol. 5: It's Your Body* for three performers, earplugs, snacks, electronics and participants (2019), *Deep Relaxation vol. 6: Sound Isolation* for online video, earphones and participants (2020), *Infectious (Feel It®)* for big band and electronics (2020).

### **Infectious (Feel It®)**

A big band is, to put it simply, a large ensemble. Like any ensemble, it is a group of people functioning for a certain time within an abstract structure. Working with such a group is a perfect opportunity to look at the tension between the social and the intimate. Many questions arise – how extensive can the musicians' freedom be? How much can they affect the final result? Where does the composer's responsibility start and end? How does the multiplication of the instruments affect the sense of individualism of the performers? Why do regularity, repetitiveness, and synchronicity give so much pleasure? What happens when this pleasure is taken away?

Work on the piece coincided with the outbreak of the COVID-19 pandemic. The tension between individualism and collective needs has thus been highlighted. The resolution of conflicts in this field does not seem to be easy or even possible so far. The attempt to address this problem in the domain of arts reveals further tensions. Does it also come close to finding any solutions?

*Mikołaj Laskowski*

## Joanna Woźny

Born in 1973 in Zabrze, she studied philosophy at the University of Katowice (1992–98) and composition with Beat Furrer at the University of Music and Performing Arts in Graz (1996–2003; diploma with distinction). Her numerous accolades include the Advancement Award for Music from the City of Graz (2001), award for artistic output from the University of Graz (2004), SKE Publicity Preis and the Erste Bank Kompositionspreis (both in 2010).

Her works have been performed at numerous contemporary music festivals (including Wien Modern, Ultraschall Berlin, Warsaw Autumn, Musica Polonica Nova, Klangspuren Schwaz, Musikprotokoll in Graz, Forum Neuer Musik in Cologne, Eclat in Stuttgart, ISCM World Music Days 2013) by orchestras and ensembles such as the Radio-Symphonieorchester Wien, Deutsches Symphonie-Orchester Berlin, Munich Radio Orchestra, the Polish National Radio Symphony Orchestra (NOSPR) in Katowice, Klangforum Wien, Ensemble Mosaik, ensemble recherche, ascolta, Courage, PluralEnsemble, PHACE, and die reihe, under the baton of Brad Lubman, Enno Poppe, and Lukas Vis.

**Selected works:** *Die verlorenen Pfade I* for tenor saxophone, double bass and percussion (2003), *Die verlorenen Pfade II* for clarinet and tape (2003), *Die Spur der Welle* for flute, clarinet and viola (2003), *Return* for saxophone and ensemble (2006), *Loses* for orchestra (2006), *kahles Astwerk* for voice, flute, violin and cello (2007–8), *Archipel* for orchestra (2008), *as in a mirror, darkly* for ensemble (2010), *suspended* for flute, accordion and cello (2013), *brown, fizzled out* for trumpet, trombone, two percussionists, piano, electric guitar and cello (2013–14), *some remains* for flute, clarinet, piano, viola and double-bass (2014), *Lacunae* for five voices (2015), *un altro ...di vento, di cielo* for soloists, choir and live electronics (2015), *from what height fallen* for six male voices (2016), *dead landscape*, mini-opera for two sopranos, two speakers, flute, bass clarinet, piano, violin, cello and electronics (2018), *any great distance* for orchestra (2018), *void distance* for flute, clarinet, trumpet, trombone, percussion, piano, accordion, violin, viola and cello (2019), *canti in/versi* for choir (2020).

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### canti in/versi

...should we still utilize language in its current key, with its current finalities, we shall die without ever knowing the real name of the day.

Julio Cortázar, *Rayuela* (*Hopscotch*, trans. Gregory Rabassa)

Night, the myriad rustle of tiny wings. Heard lapping water of the inland seas.

Thomas Wolfe, *Look Homeward, Angel*

The starting point for this composition is an imagined, very subtle sound, like spotted silence; the topicalisation of noise as

a background. Noise is specific to each space, as also is the related dialectic of silence and sound.

Several aspects of my composition:

- the human voice is combined with electronic sounds, partly synthesised; these two musical planes are placed in a semantic context;
- an attempt to deprive language of meaning: language as sign, as sound, as an ornament (?);
- polytextuality and multilingualism;
- fragmentary nature and apparent shapelessness, also as a tool of precognition (?).

Joanna Woźny

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### Miroslav Srnka

born in Prague in 1975, he studied musicology at the Charles University and composition at the Prague Academy of Performing Arts. His international breakthrough came in 2016 when his opera *South Pole* was premiered at the Bavarian State Opera in Munich under Kirill Petrenko, in a production by Hans Neuenfels featuring Rolando Villazón and Thomas Hampson in the main roles. Even before that, Srnka had received several major commissions and awards, including the Ernst von Siemens Music Foundation Composer's Prize in 2009. His works have been performed by renowned interpreters including the Los Angeles Philharmonic, BBC Philharmonic, ORF Radio-Symphonieorchester Wien, Czech Philharmonic, Ensemble Intercontemporain, Ensemble Modern, Klangforum Wien, and Münchener Kammerorchester, at events such as Ultraschall Berlin, Wien Modern, Présences Paris, Prague Spring, Musica Strasbourg, Milano Musica, Printemps des Arts de Monte-Carlo, Ostrava New Music Days, and Contempuls. His short opera *Wall*, based on a work by Jonathan Safran Foer, was premiered at the Staatsoper Unter den Linden in Berlin in 2005, and in 2006/2007 he was the Composer for Heidelberg at Theater Heidelberg. In 2011, his chamber opera *Make No Noise* premiered at the Bavarian State Opera, and *Jakub Flügelbunt*, a "comic book" for three singers and orchestra, received its first performance at the Semperoper in Dresden. In 2017, the Dialogues Festival in Salzburg presented a comprehensive portrait of the composer with numerous events and premieres. For its 100th season celebrations in 2018/19, the Los Angeles Philharmonic commissioned Srnka to write the piece *Overheating*. The concert series Musica Viva in Munich presented *moves 01 & 02* (2015), and premiered *Speed of Truth* with Jörg Widmann, clarinet, and the Bavaria Radio Choir and Symphony Orchestra conducted by Susanna Mälkki (2019). Srnka has collaborated for many years with Quatuor Diotima, which has performed his quartets across Europe and issued a portrait CD with chamber music under the Naïve label.

The 2019/20 season sees his first collaboration with the Czech Philharmonic, which, under Peter Eötvös, performs *move 01* and *move 03* in their Czech premieres. There will also be the first performance of a new work for harpsichord and orchestra, performed by Mahan Esfahani, François-Xavier Roth and the Gürzenich-Orchester in Cologne. *Milky Way*, commissioned by ECHO (European Concert Hall Organisation), has its premiere in the Concertgebouw in Amsterdam with trumpeter Simon Höfele as soloist, with further performances in the Elbphilharmonie in Hamburg, Cologne Philharmonic, Luxembourg Philharmonic, the Müpa Budapest, The Sage Gateshead, St Lukes in London, Gulbenkian in Lisbon, Auditori in Barcelona, Konserthuset Stockholm, Vienna Konzerthaus, Porto, Brussels, Baden-Baden, and Birmingham. In 2019, Srnka was appointed professor of composition at the High School of Music and Dance in Cologne.

**Selected works** (since 2005): *Moldau Remixed* for oboe, viola and harp (2005), *Wills wohl einmal hinübersehn?* for ensemble (2005), *Magnitudo 9.0.* for flute, clarinet, violin, cello and percussion (2005), *Wall*, chamber opera (2005), *ta větší*, one variation on the final scene of *Jenůfa* for piano (2006), *Když mne stará matka*, *Struna naladěna*, Dvořák song arrangements for soprano, piano and orchestra (2006), *Maria's Choice* for flute, clarinet, two saxophones and percussion (2006), *Prostý prostor/Simple Space* for cello and harmonic instrument (2006), *Kráter Brahms* for cello and string orchestra (2007), *Reading Lesson* for orchestra (2007), *Fictitious Hum* for oboe, clarinet, piano and string quartet (2007), *Reservoirs* for ensemble (2007), *Dreizehn Lieder* for voice and piano to texts from Jurek Becker's postcards (2007), *Pouhou vlnou/Qu'une vague* for piano quartet (2008), *Fan Faire* for brass and percussion (2009), *Coronae* for horn (2010), *Tree of Heaven* for violin, viola and cello (2010), *Escape Routines* for clarinet, violin, viola, cello and harp (2010), *A Variation* for cello (2010), *Assembly* for ensemble (2011), *Engrams* for string quartet (2011), *Make No Noise*, chamber opera (2011), *Jakub Flügelbunt... und Magdalena Rotenband, oder: Wie tief ein Vogel singen kann*, comic book for three singers and orchestra (2011), *Here with You* for violin and cello (2011, rev. 2016), *Listening Eyes*, soundtrack for an installation by Kateřina Vincourová (2012), *Eighteen Agents* for 19 string instruments (2012), *Piano Concerto* (2012), *My Life without Me* for soprano and ensemble (2008–13), *track 02* for piano (2014), *track 01* for violin and piano (2014), *No Night No Land No Sky* for chamber orchestra (2014), *docudrama01 – Orph & Eury* for wind trio (2014), *Origami* for accordion (2015), *move 01/move 02* for orchestra (2015), *South Pole*, opera (2015), *move 03* for orchestra (2016), *Future Family* for string quartet (2017), *Emojis, Likes and Ringtones* for piano trio (2018), *Triggering* for harpsichord (2018), *Overheating* for ensemble (2018), *Speed of Truth* for clarinet, choir and chamber orchestra (2019), *Milky Way* for trumpet (2019).

## Speed of Truth

The clarinet substitutes for the human voice, while the choir and orchestra stand for the resonating space. These are the musical forces used by Miroslav Srnka in search of truth in our digital world.

In his *Speed of Truth*, composed for clarinetist Jörg Widmann, the Bavarian Radio Symphony Orchestra and Chorus under Susanna Mälkki, the composer utilises highly original performing forces and spatial arrangement. In new music, various performance techniques make the clarinet into one of the most colourful and surprising sources of sound. Clarinetist and composer Jörg Widmann features in Srnka's new work as an extremely inspiring soloist.

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## Marie Luise Maintz: Does composing depend on developing new methods?

Miroslav Srnka: It does, in every case, because the way we work determines the results. For each new piece I must work out a new methodology. This is a very slow and painstaking process, but if I followed the same ways again and again, I would become set in my ways and this would be easy to sense in my music.

## The texts speak of truth. In what sense?

I set out to examine what the concept of truth means in digital space. There are many short quotes and aphorisms on truth circulating on the internet, from Aristotle to our times. All of them emphasise only one aspect of the problem. Sometimes such citations are attributed to major historical figures, which is supposed to make them more trustworthy. There are also separate websites dedicated to finding out where those quotations really come from. Digital sources presenting those "truths about truth" are thus full of untruth. Another aspect that interests me is mutual trust between musicians, and that kind of trust that occurs between the stage and the audience. The entire history of musical settings of texts is based on this kind of "contract." In my work, I aimed to show how relative the execution of this contract can be in practice.

## Does truth exist at all?

If we had a simple answer to this question, our world would not be in such a pitiful condition. I frequently hear calls to "restore the truth." But this is impossible in fact. Instead, we should develop new concepts and new spheres of cognition.

## What is the meaning of composing for a choir for you?

A choir is something suspended between music and semantics. Some psychological tricks can effectively undermine our understanding of what music and semantics are. If you repeat the word

“truth” frequently enough, all the confidence in the word is gone. Similarly, if a short text is repeated precisely and fast enough, it becomes music. This is called the “speech-to-song” effect. The stubbornly repeated claim that something is the “truth” is likewise a tool of propaganda, of winning us over for a certain “truth.”

**Please describe your cooperation with Jörg Widmann.**

We frequently met during preparations for the performance, and it was an exciting experience for both of us. Jörg is a composer himself, and when he talks about his instrument, he can explain in two sentences what whole books fail to explain. I feel genuinely lucky as a composer when, working at my desk, I “theoretically” invent a new type of sound on an instrument which I don’t play myself, and it turns out that the sound really works in actual performance.

**In your recent music you’ve been working on new types of notation, which leave much freedom to the performers. Is it also the case with this composition?**

Working on this new piece, I have continually asked myself how to develop a coherent notation that would also account for types of sound nearly impossible to notate, which we worked out together with the soloist during rehearsals. This new notation would need to be comprehensible to an orchestral clarinetist as well. Another question: How to mark in the choral part consonants which belong to the borderland between percussive “beat-box” singing, speech-voice (*Sprechstimme*), and classical singing techniques? Still, the notation is only the surface, and the substance underneath is impossible to notate. The nearly complete certainty that all efforts to notate my music will end in failure makes my explorations exciting and means that they will never come to an end.

*(excerpts from an interview conducted in May 2019)*

The end will show the whole truth.

\*

To say of what is, that it is, or of what is not, that it is not, is true.

*translation to German and back*

To say what is, what it is or not, it is not, is true.

*translation to Czech and back*

Telling what it is, what it is or not, it is not, is true.

*translation to Czech and German and back*

To say what it is, what it is or not, it is not true.

*translation to Japanese and back*

It is not true to tell what it is and what it is.

*translation to Chinese and back*

Say what it is and what it is not true.

*translation to Japanese and back*

Please say that it is what it is and that it is not true.

*translation to German and Chinese and back*

Please say this is it, it is not true.

*translation to German and back*

Please say that's it, it's not true.

*translation to Japanese and back*

Please say that it is not true.

*translation to German, Japanese, Arabic, German and back*

Please say that is wrong.

*translation to Chinese, German and back*

Please say that it is wrong.

*translation to Chinese, Arabic and back*

Please tell this wrong.

*translation to German, Chinese, Arabic and back*

Please tell her wrong.

*translation to German and back*

Please tell her something wrong.

*translation to German and Chinese and back*

Please tell her that there is a problem.

\*

Truth is always strange.

Truth is the opinion that has survived.

The color of truth is grey.

Truth is always more colorful.

Truth is beautiful, but so are lies.

The truth is rarely pure and never simple.

Truth is so rare that it is delightful to tell it.

The language of truth is simple.

\*

It does not require many words to speak the truth.

It takes two to speak the truth — one to speak, and another to hear.

Suppose truth is a [wo]man, what then?

Truth fears no questions.

\*

That truth should be silent I had almost forgot.

The cruelest lies are often told in silence.

The truth hurts, but silence kills.

Silence is the mother of truth.



Truth was the only daughter of time.  
 Check the time from time to time.

\*

Truth is good health -- and safety, and the sky.  
 How meagre, what an exile -- is a lie,  
 And vocal — when we die –

\*

If you want to ruin the truth, stretch it.

\*

Falsehood flies.  
 Truth is always late, limping along with time.

\*

Believe nothing you hear, and only one half that you see.

The quotations set in music were selected from the internet or wall graffiti. Where applicable, translations from original languages are anonymous. The translations and paraphrases of the motto, “To say of what is, that it is, or of what is not, that it is not, is true” were obtained through automatic computer translation software. The quotations originate from the following authors (in alphabetic order) or remain anonymous:

Aristotle  
 Jacques de Biez  
 Lord Byron  
 Emily Dickinson  
 Benjamin Disraeli  
 Ralph Waldo Emerson  
 Baltasar Gracián  
 Chief Joseph  
 Friedrich Nietzsche  
 Edgar Allan Poe  
 Seneca  
 William Shakespeare  
 Adlai Stevenson I  
 Jonathan Swift  
 Henry David Thoreau  
 Mark Twain  
 Leonardo da Vinci  
 Oscar Wilde  
 William the Silent

## Leszek Lorent

Percussionist; graduate of the Fryderyk Chopin University of Music in Warsaw (2008, diploma with distinction). He also studied in Jean Geoffroy's master class at the Conservatoire Nationale Supérieur Musique et Danse in Lyon, and took part in courses of new music interpretation in Tallinn (2006–9). Prize-winner in nationwide and international competitions.

He regularly performs at festivals such as the Warsaw Autumn, Aujourd'hui Musiques in Perpignan, Flâneries Musicales in Reims, Novelum in Toulouse, Warsaw Music Encounters, CODES, and Musica Polonica Nova. As a soloist he has appeared with the Polish Radio Symphony Orchestra, Sinfonia Iuventus, Orchestre Perpignan Méditerranée, the orchestras of the Grand Theatre – Polish National Opera, Kielce Philharmonic, and the National Music Forum in Wrocław.

He has received scholarships notably from the Polish Prime Minister, Minister of Culture and National Heritage, Société Générale, ZAiKS Fund for the Support of Artistic Work, Young Poland programme, Minister of Science and Higher Education (scholarship for distinguished young academics), and the vice-chancellor of the Fryderyk Chopin University of Music (award for academic achievements).

He has contributed to world premiere performances of many works by contemporary Polish composers such as Marcin Błażewicz, Dariusz Przybylski, Ignacy Zalewski, Miłosz Bembinow, Tomasz Opałka, Aleksandra Gryka, and Paweł Hendrich. He specialises in performing multi-percussion and instrumental theatre compositions.

He obtained his DMA in 2012, and his postdoctoral degree in 2016. As a lecturer at the Warsaw Music University, he also directs its New Music Studio. His papers exploring the borderline area between music and philosophy have been printed in *Aspiracje* periodical of Warsaw's art universities, as well as in *Zagadnienia Naukoznawstwa PAN* (Polish Academy of Sciences logical quarterly) and by many academic publishers both in Poland and abroad. His publications include *Percussion Studies. Problems of Music Philosophy and Performance in Multi-Percussion Treatises by Selected Authors* (Cultura Animi, 2014) and *Ineffabilis. Marcin Błażewicz's Works for Percussion* (Cultura Animi, 2015). Lorent has also recorded a dozen albums as a chamber musician and three as a soloist. He is a member of #ART and Euforis artists' societies

## Jörg Widmann

Clarinetist, composer and conductor; he studied clarinet with Gerd Starke in Munich and with Charles Neidich at the Juilliard School in New York. He performs regularly with renowned orchestras, such as the Gewandhausorchester Leipzig, Orchestre National de France, Tonhalle-Orchester Zürich, National Symphony Orchestra in Washington, Orchestre Symphonique de

Montréal, Vienna Philharmonic, Netherlands Philharmonic, and Toronto Symphony Orchestra, under conductors such as Daniel Barenboim, Christoph Eschenbach, and Christoph von Dohnányi. He played the solo part in the world premiere of Mark André's Clarinet Concerto at the Donaueschinger Musik-tage 2015. Other clarinet concertos dedicated to and written for him include Wolfgang Rihm's *Musik für Klarinette und Orchester* (1999) and Aribert Reimann's *Cantus* (2006). He has performed chamber music with such well-known artists as András Schiff, Daniel Barenboim, Mitsuko Uchida, Tabea Zimmermann, Antoine Tamestit and the Hagen Quartet at the Schubertiade Schwarzenberg, Salzburg Festival, Carnegie Hall in New York, and Vienna's Konzerthaus, amongst others.

He also studied composition with Kay Westermann, Wilfried Hiller, and Wolfgang Rihm. His works have been performed under the baton of Daniel Barenboim, Daniel Harding, Valery Gergiev, Kent Nagano, Christian Thielemann, Mariss Jansons, Andris Nelsons, and Simon Rattle, and premiered by the leading orchestras such as the Vienna Philharmonic, Berlin Philharmonic, New York Philharmonic, Orchestre de Paris, BBC Symphony Orchestra, and many others.

Widmann was an artist-in-residence at leading festivals such as Lucerne Festival and Salzburger Festspiele, as well as with orchestras: Bamberger Symphoniker, Zürich's Tonhalle-Orchester (2015/16), BOZAR Brussels, and Elbphilharmonie Hamburg in its opening season. In the 2017/18 season he was featured as the first ever Composer-in-Residence in history of the Leipzig Gewandhaus. Widmann is a fellow of the Wissenschaftskolleg zu Berlin, a member of the Bayerische Akademie der Schönen Künste, Freie Akademie der Künste Hamburg, Deutsche Akademie der Darstellenden Künste, and Akademie der Wissenschaften und der Literatur Mainz. He is a professor in composition at the Barenboim-Said Academy, Berlin.

## CHOPIN UNIVERSITY BIG BAND

Made up of Chopin University of Music students and graduates, the Big Band has given performances with renowned artists such as Basia Trzetrzelewska, Krzesimir Dębski, Henryk Miśkiewicz, Dorota Miśkiewicz, Adam Sztaba, Zbigniew Namysłowski, Grupa MoCarta, Kuba Badach, Janusz Szrom, Wojciech Myrczek, Sławek Uniatowski, Vivian Buczek (Sweden), Katarzyna Cerekwicz, Łukasz Zagrobelny, Danuta Błażejczyk, and Anna Serafińska. The ChU Big Band has also collaborated with the eminent Grammy-winning US jazz musician, composer and arranger Gordon Goodwin, founder of Gordon Goodwin's Big Phat Band, with whom the Polish musicians gave concerts in France and Poland as part of the La Folle Journée' Festival.

In 2015 and 2017 the ensemble won the 1st Prize and Grand Prix of the Big Band Festival in Nowy Tomysł. It has also appeared at such events as the Jazz Jamboree festival, *Jazz Forum* magazine's

50th anniversary, Canal+ Oscar gala, and the Jan Kiepura Award Presentation gala at Warsaw Philharmonic.

Chopin University Big Band under Piotr Kostrzewa has recorded seven albums, released by Mirare, MTJ, Chopin University Press, and Polish Radio.

### **Piotr Kostrzewa**

Born in 1966 in Warsaw, he graduated from Edward Iwicki's percussion class at the Fryderyk Chopin Academy of Music in Warsaw (1989). He embarked on his artistic career while still a student, playing in Warsaw Philharmonic and Grand Theatre orchestras. He has cooperated with Warsaw's theatres such as the Ateneum, Studio, Mały, Współczesny, and Rampa. Since 1993 he has played the timpani in the Sinfonia Varsovia.

In 2000 he co-founded the Sinfonia Varsovia Foundation, in which he was a board member, and later its vice-president and president (since 2007). The Foundation's aims include promoting the Orchestra, organising some of its concerts and recordings, as well as supporting young talents.

In 2006 he took up work as a percussion teacher at the Karol Szymanowski Music School Complex no. 4 in Warsaw, where he became the artistic supervisor and conductor of the Szymanowski Big Band. With the latter he recorded three albums. In 2012, after the dissolution of this ensemble, he set up the Szymanowski Young Power Big Band.

In 2012 he became the supervisor and artistic director of the Chopin University Big Band in Warsaw, with which he has appeared at many festivals in Poland and abroad. Having obtained his DMA in 2017, he was appointed head of the Chair of Jazz and World Music at the Chopin University's Instrumental Department (2019), and later dean of the newly established Department of Jazz and Stage Music.

### **WARSAW PHILHARMONIC CHOIR**

The Warsaw Philharmonic Choir was founded in 1953 under Zbigniew Soja. Later choirmasters have included Roman Kuklewicz (1955–1971), Józef Bok (1971–1974), Antoni Szaliński (1974–1978), and Henryk Wojnarowski (1978–2016). Since January 2017, the post has been held by Bartosz Michałowski.

The Choir's activity focuses around symphonic and vocal-instrumental concerts with the Warsaw Philharmonic Orchestra, as well as a cappella performances at Warsaw Philharmonic. Each season, the Choir gives numerous concerts here, as well as appearing regularly at the Warsaw Autumn Festival and Wratislavia Cantans.

The Warsaw Philharmonic Choir has also performed extensively in Austria, Belgium, Denmark, Finland, Greece, Spain, Iceland, Israel, Germany, Russia, Switzerland, Turkey, Lithuania, Latvia, France, Italy, and Great Britain. The Choir has been frequently invited to appear in concert with orchestras such as the Berlin Philharmonic, Munich Philharmonic, Rundfunk-Sinfonieorchester

Berlin, RIAS-Symphonie-Orchester Berlin, Bamberger Symphoniker, Tel Aviv and Jerusalem Symphony Orchestras, Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, Orchestre Symphonique de la Monnaie, Orchestra Sinfonica Siciliana in Palermo, and Orchestra del Teatro alla Scala in Milan.

The Choir's first appearance on the operatic stage – in Franco Donatoni's opera *Atem* at the Teatro alla Scala in 1985 – brought further invitations to opera houses: re-invitations to La Scala (Weber's *Oberon*, 1989; Beethoven's *Fidelio*, 1990), La Fenice in Venice (Stravinsky's *The Rake's Progress*, 1986, and Mozart's *The Magic Flute*, 1987), Paris (Beethoven's *Fidelio*, 1989); Palermo (Szymanowski's *King Roger*, 1992; Stravinsky's *Oedipus Rex*, 1993; and Honegger's *Antigone*, 1993), as well as Pesaro (Rossini's *L'italiana in Algeri*, 1994).

The Choir has been conducted by outstanding Polish and international masters of the baton and composers including Moshe Atzmon, Sergiu Comissiona, Henryk Czyż, Charles Dutoit, Vladimir Fedoseyev, Charles Groves, Jacek Kasprzyk, Kazimierz Kord, Jan Krenz, Witold Lutosławski, Lorin Maazel, Jerzy Maksymiuk, Igor Markevitch, Andrzej Markowski, Kurt Masur, Zubin Mehta, Grzegorz Nowak, Seiji Ozawa, Krzysztof Penderecki, Simon Rattle, Helmuth Rilling, Witold Rowicki, Jerzy Semkow, Giuseppe Sinopoli, Stanisław Skrowaczewski, Leopold Stokowski, Igor Stravinsky, Tadeusz Strugała, Stanisław Wisłocki, Antoni Wit, and Bohdan Wodiczko.

The Choir's vast repertoire comprises more than 400 vocal-instrumental and unaccompanied works, ranging from medieval to contemporary music. A special place in the Choir's repertoire is occupied by Polish music, in particular that of Krzysztof Penderecki; the Choir has performed and recorded all of his vocal-instrumental and unaccompanied works. Its albums have received numerous Grammy nominations, as well as a Grammy for the Best Choral Performance for the first CD in the series *Penderecki Conducts Penderecki*. Their recording of *A Polish Requiem* received the 2005 Record Academy Award of the Japanese magazine *Record Geijutsu*. In April 2009, the Choir's album *Stanisław Moniuszko – Masses Vol. 1* won the Fryderyk Award as Album of the Year – Choral and Vocal-Instrumental Music category, whereas Vol. 2 was awarded the Golden Orpheus – Arturo Toscanini Award of the Académie du Disque Lyrique as the Best Phonographic Initiative in 2010. In 2011 the Choir received another Fryderyk Award for its 1989 CD recording of Roman Maciejewski's *Requiem. Missa pro defunctis*, and in 2018 – for an all-Szymanowski album.

## **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 the years 1998–2005, he was assistant to Professor Stefan Stuligrosz and

conductor of the Poznań Philharmonic Choir. Together with this Choir, otherwise known as the Poznań Nightingales, he performed extensively in Germany, France, Spain, Belgium, the Netherlands, Denmark, Sweden, Italy, Austria, Switzerland, Czechia, Lithuania, Russia, and Japan. He won the 2015 Orphée d'Or of the Académie du Disque Lyrique in Paris, was nominated for the 2015 Fryderyk Award for his 2CD album featuring works by Pasquale Anfossi, another Fryderyk in 2019 for Karol Szymanowski's opera *Hagith*, a Golden Disc, and the 1st Prize in the 9th Polish Nationwide Choral Conductors' Competition. Bartosz Michałowski is the founder, conductor and artistic director of the Poznań Chamber Choir, founder and director of the Opus 966 Polish Composers' Competition, and the creator of Write Music – It's Easy composing workshops for children and teenagers. He is also a co-author of the Obrazowanie project co-organised with the National Museum as part of the Biennial of Art for Children in Poznań.

As a conductor, Michałowski has garnered major prizes in prestigious choral competitions as well as numerous special awards for, among others, best vocal ensemble technique, best performance of contemporary music, and best conductor.

As director of the Warsaw Philharmonic Choir he has led it in numerous concerts at the Philharmonic and elsewhere. In October 2017 he prepared the Choir for the world premiere of Anton Rubinstein's sacred opera *Moses* (cond. Michail Jurowski) and in 2019, for the performance and world premiere recording of Stanisław Moniuszko's *Paria* in the Italian language version. In the previous year, the Choir under his baton took part in PWM Edition's project *100 for 100 – Musical Decades of Freedom*, recording Roman Padlewski's *Stabat Mater*.

Bartosz Michałowski has also prepared several dozen vocal-instrumental concerts featuring the Warsaw Philharmonic Choir and Orchestra, in collaboration with leading conductors such as Andrey Boreyko, Ton Koopman, Christoph König, Matthew Halls, Martin Haselböck, Bjarte Engeset, Jacek Kasprzyk, and others. He also frequently collaborated with Krzysztof Penderecki on performances on his works.

In addition to his rich experience as a conductor, Bartosz Michałowski has worked for many years on voice production, developing his vocal skills and knowledge at masterclasses with Poppy Holden (Great Britain), Christian Elsner (Germany), and Józef Frakstein (Poland). He is a lecturer at the Fryderyk Chopin University of Music in Warsaw.

## **WARSAW PHILHARMONIC ORCHESTRA**

The Warsaw Philharmonic Orchestra gave its first concert in the newly erected Philharmonic Hall on 5 November 1901. The Orchestra was conducted by Emil Młynarski, the Philharmonic's cofounder, first Music Director and conductor. Its soloist was Ignacy Jan Paderewski, one of the Philharmonic's founders.

Warsaw Philharmonic's rapidly rising performance standards soon attracted outstanding artists from all over the world. Both before the First World War and during the interwar period, it established itself as the main centre of musical life in Poland and one of the most prominent musical institutions in Europe. Nearly all the famous conductors and soloists of the day performed here, including Claudio Arrau, Edvard Grieg, Arthur Honegger, Vladimir Horowitz, Bronisław Huberman, Wilhelm Kempff, Otto Klemperer, Sergei Prokofiev, Sergei Rachmaninov, Maurice Ravel, Artur Rodziński, Arthur Rubinstein, Pablo Sarasate, and Richard Strauss. In the first years after the Second World War, the Warsaw Philharmonic Orchestra was managed by Olgierd Straszyński and Andrzej Panufnik, among others. In January 1950, the post of Director and Principal Conductor was taken up by Witold Rowicki, who set about establishing a new orchestra.

On 21 February 1955, a new Philharmonic Hall was opened in Jasna Street, erected on the site of its predecessor, which had been destroyed by German air raids. On that day, the institution was named the National Philharmonic.

In the years 1955–58, the Orchestra was headed by Bohdan Wodiczko, a distinguished promoter of contemporary music, who collaborated with, among others, Arnold Rezler and Stanisław Skrowaczewski. During his tenure, the Orchestra was transformed and enlarged. The enormous popularity of 20th-century music performances contributed to the inception of the “Warsaw Autumn” International Festival of Contemporary Music.

In 1958, Witold Rowicki was appointed Artistic Director and Principal Conductor once again, and held this post until 1977. The Orchestra's guest conductors of that time were Stanisław Wisłocki and Andrzej Markowski. Under the direction of Rowicki, international concert tours and performances in the world's most prestigious concert venues became a permanent element in the Orchestra's calendar.

On 1 July 1977, the post of Artistic Director and Principal Conductor was offered to Kazimierz Kord, who held it until the Philharmonic's centenary year in 2001. In 1979–90, the Orchestra's Deputy Director and Conductor was Tadeusz Strugała. From the very beginning of his work, Kord focused on expanding the Orchestra's concert repertoire, which in the following seasons resulted not only in symphonic works but also large vocal-instrumental and opera productions, as well as numerous contemporary compositions being performed.

From 2002 until 2013 the post of General and Artistic Director of the Warsaw Philharmonic was held by Antoni Wit, who adopted the same philosophy regarding the institution's repertoire as his predecessor, adding to it even more Polish music, often performed by foreign artists. Under his baton, the Warsaw Philharmonic ensembles recorded over fifty albums, including almost forty under the Naxos label. The albums, featuring mainly Polish music composed by Karłowicz, Szymanowski, Lutosławski,

Penderecki, Górecki, and Kilar, have been showered with a plethora of awards, including the prestigious Grammy in 2013. Antoni Wit concluded his tenure with the Orchestra's debut at the BBC Proms in London in August 2013.

In the 2013/14 season, the duties of Artistic Director, responsible for the development of the Philharmonic ensembles, their repertoire and guest artists, were handed over to Jacek Kasprzyk. His historic concert at the 2013 Warsaw Autumn Festival, featuring the pianist Krystian Zimerman, became one of the highlights of the Lutosławski Year (the concert programme included Lutosławski's Piano Concerto and Symphony no. 3) and won the Polish Music Coryphaeus Award as Event of the Year. He also conducted the first live streamed performances in the history of the Philharmonic. Under his baton, the Orchestra recorded six albums for Warner Classics and for Deutsche Grammophon (2015). As of the 2019/20 season, the post of artistic director has been taken up by Andrey Boreyko.

The Warsaw Philharmonic Symphony Orchestra has made over 150 concert tours around five continents, and has appeared in all of the world's major concert venues, each time receiving high acclaim from audiences and critics alike for its superb and charismatic interpretations. The ensemble has performed at many prestigious international festivals, including in Vienna, Berlin, Prague, Bergen, Lucerne, Montreux, Moscow, Brussels, Florence, Bordeaux, Athens, Bilbao, Lisbon, and Tokyo, as well as at the La Folle Journée Festival in Nantes. The Warsaw Philharmonic Orchestra participates regularly in the finals of the International Fryderyk Chopin Piano Competition, Warsaw Autumn Festival, Chopin and His Europe Festival, and the Ludwig van Beethoven Easter Festival. It has recorded for Polish Radio, Polish and foreign record labels, and film companies.

## **Andrzej Boreyko**

After graduating with the highest distinction, from two departments – choral conducting as well as orchestra and opera conducting – at the Rimsky-Korsakov Conservatoire in Saint Petersburg, he took up his first posts as conductor in Russia (Ulyanovsk and Yekaterinburg). Then, after several years as Artistic Director of the Poznań Philharmonic (the city of his childhood) he was appointed Principal Conductor and Artistic Director of the Jenaer Philharmonie. He spent five years (1998–2003) at the helm of the philharmonic, and currently holds the title of Honorary Conductor.

He then went on to become Music Director of the following orchestras: the Winnipeg Symphony Orchestra (2001–6), Symphoniker Hamburg (2004–8), Berner Symphonieorchester (2004–10), and Düsseldorfer Symphoniker (2009–14). During this period, he was also the principal guest conductor of the Vancouver Symphony Orchestra (2000–3), Radio-Sinfonieorchester Stuttgart des SWR (today known as the SWR Symphonieorchester), and



Orquesta Sinfónica de Euskadi in San Sebastian (2009–17). From September 2012 until June 2017, Andrzej Boreyko served as Music Director of the Orchestre National de Belgique. In September 2014, he took up the post of Music Director of the Naples Philharmonic in Florida. Boreyko is currently also the director of a festival at the BOZAR centre in Brussels, each edition of which is dedicated to a different composer.

The conductor is also regularly invited to collaborate with many world-class orchestras. In North America, he has led the New York Philharmonic, Los Angeles Philharmonic, as well as the symphony orchestras of Cleveland, Philadelphia, Montreal, Detroit, Chicago, Boston, San Francisco, Baltimore, Pittsburgh, and Toronto. He has also appeared at festivals in Ravinia and Aspen with the Chicago Symphony Orchestra. He has been invited to collaborate with the National Arts Centre in Ottawa, the San Francisco Symphony, Indianapolis Symphony Orchestra, and the orchestras of Cincinnati and Houston, with which he performs regularly as a guest conductor.

In Europe, he has worked with renowned orchestras including the Berlin Philharmonic, the Deutsches Symphonie Orchester in Berlin, Munich Philharmonic, Staatskapelle Dresden, Gewandhausorchester in Leipzig, Wiener Symphoniker, Filarmonica della Scala, Royal Concertgebouw, Orchestre de Paris, Tonhalle-Orchester Zürich, London Symphony, Philharmonia, Rotterdams Philharmonisch Orkest, Rundfunk-Sinfonieorchester Berlin, Konzerthausorchester Berlin, Royal Stockholm Philharmonic, Gothenburg Symphony, Bamberger Symphoniker, Orchestra del Maggio Musicale Fiorentino, Orchestre Philharmonique de Radio France, and Nederlands Philharmonisch Orkest. In Asia, Andrzej Boreyko has graced the podiums of the NHK Symphony Orchestra in Tokyo, Seoul Philharmonic Orchestra, and Hong Kong Philharmonic Orchestra. In Australia, he has collaborated with the Sydney Symphony Orchestra, Melbourne Symphony, and the orchestras of Adelaide, Hobart, Brisbane, and Perth.

To great acclaim he conducted the Los Angeles Philharmonic in the first ever American performance of Henryk Mikołaj Górecki's Symphony no. 4. He was also at the podium when the London Philharmonic Orchestra performed the world premiere of the same work in April 2014, and also took part in its first ever recording (Nonesuch Records). Also under his baton was the Cincinnati Orchestra when it performed Igor Stravinsky's recently discovered *Funeral Song*, the premiere of Victoria Borisova Ollas's Symphony no. 2 and *Requiem for Larissa* by Valentin Silvestrov. The artist boasts an extensive discography, including valuable recordings with the then Radio Sinfonieorchester Stuttgart des SWR, of which he was principal guest conductor (ECM Records and Hänssler Classic). With Los Angeles Philharmonic he recorded Witold Lutosławski's *Chain II* for Yarlung Records, and with Orchestre National de Belgique he continues the vast project of recording Shostakovich's complete symphonies.

## Maciej Tomaszewicz

Graduate of the Academy of Music in Katowice, where he completed studies in composition and music theory as well as a PhD course in orchestra and opera conducting under Szymon Bywalec. In addition, he attended Michael Dittrich's conducting masterclass in Budapest, where he was awarded the 2nd Prize in a competition, as well as masterclasses taught by Gabriel Chmura, Jacek Kasprzyk, and Larry Livingston. He is closely associated with the Archetti Chamber Orchestra, with which he has collaborated as a violinist, and since 2014 as its conductor. In 2015–19 he worked as a conductor of the Polish Youth Symphony Orchestra in Bytom and the Karol Szymanowski Youth Symphony Orchestra in Katowice.

Tomaszewicz has worked as an assistant to leading conductors including Michail Jurowski, Gabriel Chmura, Jacek Kasprzyk, Michał Klauza, Christoph Koenig, Alexander Liebreich, Tadeusz Koźłowski, and Antoni Wit. He has been assistant conductor to NOSPR Katowice, as well as at the Grand Theatre in Łódź, where (having won a competition for the position of assistant conductor) he prepared the premiere of Moniuszko's *The Haunted Manor* directed by Krystyna Janda. He has led orchestras such as Warsaw Philharmonic, Beethoven Academy Orchestra, Polish Sinfonia Iuventus Orchestra, Białystok Opera and Philharmonic, Katowice Philharmonic, philharmonic orchestras in Kalisz, Kielce and Zielona Góra, the Silesian Chamber Orchestra, and Orkiestra Muzyki Nowej (New Music Orchestra).

Since 2016, he has worked at the Silesian Opera in Bytom, where he has conducted, among others, the balet premiere *Sheherezade / Medea* to music by Rimsky-Korsakov and Barber, as well as revivals of Puccini's *Tosca*, Tchaikovsky's *The Nutcracker*, Johann Strauss Jr's *The Gypsy Baron*, and Moniuszko's *The Haunted Manor*. At the Podlasie Opera and Philharmonic in Białystok his projects have included Bizet's *Carmen* and Puccini's *Turandot*. In the 2016/17 season, he was assistant conductor to the Polish Orchestra Sinfonia Iuventus, and was twice the Institute of Music and Dance's conductor-in-residence (at the Katowice Philharmonic and the Białystok Opera and Philharmonic). Since September 2019 (following a competition for the post of Andrey Boreyko's assistant), he has worked at Warsaw Philharmonic. In the coming season he is taking up the post of principal conductor of the Silesian Chamber Orchestra.

Sunday / **27 September**  
/ 11:00, 13:00 and 16:00



Sunday / **27 September**

/ 11:00, 13:00 and 16:00

**Museum of Warsaw** / Syrena Cinema



/ **Little** Warsaw Autumn

**Aleksandra Cieślak** text, adaptation, direction

**Edward Sielicki** music, electronics

**Marta Grzywacz** voice, sound effects, instruments

**Maciej Bogumił Nerkowski** voice, sound effects,  
instruments

**Piotr Dąbrowski** percussion instruments

**Katarzyna Kijek, Przemysław Adamski** animations,  
editing

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**Małgorzata Limanówka, Magda Schromová** original  
translation into Polish sign language

**Rafał Smoliński** recordings, sound production

**Jarosław Paczyński** recordings, video production

**Katarzyna Wojtasik** makeup

Partners of the event: Museum of Warsaw, Society of Authors ZAiKS  
Culture Without Barriers Foundation, and Dwie Siostry Edition

The event is part of the 8th Festival of Culture Without Barriers.



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**dwie siostry**

**Aleksandra Cieślak, Edward Sielicki**

Piwnice. Zagadki spod podłogi (Basements. Mysteries from under the floor) (2020)

radio feature-opera for voices, electronics, animations, and Polish sign language

(Warsaw Autumn commission with the support by Society of Authors ZAiKS)

## Event commentary

– see page 202

Sunday / **27 September** / 11:00, 13:00 and 16:00

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Fringe events

Thursday / **17 September** – Friday / **30 October**  
Sunday / **20 September** / 17:00  
Sunday / **20 September** / 22:30  
Monday / **21 September** – Wednesday / **30 September**  
Tuesday / **22 September** / 18:00  
Wednesday / **23 September** / 17:00  
Thursday / **24 September** / 17:00  
Saturday / **26 September** / 18:00  
Sunday / **27 September** / 16:00

Thursday / **17 September** –  
Friday / **30 October**  
/ 9:00–17:00

**Austrian Cultural Forum**

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Organised by Austrian Cultural Forum

|austriackie|forum|kultury<sup>waw</sup>|



**Karolina Breguła, Karl Salzmann**

After-sound (2020)\*\*

exhibition

Opening of the exhibition: **17 September / Thursday / 18:00**

The *After-sound* exhibition combines works by Karolina Breguła and Karl Salzmann. Both refer frequently to music and sound in their artistic practice, and the exhibited works focus on objects inextricably linked to those phenomena, such as recordings and sound recording devices, or instruments that, even when temporarily not in use, can arouse the musical imagination through their visual presence. The title of the exhibition refers to the phenomenon by which mute objects can become carriers of a sound that has faded away. The works of Karolina Breguła and Karl Salzmann, in examining the language that music and sound can be, also fall under the main theme of this year's Warsaw Autumn Festival. They look at the materiality of sound, its social and cultural dimension, and at its metaphorical levels of meaning.

The opening of the exhibition will be accompanied by a performance by Karolina Breguła and Karl Salzmann.

Sunday / **20 September** / 17:00

**Austrian Cultural Forum**



**Alfredo Ovalles** piano

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Organised by Austrian Cultural Forum

| austriackie | forum | kultury<sup>waw</sup> |

**Roberto Sierra**

Intimate Pieces (2017)\*

**Gérard Pesson**

Vexierbilder II (2003)

**Margareta Ferek-Petric**

I repeat myself while under stress (2018)\*

**Tomasz Sikorski**

Eufonia (1982)

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**Pascal Dusapin**

Piece no. 3 – Black Letters (2019)\*

**Igor Jaćimović**

Montale Weeping (2018)\*\*

**Matthias Kranebitter**

nihilistic studies 4–6 (piano as neurosis) (2013)\*

\*\* first performance

\* first Polish performance

Sunday / **20 September** / 22:30

**SPATIF Club**



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**KOMPOPOLEX:**

**Aleksandra Gołaj** percussion

**Rafat Łuc** accordion

**Rafat Zalech** electronic viola

**Jacek Sotomski** computer (guest)

Organised by Polish Composers' Union – Youth Circle



Concert of the Polish Composers' Union –  
Youth Circle

Prize-winning and commended compositions at  
the 11th Zygmunt Mycielski Composition Competition

Monday / **21 September** –  
Wednesday / **30 September**  
/ 12:00–16:00  
(Monday – Wednesday, Friday)  
/ 14:00–18:00 (Thursday)

**XX1 Gallery**

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Organised by Fundacja Sztuk Krytycznych



7th Performance for sounds – Andrzej Mitan  
exhibition – objects, documentations

Tuesday / **22 September** / 18:00

**Mazovia Institute of Culture**

**Marcin Krzyżanowski** electric cello  
**Zuzanna Paluch** recitation

**Włodek Pawlik** piano

**Olga Sz wajgier** soprano  
**Mieczysław Litwiński** voice  
**Ryszard Ługowski** gongs, bowls  
**Tadeusz Sudnik** electronics

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**Wojciech Konikiewicz** piano, synthesizers, electronics, flutes  
**Marcin Pospieszalski** double bass, bass guitar  
**Radostaw Maciński** percussion

Organised by Fundacja Sztuk Krytycznych



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7th Performance for sounds – Andrzej Mitan  
Poza czasem i przestrzenią (Beyond Time  
and Space)

**Marcin Krzyżanowski**

Proto-prolog (2020)\*\*

for recitation and electric cello

1st Video Intermezzo –

**Andrzej Mitan / Grzegorz Rogala**

**Włodek Pawlik**

...

for piano

2nd Video Intermezzo –

**Andrzej Mitan / Grzegorz Rogala**

**Olga Sz wajgier, Mieczysław Litwiński,**

**Ryszard Ługowski, Tadeusz Sudnik**

Beautiful singing

for soprano, voice, gongs, bowls and electronics

3rd Video Intermezzo – When a Man Dies

**Andrzej Mitan / Grzegorz Rogala**

**Wojciech Konikiewicz**

NATIM (2020)\*\*

for around jazz trio

Wednesday / **23 September** / 17:00

**Fryderyk Chopin University of Music**

/ Henryk Melcer Hall

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Organised by Fryderyk Chopin University of Music

**UMFC**

Uniwersytet Muzyczny  
Fryderyka Chopina



Polish Contemporary Music 3  
– Chopin University Press

This meeting presents the latest book, record, and score publications by Chopin University Press, dedicated to Polish contemporary music. The panel will include music theorists, composers, and performers, leading interpreters linked to the Fryderyk Chopin University of Music: Klaudiusz Baran, Paweł Łukaszewski, Paweł Gusnar, Wojciech Błażejczyk, Leszek Lorent, Rafał Grząka, Rafał Janiak, Andrzej Karłow, Grażyna Paciorek-Draus, and Ignacy Zalewski, among others. The meeting will be accompanied by a presentation and sale of publications.

Thursday / **24 September** / 17:00

**PWM Edition**



**Igor Torbicki** piano

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Organised by Polish Composers' Union – Warsaw Branch

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

**Władysław Słowiński**

Miniatures per pianoforte (1967)

**Paweł Kwapiński**

Espressioni (2020)\*\*

for piano

**Carlos E. Malcolm**

Eclosion (1974)

for piano

**Jerzy Bauer**

Two Inscriptions for Witold Lutosławski (2004)

for piano

**Jan Oleszkowicz**

Genotypes (2020)\*\*

five pieces for piano

**Anna Ignatowicz-Glińska**

nAdAl (2007)\*\*

for piano

**Artur Cieślak**

Studies for piano (1996–1999)

Study no. 1 and no. 3

**Romuald Twardowski**

Hommage à Bach (2000)

for piano

Saturday / **26 September** / 18:00

**Warsaw Philharmonic** / Chamber Hall



**Beata Bolesławska-Lewandowska,  
Lech Dzierżanowski**

moderators

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**CHOPIN PIANO DUO:  
Bartłomiej Kominek  
Anna Boczar**

Organised by Polish Music Information Centre POLMIC



Project cofinanced by the Minister of Culture and National Heritage's  
Culture Promotion Fund

**Ministry of  
Culture**  
and National  
Heritage of  
the Republic  
of Poland.

Concert and presentation of a new website  
dedicated to **Roman Maciejewski**  
[www.maciejewski.polmic.pl](http://www.maciejewski.polmic.pl)

Programme:

**Roman Maciejewski**

Mazurka (1951)

for two pianos

Tarantella and Lullaby (1938)

for two pianos

Negro Spirituals:

Sometimes I Feel like a Motherless Child,

I Want to be Ready (1946)

for two pianos

Sunday / **27 September** / 16:00

**Komuna Warszawa**

**RADICAL POLISH ANSAMBL**

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**Cezary Duchnowski** live electronics

**Maniucha Bikont** voice, tuba

**Mikołaj Patosz** devil's fiddle

Organised by Fundacja Automatophone

Project cofinanced by the City of Warsaw

**automa  
tophone**






**Cezary Duchnowski, Maciej Filipczuk**

Diabelskie skrzypce (Devil's Fiddle)

staged concert



**Indexes**  
/ **1956–2019** / p. 262  
/ **2020** / p. 357



# Composers / compositions / performers / **1956–2019**

The index, arranged alphabetically by composer, comprises all the works that have been performed at the sixty-two 'Warsaw Autumn' festivals.

The information in brackets presents the year of performance and the performers in the following order: soloist / ensemble / conductor.

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Two asterisks (\*\*) indicate the world premiere while one asterisk (\*) indicates the first performance in Poland.

Commonly used abbreviations stand for the names of voices and instruments.

- Aa**, Michel van der: *Auburn* [\*2003. Hijmans, electr gtr / tape], *Here Trilogy*, Part 2 and 3 [\*2006. Leonard, sopr / Sinfonia Varsovia / Hirsch / Ciciliani, soundtrack / Gallagher, sopr. amplification, soundtrack], *Hysteresis* (2017. Marelli, cl / New Music Orch. / Bywalec / Btaszcak, Czechowicz, sound), *One*, chamber opera for soprano, video and soundtrack to author's own libretto [\*2004. Hannigan, sopr / van Raalte, lights / Schots, sound / van der Aa, dir.];
- Aaquist**, Svend: *Saga Night* [\*2002. Lenko, acc];
- Aaron S Collective**: *Aaron S*, multimedia opera [\*2016. Wojciechowski, composition / Krzaczkowski, libretto / Cybulski, instruments making, software / Leto, video / LUX:NM Contemporary Music Ensemble Berlin / Migas, Zaborowski, sound];
- Abakans* (2019. screening of a film; Mucha, dir. / Schaeffer, music);
- Ablinger**, Peter: *Black Series (Mondrian 2-5)* [\*2018. Black Page Orchestra / Froshauer, sound];
- Abrahamsen**, Hans: *Märchenbilder* [\*89. London Sinfoniietta / Masson; 98. Caput Ensemble / Gunnarson], *Schnee* [\*2015. Talea Ensemble / Baker], *String Quartet No. 2* [\*94. Silesian String Quartet], *Walden* [\*84. Vestjysk Kammerensemble];
- Abras**, Juan Manuel: *Ania* is... (2016. Górczyński, cl), *Chacarera beatboxera* [\*2008. Tik-Tak, beatboxer / Kwartludium];
- Acezantez**: see *Variations 'Trash'*;
- Acoustic Octet (More-Or-Less)* – piece composed and performed by Albert Márkocs, Tim Hodgkinson, Raymond Strid, Pere Olivier Jørgens, Birgit Ulherr, Martin Klapper, Raoul Björkenheim, Christer Irgens-Møller [\*98. European Improvisation Orch.];
- Adamék**, Ondřej: *Dusty Rusty Hush* [\*2010. NPO / de Leeuw], *Fishbones* [\*2010. Les Percussions de Strasbourg], *Karakuri – Poupée mécanique* [\*2016. Hata, sopr / European Workshop for Contemporary Music / Bohn], *Polednice* [\*2013. Polish Radio NSO / Liebreich];
- Adams**, Byron: *Requiem Songs* [\*83. Armanowska, sopr / Gadzina, vn / Wasiótko, vcl];
- Adams**, John: *Chamber Symphony* [\*96. Schönberg Ensemble / de Leeuw], *Harmonielehre* [\*92. Kiev Opera House Orch. / Baley], *Shaker Loops* [\*86. Polish Radio and TV Chamber Orch., Poznań / Duczmal], *Slonimsky's Earbox* [\*2006. SO of the Academy of Music in Kraków / Czepiel], *The Chairman Dances* [\*90. Poznań PO / Michniewski];
- Adams**, John Luther: *The Light Within* [\*2008. Seattle Chamber Players / Guziotek-Tubelewicz, sound];
- Adès**, Thomas: *Piano Quintet* [\*2004. Krzanowska, pf / Silesian String Quartet], *Totentanz* [\*2013. Stotijn, m-sopr / Dazeley, bar / NPO / Janiak];
- Adjemian**, Alexander: *Pastoral Sinfoniatta* [\*74. Armenian Chamber Orch. / Saakian];
- Agafonnikov**, Vladislav: *Motherland* [\*73. Latvian Academic Choir / Cepitis];
- Ager**, Klaus: *Something Like a Habanera* [\*80. Music Workshop];
- Agitation Free**: see 1) Grosskopf, Erhard – *Agitation Free*, 2) *Plancton*;
- Aharonián**, Coriún: *Los cadadias* [\*80. Music Workshop];
- Aho**, Kalevi: *Symphony No. 5* [\*79. Helsinki Radio SO / Segerstam];
- Aitken**, Robert: *Plainsong* [\*78., 86. Aitken, fl];
- Akita**, Masami (Merzbowl): *Expanded music* [\*2015. performance];
- Alandia**, Edgar C.: *Antes* [\*88. Schiaffini, tbn / tape];
- Albright**, William: *Sphaera* [\*86. Witkowski, pf / tape], *Sweet Sixteenth, a cakewalk* [\*80. Music Workshop], *Take That* (89. Cracow Percussion Group);
- Alcantara**, Burt: *Masque of Separation (Myth)* [\*81. music from tape / London Contemporary Dance Theatre / Cohan, choreography];
- Alexandra**, Liana: *Le soleil et la lune* [\*83. Madrigal Choir / Constantin];
- Ali-Zadeh**, Frangiz Ali Aga Kyz: *Habil-Sajahy* [\*83. Monighetti, vc / Sakharov, pf], *Mugam Sayagi* [\*2005. Ensemble TIMF / Choe];
- Allende-Blin**, Juan: *Mein blaues Klavier* for organ, barrel organ and jew's harp [\*75. Zacher / Capelle / Langenbruch];
- Alsina**, Carlos Roqué: *Auftrag* [\*71. Musica viva Pragensis / Vostřák], *Etude pour zarb* [\*79. Drouet], see also *Enkyklopaideia*;
- Alvarez**, Javier: *Papatotl* [\*88. Widlund, pf / tape], *Temazcal* (2008. Rossi, maracas / Okoń-Makowska, Btażejczyk, sound);
- Alvarez**, Javier – Ian Dearden: *Edge Dance* [\*89. tape];
- Ambrosini**, Claudio: *Capriccio, detto l'Ermafrodita* [\*88. Sparnaay, cl], *De vulgari eloquentia* [\*86. Ex Novo Ensemble di Venezia];
- Amy**, Gilbert: *La variation ajoutée* [\*85. Ensemble InterContemporain / Tamayo], *Mouvements pour 17 instruments solistes* [\*59. Silesian Philh. Chamber Orchest. / Markowski], *Refrains* [\*74. Orch. Philh. de la RTF / Amy];
- Anderson**, Barry: *Fanfare* [\*89. computer tape];
- Anderson**, Julian: *Khorovod* [\*96. Schönberg Ensemble / de Leeuw], *Past Hymns* [\*99. Sinfonia 21 / Brabbins];
- Anderson**, Laurie: *Langue d'amour* [\*2017. Aulbert, voice / Walentyłowicz, keyboard];
- Andre**, Mark: *...hoc...* [\*2012. Kasper, vc / Experimentalstudio des SWR], *ni* [\*2016. European Workshop for Contemporary Music / Bohn];
- Andriessen**, Louis: *Dances* [\*\*\*92. McFadden, sopr / Radio Kamerorkest Hilversum / Metzmacher], *De Materie, Part IV* [\*2000. Torenbos, choreography and dance / Nehrebecka, recitation / AMFC Vocal Consort, Warsaw / NPO / Kord], *de Staat* [\*77. de Vries, Kerstens, Kweksilber, de Nijs, 4 sopr / NPO / Michniewski; 2018. Czarkowska, Bienias, Puchalska, Rzezińska, 4 sopr / Polish Radio NSO / Siebens / Okoń-Makowska, Bereza, sound], *De Stijl* [\*97. Spring Orch. of Warsaw Autumn / Kaspzyk], *Ende* [\*80. Music Workshop], *Haags Hakküh* [\*2010. Bugallo-Williams Piano Duo / NPO / de Leeuw], *Hoketus* [\*79. Hoketus Ensemble], *Hout* [\*2001. Loos Ensemble], *Overture to Orpheus* (89. Chojnacka, cemb), *Paintings* [\*67. Vetter, fl a becco / Krauze, pf], *Registers* (93. Krzanowska, pf), *Symphony for Open Strings* [\*2000. The Kiev Soloists / Sirenko], *Zilver* [\*96. Schönberg Ensemble / de Leeuw, see also *Enkyklopaideia* and *Forging the Scythes*];
- Anghel**, Irinel: *Arrets* [\*2002. Anghel, acc / Csendes, vn / Kivu, vc / tape], *Electro-Trance (III)* [\*2007. Electric Pro Contemporanial], *Labyrinthe* [\*2002. New Music Orch. / Bywalec], *Metablues* [\*2001. Worms, pf], *Toys R US (II)* [\*2007. Electric Pro Contemporanial];
- Antheil**, George: *Sonatas* (Nos. 1 & 2) [\*76. Beths, vn / de Leeuw, pf];
- Anzaghi**, Davide: *Rapsodia* [\*84. Canino, Ballista, 2 pf];
- Aperghis**, Georges: *Contretemps* [\*2009. Michel-Dansac, sopr / London Sinfoniietta / Atherton], *Dans le mur* [\*2017. Nakamura, pf / Roux, computer music design / SWR Experimentalstudio], *Graffiti* [\*2002. Ondrůšek, perc], *Les sept crimes de l'amour* (Asmussen, sopr / Bendsen, perc / Wright, cl), *Luna Park* [\*2012. Saunier, dance, voice / E. Ferrer, octobas fl, voice / Schmid, b fl, voice / Dubelski, perc, voice / Aperghis, staging / Lévy, script and video /

- IRCAM), *Machinations* (\*2009. Levesque, Michel-Dansac, Sacoun, Strosser, voices / Pasquet, computer / IRCAM / Aperghis, dir.), *Quatorze Jactations* (selection) (\*2009. Wörner, bar), *Teeter-Totter* (\*2009. London Sinfonietta / Atherton), *Thinking Things* [2019. Aperghis, dir. / Dubelski, actor / Michel-Dansac, sopr / Peintre, bar / Saunier, dance / Pasquet, computer / Nouvel, video, robot programming / Lévy, set and lighting design], *Vitriool* (\*2011. Neue Vocalsolisten Stuttgart), *Zeugen*, 'spectacle musical' with text by Robert Walser and seven hand puppets by Paul Klee (\*2007. Kammer, voice / Widauer, narrator, puppeteer / Weiss, alto sax / Molinari, b cl / Anzelotti, acc / Rivalland, cimb / Hoursiangou, pf / Nagy / Aperghis, Lévy, stage design / Lévy, video, light / Aperghis, production);
- Apostel**, Hans Erich: *Variationen über ein Thema von Joseph Haydn* (\*56. Wiener Symphoniker / Gielen);
- Appleton**, Ion: *In Medias Res* (\*78. tape);
- Arazskiewicz**, Franciszek: *Fire: Miniature no. 3* (\*\*2014. Cracow Music Academy Composition Students / Koczur);
- Arho**, Anneli: *Minos* (\*96. Tiensuu, cemb);
- Arnhold**, Katarzyna: *A Soul Flew Out of the Body* [2001. Majeran, bass-bar / Davidson, bagpipe / Bednarska, vn / Dobras, Miklaszewska, Wieczorkowska, 3 sopr];
- Arrigo**, Girolamo: *Serenata* (\*74. Zelenka, gtr), *Tre madrigali* (\*84. Collegium Vocale Köln);
- Artyomov**, Vyacheslav: *The Road to Olympus* (\*80. Moscow SO / Dudarova);
- Arutunian**, Alexander: *Sinfonietta* (\*74. Armenian Chamber Orch. / Saakian);
- Arzouman**, David: *Precipitation* (\*91. tape);
- Asheim**, Nils Henrik: *Ensemble Music for 5* (\*83. Ny Musikus Ensemble);
- Ashley**, Robert: *Dust* (\*99. S. Ashley, Buckner, Humbert, La Barbara, R. Ashley, voices / Tyranny, synth / Yoshihara, visual dir.);
- Astamazian**, Sergei: *Two Pieces on the Theme of Komitas* (\*81. Moscow Conservatory Chamber Orch. / Terian);
- Asmara**, Michael: *Gending Bonang* (\*2014. Warsaw Gamelan Group);
- Astriab**, Jan: *Four Characteristic Pieces* (\*\*86. Polish Radio and TV Chamber Orch., Poznań / Duczmal), *Metamorphoses* [70. NPO / Markowski], *Overture* [85. Polish Radio NSO / Wit], *Violin Concerto* [83. Jakowicz / Sofia PO / Ilyev];
- Augustyn**, Rafat: *A Life's Parallels* [85. Januszewska, sopr / Polish Radio NSO / Wit], *Atlantis II* (\*\*84. Silesian PO and Choir / Stryja), *Carmina de tempore* [91. Januszewska, sopr / B. Knapik, vla / Esztényi, pf], *Cyclic Piece No. 2* [94. Pyzik, cb], *En blanc et noir* [92. Chojnacka, cemb], *Long Island Rail Road...* for violin and accompanying objects [2002. Pryn], *Miroirs* (\*\*97. Ex tempore / Saga duo), *Paganini Variations* [Nos: 1, 2, 5-17, 19, 21-26, 28-30] (\*\*93. Esztényi, pf), *String Quartet No. 2 with alto flute ad lib.* (\*\*83. Mrozik / Silesian String Quartet), *Sub love* [89. RIAS-Kammerchor / Creed], *Symphony of Hymns* (\*\*2004. Attrot, Burton, 2 sopr / Kamps, tr / Gorczyca, keyboard / NP Choir / Sinfonia Varsovia / Rivolta), *Tam. Music for Violin, Voices and Instruments* (\*\*2013. Pryn / Wrocław Philharmonic Choir / Polish Radio Orch. / Rivolta);
- Augustyn**, Rafat – Cezary Duchnowski: *Upbeat* (\*\*2018. tape);
- Auric**, Georges: *Ouverture* [\*56. Orch. National de la RTF / Martinon];
- Ausländer**, Peter: *Rush-hour* [2011. students and teachers of the Adam Mickiewicz Primary School No. 187 in Warsaw, the Stanisław Staszic Primary School No. 171 in Warsaw, the Emanuel Buthak Primary School No. 12 in Warsaw, the Primary School No. 86 of Culture and Education Association in Warsaw / Poore, dir.]
- Austin**, Larry: see Ives, Charles – Larry Austin;
- Avital**, Yuval: *Reka* (\*\*2014. Bandinu, Sardinian canto a tenores tradition / Dandarvaanchig, Mongolian pastoral and diaphonic tradition; with morin khuur / Kaikov, epic and religious songs of the Jewish Bukhara tradition; with frame drum and plate / Legwabe, Zulu vocal tradition; with djembe / Namtshylak, shamanic and guttural singing of Tuva / Yeshe Rinpoché, Tibetan Bön tradition; with ritual instruments / Benevetti, perc / Colombo, perc / Vocal Crowd / Avital / Garegnani);
- Ayres**, Richard: *No. 44 (diary pieces)* (\*2010. Orkest De Ereprijs / Boerman / Blaszczyk, sound);
- Azguime**, Miguel: *A Laugh to Cry*, opera (\*\*2013. M. Azguime, libretto, concept, speaker / P. Azguime, stage director, video composition, concept, sound / Lynch, sopr / Isherwood, bass-bar / Pacheco, sopr / A. Mandillo, speaker / Norbotten NEO / Sundkvist / Perrotta, technology director, programming / Bartetzki, live electronics / Baltazar, motion capture and programming / P. Mandillo, VFX and 3D effects, photography, video), *Derrière son double* (\*2008. Sond'ar-te Electric Ensemble / Amaral / Azguime, sound), *Le Diable Enfin Fini* (\*2009. Miso Music Portugal's Loudspeaker Orch. / Azguime, live electronics and sound projection), *No oculo profuso* (\*2009. Pinto, cl / Miso Music Portugal's Loudspeaker Orch. / Azguime, live electronics and sound projection), *Salt Itinerary*, multimedia opera [2009. M. Azguime, performance, composition, texts and concept / P. Azguime, sound projection, live electronics, video dir. and staging / Mandillo, video dir. and live video / Bartetzky, video programming / Miso Studio / Miso Music Portugal, production];
- Babadjanian**, Arno: *Cello Concerto* [\*63. Rostropovich / The All-Union Radio and TV SO / Rozhdestvensky];
- Babbitt**, Milton: *Envoi* for piano four hands [\*96. Selter and Sachs], *My Ends Are My Beginnings* [\*86. Devendra, cl], *Philomel* [\*68. Nendick, sopr / tape];
- Bacevičius**, Vytautas: *Poème électrique* [93. Lithuanian State SO / Rinkevičius], *Symphonie No. 6 'Cosmique'*, Op. 66 [\*93. Lithuanian State SO / Rinkevičius];
- Bacewicz**, Grażyna: *Cello Concerto No. 2* [\*63. Cassado / NPO / Krzemieński], *Concerto for Orchestra* [\*62. NPO / Rowicki], *Concerto for String Orchestra* [56. Orch. National de la RTF / Martinon; 72. Silesian PO / Stryja; 76.; 83. Polish Chamber Orch. / Maksymiuk], *Concerto for Viola and Orchestra* [70. Kamasa / Royal Liverpool PO / Groves], *Contradizione* [\*67. NPO / Rowicki], *Desire* [73. Ballet Ensemble and Orch. of the Grand Theatre, Warsaw / Makarowski, choreography / Nowakowski, musical dir.], *Divertimento* [84. Polish Chamber Orch. / Maksymiuk], *In una parte* [77. Leningrad PO / Dmitryev], *King Arthur's Adventure*, radio opera [60. from tape], *Musica sinfonica in tre movimenti* [\*65. NPO / Rowicki], *Music for Strings, Trumpets and Percussion* (\*\*59. Polish Radio NSO / Krenz; 64. NPO / Wistocki; 93. Sinfonia Varsovia / Penderecki), *Overture* [56. State Orch. of the USSR, Moscow / Anosov; 96. Spring Orch. of Warsaw Autumn / Zhadko], *Pensieri notturni* [\*61. Cracow Philh. Chamber Orch. / Markowski], *Quartet for Four Cellos* (\*\*64. Ciechański, Węstawski, Suchecki, Raczek), *String Quartet No. 4* [56. Quatuor Parrenin; 2006. Silesian String Quartet], *String Quartet No. 6* (\*\*60. Quatuor Parrenin), *String Quartet No. 7* [66. Dimov String Quartet; 87. Wilanów String Quartet], *Symphonic*

- Variations* [\*58. Polish Radio NSO / Krenz], *Ten Studies for Piano* [58. Smendzianka], *Violin Concerto No. 7* [69. Janowski / NPO / Markowski];
- Bäck**, Sven-Erik: *Sentire* [\*78. Świątek, fl / Klocek, vc / Mietelski, pf];
- Baculewski**, Krzysztof: *Antitheton I* [93. New Warsaw Trio], *A Walking Shadow* [\*91. Silesian PO / Swoboda], *12 Etudes for Piano* [\*2007. Samojoł], *Is Stottet* [\*76. Instrumental Ensemble of NP / Witkowski], *Prelude, Psalm and Meditation* [2012. Camerata Silesia / Orlow, org / Kuc, perc / Szostak], *Rilke-Lieder* [2001. Meynell, sopr / MacIntyre, bar / BBC Singers / Joly], *The New Deliverance*, an opera [88. Ensemble of Wrocław Opera / Bielunas, staging / Gawroński, musical dir.], *Sonata canonica* [2000. Sapiecha, Śtiwa, 2 Baroque vn], *The Profane Anthem to Anne* [94. Camerata Silesia / instrumental ensemble / Szostak];
- Badings**, Henk: *Electromagnetic Sound Figures* [\*60. tape];
- Baervoets**, Raymond: *Espressioni* [\*72. Grand Orch. RTB, Brussels / R. Czajkowski];
- Bagiński**, Zbigniew: *A Few Pictures* [\*2003. Sinfonia Varsovia / Rivolta], *Circulations* [\*2006. Ensemble Phoenix], *Danza generale* [2008. E. Vişenescu, cl / O. Vişenescu, vn / Maier, pf], *Hawaiian Songs* [\*94. Cracow Percussion Group], *Nocturne-Berceuse* [90. Camerata Vistula / Borkowski], *Piano Quartet* [91. Polish Piano Quartet], *String Quartet No. 3* [93. Wilanów String Quartet], *Sinfonia notturna* [88. Slovak PO, Bratislava / Režucha], *The Little Elegiac Symphony* [97. Spring Orch. of Warsaw Autumn / Kaspzyk];
- Bahn**, Curtis: *Vocable Vamp* [\*91. tape];
- Baird**, Tadeusz: *Canzona* [85. NPO / Krenz], *Cassazione* [\*56. NPO / Rowicki], *Colas Breugnon* [56. State Orch. of the USSR, Moscow / Ivanov], *Concerto for Oboe and Orchestra* [\*73. Faber / Polish Radio NSO / Wistocki], *Concerto lugubre* [\*76. Kamasa, vla / Polish Radio and TV SO, Cracow / Kaspzyk; 81. Koch, vla / Polish Radio NSO / Kaspzyk], *Divertimento* [60. members of Het Danzi Kwintet], *Elegeia* [74. NPO / Markowski], *Epiphany Music* [\*63. NPO / Krzemieński], *Espressioni varianti* [\*59. Witkomirska, vn / NPO / Rowicki], *Etude* [2007. Camerata Silesia / Kostrzewa, tmp / Halat, Kordylasińska, Pękala, Szczecińska, Grygo, perc / Kopacka, cel and pf; 2017. VRC Choir / Kozyra, Jarosiński, Kurkiewicz, Niezgoda, Herzyk, Bonk, 6 perc / Adamczak, pf / Bywałec], *Exhortation* [\*60. Bardini, recitation / NPO and Choir / Rowicki], *Five Songs* [\*68. Szostek-Radkowa, m-sopr / Wrocław PO / Markowski], *Four Dialogues* [\*64. Faber, ob / NPO / Rowicki], *Four Essays* [\*58. NPO / Rowicki; 64. NPO / Wistocki; 2008. Polish Radio NSO / Kaspzyk], *Four Novelettes* [70. NPO / Rowicki; 91. Sinfonia Varsovia / Nowak], *Four Songs* [\*67. Szostek-Radkowa, m-sopr / NPO / Rowicki], *Goethe-Briefe* [76. Hiolski, bar / NP Choir / Polish Radio and TV SO, Cracow / Kaspzyk], *Love Songs* [\*61. Woytowicz, sopr / NPO / Rowicki], *Play* [72. Den Danske Kwartet; 89. Berner Streichquartett; 2006. Dafó String Quartet], *Psychodrama* [75. NPO / Michniewski; 98. Polish Radio Orch. / Gazon], *Scenes* [\*78. K. Storc, vc / H. Storc, hp / Polish Radio and TV SO, Cracow / Wit], *Sinfonia breve* [71. Staatskapelle Dresden / Kurz], *String Quartet* [58. Juilliard String Quartet; 96. Silesian String Quartet], *Symphony No. 3* [\*69.; 97. NPO / Krenz], *Tomorrow*, music drama [\*66. Soloists and Orch. of the Grand Theatre, Warsaw / Bardini, staging / Rowicki, musical dir.], *Trouvère Songs* [2000. Stefanowicz, counter-ten / Dobrzański, Pałkowski, 2 fl a becco / Pyzik, viola da gamba], *Variations in the Rondo Form* [79. Varsovia String Quartet], *Variations without Theme* [\*62. NPO / Rowicki], *Voices from Afar* [84. Artysz, bar / Wrocław PO / Pijarowski];
- Bajoras**, Feliksas: *Dyptych* [\*93. Lithuanian State SO / Rinkevičius], *Missa in musica* [97. Ex tempore / Saga duo], *Toccata* [\*71. Lithuanian Chamber Orch. / Sondeckis], *Triptych* [84. Kusiewicz, ten / Malicki, pf];
- Balakauskas**, Osvaldas: *La lointaine* (*The Distant One*), opera triptych *The Land of Ulro*, part 2, chamber opera to poems by O. Mitosz [\*2002. Karasińska, sopr / Rafałko, ten / Ruciński, bar / Warsaw String Trio / Janik-Krzemionka, fl / Gotębiowski, cl / Żwiradowski, tbn / Wypych, cb / Kominek, pf / Maślanka, perc / Fugajski / Seitz-Wichtlacz, sets and costumes / Łazarkiewicz, dir.], *Meridionale* [\*94. Sinfonietta Cracovia / Michniewski], *Movimenti II*, version for 2 pianos and tape [2007. R. and Z. Ibelhauptas / tape], *Opera strumentale* [\*93. Lithuanian State SO / Rinkevičius], *Poliogas* [2000. Młeczko, sax / The Kiev Soloists / Sirenko], *Sółża-Gala* [\*97. Saga duo / tape], *Tyla – Le Silence* [\*87. Januszewska, sopr / Wietrzny, alto / Knetig, ten / Kaleta, bass / Cracow Academy of Music Chamber Orch. / Wnuk-Nazarowal];
- Balasanian**, Sergei: *Passacaglia* [\*81. Moscow Conservatory Chamber Orch. / Terian];
- Baley**, Virko: *Concerto No. 1 for Violin and Orchestra* [\*92. Krysa / Kiev Opera House Orch. / Baley];
- Baltakas**, Vyktintas: *Uroboros* [\*2006. Polish-German Youth Ensemble / Bohn];
- Bamert**, Matthias: *Incon-Sequenza* [\*80. Piernik, tmb];
- Bancquart**, Alain: *Ombre éclatée* [\*74. Łukomska, sopr / Orch. Philh. de la RTF / Amyl];
- Bång**, Malin: *purfling* [\*2013. Hellqvist, vn / Wolniwicz, sound];
- Bánkóvi**, Gyula: *Exclamations* [\*2002. Aukso / Moś];
- Banshchikov**, Gennadi: *Ashes in the Palms* [\*79. Novikova, sopr / Leningrad Chamber Orch. of Old and Contemporary Music / Serov];
- Barbault**, Pierre: *Ars recte computandi* [\*77. tape];
- Barbault**, Pierre – Janine Charbonnier: *Varsoviennne* [\*64. Ensemble Instr. de Musique Contemporaine / Simonovitch];
- Barber**, Lorencz: *Cholula, a Nonsense Talk of Bells* [94. Barber, bells], *Vox Clamans* [\*97. Barber and members of Spring Orch. of Warsaw Autumn, bells];
- Barber**, Samuel: *Summer Music* [\*62. The Dorian Quintet];
- Bares**, Peter: *Laudes creaturatum* [\*84. Collegium Vocale Köln];
- Bargielski**, Zbigniew: *Alpine String Quartet* [79. Wilanów String Quartet], *A Night of Farewells* [2006. Koźlik, acc / Dafó String Quartet], *Butterfly Cage* [81. Wind Quintet of the Polish Radio and TV, Katowice], *anilo – vi – klänge* [\*2018. Ensemble Recherche], *Concerto for Percussion and Orchestra* [\*75. Proksa / Polish Radio NSO / Warzecha], *Concerto for Piano, Percussion and Symphony Orchestra* [\*2013. Walentyńczyk, pf / Pilch, perc / Polish Radio Orch. / Rivolta], *Concerto for Violin and Orchestra* [78. Witkomirska / Polish Radio and TV SO, Cracow / Wit], *Ein Zimmer* [\*73. Music Workshop], *Four Woodwinds with Horn* [83. Wind Quintet of the Polish Radio and TV, Katowice], *It's Still Night, It's Still Sound* [\*2005. Zubel, sopr / NPO / Yuasa], *Nocturne in Red and Blue* [2007. J. Jakowicz, vn / Megaron Orch. / Warren-Green], *Parades* [\*69. Silesian PO / Stryja], *Requiem* [\*93. Silesian PO / Swoboda], *Slapstick* [\*98. Oslo Sinfonietta / Eggen], *String Quartet No. 3* *Still Life with Scream* [88. Wilanów String Quartet],

*Through the Looking Glass* (\*\*2003. Österreichisches Ensemble für Neue Musik), *Trigonalia* [98. Furch-Bargielska, gtr / Kožlik, acc / Skoczynski, perc / Polish Radio Orch. / Gazon];

**Bark**, Jan: see *Fatalitäten*;

**Bark**, Jan – Folke Rabe: *Boloes* [\*66. Kulturkvar tetten], *Polonaise* [\*66. Kulturkvar tetten], see also 1) *Fatalitäten*, 2) *New Culture Quartet*, The;

**Barlow**, Klarenz (Clarence): *Musica alla Vostra commodità* [\*88. Uitti, vc / tape], *otodeblu* [\*2010. Barlow, computer], *septima de facta* [\*2010. Barlow, computer];

**Barraqué**, Jean: *Chant après Chant* [\*72. Nendick, sopr / Pludermacher, pf / Les Percussions de Strasbourg / Bruckl];

**Barraud**, Henri: *Offrande à une ombre* [\*56. Orch. National de la RTF / Martinon];

**Barrett**, Natasha: *Deconstructing Dowland* [\*2010. Östersjö, gtr / Barrett, live electronics];

**Barrett**, Richard: *Codex I* [\*2007. Elision Ensemble], *Interference* [\*2011. Rosman, cl cb], *Life-form* [\*2019. Deforce, vc / Delges, sound], *Ne songe plus à fuir* [\*88. Uitti, vc];

**Barrett**, Richard – Ute Wassermann: *medusa* [\*2004. Wassermann, voice / Barrett, live electronics];

**Barrière**, Françoise: *Dessus la mer* [\*97. Szwajgier, sopr / tape];

**Barroso**, Sergio Fernández: *Concerto for Two Pianos, Percussion and Audience* [\*72. Dutkiewicz, pf I / from tape, pf II / Krzyżaniak, lwicki, Ptaszynska, perc], *Yantra IV* [\*85. Arizpe, fl / tape];

**Barry**, Gerald: *Piano Quartet* [\*96. Örmény, pf / members of V. Duda String Quartet];

**Bartholomé**, Pierre: *Chanson* [\*65. Kuijken, vc];

**Bartók**, Bela: *14 Bagatelles*, Op. 6 [95. Esztényi, pf], *Bluebeard's Castle* [61. concert performance. Szoenyi, m-sopr / Farago, bass / Cracow PO / Markowski], *Cantata profana* [63. Nikodem, ten / Hiolski, bar / NPO and Choir / Krzemiński], *Concerto for Orchestra* [56. Polish Radio NSO / Krenz; 59. Hungarian Radio and TV SO / Lehel; 70. Polish Radio NSO / Kord], *Contrasts* [62. Witkowska, vn / Szulc, cl / Szamotulska, pf], *Divertimento* [64. Hungarian State PO / Lehel; 68. Sofia Chamber Orch. / Kazandjiev; 72. Cluj Philh. Chamber Orch. / Cristescu; 76. Polish Chamber Orch. / Maksymiuk], *Eight Duets for Two Violins* [from 44 *Duets*, Nos: 37, 28, 44, 33, 39, 34, 29, 41] [56. Dubiska / Umińska], *Four Pieces for Orchestra*, Op. 12 [63. Polish Radio NSO / Krenz], *Mikrokosmos* (Nos: 97, 107, 144) [95. Esztényi, pf], *Music for String Instruments, Percussion and Celeste* [60. NPO / Rowicki; 81. Budapest SO / Lehel; 91. Sinfonia Varsovia / Nowak], *Out of Doors – Szabadban* [96. Kocsis, pf], *Piano Concerto No. 1* [63. Schmidt / Dresdner PO / Bongartz], *Piano Concerto No. 2* [60. Pinter / Polish Radio NSO / Krenz], *6 Pieces from Jugend am Klavier* [95. Esztényi, pf], *Sonata No. 2 for Violin and Piano* [63. Michalak / Marchwiński], *Sonata for Two Pianos and Percussion* [61. Duo Kontarsky / Caskel and König; 96. Kocsis and Mocsári / Rác and Holló], *String Quartet No. 1*, Op. 7 [62. Holland String Quartet], *String Quartet No. 2* [66. Dimov String Quartet], *String Quartet No. 3* [63. Kyndelkvar tetten], *String Quartet No. 4* [58. Juilliard String Quartet; 87. Wilanów String Quartet], *String Quartet No. 5* [\*56. Tátrai Quartet], *The Miraculous Mandarin* [\*58. orchestral suite. Polish Radio NSO / Krenz; 60. ballet. Ballet Ensemble and Orch. of the Baltic Opera / Jarzynówna-Sobczak, choreography / Latoszewski, musical dir.; 70. orchestral suite. The All-Union Radio and TV SO / Rozhdestvensky], *Violin Concerto* [90. Gitlis / NPO / Tabachnik];

**Bartulis**, Vidmantas: *Aurora lucis* [\*90. Gadzina, Łosakiewicz, 2 vn / Moryto, org], *I like J.S. Bach* [\*97. Saga duo];

**BASKAK + POP**: *I Put a Spell on You* [2016. Beksiak, voice / Popp, electronics];

**Bastien**, Pierre: *Mecanium* [\*95. installation];

**Battistelli**, Giorgio: *Erlebnis* [\*2003. Algoritmo Ensemble / Angius];

**Bauckholt**, Carola: *Emil will nicht schlafen...* [\*2015. Kammer, voice / Janáček Philharmonic Orchestra Ostrava / Nagy / Okoń-Makowska, sound], *hellhörig* music theatre [\*2011. Nopper, sopr / van der Poel, m-sopr / Horn, Brt / Bugallo, pf / Cellotrio Blu / Schlagquartett Köln / Zoro Babel, sound and light projection / Bauckholt, dir.], *Treibstoff* [\*2004. Thürmchen Ensemble / Oñal];

**Bauer**, Jerzy: *Pantatonium* [2019. Przybylski, org], *Sonata in One Movement* [91. A. Bauer, vc / Tatarski, pf];

**Bayle**, François: *Espaces inhabitables* [\*67. tape], *Motion-Emotion* [\*87. tape], *Zenith* [\*64. Ensemble Instr. de Musique Contemporaine / Simonovitch];

*bazGRANIE. Concerto for Painter, Actor and Electronics* (\*\*2018. Bielenia, actor / Kiwer, electronics, sound design / Mart, paintings, drawings / Peszat, composition, electronics / Wyszowska, Ptak, sound);

**Bázlik**, Miro: *Ballad about Wood* [\*89. tape], *Epoche II* [\*88. Podhoransky, vc / Slovak PO, Bratislava / tape / Režucha];

**Becker**, Günther: *Fragmente aus 'Hymnen an die Nacht'* [\*84. Collegium Vocale Köln], *Metathesis* [\*74. Behrend, gtr], *Stabil-Instabil* [\*68. XLII World Festival of the ISCM. Silesian PO / Stryja], *Transformationen* [70. Gruppe MHZ / Kölner-Rundfunk-Sinfonie-Orchester / Rowicki], *Tria paidia Volioutika* [\*80. Music Workshop];

**Bedford**, David: *Gastrula* [\*73. Polish Radio NSO / de Carvalho], *Music for Albion Moonlight* [\*66. Dorow, sopr / Music Workshop], *The Way of Truth* [\*80. Electric Phoenix], *Two Poems* [\*65. NP Choir / Kuklewicz; 73. poem No. 1. Radiokören Stockholm / Ericson];

**Bedrossian**, Franck: *Charleston* [\*2017. European Workshop for Contemporary Music / Bohn];

**Beecroft**, Norma: *Tre pezzi brevi* [\*63. Gazzelloni, fl / Pierre, hp];

**Behr**, Stefan: *Sixteen Pieces for Nine Instruments* [\*76. Instrumental Ensemble of NP / Witkowski];

**Behrend**, Siegfried: *Modulus* [\*74. Behrend, gtr];

**Beil**, Michael: *Doppel* [\*2018. Zakrzewska, Swigut, 2 pf / Wyszowska, Ptak, sound / video], *Mach Sieben* [\*2015. Nakamura, pf];

**Belschner**, Torsten – Bernd Lintermann: *SonoMorphis* [\*2000. ZKM Karlsruhe];

**Benassi**, Elisabetta – Lucia Ronchetti: *Weltall* [\*2010. Benassi, video / Ronchetti, music];

**Beneš**, Juraj: *Intermezzo 3* [\*2001. Škuta & Škutova, 2 pf], *Piano Concerto No. 3* [\*2006. Lacková, pf / Polish Radio NSO / Chmura];

**Benguerel**, Xavier: *Versus* [\*74. Behrend, gtr];

**Benjamin**, George: *At First Light* [\*89. London Sinfonietta / Masson], *Ringed by the Flat Horizon* [\*84. Wrocław PO / Pijarowski];

**Bennett**, Richard Rodney: *Morning Music* [\*99. Wind Orch. of Royal Northern College of Music, Manchester / Reynish], *The House of Sleepe* [\*76. The King's Singers], *This World's Joy* [\*60. Nendick, sopr / Bennett, pf];

**Berberian**, Cathy: *Stripsody* [\*74. Berberian, m-sopr], see also *From Monteverdi to the Beatles*;

**Berenguer**, José Manuel: *Mu* [\*97. tape];

**Berg**, Alban: *Drei Bruchstücke aus Wozzeck*, Op. 7 [64. Łukomska, sopr / Polish Radio NSO / Krenz], *Drei Orchesterstücke*, Op. 6 [\*58. NPO / Rowicki], *Drei Sätze aus der Lyrischen Suite* [\*65. Polish Radio NSO / Krenz], *Fünf Orchesterlieder*, Op. 4 [\*65.



- Łukomska, sopr / Polish Radio NSO / Krenz; \*90. arr. by D. Wagenaar. Hardy, m-sopr / Schönberg Ensemble / de Leeuw, Kammerkonzert (66. Utrecht, pf / Witkomińska, vn / Orch. de Chambre de Lausanne / Desarzens; 80. Richter, pf / Kagan, vn / Instrumental Ensemble of Moscow Conservatory / Nikolayevsky), *Lulu* [\*71. Deutsche Oper am Rhein / Reinhardt, staging / Wich, musical dir.], *Lulu-Symphonie* [61. Marciniak, sopr / Silesian PO / Stryja; 65. Łukomska, sopr / Polish Radio NSO / Krenz], *Lyrische Suite* [\*56. Quatuor Parrenin], 3 songs from Op. 2: *Schlafend trägt man mich in mein Heimatland*; *Nun ich der Riesen stärksten überwand*; *Warm die Lüfte* [\*58. Rehfuss, bar / Nadgryzowski, pf], 3 songs from *Sieben frühe Lieder*: *Nacht*; *Im Zimmer*; *Die Nachtigall* [61. Pears, ten / Britten, pf], *Streichquartett*, Op. 3 [62. LaSalle Quartet; 98. Silesian String Quartet], *Violinkonzert* [\*58. Szeryng / Polish Radio NSO / Krenz], *Wozzeck*, Op. 7 [\*67. Deutsche Staatsoper, Berlin / Kelch, staging / Rennert, musical dir.]; 84. Ensemble of the Grand Theatre, Warsaw / Grzesiński, staging / Satanowski, musical dir.];
- Berge**, Håkon: *Nanawatai* [\*99. Sisu Percussion Trio / Walczak, Kanki, visual realisation];
- Bergen**, Peter van: *Factorseries* [\*97. Loos Ensemble], *Factorseries FL. 1 + FTE. 5* [\*2001. Loos Ensemble / computer];
- Berger**, Jonathan: *A Pocketful of Posies* [\*84. tape];
- Berger**, Roman: *Adagio for Jan Branny* [\*88. Bogacz, vn / Ruso, pf], *Convergence III* [2002. Koziak, vc], *Copernicus Epitaph* [\*89. tape], *Improvisation sur Herbert* [\*2007. Kryger, sopr / Camerata Silesia / Sinfonia Varsovia / Lyndon-Geel], *Missa pro nobis* [\*2011. Ślepoková, m-sopr / Beňačka, narrator / NPO and Choir / Nagyl], *Requiem da camera – with a theme by Witold Lutosławski* [\*98. Danish Trio], *Soft. November Music* [\*2002. Skuta, pf], *Sonata with a motive by Karol Szymanowski* [\*2002. Bogacz, vn / Varínska, pf], *Transgressus* [\*96. tape], *Wiegenlied* [\*2002. Kryger, m-sopr / Jankowska, pf];
- Berger**, Theodor: *La Parola* [\*56. Wiener Symphoniker / Gielen];
- Berghmans**, José: *Ecce homo* [73. Ballet Ensemble and Orch. of the Grand Theatre, Warsaw / Lazzini, choreography / Madey, musical dir.];
- Bergman**, Erik: *Birds in the Morning*, Op. 89 [\*79. Helasvuo, fl / Helsinki Radio SO / Segerstam], *Karanssi* [\*90. Toimii Ensemble];
- Bergström-Nielsen**, Carl: *Bad Bathroom* [\*2016. Górczyński, cl];
- Berio**, Luciano: *Altra voce* [\*2008. Caroli, fl / Kubler, m-sopr / Giomi, Meacci, live electronics], *A-Ronne* [\*2011. Neue Vocalsolisten Stuttgart], *Calmo* [\*97. Castellani, sopr / Ensemble InterContemporain / Spanol], *Circles* [\*63. Berberian, m-sopr / Pierre, hp / Casadesus, Masson, perc], *Coro* [\*78. ORF-Orchester und -Chor Wien / Segerstam], *Cries of London* [\*76. The King's Singers], *4 dédicaces* [\*2009. Polish Radio NSO / Kaspzyk], *Duetti per due violini* [90. pupils and teachers from Cracow Music Schools / Stuhr, artistic dir.], *Epifanie* [\*74. Berberian, m-sopr / Polish Radio and TV SO, Cracow / Taverna], *Folk Songs* [\*77. Berberian, m-sopr / Ensemble 20. Jahrhundert / Burwik], *Il ritorno degli snovidenia* [\*84. Monighetti, vc / NPO / di Bonaventura], *Laborintus II* [97. Van den Boom, sopr / Czinczel, sopr / Wille, alto / Sanguinetti, recitation / Südfunk-Chor Stuttgart / Ensemble InterContemporain / tape / Manson], *Linea* [\*87. Esztényi, Witkowski, 2 pf / Skoczynska, vbf / Skoczynski, mar], *Momenti* [63. tape], *Naturale* [2007. Duval, vl / Żymelka, perc], *Perspectives* [\*58. tape], *Quartetto d'archi* [\*61. Novák String Quartet], *Recital I (for Cathy)* [\*78. Berberian, m-sopr / instrumental ensemble / Maksymiuk], *Requies* [\*92. Radio Kamerorkest Hilversum / Metzmacher], *Rounds* [\*72. Chojnacka, cemb], *Sequenza I* [\*59. Gazzelloni, fl], *Sequenza II* [\*71. U. Holliger, hp; 2002. Bova, hp], *Sequenza III* [\*72. Auerbacher, sopr; 74. Berberian, m-sopr; 2003. Castellani, sopr], *Sequenza V* [\*68. Dempster, tbn; 88. Schiaffini, tbn; 98. Lindberg, tbn; 2002. Lomoto, tbn], *Sequenza VII* [\*71. H. Holliger, ob], *Sequenza VIII* [\*91. Beths, vn; 2002. Pryn, vn], *Sequenza XIII* [2002. Lenko, acc], *Sequenza XIV* [\*2004. Waage, vc], *Sinfonia* [\*99. Camerata Silesia / NPO / Michniewski], *Thema (Omaggio a Joyce)* [\*60.; 2003. tape; 61. Berberian, m-sopr / tape; 2006. Vidolin, live electronics], *Voci (Folk Songs III)* [\*2003. Kashkashian, vla / Sinfonia Varsovia / Rivolta];
- Bernaola**, Carmelo Alonso: *Musicas da camera* [\*68. XLII World Festival of the ISCM. Polish Radio and TV Chamber Orch., Katowice / Taverna], *Superficie No. 3* [\*69. Grupo Alea / Gil];
- Berstad**, Ragnhild: *Cardinem* [\*2015. European Workshop for Contemporary Music / Bohn / Guziotek-Tubelewicz, sound];
- Bertomeu**, Augustin: *Pantalán* [\*68. XLII World Festival of the ISCM. Silesian PO / Stryja];
- Bertrand**, Christophe: *Aus* [\*2017. Guńka, sax / Górczyński, cl / Zakrzewska, pf / Biel, vla], *Vertigo* [\*2017. Kośmiejka, Vassilakis, 2 pf / Polish Radio NSO / Liebrecht];
- Beyer**, Frank Michael: *Streicherfantasien zu einem Motiv von Johann Sebastian Bach* [\*84. Polish Chamber Orch. / Maksymiuk], *String Quartet No. 3 'Missa'* [\*86. Wilanów String Quartet];
- Bialobzeskis**, Martynas – Antanas Jasenka, Vytautas V. Jurgutis, Jonas Jurkūnas: *Venta* [\*2014. Diiss Orchestra];
- Bianchi**, Oscar: *Exordium* [\*2019. Basel Sinfonietta / Brönnimann], *Mezzogiorno* [\*2011. European Workshop for Contemporary Music / Bohn], *Primordia Rerum* [\*2010. Freszel, sopr / Österreichisches Ensemble für Neue Musik / Tamayo];
- Bianchini**, Laura: *Risveglio della Terra* [2000. Halat, Lauks, Skoczynska, 3 perc / live electronics / tape];
- Biel**, Michael von: *Book for Three* [\*65. Krauze, Tilbury, 2 pf / Kawalla, vn], *Fassung* [\*66. tape];
- Bielawski**, Andrzej: *Atlases 1995-2008* [2012. video projection for three screens];
- Bieltiukov**, Sergiej: *Strontium 90* [\*2000. The Classic-Avantgarde Soloists' Ensemble / Baidov];
- Bień**, Mateusz: *Shizz...* [\*99. tape], *Sinfony II* [\*2002. tape], *Turdidiae* [94. tape];
- Biezan**, Andrzej: *Arangel's Sword* [96. tape], *Barricade* [\*2018. musical-theatrical happening; Komuna Warszawa / Laszuk, concept and dir. / Rączkowski, musical cooperation / Krzyżanowski, concept cooperation], *Collision* [77. Piernik, tba / Biezan, pf], *Isn't it?* [84.; 86.; 96. tape], *Piano for All* [\*2018. interactive installation, Grodecki, Krzyżanowski, Esztényi, Dębski, pf], see also Group of Intuitive Music and *Forging the Scythes*;
- Bikont**, Piotr: see Chotoniowski, Marek – Piotr Bikont – Włodzimierz Kiniorski – Krzysztof Knittel;
- Bingham**, Judith: *Where Light and Shade Repose* [\*91. BBC Singers / Joly];
- Birkenkötter**, Jörg: *Spiel/Abbruch* [\*94. Musikfabrik NRW / tape / Kalitzke];
- Birtwistle**, Harrison: *Cantata* [\*75. Manning, sopr / Ensemble 20. Jahrhundert / Burwik], *Carmen arcadiae mechanicae perpetuum* [\*90. Schönberg Ensemble / de Leeuw], *Clarinet Quintet* [\*99. Heaton, cl / Kreutzer Quartet], *Linoi II* [\*69. The Pierrot Players], *Four Songs of Autumn* [\*93. Bryn-Julson,

- sopr / Wilanów String Quartet), *Melencolia I* [\*78. Hacker, cl / Scottish NO / Markowski], *Monody for Corpus Christi* [\*64. Dorow, sopr / Tomaszczuk, fl / Iwanow, vn / Gnida, hrn], *Secret Theatre* [\*89. London Sinfonietta / Masson], *Tragoedia* [\*68. XLII World Festival of the ISCM. Polish Radio and TV Chamber Orch., Katowice / Taverna], *Ut heremita solus* [\*69. The Pierrot Players / Birtwistle];
- Björkenheim**, Raout: *3 days* [\*98. European Improvisation Orch.];
- Björkenheim**, Raoul – Birgit Uherr – Albert Márkos – Christer Irgens-Møller: *The large trio* [\*98. Björkenheim, gtr / Irgens-Møller, pf and synt / Márkos, vc / Uherr, tr];
- Blacher**, Boris: *Concerto for Violin and Orchestra* [\*93. Edinger / Sinfonia Varsovia / Penderecki], *Poème* [\*77. NDR Sinfonieorchester / Krenz];
- Black**, Annesley: *Snow Job* [\*2013. European Workshop for Contemporary Music / Bohn], *tender pink descender* [\*2014. Molinar, cl cb / Nabicht, cl cb];
- Blackford**, Philippe: *Interiors Inward Turns the Ivory Key* [\*93. tape];
- Blecharz**, Wojciech: *3rd phase* [2017. Frąckiewicz, Łuc, 2 acc], *Means of Protection* [\*2012. Radziejewska, m-sopr / TWOgether Duo], *[one] [year] [later]* [\*2014. Xiao, counter-ten / Forbidden City Chamber Orchestra / Liu], *Rechnitz. Opera (The Exterminating Angel)*, performative version of the opera based on Elfriede Jelinek's play [\*2018. Kosiński, Kuta, Łotocki, Smagata, Tyndyk, Żulewska, actors / Bauer, Bojanowicz, Kozia, Zdunik, 4 vc / Kalwat, dir. / Muskata, translation, adaptation, dramaturgy / Bauer, Blecharz, Kalwat, artistic supervision over actors' and musicians' improvisation];
- Bloch**, Augustyn: *Abide with Us, Lord* [\*87. BBC Scottish SO / Maksymiuk], *Anenaiki* [79. Ars Antiqua / Experimentalstudio der Heinrich-Strobel-Stiftung des Südwestfunks / Jaśkiewicz], *Ayelet* [\*68. XLII World Festival of the ISCM. Łukomska, sopr / Hiolski, bar / Hanuszkiewicz, recitation / Poznań Boys' Choir and Soprano Ensemble of Cracow Philh. / Silesian PO / Stryja], *Awaiting* [\*64. Ballet Ensemble and Orch. of the Grand Theatre, Warsaw / Gruca, choreography / Madey, musical dir.], *Canti per coro ed organo* [\*86. Bloch, org / Schola Cantorum Gedanensis / Łukaszewski], *Carmen biblicum* [\*80. Łukomska, sopr / London Sinfonietta / Bloch], *Dialoghi* [\*66. Witkomirska, vn / Orch. RAI Torino / Markowski], *Enfiando* [\*71. Silesian PO / Stryja], *Espressioni* [61. Łukomska, sopr / Silesian PO / Stryja], *Exaltabo Te* [89. RIAS-Kammerchor / Creed], *For Thy Light Is Come* [89. Malanowicz, org / Boukoltowski, narrator / Schola Cantorum Gedanensis / Silesian PO / Bloch], *Gilgamesh* [\*69. NP Choir / Silesian PO / Stryja], *Jubilate* [\*75. Zacher, org], *Musica per clarinetto e quattoro archi* [\*85. Brunner / Wilanów String Quartet], *Musica per tredici ottoni* [\*91. Brass Ensemble of the NPO / Bloch], *Oratorio* [\*83. Serafin, org / Polish Chamber Orch. / Maksymiuk], *Salmo gioioso* [\*72. Łukomska, sopr / Wind Quintet of Polish Radio and TV, Katowice / Bloch], *Supplications* [\*84. W. Boettcher, vc / U. Trede-Boettcher, pf], *The Layers of Time* [\*78. Polish Chamber Orch. / Maksymiuk; 2006. Polish Radio Chamber Orch. / Amadeus' / Duczmal], *Thou Shalt Not Kill!* [\*94. Roberts, bar / Łapiński, vc / NDR Chor / Polish Radio NSO / Wit], *Trio per violino, violoncello e pianoforte* [98. Danish Trio], *Very Sleeping Beauty* [\*74. Soloists, Ballet Ensemble and Orch. of the Grand Theatre, Warsaw / Gruca, staging and choreography / Nowakowski, musical dir.], *Wordsworth Songs* [\*76. Hiolski, bar / Polish Chamber Orch. / Maksymiuk];
- Blomdahl**, Karl-Birger: *Fioriture* [\*64. Polish Radio NSO / Krenz];
- Blomqvist**, Anders – Åke Parmerud: *live electronic music* [\*88. Blomqvist and Parmerud, live electronics];
- Błażejczyk**, Wojciech: *Angels of Peace* [\*2017. Ensemble Nostris Temporis], *Theory of General Relativity* [\*2018. Kwartium / Błażejczyk, electronics / Migas, sound], *Trash Music* [2016. Frączywacz, voice / Bojanowicz, vc / Grzykiewicz, acc / Andruszczenko, cl b / Błażejczyk, objectophones, chtr elektr. / Kowalski, Kozłowski, Lorent, objectophones / Bereza, live electr. / Niedziątek, dir. / Migas, sound];
- Bodin**, Lars-Gunnar: *Best Wishes from the Lilac Grove* [\*95. tape], *Enbart för Kerstin* [\*98. text-sound composition], *Epilogue, Rhapsodie de la Seconde Récolte* [\*83. tape], *For Jon II. Retrospective Episodes* [\*86. tape], *On speaking terms: Poem No. 4* [\*98. text-sound composition], *Pour traverser la membrane de l'espace-temps* [\*93. tape], *Prologue* [\*78. tape];
- Boesmans**, Philippe: *Sonnance I* [\*65. F. and P. Bartholomé, 2 pf];
- Boeswillwald**, Pierre: *Pathos ad Libitum* [\*97. tape];
- Bogustawski**, Edward: *Apokalipsis* [67. Bardini, recitation / NPO and Choir / Rowicki], *Canti* [\*68. Woytowicz, sopr / NPO / Rowicki], *Concerto per oboe e orchestra*, new version [\*70. Faber / Kölner-Rundfunk-Sinfonie-Orchester / Rowicki], *Impromptu pour fûte, alto et harpe* [\*75. Warsaw Harp Trio], *Intonazioni I* [64. Instrumental Ensemble of Silesian Philh. / Stryja], *Musica concertante per saxofono alto e orchestra* [\*83. Pitech / Rundfunk-Sinfonieorchester Berlin / Rögner], *Preludi e cadenza* [86. Lasocki, vn / Bożek-Musiatska, pf];
- Bois**, Rob du: *Musique d'Atelier* [\*69. Music Workshop], *Pastorale V* [\*67. Gaudeamus String Quartet], *Symposion* [83. Cracow Oboe Quartet];
- Bokanovsky**, Michèle: *Pour un pianiste* [\*79. Frémy / tape];
- Bondt**, Cornelis de: *De Tragische Handeling / Actus Tragicus* [\*97. Loos Ensemble], *Die Wahre Art* [\*2003. Bouwhuis, pf / Polish Radio NSO / Chmura], *Grand Hotel* [\*99. Pace, pf], *Karkas* [\*2010. Sinfonia Varsovia / Panis, live electronics / video projection / Siebens];
- Bonin**, Matej: *Kaleidoscope* [\*2013. Ensemble Modern / Heil];
- Bons**, Joël: *First Edition* [\*93. Nieuw Ensemble / Spanjaard];
- Bofikovec**, Pavel: *Piano Concerto* [\*60. Jemelik / Czech PO / Ančér];
- Borkowski**, Marian: *Images II* [86. Lasocki, vn];
- Bortnowski**, Marcin: *And Night Will Be No More* [\*2010. Baran, acc / Aukso / Moś], *And There Was No More Sea* [2013. Rupocińska, cemb / Aukso / Moś], *Expectancy* [2016. Bauer, vc / European Workshop for Contemporary Music / Bohn], *Four Quartets for four computers* [\*2009. Laptop Ensemble], *Easter Music* [\*2005. The Classic-Avantgarde Soloists' Ensemble / Baidov], *It's time* [\*2003. New Music Orch. / Bywalec], *...looking into the heart of the light, the silence* [\*2008. Polish Radio NSO / Kaspzyk], *Pieces of Light* [\*2003. Dziubek, acc / Rupocińska, cemb / Bortnowski, computer], *White Angels* [\*2002. Aukso / Moś];
- Bose**, Hans-Jürgen von: *Vier Madrigale aus Die Leiden des jungen Werthers* [\*87. Neue Vokalisten Stuttgart / Schreier];
- Böttger**, Thomas: *Fünf Rilke-Lieder* [\*83. Simon, m-sopr / Rundfunk Sinfonieorchester Berlin / Rögner];
- Boucurechliev**, André: *Archipel III* [\*72. Pludermacher, pf / Les Percussions de Strasbourg], *Gradek* [\*65. Dorow, sopr /

- Percussion Ensemble of Poznań Philh. and Les Percussions de Strasbourg / Markowski), *Signes* [\*63. Gazzelloni, fl / Rzewski, pf / Casadesus, Masson, perc];
- Boulanger, Richard:** *Asleep in Wavel's Shadow* [\*90. tape], *I Know of No Geometry* [\*90. Boulanger, computer / tape];
- Boulez, Pierre:** *Dérive* [\*87. Musica-Viva-Ensemble / Wirmann; 2003. Polish-German Youth Ensemble / Bohn; 2015. Talea Ensemble / Baker], *Dérive 2* [\*2006. New Music Orch. / Deroyer], *...explosante-fixe...* [\*88. Forestier, vibr / Experimentalstudio der Heinrich-Strobel-Stiftung des Südwestfunks / Richard, sound], *Figures-Doubles-Primes* [\*72. Grand Orch. RTB, Brussels / Hoffman], *Improvisation sur Mallarmé* [\*60. Nendick, sopr / Instrumental Ensemble of NP / Markowski], *Le Marteau sans Maître* [\*66. Rodio, m-sopr / Ensemble Prisma / Veto], *Le soleil des eaux* [\*63. Nendick, sopr / Tappy, ten / Rehfuß, bar / Cracow PO and Choir / Markowski], *Libre pour cordes* [\*74. Orch. Philh. de la RTF / Amy], *Libre pour quatuor* [\*59. extraits: la. Vivo, lb. Moderato. Quatuor Parrenin; \*84. 1981 version. Wilanów String Quartet], *Notations I-IV, VII* [\*2005. Polish Radio NSO / Lyndon-Gee], *Pli selon pli - Portrait de Mallarmé* [\*88. Whittlesey, sopr / Sinfonieorchester des Südwestfunks Baden-Baden / Gielen], *Répons* [\*2005. Payer, Geoffroy, perc / Rivalland, cimb / Cottet, Vichard, 2 pf / Ghesquière, hp / IRCAM / Gerzso, computer / New Music Orch. / Roth], *Rituel in memoriam Maderna* [\*76. NPO / Michniewski; 83. NPO / Kord], *Sonate No. 2* [\*59. Mercenier, pf; 77. Pollini, pf], *Sonate No. 3* [\*99. Pace, pf], *Sonatine pour flûte et piano* [\*59. Gazzelloni / Mercenier], *Structures, livre I* [\*61. Duo Kontarsky, 2 pf], *Structures, livre II* [\*65. Duo Kontarsky, 2 pf];
- Bozay, Attila:** *Improvisations* [\*75. Bozay, zither], *Pezzo sinfonico No. 2* [\*81. Budapest SO / Lehel];
- Božić, Darijan:** *Audiospectrum* [\*76. Slovene PO, Ljubljana / Nanut];
- Bozza, Eugène:** *Scherzo* [\*58. Sabatier, pf];
- Brahms, Johannes:** *Symphony No. 4 in E Minor, Op. 98* [56. Wiener Symphoniker / Gielen];
- Brant, Henry:** *Cerberus* [\*77. B. Turetzky, cb / N. Turetzky, fl piccl];
- Braun, Peter Michael:** *Transfer* [\*70. Kölner-Rundfunk-Sinfonie-Orchester / Gruppe MHZ / Rowicki];
- Bražinskis, Algis:** *At the Inn* [\*75. Tallinn Chamber Choir / Juleoja], *Chamber Symphony* [\*71. Lithuanian Chamber Orch. / Sondeckis];
- Bredemeyer, Rainer:** *Serenade 3 für H. E.* [\*73. Gruppe Neue Musik Hanns Eisler / Pommer];
- Brindus, Nicolae:** *Infrarealism* [\*81. Mihailescu, ten / F. Popa, cl / T. Popa, pf / Geavu, actor], *Kitsch-N* [\*77. Popa, cl / tape], *Match* [\*73. Ars Nova Cluj / tape / Taranu], *Soliloque* [\*71. Musica Nova Bucharest];
- Briones, Alejandro Franco:** *Is there anything outside my home's inside?* [\*2016. Górczyński, cl];
- Britten, Benjamin:** *Passacaglia* from the opera "Peter Grimes" [59. Orch. de la Suisse Romande / Ansermet], *Peter Grimes* [\*58. Baltic Opera Ensemble / Brégy, staging / Latoszewski, musical dir.], *Seven Sonnets of Michelangelo* [\*61. Pears, ten / Britten, pf], *Six Hölderlin Fragments* [\*61. Pears, ten / Britten, pf], *Six Metamorphoses after Ovid* [63. Faber, ob], *Spring Symphony* [\*56. Stachurska, sopr / Winiarska, m-sopr / Bachleda, ten / Cracow Philh. Boys' Choir / Polish Radio and TV SO and Choir, Cracow / Gert], *Variations on a Theme of Frank Bridge, Op. 10* [83. Polish Chamber Orch. / Maksymiuk];
- Brodsgaard, Anders:** *Piano Trio* [\*98. Danish Trio];
- Bromboszcz, Stanisław:** *Con tensione* [\*\*2012. Ensemble intercontemporain / Davin], *Images* [\*\*2009. Kozia, vc / tape];
- Brooks, William:** *Madrigals* [\*80. Electric Phoenix];
- Brophy, Gerard:** *Chrome* [\*85. Wind Quintet Da Camera];
- Brown, Earle:** *December 1952* [2011. students of the Adam Mickiewicz Primary School No. 187 in Warsaw / Ługowska, Poore, dir.], *Folio* [\*99. Blum, fl / Schleiermacher, pf], *Hodograph* [65. Ensemble Instr. Musiques Nouvelles Bruxelles], *4 Systems* [\*99. Blum, fl / Schleiermacher, pf];
- Brümmer, Lundger:** *Thrill* [\*2000. ZKM Karlsruhe];
- Brün, Herbert:** *A Piece of Prose* [73. tape], *Futility 1964* [\*69. tape], *More Dust with Percussion* [\*85. Halat, Skoczyński, Piechowiak, perc / tape], *Plot* [\*67. Ranta, perc], *Trio for Trumpet, Trombone and Percussion* [\*66. University of Illinois Contemporary Chamber Players];
- Bruns, Viktor:** *The New Odyssey* [59. Ballet Ensemble and Orch. of the Grand Theatre, Poznań / Gruber, choreography / Górczyński, musical dir.];
- Bruyñel, Ton:** *Cours des nuages* [\*2009. NPO / tape / Wit], *From the Tripod* [\*\*81. Female Choir of the Institute of Musical Pedagogy, Plovdiv / Chetinyan], *Intra* [\*74. Sparnaay, b cl / tape], *Phases* [\*75. Polish Radio NSO / tape / Maksymiuk], *Relief* [\*2001. Malanowicz, org / tape], *Toccata* [\*2002. Faulborn, cemb / tape; 2006. A. de Man, cemb / tape], *Translucent I* [\*77. Wilanów String Quartet / tape];
- Bruzdowicz, Joanna:** *Dum spiro spero* [\*83. Kotnowska, fl / tape], *String Quartet No. 1 'La Vita'* [\*86. Varsovia String Quartet];
- Buck, Ole:** *Punctuations* [\*69. Silesian PO / Stryjał];
- Buczek, Barbara:** *Anekumena* [\*\*75. fragments: IV, V, II. Polish Radio NSO / Warzecha], *Transgressio: Second String Quartet* [87. Wilanów String Quartet; 2006. Dafo String Quartet], *Microsonata* [99. Halska, vn];
- Buczynski, Paweł:** *Elegy in Memory of Tadeusz Baird* [\*\*92. Polish Radio Chamber Orch. 'Amadeus' / Duczmal], *Music of Falling Leaves* [\*\*81. Polish Chamber Orch. / Maksymiuk], *Oratio MCMLXXXII* [\*83. Januszewska, sopr / Polish Chamber Orch. / Maksymiuk], *Three Autumn Landscapes* [85. Wind Quintet Da Camera];
- Buene, Eivind:** see Ratkje, Maja Solveig Kjelstrup - Ørjan Matre - Eivind Buene - Christian Eggen - POING;
- Buess, Alex:** *Khat* [\*2006. Ensemble Phoenix / tape];
- Bujarski, Zbigniew:** *Cassazione per Natale* [99. Wind Orch. of Royal Northern College of Music, Manchester / Reynish], *Chamber Composition* [64. Bojanowska, sopr / Musica viva Pragensis / Vostřák], *Concerto per archi* [80. Witkomirska, vn / Polish Chamber Orch. / Maksymiuk], *Concerto per archi II* [96. Miecznikowski, vc / Polish Radio Chamber Orch. 'Amadeus' / Duczmal], *Contraria* [\*\*66. Orch. RAI Torino / Markowski], *El Hombre* [\*\*74. Gadulanka, sopr / Malewicz-Madey, m-sopr / Artysz, bar / NPO and Choir / Markowski], *Gardens* [90. Towarnicka, sopr / Silesian PO / Stryjał], *Musica domestica* [\*\*77. Polish Chamber Orch. / Maksymiuk], *Peirene* [2006. SO of the Academy of Music in Kraków / Czepiel], *Quartet for the Advent* [85. Wilanów String Quartet], *Quartet for the Opening of a House* [81. Wilanów String Quartet], *Similis Greco I* [\*\*79. NPO / Wit], *The Birth* [\*\*86. Silesian PO and Choir /

- Cracow Radio and TV Choir / Stryja], *The Fear of Birds* [94. Boesche, vn / Ferens, vla / Pilch, perc];
- Bukowski**, Ryszard: *String Quartet No. 3* [\*84. Wilanów String Quartet];
- Bunin**, Revol: *Concerto for Piano and Chamber Orchestra* [\*64. Lubimov / Moscow Chamber Orch. / Barshay];
- Burkhard**, Willy: *Frage*, Op. 9 [\*58. Nos. 1, 2, 8. Rehfuß, bar / Nadgryzowski, pf], *Neun Lieder*, Op. 70 [\*58. Nos. 2, 8. Rehfuß, bar / Nadgryzowski, pf];
- Burtas**, Martin: *Music for Robert Dupkala* [\*99. Icebreaker / McAlindin];
- Burt**, Warren: *War is a Dumb Idea* [\*94. Harvey, pf];
- Busoni**, Ferruccio: *Berceuse élégiaque*, Op. 42 [\*90. arr. for 9 instr. by E. Stein. Schönberg Ensemble / de Leeuw], *Turandot-Suite* [66. Orch. RAI Torino / Rossli];
- Bussotti**, Sylvano: *Ancora odono i colli* [\*72. Schola Cantorum Stuttgart / Gottwald], *Brutto, ignudo* [\*85. Sparnaay, b cl], *La Passion selon Sade* [\*75. Ross, sopr / Ensemble Teatromusica Roma / Pannil], *La vergine ispirata* [\*84. Chojnacka, cemb], *O' - Atti vocali* from *La Passion selon Sade* [\*74. Berberian, m-sopr], *Phrase à trois* [\*69. members of Quartetto della Società Cameristica Italiana; 91. Deutsches Streichtrio], *Pour clavier* [\*63. Rzewski], *Rara [dolce]* [\*67. Vetter, fl a becco], *Rara [eco sierologica]* [\*69. Gomez, vc], *Rondo brillante* [\*84. J. Méfano, pf], *Tableaux vivants* [\*65. Duo Kontarsky, 2 pf], *Torso* [\*61. Berberian, m-sopr / Bussotti, recitation / Cracow Philh. Chamber Orch. / Markowski];
- Butsko**, Yuri: *Chamber Symphony 'The Solemn Church Song'* [\*73. Latvian Philh. Chamber Orch. / Lifšics];
- Cage**, John: 4'33" [2018. Zakrzewska, Świąg, 2 pf / video], 27' 10.554" [\*71. Ptasińska, perc], *A Book of Music. Part One* [\*93. Rosenberg, Krzanowska, 2 pf], *Amores* [83. Monighetti, pf / Skoczyński, perc; 89. Amadinda Percussion Group; 93. Dąbrowski, perc / Krzanowska, Rosenberg, 2 pf], *Aria* [80. Hirst, m-sopr], *Cartridge Music* [\*69. Music Workshop], *Cheap Imitation* [\*72. performed as music to the ballet *Second Hand*. Merce Cunningham Dance Company / Cage, pf], *Concerto for Piano and Orchestra* [\*64. performed as music to the ballet *Antic Meet*. Merce Cunningham Dance Company / Tudor, pf / Musica viva Pragensis / Cage; 71. Dutkiewicz, pf / Silesian PO / Taverna; 99. Schleiermacher, pf / Blum, fl / Mykietyń, cl / Żwirowski, tbn / Kubica, vl / Syrnicki, vla / Rekcś-Raubo, vc], *Concerto for Prepared Piano and Orchestra* [\*89. Corver / Asko Ensemble / Porcelijn], *Credo In Us* [96. Kocsis, pf / Amadinda Percussion Group], *Essay* [\*86. tape], *Fontana Mix* [\*60. tape], *Fontana Mix with Aria* [\*61. Berberian, m-sopr / tape], *Fourteen* [2007. Polish-German Youth Ensemble / Bohn], *Freeman Etudes #16* [2014. Sadowska, vn], *Imaginary Landscape No. 4* for 12 radios [2006. graduates and students of the Józef Elsner Secondary Music School in Warsaw / Knittel], *Music for Amplified Toy Pianos* [\*2012. Romańczuk, Kupczak], *Music for Marcel Duchamp* [79. Monighetti, pf], *Music of Changes* [\*58. Tudor, pf], *One* [\*2005. Miyata, shō], *Perpetual Tango* [\*88. Mikhashoff, pf], *Roaratorio* [\*96. tape], *Ryoanji* [\*86. Aitken, fl / Skoczyński, perc / tape], *Second and Third Constructions* [89. Amadinda Percussion Group], *Six Melodies for Violin and Keyboard* [\*76. Beths / de Leeuw], *Solo* [\*68. Dempster, tbn], *Solo VII* [\*96. Tiensuu, cemb], *Solo for Voice I* [97. Skubis, sopr], *Sonatas and Interludes* [\*81. Tilbury, pf; 93. Rosenberg, pf], *Song Books [Solos for Voice 3-92]* [\*74. two fragments. Berberian, m-sopr; \*75. Simone Rist
- version. *Musique et scène d'aujourd'hui*; 2015. selection: 12, 32, 52, 54, 55. Freszel, sopr], *String Quartet in Four Parts* [2000. Arditti String Quartet], *Variations II* [\*64. Musica viva Pragensis / Cage; 74. Music Workshop], *Variations III* [\*64. Musica viva Pragensis / Cage], see also *Klang / Licht / Duft-Spiele*;
- Cage**, John - Lou Harrison: *Double Music* [\*89. Amadinda Percussion Group];
- Cale**, John: see Riley, Terry - John Cale;
- Calon**, Christian: *Portrait d'un visiteur* [\*94. tape];
- Camarero**, César: *Klangfarbenphonie* [\*2008. Rosado, pf / Plural Ensemble / Panisello];
- Campbell**, Stuart: *Quaquaiversal* [\*94. Harvey, pf];
- Campos**, Jorge E.: *Bora-Bora* [\*2008. DeLuca, b cl / Zalupe, perc / Guziotek-Tubelewicz, tape];
- Cantón**, Edgardo: *Pièce avec ondes Martenot* [\*64. Sibon-Simonovitch / Ensemble Instr. de Musique Contemporaine / Simonovitch], *Voix Inouïes* [\*67. tape], see also *Mobile* [...];
- Capdevielle**, Pierre: *Ouverture pour 'Le Pédant Joué'* [\*56. Orch. National de la RTF / Martinou];
- Capdevielle**, Constança: *Mise-en-requiem* [\*81. Contemporary Music Group of Lisbon / Peixinho];
- Cappelli**, Gilberto: *Quintetto* [\*94. Zephir Ensemble];
- Caprioli**, Alberto: *Symphonias 1-2-3* [\*99. Halska, vn / computer];
- Capyrin**, Dmitri: *Septet* [\*Moscow Contemporary Music Ensemble / Vinogradov];
- Cardew**, Cornelius: *February Pieces* [\*63. Rzewski, pf], *Material* [\*93. Agon Ensemble / Kofroň], *Solo with Accompaniment* [\*67. Yadzinski, cl / Foss, pf], *The Great Digest - Paragraph 7* [\*70. Tilbury, pf / Music Workshop], *Third Orchestral Piece 1960* [\*62. Cracow PO / Markowski], *Treatise* [\*66. Cardew, vc / Bedford, Krauze, Tilbury, pianos and various instruments; 94. fragments. AMM Improvising Group; 2016. Warsaw Stage Society Choir / Krych / Bargiet, choreography], *Why Cannot Car Be Closed* [\*60. Nendick, sopr / Bennett, pf];
- Cardona**, Alejandro: *Sawutanaka - Tejidos Rebeldes II* [\*2014. Orquesta Experimental de Instrumentos Nativos / Prudencio];
- Carlstedt**, Jan: *String Quartet No. 1* [\*63. Kyndelkvaretten];
- Carter**, Elliott: *Adagio e Canto* [\*67. Williams, timp], *A Mirror on Which to Dwell* [\*86. Shelton, sopr / Speculum Musicae / Black], *A Symphony of Three Orchestras* [\*86. Polish Radio NSO / Wit], *Changes* [\*89. Andersson, gtr], *Double Concerto* [\*65. Robertis, cemb / Utrecht, pf / Polish Radio NSO / Bour], *Duo for Violin and Piano* [\*86. Hudson / Karis], *Eight Etudes and Fantasy* [\*62. members of the Dorian Quintet], *Enchanted Preludes* [98. Helasvuol, fl / Karttunen, vc], *Gra* [\*94. Romański, cl], *Night Fantasies* [\*86. Karis, pf], *Partita* [\*2008. Orquesta Sinfónica de Radio Televisión Española / Tamayo], *Riconoscenza per Goffredo Petrassi* [\*86. Hudson, vn], *Scrivo in vento* [97. Kotnowska, fl], *Sonata* [\*94. Harvey, pf], *Sonata for Cello and Piano* [\*86. Bartlett / Karis], *String Quartet No. 1* [\*60. Quatuor Parrenin], *String Quartet No. 3* [\*83. Arditti String Quartet], *String Quartet No. 4* [\*90. Arditti String Quartet], *Timpani Pieces* [86: \**Recitative*, \**Improvisation*, *Canto*. Gottlieb, timp], *To Music* [\*86. Schola Cantorum Gedanensis / Łukaszewski], *Triple Duo* [\*86. Speculum Musicae / Palma; 86. Ensemble Modern / Holliger];
- Casken**, John: *Amarans* [\*80. London Sinfonietta / Zollman], *Distant Variations* [\*99. Warsaw Sax. Quartet / Wind Orch.

- of Royal Northern College of Music, Manchester / Reynish), *Firewhirl* [\*87. Manning, sopr / Lontano / de la Martinez], *Music for a Tawny-Gold Day* [\*79. Ars Cameralis Prague], *To Fields We Do Not Know* [\*91. BBC Singers / Joly], *Ty jedna* [\*87. Artysz, bar / Witkowski, pf / Gałazka, vcl];
- Cassidy**, Aaron: *I, purples, spat blood, laugh of beautiful lips* [\*2007. Elision Ensemble];
- Casti**, Fabrizio: *L'apparenza reale* [\*2003. Levine, fl picc];
- Castiglioni**, Niccolò: *Après lude* [\*62. Polish Radio NSO / Krenz], *Arabeschi* [\*77. Świątek, fl / Knapik, pf / Polish Radio NSO / Zender], *Consonante* [\*67. MB-Zagreb Group / Gjadrov], *Gymel* [\*61. Gazzelloni, fl / Krauze, pf], *Hymne* [\*94. Camerata Silesia / Szostak], *Morceaux lyriques* [\*84. Zoboli, ob / Polish Radio and TV SO, Cracow / Katlewicz], *Rondels* [\*71. NPO / Rowicki], *Salmo XIX* [\*81. Sz wajgier, sopr / May-Czyżowska, sopr / Polish Radio and TV SO and Choir, Cracow / Wit], *Sic* [\*98. Helasvuo, fl / Savijoki, gtr], *Sinfonia con giardino* [\*79. NPO / Wit], *Synchronie* [\*64. NPO / Rowicki], *Tropi* [\*66. Ensemble Prisma / Vetö];
- Cattaneo**, Aureliano: *Double* [\*2014. Musikfabrik / Asbury], *Violin Concerto* [\*2016. new version, Schafleitner, vn / Polish Radio NSO / Pomàrico];
- Cavanna**, Bernard: *Trio avec accordion* [\*2004. Majkusiak, acc / Sadkowska, vn / Patosz, vcl];
- Cendo**, Raphaël: *Action Painting* [\*2014. European Workshop for Contemporary Music / Bohn], *Foris* [\*2019. Deforce, vc / Delges, sound], *In Vivo* [\*2015. Lutostawski Quartet];
- Cerha**, Friedrich: *Relazioni fragili* [\*61. G. Cerha, cemb / Ensemble 'Die Reihe' / F. Cerha], *Sinfonie 1975* [\*78. ORF-Orchester Wien / Segerstam], *Spiegel I* [\*68. XLII World Festival of the ISCM. NPO / Markowski], *Trombone Concerto* [\*2007. Swoboda / Megaron Orch. / Warren-Green];
- Chadabe**, Joel: see Foss, Lukas – Joel Chadabe;
- Chafe**, Chris: *Remote Control* [\*91. Tonus Finalis], *Virga* [\*87. Sikorzak, hp / Chafe, electronic perc];
- Chaloupka**, František: *Mašin Gun: The Seven Rituals for purging the Czech Lands from the Spirit of Communism* [\*2013. Ensemble Modern / Heil];
- Chapela**, Enrico: *Inquesu* [\*2008. NPO / Urbański];
- Charbonnier**, Janine: see Barbaud, Pierre – Janine Charbonnier;
- Chasalow**, Eric: *What is Danced... [and what is not]* [\*2002. Bova, hp / tape];
- Chávez**, Carlos: *Toccata* [\*65. Les Percussions de Strasbourg];
- Chen**, Qigang: *Wu Xing* [\*2005. Slovak Radio SO / Nagyl];
- Chen**, Xiaoyong: *String Quartet No. 2* [\*2005. Kairos Quartett], *Volatine* [\*2005. Ensemble TIMF / Bohnl];
- Chen**, Yi: *Chinese Fables* [\*2014. Forbidden City Chamber Orchestra / Liu];
- Chiari**, Giuseppe: *Valzer 'Pum-Ta-Ta'* [\*70. Music Workshop], see also *Enkyklopaideia*;
- Chichara**, Paul Seiko: *Logs* [\*73. Turetzky, cb];
- Chin**, Unsuk: *Double Bind* [\*2017. Sherry, vn / SWR Experimentalstudio], *Gradus ad infinitum II* [\*90. tape], *ParaMetaString* [\*2005. Kairos Quartett / tape], *santika Ekatala* [\*2005. Polish Radio NSO / Lyndon-Gee];
- Chizy**, Edith Canat de: *Quatrains* [\*2004. Muscatreize / Hayrabedian];
- Chlewińska**, Izabela: see Grudziń, Jacek – Izabela Chlewińska;
- Chotoniowski**, Marek: *Doubles* [94. Knittel, Chotoniowski, electronics], *Lighting 2* [\*97. Chotoniowski, electronic instruments], *Like Breathing* [99. Ratusińska, fl / Halska, vn / Ratusińska-Voss, vla / Lieske, gtr / Chotoniowski, computer instruments], *Passage* [\*2001. Muzyka Centrum / computer], *WYSYG* [94. Chotoniowski, electronics], see also *Iter / Eter* (*Ither / Ether*);
- Chotoniowski**, Marek – Krzysztof Knittel: *qub* [\*2010. installation];
- Chotoniowski**, Marek – Piotr Bikont – Włodzimirz Kiniorski – Krzysztof Knittel: *Aelita*, sci-fi film prod. USSR, dir. Jakov Protazanov [2002. Freight Train: Bikont, voice and camera / Chotoniowski, computer instruments / Kiniorski, fl, sax and perc / Knittel, electronic instruments / Baliński, video];
- Chong**, Kee-Yong: *Silence Cosmos* [\*2005. Kairos Quartett];
- Choput*, project composed of the following pieces: Krzysztof Czajka *Id*, Andrzej Kopeć *r-evolutio*, Szabolcs Esztényi *Torus* [\*2010. Esztényi, Disklavier / Guziotek-Tubelewicz, sound];
- Chowning**, John: *Stria* [\*79. tape], *Phone* [\*84. tape], *Turenas* [\*90. tape];
- Christensen**, Anna Berit Asp: *The Singing Trees* [\*2014. soundwork];
- Christmann**, Günter – Detlev Schoenberg – Hans Peter Haller: *Harvest Work*, group improvisation [\*79. Christmann, tbn and cb / Schoenberg, perc / Experimentalstudio der Heinrich-Strobel-Stiftung des Südwestfunks / Haller, sound];
- Christou**, Jani: *Praxis for 12* [\*76. Polish Chamber Orch. / Maksymiuk, pf and conducting], *Tongues of Fire* [\*91. Hatziano, m-sopr / Hadjissimos, ten / Sakkas, bass / Silesian PO and Choir / Swoboda];
- Chyła**, Wojciech: see Group of Intuitive Music;
- Cienciata**, Wiesław: *Epiphora II* [\*94. Cienciata, computer live], *From... to... [92. Cracow Percussion Group];*
- Cilenšek**, Johann: *Symphonie No. 4* [\*58. Rundfunk-Sinfonieorchester, Leipzig / Kegel];
- Cincadze**, Sul Khan: *String Quartet No. 2* [\*59. Beethoven Quartet];
- Ciuciura**, Leoncjusz: *Creatoria II* [\*97. Langman, fl / Pyzik, vcl], *Recontre I* [\*2008. Plural Ensemble / Panisello], *Spirale I* [\*68. Artysz, bar and perc], *Spirale II* [\*72. Instrumental Ensemble of NP / Witkowski];
- Clementi**, Aldo: *Reticolo-4* [\*69. Quartetto della Società Cameristica Italiana], *Scherzo* [\*86. Ex Novo Ensemble di Venezia];
- Clozier**, Christian: *Au Matin* [\*97. tape];
- Clyne**, Anna: *rapture* [\*2008. DeLuca, cl / Guziotek-Tubelewicz, tape];
- Coates**, Gloria: *Music on Open Strings* [\*78. Polish Chamber Orch. / Maksymiuk], *Valse triste* [\*80. Music Workshop];
- Cohen-Elias**, Sivan: *Riba* [\*2010. Hazan, sax / Deutsch, electr gtr / Krauze, sound];
- Coleman**, Gene: *A Page of Madness*, live music for the silent film by Teinosuke Kinugasa [\*2014. Phace / Pironkoff / Reiter, sound];
- Common*, collective improvisation [2009. Knittel, sampler and synth / Partyka, electroacoustic objects / Staszewski, gtr / Trębicki, pf / Zagajewski, pipes, metal items and computer / Walczak, Chrzanowski, Ochotny, Jakóbowska, Świć, Bąk, Andrzejewski, Bohdanowicz, visual activity];
- Constant**, Marius: *Moulin à prière* [\*72. Chojnacka, cemb];
- Constantinescu**, Dan: *Chamber Symphony* [\*73. Ars Nova Cluj / Taranu];
- Cope**, David: *Towers* [83. Cracow Oboe Quartet];
- Copland**, Aaron: *Billy the Kid* [64. Pittsburgh SO / Steinberg], *Sonata for Violin and Piano* [\*86. Hudson / Karis];
- Corgi**, Azio: *Intermedi e Canzoni* [\*2002. Lomuto, tbn];
- Correggia**, Enrico: *From the Dark Thrown to Bright Light* [\*76. Camerata

- Stumentale 'Alfredo Casella' / tape / Peyretti), *Unda* [\*90. Divertimento Ensemble / Gorti];
- Cowell**, Henry: *Four Combinations for Three Instruments* [2004. Pryn, vn / Waage, vc / Olsson, pf];
- Craenen**, Paul: *Tubes* [\*2019. Craenen, van Eck, performers / Czechowicz, Ptak, sound];
- Creswell**, Lyell: *Speak for Us, Great Sea* [\*85. BBC Scottish SO / Maksymiuk];
- Crumb**, George: *A Haunted Landscape* [\*86. Polish Radio NSO / Wit], *A Little Suite for Christmas, A.D. 1979* [\*90. Nasveld, pf], *Ancient Voices of Children* [\*85. Lee, sopr / Sedov, boy's sopr / Bolshoi Orch. Soloists / Lazarev], *Angels* [\*75.; 90. Wilanów String Quartet], *An Idyll for the Misbegotten (Images III)* [\*2005. Caroli, fl / Kraków Percussion Group], *Black Echoes of Time and River* [\*72. Polish Radio NSO / Lane], *Celestial Mechanics (Makrokosmos IV)*, *Cosmic Dances* for amplified piano four hands [\*90. Nasveld / Bogaart / Bolt], *Dream Sequence (Images III)* [\*2003. Österreichisches Ensemble für Neue Musik / Kiradjiev], *Federico's Little Songs for Children* [2012. Zamek-Gliszczyńska, sopr / Liebchen, fl / Nowakowska, hp], *Gnomic Variations* [90. Nasveld, pf], *Madrigals* [77. Swajgier, sopr / Janeczek, perc / Kamionka, fl / Lutak-Modrini, hp / Mróz, cb], *Makrokosmos I* [76. Dutkiewicz, pf], *Makrokosmos II* [\*77. Fellegi, pf], *Music for a Summer Evening (Makrokosmos III)* [\*77. Esztényi, Witkowski, 2 pf / Skoczynski, Lauks, perc], *Night of the Four Moons* [\*90. Rappé, alto / Gajewska, alto fl / Zaleski, banjo / Wasiółka, vc / Skoczynski, perc], *Otherworldly Resonances* [\*2007. R. and Z. Ibelhauptas, 2 pf], *Processional* [\*90. Nasveld, pf], *Star-Child* [\*90. Ljong-Chung, sopr / E. Mynarski Music School Children's Choir / Silesian Philh. Male Choir / Polish Radio NSO / Błaszczak, Jarmotowicz, Kręglewski, assistant-cond. / Wit, cond.];
- Curran**, Alvin: *For Cornelius* [\*88. Mikhashoff, pf];
- Current**, Brian: *For the Time Being* [\*2002. NPO / Wit];
- Cybulski**, Krzysztof: *Pneumatophones* [\*2019. interactive installation];
- Cvetanov**, Cvetan: *Symphony No. 3 '1923'* [\*73. Bulgarian Radio and TV SO / Stefanov];
- Czaja**, Krzysztof: *Dusk, Still* [94. Mykietyń, cl / tape], *Moment* [\*96. Hausenplas, vc / Grzybowski, pf / tape], *Votive Figures* [97. Mykietyń, cl / Grzybowski, pf / Rekść-Raubo, vc], see also *Choput*;
- Czernowin**, Chaya: *Ina* [\*2012. Fabbriciani, b fl / ExperimentalStudio des SWR], *Sahaf (Drift)* [\*2010. Ensemble Nickel / Krause, sound];
- Dahlke**, Kurt: *Enchanted Rooms* [\*95. installation];
- Dahlqvist**, Jörgen: see Olofsson, Kent – Jörgen Dahlqvist;
- Dalach**, Monika: *Shout #1-3* [\*2019. Plus-Minus Ensemble / Knoop / Bereza, Niedźwiedz, sound];
- Dalbavie**, Marc-André: *In advance of the broken time...* [\*2001. Court-Circuit / Valade];
- Datby**, Martin: *Nozze di primavera* [\*85. BBC Scottish SO / Maksymiuk];
- Dallapiccola**, Luigi: *Canti di liberazione* [\*66. Polish Radio and TV Choir, Cracow / Polish Radio NSO / Krenz], *Canti di Prigionia* [\*60. NPO and Choir / Wistocki], *Cinque canti* [\*62. Kulesza, bar / Instrumental Ensemble of NP / Madej], *Concerto per la notte di Natale dell'anno 1956* [77. Manning, sopr / Ensemble 20. Jahrhundert / Burwik], *Due studi* [\*91. Beths, vn / de Leeuw, pf], *Exhortatio* [\*73. Radiokören Stockholm / Ericson], *Il Prigioniero* [63. Soloists and Orch. of the Grand Theatre, Warsaw / Bardini, staging / Wodiczko, musical dir.], *Liriche*
- Greche* [77. Manning, sopr / Ensemble 20. Jahrhundert / Burwik], *Piccola musica notturna* [\*59. Silesian Philh. Chamber Orch. / Markowski], *Quattro liriche di Antonio Machado* [77. Manning, sopr / Ensemble 20. Jahrhundert / Burwik], *Tre laudi* [65. Dorow, sopr / Poznań PO / Markowski];
- Dambis**, Pauls: *Sea Songs* [\*75. Tallinn Chamber Choir / Juleoja], *Stanza di Michelangelo* [\*73. Latvian Academic Choir / Cepitis];
- Damiani**, Giovanni: *Affidare tutto a una musica* [\*94. Zephir Ensemble / La Licata];
- Dao**, Nguyen Thien: *May* [86. Skoczynski, perc];
- Dargaville**, Tim: *Canticles* [\*94. Harvey, pf];
- Darge**, Moniek: see Raes, Gottfried-Willem – Moniek Darge;
- Dashow**, James: *Oro, Argento et Legno* [\*92. Schmitt, fl / tape], *Reconstructions* [\*2002. Bova, hp / tape];
- Daugherty**, Michael: *Beat Boxer* [\*92. Kronos Quartet], *Eurhythmic Toccata* [\*86. Chojnacka, cemb / tape];
- Davidovsky**, Mario: *Synchronisms I* [\*64. Świętek, fl / tape], *Synchronisms III* [\*67. Davis, vc / tape], *Synchronisms IX* [\*96. Chiu, vn / tape];
- Davies**, Peter Maxwell: *A Mirror of Whiteness Light* [\*80. London Sinfonietta / Zollman], *Antechrist* [\*69. The Pierrot Players / Davies], *Miss Donnithorne's Maggot* [\*92. Manning, m-sopr / The Matrix Ensemble / Ziegler], *Sea Runes / House of Winter* [\*88. The King's Singers], *Stedman Caters* [\*69. The Pierrot Players / Davies], *Stone Litany* [\*78. Manning, sopr / Scottish NO / Gibson], *The Martyrdom of St. Magnus* [\*79. The Fires of London / Melvin, staging / Davies, musical dir.];
- Davies**, Tansy: *Forest* [\*2017. Watkins, Woolley, Black, Thompson, 4 cr / NOSPR / Liebreich], *Neon* [\*2007. Israel Contemporary Players / Nagy], *Spiral House* [\*2014. Błaauw, tr / Polish Radio NSO / Kaspysk];
- Davis**, Doug: see *Nonimprovisation [...]*;
- Dąbrowski**, Florian: *Ballad* [\*76. Poznań Boys' Choir / Kurczewski], *Soggetto* [\*76. Poznań Boys' Choir / Kurczewski];
- Deane**, Raymond: *Catacombs* [\*2004. Oshiro, cl / Pryn, vn / Waage, vc / Olsson, sopr];
- Dearden**, Ian: see Alvarez, Javier – Ian Dearden;
- Debussy**, Claude: *En blanc et noir* [61. Duo Kontarsky, 2 pf], *Jeux* [62. Polish Radio NSO / Krenz], *Rondes de Printemps* [66. Orch. RAI Torino / Markowski], *Sonate pour flûte, alto et harpe* [62. members of the Melos Ensemble], *Trois chansons de Charles d'Orléans* [87. chanson I and III. Groupe Vocal de France / Reibel];
- de Delás**, José Luis: *Umbra vitae* [\*2008. Orquesta Sinfónica de Radio Televisión Española / Tamayo];
- Dediu**, Dan: *Cartoon-Variations on a Theme by Mozart Op. 51b* [\*2008. Profil Ensemble / Soare];
- de la Fuente**, Benjamin: *Frôle* [\*2014. Keravec, bagpipe];
- Del Boca**, Basilio Maximiliano: *Obra electroacústica* [\*2008. Okoń-Makowska, Błaziejczyk, sound];
- Delz**, Christoph: *Two Nocturnes Op. 11* [\*2005. Wirth, pf / Collegium Novum Zürich / Hirsch];
- De Mey**, Thierry: *Silence Must Be!* [\*2013. Hob-beats Percussion Group];
- Dench**, Chris: *sum over histories* [\*2007. Haynes, b cl / Rosman, cb cl];
- Denisov**, Edison: *Black Clouds* [\*88. Pekarsky, vibr], *Chamber Symphony No. 2* [\*97. Moscow Contemporary Music Ensemble / Vinogradov], *Clarinet Quintet* [\*89. Brunner / Wilanów String Quartet], *Concerto for Flute, Oboe, Piano and Percussion* [\*64. Kotik / Lang / Wilde / Kieslich], *Concerto for Flute, Vibraphone, Harpsichord and Strings* [\*96.

- Rochacka / Maślanka / Frąckowiak-Kapata / Polish Radio Chamber Orch. 'Amadeus' / Duczmal), *Crescendo e diminuendo* [\*68. Sofia Chamber Orch. / Kazandjijev], *Double Concerto for Flute, Oboe and Orchestra* [\*81. Nicolet / Holliger / Łódź PO / Markowski], *D-S-C-H* [\*69. Music Workshop], *In memoriam Witold Lutosławski* [\*94. Sinfonietta Cracovia / Michniewski], *Pain and Silence* [\*79. Ars Cameralis Prague], *Peinture* [\*76. Slovene PO, Ljubljana / Michniewski], *Requiem* [\*83. Towarnicka, sopr / Kusiewicz, ten / NPO and Choir / Kord], *Romantic Music* [\*73. Gruppe Neue Musik Hanns Eisler / Pommer], *Sonata for Clarinet Solo* [\*78. Godek], *The Blue Notebook* [\*90. Ferency, narrator / Poluektova, sopr / Marczyk, vn / Koźlacz, vc / Esztényi, Witkowski, 2 pf / Dzielawski, staging], *The Sun of Incas* [\*66. Kal, sopr / Hudba drněška / Kупkovič], *The Woman and Birds* [\*2005. Moscow Contemporary Music Ensemble / Vinogradov], *Three Pieces for Cello and Piano* [\*70. Palm / Aloys Kontarsky], *Three Pictures by Paul Klee* [\*86. Buchholz, vla / Ensemble Modern / Holliger], *Trio for Oboe, Cello and Piano* [\*85. Trio Aulos], *Variations on Haydn's Canon 'Tod ist ein langer Schlaf'* [\*86. Monighetti, vc / Georgian SO, Tbilisi / Kakhidze];
- Depero**, Fortunato: *Canzone onomalinguista* [\*74. Ensemble 4'33'];
- Descent to Infernos* [69. Ballet Sopianae, Pecs / Eck, choreography / A. Székely, preparation of music];
- Dessau**, Paul: *Die Erziehung der Hirse* [\*58. Schellenberg, bar / Lidecke, recitation / Rundfunk-Chor und -Orchester, Leipzig / Kegel], *Die Verurteilung des Lukullus* [\*67. Deutsche Staatsoper, Berlin / Berghaus, staging / Kegel, musical dir.], *Drei Shakespeare-Sonette* [\*73. Trexler, sopr / Gruppe Neue Musik Hanns Eisler / Pommer], *Lustige Variationen* [\*59. Gewandhaus-Quintett];
- Dessy**, Jean-Paul: *Fable ineffable* [\*2003. Ensemble Musiques Nouvelles / Dessy], *The Present's presents* [\*2003. Ensemble Musiques Nouvelles / Dessy];
- Detoni**, Dubravko: *Eine kleine Ramona Suite* [\*80. Music Workshop], *Fairy Tale* [\*74. Ansambli Acezantez], *Graphica II* [\*69. Music Workshop], *La Voix de silence* [\*74. Ansambli Acezantez], *Zigane* [\*76. Detoni, Došek, 2 pf / Slovene PO, Ljubljana / tape / Nanuti];
- Dhomont**, Francis: *Points de fuite* [\*84. tape];
- Dillon**, James: *New York Triptych* [\*2015. Talea Ensemble / Baker / Olko, sound], *Shrouded Mirrors* [\*89. Andersson, gtr], *Theatrum: figurae* [\*2007. Elision Ensemble / Navri], *The Book of Elements, vol. I* [\*2004. Karlsson, pf], *Vapor* [\*2000. Neue Vocalsolisten Stuttgart / Arditti String Quartet], *Viriditas* [\*2001. BBC Singers / Joly];
- Dittrich**, Paul-Heinz: *Concert avec plusieurs instruments No. 3* [\*81. Nicolet, fl / Holliger, ob / Łódź PO / Kessler and Rödder, sound transformation and engineering / Markowski], *Concert avec plusieurs instruments No. 4* [\*84. Canino, pf / Silesian PO / Dittrich], *die anonyme stimme* [\*73. Gruppe Neue Musik Hanns Eisler], *Kammermusik II* [\*74. Glaetzner, ob / Weber, vc / Erber, pf / tape];
- Dixon**, Willie: *My Love Will Never Die* [Sokotowska, voice / Warsaw Stage Society Choir];
- dj Lenar**: improvisation [2018. dj Lenar, electronics];
- Djordjević**, Milica: *Pomen II* [\*2018. Beckett, vla], *Rdja* [\*2017. European Workshop for Contemporary Music / Bohn];
- Đlugosz**, Magdalena: *Abamus* [2006. Bauer, vc / Guziotek-Tubelewicz, sound], *At the Source* [\*91. tape], *Gemisatos* [2007. Pilch, perc / Karol Szymanowski Academic SO in Katowice / Tamayo], *Lenyon* [96. tape], *Mictlan II* [\*88. Pater, acc / tape], *On the Edge of Light* [\*2019. NPO / Hermanto / Pawetek, interpretation of electroacoustic layer / Okoń-Makowska, Kunda, sound], *Patjan* [\*97. Pilch, perc / tape], *Pulsations* [86. tape], *Silent Asphodels* [\*2006. Fabbriani, fl / Koziak, vc / Vidolin, live electronics], *TaBaMa* [\*99. tape], *TaBar* [2002. Wielecki, cb / Bień, Długosz, sound], *Zakopane Liryki* [\*2004. Gańko, sax / Długosz, computer];
- Dobrowolski**, Andrzej: *A-La – Music for Orchestra No. 4* [\*75. NPO / Markowski], *Amar – Music for Orchestra No. 2* [\*71. Radio PO, Hilversum / Markowski], *Eight Studies for oboe, trumpet, bassoon and double bass* [61. members of Silesian PO], *Krabogapa* [70. Music Workshop], *Music for Choir, Two Groups of Wind Instruments, Double Basses and Percussion* [\*76. NPO and Choir / Michniewski], *Music for Orchestra and Oboe Solo* [90. Winiarczyk / Silesian PO / Stryja], *Music for Orchestra No. 1* [\*69. NPO / Markowski], *Music for Orchestra No. 3* [\*73. Sinfonie-Orchester des Hessischen Rundfunks, Frankfurt / Iwakil], *Music for Orchestra No. 6* [\*83. Polish Radio NSO / Wistocki], *Music for Strings and Four Groups of Wind Instruments* [\*65. NPO / Rowicki], *Music for Strings, Two Groups of Wind Instruments and Two Loudspeakers* [\*67. Orch. Philh. de la RTF / Markowski; 2006. Sinfonia Varsovia / Hirsch], *Music for Tape and Oboe Solo* [\*66. tape / Banaszek; 97. tape / Pędziątek], *Music for Tape and Piano Solo* [72. tape / Krauze; 87. tape / Kapuściński; 93. tape / Krzanowska; 2017. tape / Esztényi], *Music for Tape and Solo Bass Clarinet* [\*85. tape / Sparnaal], *Music for Tape No. 1* [62.; 63. tape], *Music for Three Accordions, Harmonica and Percussion* [79. Warsaw Accordion Trio / Zgraja / Warsaw Percussion Group / Warzecha], *Music for Tuba Solo* [77. Piernik], *Passacaglia für TX* [\*89. tape], *Passacaglia – Music for Orchestra No. 5* [\*80. Het Residentie Orkest / Bour], *S for S* [74. tape], *String Quartet* [\*91. Wilanów String Quartet], *Symphony No. 1* [56. Silesian PO / Stryja];
- Dodge**, Charles: *After Resemblance is Purely Coincidental* [\*86. Knapik, pf / tape], *Cascando* [\*91. Dodge, speaker / tape], *Fades, Dissolves, Fizzles* [\*97. tape], *He Destroyed Her Image from Speech Songs* [2009. Miso Music Portugal's Loudspeaker Orchestra / Azguime, live electronics and sound projection], *He Met Her in the Park* [\*83. tape], *Profile* [\*85. tape], *Speech Songs* [\*78. tape], *Viola Elegy* [\*91. B. Dodge, vla / tape], *Waves* [\*99. La Barbara, voice / tape];
- Doloukhanian**, Alexander: *Armenian Folk Song; The Crane; The Talisman* [60. Doloukhanova, m-sopr / Yerokhin, pf];
- Dohmen**, Andreas: *infra* [\*2011. Neue Vocalsolisten Stuttgart];
- Domanský**, Hanuš: *Praise of Life* [\*89. tape];
- Donatoni**, Franco: *Algo* [\*89. Andersson, gtr], *Arpège* [\*90. Divertimento Ensemble / Gorli], *Black and White No. 2* [\*79. Canino, Ballista, 2 pf], *Doubles* [\*72. Chojnacka, cemb], *For Grilly* [\*62. Melos Ensemble / Donatoni], *Lem II* [\*97. Stochl, cb], *Marches I & II* [\*2002. Bova, hp], *Nidi* [\*88. Fabbriani, fl picc], *Per orchestra* [\*63. Weilin, org / Silesian PO / Donatoni], *Puppenspiel II* [\*72. Świątek, fl / Grand Orch. RTB, Brussels / R. Czajkowski], *Refrain* [\*2001. Nieuw Ensemble / Hempel], *Studio for Oboe* [\*86. Fabretti], *The Heart's Eye* [\*84. Wilanów String Quartet];
- Dorda**, Gerhard: *Pax* [\*86. Schola Cantorum Gedanensis / Łukaszewski];
- Douglas**, William: *Three Dances for Soprano, Flute and Piano* [\*78. Lyric Arts Trio];
- Dowgiałto**, Zofia: *Composition with Motion Background* [2016. Polish Radio NSO / Pomàrico];

- Dragostinov, Stefan:** *Polytempi No. 3* [\*81. Female Choir of the Institute of Musical Pedagogy, Plovdiv / Chetinyan];
- Dramm, David:** *Zero Roll* [\*2003. De Erepijs / Dramm, live electronics / Boerman];
- Druckman, Jacob:** *Lamia* [\*83. DeGaetani, sopr / Polish Radio and TV SO, Cracow / Druckman], *Valentine* [\*2000. Scodanibbio, cb];
- Dubrovay, Laszlo:** *Oscillations No. 3* [\*80. Esztényi, pf / Biezan, synth], *Symphonia* (mvts. 2 & 3) [\*87. tape];
- Duchamp, Marcel:** *La Mariée mise à nu par ses célibataires même. Erratum musical* [\*74. Ensemble 4'33"];
- Duchnowski, Cezary:** *A Throw of Dice for computers* [\*2009. Laptop Ensemble], *cROSSFAdE 2* [\*2017. Luc, acc / Anderson, vl / Bereza, sound], *Marta's Garden*, opera-performance, lib. Piotr Jasek [\*2009. Zubel, voice / Lubos, actor / Bauer, vc and computer / Kochan, perc and computer / Moc, acc, computer / Duchnowski, pf, computer and musical dir. / DJ Lenar / Guziotek-Tubelewicz, Hendrich, sound / Rupociński, video / Puś, tight dir. / Choromański, stage design / Twarkowski, stage design], *monad 2* [\*2003. Zubel, voice / Wojtasik, tr / Duchnowski, computer], *monad 3* [2004. Zubel, voice / Duchnowski, pf and computer], *Parallels* [\*2014. European Workshop for Contemporary Music / Bohn / Wolniewicz, sound], *Reality on Stretched Braces From a Window* [2008. Lutostawski Piano Duo / Wrocław Chamber Orchestra 'Leopoldinum' / Kovacic / Duchnowski, Hendrich, computer], *The Beard* [\*2006. Bauer, vc / Guziotek-Tubelewicz, sound], *Triads* [2002. Duchnowski, computer instruments / Aukso / Moś], *Two minutes* [\*2003. New Music Orch. / Bywalec], see also *REACTABLE / PHONOS EK MECHANES* project, see also Augustyn, Rafal – Cezary Duchnowski;
- Duckworth, William:** *Tango Voices* [\*88. Mikhailoff, pf], *Walden Sheet I* [78. Cracow Oboe Quartet];
- Dudek, Adam:** *Opera Proibita / Jacek* [2012. video installation];
- Dudek, Adam – Aleksander Nowak:** *Spoon River Anthology* [\*2013. multimedia installation];
- Dufourt, Hugues:** *Le Maison du Sourd* [\*2007. Jünger, fl / New Music Orch. / Ensemble Orchestral Contemporain / Kawka], *The Watery Star* [\*95. Ensemble Alternance / Masson];
- Dukáy, Barnabás:** *A Rondino Speaking to the Hearts of Men* [\*96. Kocsis, pf];
- Dumitrescu, Iancu:** *Remote Pulsar* [\*2002. Csendes, vla / Kivu, vc / Anghel, pf and perc / tape];
- Dun, Tan:** *Circle with Four Trios, Conductor and Audience* [\*93. Nieuw Ensemble / Spanjaard], *Concerto for Orchestra: Y<sup>o</sup>* [\*2004. Taipei PO / Segerstam], *Orchestral Theatre I: Xun* [\*94. NPO / Kattewicz];
- Duo Karolina Mikołajczyk & Iwo Jedynecki:** improvisation [2019. Mikołajczyk, vn / Jedynecki, acc];
- Duriš, Juraj:** *Dreams* [\*89. tape];
- Durko, Zsolt:** *Iconography No. 2* [\*72. Budapest Chamber Ensemble / Mihály], *Psicogramma* [\*65. P. Bartholomé, pf];
- Dusapin, Pascal:** *Watt* [\*2000. Trudel, tbn / Polish Radio NSO / Tamayo];
- Duszyński, Jan:** *Green Grass, yeah!* [\*2017. Domagalski, Owczynnikow, Januchta, Wójciński, 4 cb];
- Dutilleux, Henri:** *Ainsi la nuit* [\*83. Silesian String Quartet], *Cinq métaboles* [\*67. Orch. Philh. de la RTF / Bruck], *L'arbre des songes* [\*94. van Keulen, vn / NPO / Kattewicz], *Mystère de l'instant* [\*94. Polish Radio Chamber Orch. 'Amadeus' / Duczmal], *le Symphonie* [\*56. Orch. National de la RTF / Martinon], *Ile Symphonie* [\*64. Silesian PO / Stryja], *Tout un monde lointain...* [\*84. Boettcher, vc / Polish Radio and TV SO, Cracow / Kattewicz];
- Dutkiewicz, Andrzej:** *Six Meditations* [\*85. tape / Dutkiewicz];
- Dvořáková, Markéta – Ivo Medek:** *MrTVÁ?*, an operatic hallucination in 38 scenes, based on the play by Arnošt Dvořák, adapted by M. Dvořáková and I. Medek [\*2007. Dvořáková, alto / Matuszek, bar / Krejčí, bar / Dlouhý, perc / Ensemble Marijan / Tardonova / Hřůza, video / Rappl, sets and staging];
- Dywańska, Dorota:** *OUT-GROWTH* [93. Esztényi, pf];
- Dženitis, Andris:** *Latvian Cookbook* [\*2013. Ensemble Modern / Heil], *Senza Barriera* [\*97. Novik, Kharadjanyan, 2 pf / Łowżył, perc], *Trataka. Point noir* [\*2013. Silesian String Quartet];
- Dziadek, Andrzej:** *An Impression* [97. Polish Radio NSO / Wit];
- Eberhard, Dennis:** *Dialogues II* [75. Rutkowski, perc / tape], *Marginals* [\*78. Warsaw Trombone Quartet / Radio Kamarskerkest Hilversum / Bour], *Icon* [97. tape];
- Eck, Cathy van:** *Hearing Sirens* [\*2019. van Eck, mobile loudspeakers / Czechowicz, Ptak, sound], *Wings* [\*2019. Craenen, van Eck, Górczyński, performers / Czechowicz, Ptak, sound];
- Edlund, Lars:** *Elegie* [\*85. Szczecin Technical University Choir / Szyrocki];
- Edlund, Mikael:** *Små fötter* [98. Östersjö, gtr], *Small Feet* [\*89. Andersson, gtr];
- EGGEN, Christian:** see Ratkje, Maja Solveig Kjelstrup – Ørjan Matre – Eivind Buene – Christian Eggen – POING;
- Eimerl, Herbert:** *No. 4 and No. 5 from Fünf Stücke* [\*58. tape];
- Eisler, Hanns:** *An den Tod* [from Op. 2] [73. Trexler, sopr / Ortner, pf], *Das Alter* [from Op. 2] [73. Trexler, sopr / Ortner, pf], *Der Feldprediger* [from Op. 11] [73. Trexler, sopr / Ortner, pf], *Die haltbare Graugans* [73. Trexler, sopr / Ortner, pf], *Mariechen* [from Op. 11] [73. Trexler, sopr / Ortner, pf], *Suite No. 1, Op. 92a* [\*58. Septet of NP], *Vierzehn Arten den Regen zu beschreiben, Op. 70* [87. Musica-Viva-Ensemble / Wirmann];
- Eisma, Will:** *Archipel* [\*67. Gaudeamus String Quartet], *Caprichos* [\*74. Sparnaay, b cl / tape];
- Ekimovsky, Victor:** *The Princess has pricked her finger – and all the Kingdom fell asleep...* [\*2005. Seattle Chamber Players / tape];
- Ekman, Fredrik – Erik Mikael Karlsson:** *En förtrollad natt, Part 1* [\*98. text-sound composition];
- EL Din, Hamza:** *Escalay – Water Wheel* [\*92. Kronos Quartet];
- Electric Quintet* – piece composed and performed by Joan Saur Martio, Victor Nubla, Christer Irgens-Møller, Krzysztof Knittel, Henning Frimann [\*98. Frimann, soundsculpture / Knittel, synth / Irgens-Møller, pf and synth / Nubla, b cl and live electronics / Marti, sampler];
- Eloy, Jean-Claude:** *Anāhata* [\*94. Ebihara, voice and perc / Arai, voice and perc / Ranta, perc / tape / Eloy, sound], *Butsumyōe* [\*94. Nara, sopr / tape / Eloy, sound], *Erkos* [\*94. Ueda, satsuma-biwa and voice / tape / Eloy, sound], *Libérations*, cycle 1 [94. Nara, sopr and perc / Miranda, voice and perc / tape / Eloy, sound], *Sappho Hikétis* [\*94. Miranda, voice / tape / Eloy, sound], *Yo-In* [\*94. Ranta, perc / tape / Eloy, sound];
- Elyakim, Dganit-Enso:** *Transmitted by Hand* [\*2018. Elyakim, sound artist];
- Emmer, Huib:** *Glorious Stranger* [\*2001. Pranger, sopr / Loos Ensemble], *Memory Drums* [\*97. Loos Ensemble];
- Emmerson, Simon:** *Ophelia's Dream I* [\*91. Singcircle / Rose], *Time Past IV* [\*89. Ktosińska, sopr / tape];



- Encinar**, José Ramón: *Almost on Stage* [\*2008. Rodríguez, fl / Espejo, cl / Orquesta de Radio Televisión Española / Tamayo];
- Enescu**, George: *Symphonic Suite No. 1* [56. G. Enescu PO / Georgescu];
- Englert**, Giuseppe Giorgio: *Les Avoines Folles* [\*65. LaSalle Quartet];
- Enkyklopaideia* – fifteen short pieces composed by: C. R. Alsina, L. Andriessen, G. Chiari, M. Feldman, L. Ferrari, V. Globokar, M. Kagel, A. Nordheim, P. Nørgård, L. de Pablo, F. Rzewski, D. Schönbach, A. Stroe, G. Warwarin, K. E. Welin [\*\*72. Music Workshop];
- Eno**, Brian: *Music for Airports* [\*99. Bang On A Can];
- Enriquez**, Manuel: *Concierto de violín No. 2* [\*79. Enriquez / NPO / Wit], *Concierto para piano y orquesta* [\*73. de Oliveira / Polish Radio NSO / de Carvalho], *Si Libet* [\*70. Polish Radio NSO / de Carvalho], *Zicuri* [\*77. Music Workshop];
- Ensemble für Intuitive Musik Weimar**: *Annäherung* [\*2002], *Metamorphosen des Lutherchorals 'Aus tiefer Not schrei ich zu dir'* [\*2002], *Klangzeichen* [\*2002], *Spiegelbilder* [\*2002];
- Enström**, Rolf: *Myr* [\*79. tape], *Sequence in Blue* [\*78. tape], *Spin* [\*96. tape];
- Enström**, Rolf – Thomas Hellsing: *Fractal* [\*86. slides and tape];
- Eötövös**, Peter: *Atlantis* [\*2006. Ostrowski, boy sopr / Drabowicz, bar / Lukács, cimb / Awolin, synth / NPO / Nagyl], *Moro Lasso* [\*74. Collegium Vocale Köln], *Psalms 151 (in memoriam Frank Zappa)* [\*96. Rácz, perc], *Shadows* [\*99. van't Hof, fl / Boonstra, cl / Radio Kamerorkest Hilversum / Eötövös], *Snatches of a Conversation* [\*2007. Blaauw, tr / Israel Contemporary Ensemble / Nagyl];
- Erb**, Donald: *Basspiece* [\*73. Turetzky, cb], *Concerto for Cello and Orchestra* [\*81. Jabłoński / Polish Radio NSO / Kaspszyk], *Ritual Observances* [\*94. NPO / Kattewicz], *Seventh Trumpet* [\*72. Polish Radio NSO / Lane], *To Warsaw with Love* [\*\*71. Music Workshop];
- Erđada*. *A Tale about Eugeniusz Rudnik* [\*\*2017. Babińska, dir. / Kander, costume and stage design / Krasucka, photography, video editing and production / Wyszowska, Ptak, sound];
- Erickson**, Robert: *Ricericare à 3* [\*73. Turetzky, cb], *Ricericare à 5* [\*68. Dempster, tbn];
- Erlih**, Devy: see Parmegiani, Bernard – Devy Erlih;
- Eshpai**, Andrei: *Springs* [\*73. Latvian Academic Choir / Cepitis];
- Estrada**, Julio: *Canto naciente* [\*81. instrumental ensemble / Estrada];
- Esztényi**, Szabolcs: *Concerto* (74. Esztényi, pf / tape), *Concertino per due pianoforti* [87. Esztényi and Witkowski], *Creative Music No. 3* [90. Esztényi, pf], *Creative Music No. 4* [91. Esztényi, pf / tape], *Creative Music No. 5* [95. Esztényi, pf], *Etudes for Two Pianos* [2007. Esztényi and Mironiuk], *A Glance from Afar* [\*\*2007. Pańko, alto / Esztényi, Mironiuk, 2 pf], *Motet* [\*\*75. Dąbrowski, Herdegen and Zach, recitation], *Six Etudes for Two Pianos* [80. Esztényi and Witkowski], *The Gates to the Garden* [\*\*99. Esztényi, Mironiuk, 2 pf], *Toccata* [\*\*2007. Esztényi, Mironiuk, 2 pf], see also *Choput*;
- Evangelisti**, Franco: *Aleatorio* [\*65. LaSalle Quartet], *Incontri di fasce sonore* [\*60. tape], *Ordini* [\*62. Cracow PO / Markowski], *Proporzioni* [\*61. Gazzettoni, fl];
- Falik**, Yuri: *Bad Weather Has Come and Moans; Rusty Firs* [from the cycle *Autumn Songs*] [\*75. Tallinn Chamber Choir / Ratassep], *Violin Concerto* [\*77. Zhislin / Leningrad PO / Dmitryev];
- Falkiewicz**, Adam: *Counterpoint Seven* [\*2008. Orquesta de Radio Televisión Española / Tamayo], *Fearful Symmetry* [\*\*2003. Pigoński, synth / Falkiewicz, computer], *Wind* [\*\*2003. New Music Orch. / Bywalec];
- Farkás**, Ferenc: *Prelude and Fugue* [\*64. Hungarian State PO / Lehel];
- Fatalitäten*. Programme composed of pieces: *Pipe Lines* [collective composition of performers]; Folke Rabe: *Joe's Harp*; *Zug* [collective composition of performers]; Jan Bark: *Light Music*; Jan Bark and Folke Rabe: *Polonaise*, second version [\*70. Kulturkvarterten and Bel Canto Kören, Stockholm];
- Fedele**, Ivan: *Accents* [\*2004. Karlsson, pf / Cikada String Quartet], *Mixtim. Musica rituale per sette esecutori* [\*2003. Algorithm Ensemble / Angius], *Primo Quartetto 'Per accordar'* [\*2000. Arditti String Quartet], *Profilo in eco* [\*2003. Algorithm Ensemble / Angius], *Scena* [\*2003. NPO / Wit];
- Feiler**, Dror: *Goethe im Schlachthof* [\*\*2018. Kwartludium / Feiler, cl cb, sxf s, live electronics / Migas, sound];
- Feld**, Jindřich: *Suite* [\*62. Prague Chamber Orch.];
- Feldman**, Morton: *Bass Clarinet and Percussion* [\*85. Sparnaay / Koczyński and Lauks], *Christian Wolff at Cambridge* [\*72. Schola Cantorum Stuttgart / Gottwald], *De Koening* [\*69. Grupo Alea / Gil], *Instruments II* [\*89. Asko Ensemble / Porcelijn], *Intersection 3* [\*99. Schleiermacher, pf], *Palais de mari* [\*88. Mikhashoff, pf; 93. Rosenberg, pf], *Piano and Orchestra* [\*79. Frémy / NPO / Markowski], *Piano and String Quartet* [\*99. Tilbury, pf / Silesian String Quartet], *Structures* [\*73. Wilanów String Quartet], *The King of Denmark* [\*67. Ranta, perc], *The Swallows of Salangan* [\*64. Cracow PO and Choir / Markowski], *Thoughts* [\*70. Amsterdam Studenten Kamerorkest / Vriend; 76. Woodward, pf], *Three Voices* [\*90. Griffith, sopr / tape], *Two Pieces for Three Pianos* [\*68. Frémy / Krauze / Tilbury], *Vertical Instruments* [\*75. Center of the Creative and Performing Arts / Williams], see also *Enkyklopaideia*;
- Felzer**, Oleg: *Vestige* [\*96. Continuum];
- Fennelly**, Brian: *Empirical Rag* [\*80. Music Workshop], *Tesserae VIII* [84. Pituch, alto sax];
- Ferneyhough**, Brian: *Bone Alphabet* [\*96. Schick, perc], *Carceri d'invenzione IIb* [\*88. Fabbriani, fl], *La Chute d'Icare* [2015. Marelli, cl / New Music Orch. / Bywalec], *Lemma-Icon-Epigram* [\*84. J. Méfano, pf], *Mnemosyne* [2013. Staravoitava, fl / Experimentalstudio des SWR], *String Quartet No. 2* [\*83. Arditti String Quartet], *Time and Motion Study I* [\*88. Sparnaay, b cl], *Tritico per G. S.* [\*2000. Scodanibbio, cb];
- Ferrari**, Luc: *Cellule 75 – Force du Rythme et Cadence Forcée* [\*79. Frémy, pf / Drouet, perc / tape], *Collection de petites pièces ou 36 enfilades* [92. Siwiński, pf], *Comme une fantaisie dite des réminiscences* [\*97. Novik, Kharadjanyan, 2 pf], *Conversation in time* [\*89. Chojnacka, cemb / Gualda, perc], *Flashes* [\*64. Ensemble Instr. de Musique Contemporaine / Simonovitch], *Hétérozygote* [\*68. tape], *Histoire du plaisir et de la désolation* [\*89. Poznań PO / Michniewski], *Interrupteur* [\*69. Grupo Alea / Gil], *Musique socialiste?* [\*76. Chojnacka, cemb / tape], *Presque rien avec filles* [\*97. tape], *Tautologos II* [\*62. tape], *Und so weiter* [\*67. Frémy, pf / tape], *Visage 5* [\*\*59. tape], see also *Enkyklopaideia*;
- Ferreira**, António: *Gist* [\*2008. Okoń-Makowska, Błażejczyk, sound];
- Ferreira**, Beatriz: *Méditations* [\*70. tape];
- Fervers**, Andreas: *TD, study for bass drum* [\*87. percussionist from the Ensemble des Instituts für Neue Musik der SHM Freiburg];
- Field**, Ambrose: *Still Water* [\*99. tape];
- Filidei**, Francesco: *Fiori di Fiori* [\*2017. NPO / Kaspszyk]

- Finke**, Fidelio F.: *Sonate für Horn und Klavier* [\*59. Penzel / Kootz];
- Finnissy**, Michael: *Alongside* [\*80. London Sinfonietta / Zoltman], *Banumbirr* [\*2003. Ensemble Offspring], *Contretänze* [\*90. Uroboros Ensemble / Pritchard], *Nobody's Jig* [\*99. Kreuzter Quartet], *Sacred Motets* [\*91. BBC Singers / Joly], *Vaudeville* [\*92. Manning, m-sopr / Jackson, bar / The Matrix Ensemble / Ziegler];
- Fiugajski**, Przemysław: see Jabłoński, Maciej – Przemysław Fiugajski;
- Flammer**, Ernst Helmuth: *Klavierstück 8* [\*2001. Joste, microtonal pf];
- FLR project – Jim Black vs TEMPO REALE**, concert/improvisation [\*2009. Black, drums, perc / TEMPO REALE: Canavese, Meacci, live electronics / Giomi, sound];
- Fol**, Aleksandra: *One Day God Will Return* [\*2010. Orkest De Erepijs / Boerman];
- Fómina**, Silvia: *Expulsion. Désagrégation. Dispersion* [\*94. Pyzik, vc / tape];
- Forging the Scythes* [\*\*2018. acousmatic installation inspired by Wojciech Fangor's painting: **Mikotaj Majkusiak** *Mirrors*, **Andrzej Bieżań** *Isn't it?*, **Maria Pokrzywińska** *Reglamentoso*, **Elżbieta Sikora** *Janek Wiśniewski*, December, Poland, **Louis Andriessen** *Il Duce*];
- Fortner**, Wolfgang: *Fünf Bagatellen 1960* [\*62. The Dorian Quintet];
- Foss**, Lukas: *Baroque Variations* [\*76. Polish Radio and TV SO, Cracow / Halfter], *Echoi* [\*67. Yadzinski, cl / Davis, vc / Foss, pf / Williams, perc], *Solo* [\*88. Mikhashoff, pf, see also *Nonimprovisation* ...];
- Foss**, Lukas – Joel Chadabe: *Chamber Music Quot* [\*75. Center of the Creative and Performing Arts / Williams];
- Fotek**, Jan: *Apostrophes* [69. Artysz, bar / Krauze, Gatzka, 2 pf], *Epitasis* [71. Radio PO, Hilversum / Hupperts], *Hymne de Sainte Brigitte* [\*\*72. Ostrowska-Fotek, sopr / Instrumental Ensemble of NP / Witkowski], *Musica cromatica* [\*\*84. Latvian Philh. Chamber Orch. / Lišīcs], *Partita for twelve bassoons and three double bassoons* [73. bassoon ensemble / Piwkowski];
- Francesconi**, Luca: *Animus* [\*2002. Lomuto, tbn / live electronics], *Cobalt*, *Scarlet* [\*2003. Polish Radio NSO / Chmura], *Etymo* [\*2002. Bjurling, sopr / KammarenssembleN / tape / Rivolta], *Islands – Concerto for piano and 12 instruments* [\*2002. Kilstrom / KammarenssembleN / Rivolta], *Mambo* [\*2001. van Houdt, pf], *Onda Sonante* [\*2001. Nieuw Ensemble / Hempel];
- Françaix**, Jean: *Cinq poésies de Charles d'Orléans* [\*58. Zateška, m-sopr / Vogtman, pf];
- Franke**, Bernd: *Musik für Violine, Violoncello und Klavier* [\*96. Moš / Bauer / Pobtockal];
- Frederickson**, Thomas: *Piece for 5 Instruments* [\*66. University of Illinois Contemporary Chamber Players];
- Fribec**, Kresimir: *Mouvements cosmiques* [\*61. Cracow Philh. Chamber Orch. / Markowski], *Rythme réprimé* [\*\*63. Ansamb. Slavko Osterc / Petrić];
- Frid**, Grigori: Three sonnets from the cycle *Five Shakespeare Sonnets* [60. Doloukhanova, m-sopr / Yerokhin, pf];
- Frimann**, Henning: *The Suffer March of the Experimental Musician* [\*98. European Improvisation Orch.];
- Frimann**, Henning – Victor Nubla – Tim Hodgkinson: *Trio* [\*98. Frimann, soundsculpture / Hodgkinson, cl, alto sax and gtr / Nubla, b cl and live electronics];
- Frolyak**, Bohdana: *Why should I, like a tim'rous bird, to distant mountains fly?* [\*2005. Polish-German Youth Ensemble / Bohn];
- From Monteverdi to The Beatles*, recital-show [77. Berberian, m-sopr / Lester, pf];
- From the Futurist Manifesto* [\*74. Ensemble 4'33'];
- Fujihata**, Masaki – Kiyoshi Furukawa – Wolfgang Münch: *Small Fish* [\*2000. ZKM Karlsruhe];
- Fukushima**, Kazuo: *Kadha Karuna* [\*63. Gazzelloni, fl / Rzewski, pf], *Mei* [\*63. Gazzelloni, fl], *Kashin* [\*76. Tokk Ensemble];
- Fulkerson**, James – Mary Fulkerson: *Trombone Concerto / Late Nite Soup* [\*74. J. Fulkerson, tbn / M. Fulkerson, dancer];
- Fure**, Ashley: *Anima* [\*2017. Diotima Quartet];
- Furrer**, Beat: *antichesis* [\*2008. Wrocław Chamber Orch. 'Leopoldinum' / Kovacic], *canti notturni* [\*2012. Kapla-Marszatek, Dobrowolska, 2 sopr / NPO / Janiak], *Concerto for Piano and Ensemble* [2010. Wirth / European Workshop for Contemporary Music / Bohn], *FAMA – Scenen*, scenes I, IV, VI, VIII [\*2007. Rohrer, speaker / Langmayr, Augustad, 2 sopr / E. Furrer, cb fl / Klangforum Wien / B. Furrer], *Presto* for flute and piano [\*2006. members of the Ensemble Phoenix];
- Furukawa**, Kiyoshi: *Mrs. M., Her Geometrization* [\*87. tape], see also Fujihata, Masaki – Kiyoshi Furukawa – Wolfgang Münch;
- Fuzzy**: see New Culture Quartet, The;
- Gabrijelčič**, Marijan: *Tolminci* [\*85. Ljubljana Radio and TV SO / Salwarowski];
- Gabrys**, Aleksander: *Deus Irae* [\*\*2002. Csendes, vn and vla / Kivu, vc / Anghel, pf, acc and perc / Gabrys, cb and gd'ulka];
- Gabrys**, Ryszard: *Tema senza variazioni* [95. Gembalski, org];
- Gaburo**, Kenneth: *Inside* [\*73. Turetzky, cb];
- Gacek-Duda**, Katarzyna – cooperation Rafat Rudawski: *Breath* [\*\*2019. performance; Gacek-Duda, script, flutes of the world, voice / Rudawski, arrangement, electronics / Zakrzewski, ethnic percussion, electronics];
- Galynin**, Herman: *Aria* [\*74. Agaronian, vn / Armenian Chamber Orch. / Saakianc];
- Gander**, Bernhard: *Beine und Strümpfe* [\*2018. European Workshop for Contemporary Music / Bohn];
- Gandini**, Gerardo: *Cadencias II* [\*68. XLII World Festival of the ISCM. Polish Radio and TV Chamber Orch., Katowice / Taverna];
- Garcia**, Xavier: *New Râ* [\*2014. Keravec, bagpipe / Blaszcak, sound];
- Gassick**, Damian Ie: *Mad Legs in a Sack* [\*99. Icebreaker / McAlindin];
- Gausec**, Adrian: *Quatre pièces pour instruments à vent* [\*58. Quintette à Vent de Toulouse];
- Geddes**, John Maxwell: *Voyager* [\*87. BBC Scottish SO / Maksymiuk];
- Gefors**, Hans: *Songs for Lydia* – No. 3A *Blazing Well of Fire*, No. 4 *Arabesque to a Drawing by Michael Angelo* [\*98. Rørholm, m-sopr / Danish National Radio SO / Dausgaard];
- Geissler**, Fritz: *Heitere Suite* [\*59. Gewandhaus-Quintett], *Symphonie No. 5* [\*72. Rundfunk-Sinfonieorchester, Leipzig / Kegel];
- Gelmetti**, Vittorio: *Eine kleine K Musik* [\*\*79. Gelmetti, pf / tape], *L'opera abbandonata tace e volge la sua cavità verso l'esterno*, collage [\*70. tape], *Treni d'onda a modulazione di intensità* [\*68. tape];
- Gembalski**, Julian: *Five Evangelical Meditations* (improvisation) [95. Gembalski, org];
- Gerhard**, Roberto: *Nonet* [2008. Barcelona 216 / Martínez-Izquierdo], *Symphony No. 3 'Collage'* [\*70. Royal Liverpool PO / Groves];
- Gerrard**, Graeme: *Nonary* [\*94. Harvey, pf];
- Gerster**, Ottmar: *Heitere Musik* [\*59. Gewandhaus-Quintett];
- Gervasoni**, Stefano: *In Nomine R.* [\*\*2018. Ensemble Recherche];
- Ghedini**, Giorgio Federico: *Appunti per un credo* [\*66. Orch. RAI Torino / Rossi];
- Gifford**, Keith: *Waterfall in Mist* [\*90. Uroboros Ensemble / Pritchard];
- Gilbert**, Anthony: *Dream Carousels* [\*99. Wind Orch. of Royal Northern College of Music, Manchester / Reynish];

- Gilbert**, David: *Poem VI* [\*66. University of Illinois Contemporary Chamber Players / McKenzie];
- Gillet**, Bruno: *Hor che'l ciel e la terra, e'l vento tace...* [83. Cracow Oboe Quartet];
- Ginastera**, Alberto: *Concerto for Violin and Orchestra* [\*65. Iwanow / Poznań PO / Krzemiński];
- Giśladóttir**, Bára: *Ós* [\*2019. Polish Radio NSO / Bancroft];
- Glandien**, Lutz: *Es lebe* [\*90. Vogt, tba / tape];
- Gliniak**, Bartłomiej: *Neumo progremodum* [95. tape], *Retro elsonobis* [2000. tape];
- Glinkowski**, Aleksander: *Pour trombone* [72. Kubik, tbn / Zieliński, vc / Witkowski, pf], *Sinfonia mesta e tranquilla* [80. Mitręga, alto / Silesian PO and Choir / Stryja], *Venetian Concerto* [75. Mandera, ob / Slovene PO, Ljubljana / Michniewski];
- Globokar**, Vinko: *Ausstrahlungen* [\*71. Holliger, ob / Silesian PO / Stryja], *Discours II* [\*69. Globokar, tbn], *Kolo* [\*92. Schola Cantorum Gedanensis / Globokar, tbn / Lukaszewski], *Monolith* [\*77. Nicolet, fl], *Voie* [\*69. NPO and Choir / Globokar and Wit], see also *Enkyclopediaidea*;
- Glodeanu**, Liviu: *Meloepe* [\*77. Popa, cl / tape];
- Głowicka**, Katarzyna: *Concerto for Saxophone and String Orchestra* [\*2001. Herder / Aukso / Moś], *Summer's day* [2001. Burzyński, counter-ten / Polish Orch. Jeunesses Musicales / Borowicz];
- Gobert**, Gilles: *Pièce pour piano, percussions et électronique* [\*2009. Kwartludium / Gobert, electronics];
- Godar**, Vladimir: *Sonata* [\*91. Bauer, vc / Tatarski, pf];
- Goebbels**, Heiner: *Bagatellen* [\*2008. Schmidt, vn / DeLuca, cl / Guziotek-Tubelewicz, sampler], *Die Befreiung des Prometheus* [\*95. Stötzner, actor / D. Moss, perc / Goebbels, pf, keyboards and dir.], *Landscape with Distant Relatives* [\*2005. Bennet, actor / Ensemble Modern / Deutscher Kammerchor / Ollu / Grünberg, set design and lights / von Gerkan, costumes / Ommer, sound / Goebbels, dir.], *Songs of Wars I have seen* [\*2011. London Sinfonietta / Orchestra of the Age of Enlightenment / Valade / Sound Intermedia, sound projection];
- Goebel**, Johannes: *Après les Grands Tours* [\*2000. ZKM Karlsruhe];
- Goehr**, Alexander: *Imitations of Baudelaire* [\*91. BBC Singers / Joly], *Narration* [\*60. Nendick, sopr / Bennett, pfl], *Suite*, Op. 11 [\*62. Melos Ensemble];
- Goeyvaerts**, Karel: *Litany III* [\*2001. Moscow PO / Simonow], *Litany V* [\*96. Tiensuu, cemb];
- Goldmann**, Friedrich: *Ensemblekonzert I* [\*87. Musica-Viva-Ensemble / Wirrmann];
- Goleminov**, Marin: *Variations on Dobri Christov* [\*61. Sofia PO / Ilyev];
- Gombau**, Gerardo: *3 + 1* for string quartet [\*69. Grupo Alea];
- Gordon**, Michael: *I Buried Paul* [\*99. Bang On A Can];
- Gorli**, Sandro: *Studi in forma di variazione* [\*90. Bellocchio, pf];
- Gorlinsky**, Vladimir: *Possibly mercury?* [\*2017. Ensemble Nostri Temporis];
- Górczyński**, Michał: *Massive* [\*2008. Tik-Tak, beatboxer / Kwartludium];
- Górczyński** / **Piernik**: *improvised music* [2004. Górczyński, b, cl and sax / Piernik, prepared tb];
- Górecki**, Henryk Mikolaj: *Ad Matrem* [\*72. Woytowicz, sopr / NPO and Choir / Markowski], *Already it is Dusk - String Quartet No. 1* [91.; 2013. Silesian String Quartet; 92. Kronos Quartet; 2006. Dafó String Quartet], *Amen* [76. Poznań Boys' Choir / Kurczewski; 85. Szczecin Technical University Choir / Szyrocki], *Beatus vir* [80. Artysz, bar / Cracow PO and Choir / Kattlewicz], *Canticum graduum* [\*74. Polish Radio and TV SO, Cracow / Taverna; 2003. Polish Radio NSO / Chmura], *Canti strumentali* [\*62. Silesian PO / Stryja; 93. Nieuw Ensemble / Spanjaard], *Choros* [\*64. Silesian PO / Stryja; 2005. Slovak Radio SO / Nagy], *Concerto-Cantata* [\*93. Wincenc, fl / Polish Radio NSO / Wit], *Concerto for Five Instruments and String Quartet* [62. Prague Chamber Orch.; 99. Akademos Quartet / New Music Orch. / Bywalec; 2007. Malicki, fl / Pachlewski, cl / Ziarkiewicz, tr / Pękala, xlf / Lalek, mnd / Silesian String Quartet / Wolińska], *Concerto for Harpsichord and String Orchestra* [81. Chojnacka / Polish Chamber Orch. / Maksymiuk; 93. version for piano and string orchestra. Górecka / Polish Radio NSO / Wit], *Elementi per tre archi* [65. Ensemble Instr. Musiques Nouvelles Bruxelles; 90. Moś, vn / Synchronic, vla / Janosik, vc], *Epitaph* [\*58. NP Choir / Silesian Philh. Chamber Orch. / Markowski], *Euntes ibant et flebant* [76. Poznań Boys' Choir / Kurczewski], *Five Kurpian Songs* [2006. Podlasie Opera and Philharmonic Choir / Bielecka], *Five Pieces for Two Pianos* [97. Novik and Kharadjanyan], *For You, Anne-Lill* [\*91. S. Bell, fl / Constable, pfl], *Good Night* [\*91. E. A. Bell, sopr / S. Bell, fl / Constable, pf / Hockings, perc], *Kleines Requiem für eine Polka* [\*93. Schönberg Ensemble / de Leeuw], *La Musiquette Ile* [\*67. Orch. Philh. de la RTF / Markowski], *La Musiquette I/ve* [\*70. Music Workshop; 94. Nonstrom], *Marian Songs* [2006. Podlasie Opera and Philharmonic Choir / Bielecka], *Old Polish Music* [\*69. NPO / Markowski; 2001. Moscow PO / Simonow], *Piano Sonata No. 1* [\*91. Constable], *Quasi una fantasia - String Quartet No. 2* [\*92. Kronos Quartet; 2013. Silesian String Quartet], *Recitatives and Ariosos - 'Lerchenmusik'* [\*85. Den Fynske Trio], *Refrain* [\*66. Polish Radio NSO / Krenz; 96. Spring Orch. of Warsaw Autumn / Zhadkol], *Scontri* [\*60. Polish Radio NSO / Krenz; 87. Polish Radio NSO / Wit; 2011. Polish Radio NSO / Valade], *...songs are sung - String Quartet No. 3* [2013. Silesian String Quartet], *Songs of Joy and Rhythm* [94. A. Górecka i M. Górecki, 2 pf / Sinfonia Varsovia / Nowak], *Symphony No. 1 '1959'* [\*59. mov.: I, III, IV. Polish Radio NSO / Krenz], *Symphony No. 2 'Copernican'* [73. Woytowicz, sopr / Hiolski, bar / NP Choir / Sinfonie-Orchester des Hessischen Rundfunks, Frankfurt / Markowski], *Symphony No. 3* [\*77. Woytowicz, sopr / NPO / Markowski], *Three Diagrams* [\*61. Gazzelloni, fl], *Three Pieces in the Old Style* [75. Chamber Ensemble of NP / Teutsch], *Totus Tuus* [2006. Podlasie Opera and Philharmonic Choir / Bielecka];
- Gosfield**, Annie: *EWA7* [\*2001. Kleier, gtr / Pugliese, perc / Cutler, perc and electronics / Gosfield, live electronics], *Flying Sparks and Heavy Machinery* [\*2002. Silesian String Quartet / Kowalewski, Lauks, Siwak, Szulińska, perc / Borowicz], *The Manufacture of Tangled Ivory* [\*99. Bang On A Can];
- Graham**, Peter: *Get Out Of Whatever Cage You Are In* [\*93. Agon Ensemble / tape / Kofroń];
- Gran**, Fredrik: *Vold* [\*2018. Kwartludium];
- Grandis**, Renato de: *La Rossiniana* [\*76. Polish Radio and TV SO, Cracow / Halffter], *Serenata seconda* [\*70. Palm, vc], *Studi* [\*64. Ensemble MW2], *Toccata a doppio coro figurato* [\*65. Duo Kontarsky, 2 pf];
- Gravgaard Madsen**, Allan: *Suite* [\*2018. Ensemble Recherche];
- Grešák**, Jozef: *Amoebas* [\*88. Slovak PO, Bratislava / Režucha];
- Grillo**, Fernando: *Itesi* [\*78. Grillo, cb], *Oeuvre X* [\*78. Grillo, cb / Polish Chamber Orch. / Maksymiuk], *Serenata* [\*86. Lazari, vn / Orvietto, pf];
- Grisey**, Gérard: *Accords perdus* [\*97. Vervoitte, Leonard, 2 cr], *Anubis et Nout* [\*2003. Royannais, sax], *Échanges* for prepared

- piano and double bass [\*2006. members of the Ensemble Phoenix], *Jour, contre-jour* [2000. The Classic-Avantgarde Soloists' Ensemble / tape / Baidov], *Le Noir de l'étoile* [\*2017. Les Percussions de Strasbourg / Schneider, sound spatialisation], *Le Temps et l'Écume* [\*99. instrumental ensemble of NPO / Michniewski], *L'icône paradoxale (hommage à Piero della Francesca)* [\*2007. Louis, sopr / Sullé, m-sopr / Karol Szymanowski Academic SO in Katowice / Tamayo], *Partiels* [2014. European Workshop for Contemporary Music / Bohn], *Périodes* [\*81. Ensemble de l'itinéraire / Mercier; 2015. Talea Ensemble / Baker], *Quatre chants pour franchir le seuil* [\*2003. Nopper, sopr / Court-Circuit / Valade], *Talea* [\*90. Divertimento Ensemble / Gortli], *Tempus ex machina* [\*2000. Cracow Percussion Group / Welanyk], *Vortex temporum* [\*2001. Court-Circuit / Valade];
- Grosskopf, Erhard** – Agitation Free: *Looping IV* [\*74. Agitation Free];
- Group KEW** (Krzysztof Knittel, Elżbieta Sikora, Wojciech Michniewski): *Second Secret Poem*, improvisation [\*74. Group KEW, live electronics / Urbański, slides];
- Group of Intuitive Music** (Andrzej Biezan, Jacek Malicki, Zdzisław Piernik, Wojciech Chyła): *Intuitive Music*, improvisation [72. Biezan, pf / Malicki, electr gtr / Piernik, tba / Chyła, sound];
- Grudzień, Jacek**: *Ad Naan* [\*2002. Bauer, vc / computer], *Concerto per sassofono soprano e archi* [\*96. Mleczo / Spring Orch. of Warsaw Autumn / Zhadko], *Nonstrom* [97. Nonstrom], *Tristaniana* [84. J. Méfano, pf], *Tritonos* [95. Kmiec, cemb / tape];
- Grudzień, Jacek** – Izabela Chlewińska: *Preparation for Change* [\*2013. Pawlik, pf / Chlewińska, dance, choreography / Bergman, video projection / Guziotek-Tubelewicz, sound];
- Grudis, Juzas**: *String Quartet in D Minor* [\*65. State Lithuanian Quartet];
- Grygar, Milan**: *Linearpartitur* [\*93. Agon Ensemble / Kofroň];
- Gryka, Aleksandra**: + [\*2003. New Music Orch. / Bywalec], *BAe1460Y-CRG.sylar* [\*2007. Elision Ensemble], *(1) exists as... [-1]* [\*2003. Lupa, pf / Dziubek, acc / Drzymata, Brauhoff, Nowakowski, 3 perc / Sobik-Ptok, vc], *Interiacell* [\*2003. Polish-German Youth Ensemble / Bohn], *konstrunity 0100* [\*2004. Musicatreize / Hayrabedian], *observerobserver* [\*2012. Duo Petrini-Jünger / Gryka, video / Błażejczyk, sound], *Oxygen nr. 369,1* [2001. Esztényi, pf / tape], *Scream You*, chamber opera, part of opera saga *Kommander Kobayashi*, libr. T. Dusche [\*2006. Sturludóttir, Morikawa, Pshenitschnikova, 3 sopr / Fischer, m-sopr / Kröner, alto / Kobayashi, ten / Henriks, bass / Cegła, Oczkowski, actors / Ensemble Mosaik / Larrañaga / Fischbeck, stage and costume design / Kiefling, video / Bittner, lights / Holm, dir.], *t.Amiper* [\*2009. Plante, tr / Polish Radio NSO / Kaspczyk];
- Gubaidulina, Sofia**: *Concordanza* [\*71. Musica viva Pragensis / Vostřák], *Misterioso* [\*84. Warsaw Percussion Group], *Detto 2* [\*86. Scheffler, vc / Ensemble Modern / Holliger], *In Erwartung* [\*2000. Vienna Saxophone Quartet / Kraków Percussion Group / Welanyk], *In the Beginning There Was Rhythm* [\*88. Mark Pekarsky Percussion Ensemble, Moscow], *Offertorium. Concerto for Violin and Orchestra* [\*87. Kremer / Cracow PO / Kaspczyk], *Ritorno perpetuo* [\*97. Chojnacka, cemb], *Seven Words* [2004. Bauer, vc / Baran, bayan / Aukso / Moś], *Sonnengesang* [2019. Zdunik, vc / Herzyk, Bonk, 2 batt / Camerata Silesia / Szostak], *St John Passion* [\*2003. Kłosińska, sopr / Talaba, ten / Mozhaev, bar / Bezzubenkov, bass / Kinyae, org / NP
- Choir and Cardinal Stefan Wyszyński University Choir / NPO / Wit], *String Quartet No. 3* [\*90. Arditti String Quartet], *Ten Etudes for Cello* [\*79. Monighetti], *The Seven Bowls of Wrath* (No. 11 from *St. John Passion*) [2007. Kłosińska, sopr / Lutsyuk, ten / Mozhaev, bar / Bezzubenkov, bass / Kinyae, org / NP Choir and Cardinal Stefan Wyszyński University Choir / NPO / Wit], *The Resurrection according to St. John* [\*2007. Kłosińska, sopr / Lutsyuk, ten / Mozhaev, bar / Bezzubenkov, bass / Kinyae, org / NP Choir and Cardinal Stefan Wyszyński University Choir / NPO / Wit];
- Gudmundsen-Holmgreen, Pelle**: *Solo for El-Guitar* [\*2003. Hijmans], *Statements* [\*98. Schola Cantorum Gedanensis / Łukaszewski], *Symphony-Antiphony* [\*98. Danish National Radio SO / Dausgaard], *Triptykon* [\*98. Mortensen, perc / Polish Radio NSO / Wit];
- Guerra, Jorge Fernández**: *Nova* [\*2008. Plural Ensemble / Panisello];
- Guerrero, Francisco**: *Oleade* [\*2008. Orquesta Sinfónica de Radio Televisión Española / Tamayo];
- Guezec, Jean-Pierre**: *Architectures colorées* [\*64. Ensemble Instr. de Musique Contemporaine / Simonovitch], *Formes* [\*67. Orch. Phil. de la RTF / Bruck];
- Guillette, Ray**: *Hommage à Pollock* [\*93. tape];
- Guinjoan, Joan**: *Magma* [\*2008. Orquesta Sinfónica de Radio Televisión Española / Tamayo];
- Guo, Wenjing**: *Late Spring* [\*2014. Forbidden City Chamber Orchestra / Liu];
- Guy, Barry**: *Eos* [\*81. London Contemporary Dance Theatre / Cohan, choreography / Guy, cb], *Play* [\*77. Ensemble 20. Jahrhundert / Burwick];
- Haapamäki, Sampo**: *Velinikka* [\*2009. Kujala, quarter-tone acc / New Music Orch. / Bywalec];
- Haapanen, Perttu**: *Nothing to Declare* monodrama, libr. P. Haapanen, T. Paasonen [\*2011. Isherwood, bass-bar / Plus Ensemble / Wikström, lighting, stage design / Paasonen, dir.];
- Haas, Georg Friedrich**: *Aus.Weg* [\*2013. Ensemble Phoenix Basel / Henneberger], *dark dreams* [\*2017. Polish Radio NSO / Liebreich], *In iij Noct.* – *String Quartet No. 3* [\*2005. Kairos Quartett], *Monodie* [\*2005. Polish-German Youth Ensemble / Bohn], *Open Spaces – in memory of James Tenney* [\*2007. Aukso / Moś];
- Haase, Miloš**: *Ormai* [\*2002. Ondrůšek, perc / tape];
- Hába, Alois**: *String Quartet No. 14* [\*64. Novák String Quartet];
- Haffner, Nik** – Jarosław Kapuściński: *Yours* [\*2000. ZKM Karlsruhe];
- Hagen, Lars Petter**: *The Neue Vocalsolisten Stuttgart Notebook* [\*2011. Neue Vocalsolisten Stuttgart];
- Hakola, Kimmo**: *Capriole* [\*98. Karttunen, vc / Kriikku, clb];
- Håkon, Thelin**: *Hastlåt* [\*2017. Domagalski, Owczyznikow, Januchta, Wójcicki, 4 cb];
- Halffter, Cristóbal**: *Antiphonismói* [\*69. Grupo Alea / Gil], *Elegias a la muerte de tres poetas españoles* [\*81. NPO / Halffter], *Le sommeil* [\*94. Sinfonietta Cracovia / Michniewski], *Noche passiva del sentido* [\*79. von Osten, sopr / Skoczynski, Rutkowski, perc / Experimentalstudio der Heinrich-Strobel-Stiftung des Südwestfunks / Halffter], *Tiempo para Espacios* [\*76. Chojnacka, cemb / Polish Radio and TV SO, Cracow / Halffter];
- Haller, Hans Peter**: *Workshop* [\*79. von Osten, sopr / Experimentalstudio der Heinrich-Strobel-Stiftung des Südwestfunks, see also Christmann, Günter – Detlev Schoenenberg (...);

- Hambraeus**, Bengt: *Interférences* [\*63. Welin, org], *Rota II* [\*63. tape];  
**Hammond Pops** [\*\*2010. Golden Serenades: Flatland, Traean, electronic instruments / Apeland, Fender Rhodes and electr org / Błażejczyk, sound];  
**Hanson**, Sten: *Che* [\*98. text-sound composition], *Wienerlieder* [\*86. Sz wajgier, sopr / tape];  
**Harley**, James: *Images* [84. instrumental ensemble / Harley], *One winter after [a flower] noon* [\*\*87. Januszewska, sopr / Skubis, b cl / Gał ązka, vc / Witkowski, pf];  
**Harrison**, George: see Krauze, Zygmunt – George Harrison;  
**Harrison**, Jonty: *Rosaces 4* [\*91. Singcircle / tape / Rose];  
**Harrison**, Lou: see Cage, John – Lou Harrison;  
**Hartmann**, Karl Amadeus: *Concerto funebre* [89. Kulka, vn / NPO / Strugata], *Gesangsszene* [\*73. Fischer-Dieskau, bar / Sinfonie-Orchester des Hessischen Rundfunks, Frankfurt / Iwakil], 6. Sinfonie [\*62. Pomeranian PO / Chwedczuk], *String Quartet No. 2* [\*90. Aurny-Quartett];  
**Harvey**, Jonathan: *Bird Concerto with Pianosong* [2009. Nagano, pf / London Sinfonietta / Harvey, live electronics / Atherton], *Body Mandala* [\*2014. NPO / Kaspczyk], *Mortuus Plango, Vivos Voco* [2004. tape], *Ricercare una melodia* [2017. Shemer, vc / SWR Experimentalstudio], *Speakings* [\*2012. NPO / Rophé / IRCAM], *...towards a pure land* [\*\*2019. Polish Radio NSO / Bancroft], *Tranquil Abiding* [\*2004. Taipei PO / Segerstam], *Wheel of Emptiness* [\*2004. Polish-German Youth Ensemble / Bohn];  
**Harvey**, Lawrence: *Veil* [\*94. Harvey, pf];  
**Harvey**, Michael Kieran: *Toccata D.N.A.* [\*94. Harvey, pf];  
**Harvey**, Michael Kieran – Michael Hewes: *Spindrift* [\*\*95. Hervey, pf / Hewes, live electronics];  
**Hashagen**, Klaus: *Gesten* [\*\*67. Vetter, fl a becco / tape], *Synchromie* [\*74. Behrend, gtr];  
**Haubenstock-Ramati**, Roman: *Chants et Prismes* [\*70. NPO / Rowicki], *Credentials or Think, Think Lucky* [\*94. Ascher, sopr / Klangforum Wien], *Enchaîné* [\*2000. Vienna Saxophone Quartet], *Equilibre* [\*94. Klangforum Wien], *Interpolation* [\*61. Gazzelloni, fl / tape; 94. Furrer, fl / tape], *Jeux 6* [\*65. Les Percussions de Strasbourg], *Multiple I*, version for alto saxophone and tuba [\*\*81. Pituch / Pierniki], *Sonans* [\*74. Collegium Vocale Köln], *String Quartet No. 2* [\*94. members of Klangforum Wien], *Symphonie 'K'* [\*2006. Polish Radio NSO / Chmura], *Tableau III* [\*76. NPO / Michniewski];  
**Hausmann**, Raut: *Lautgedichte* [\*78. Ensemble Berliner Festwochen und Hochschule der Künste / Schnebel];  
**Hauffmann**, Karin: *Sextett für Bläserensemble* [\*\*2003. Musikfabrik];  
**Hawel**, Jan Wincenty: *Contrasts* [67. Slovak PO, Bratislava / Rajter], *Passacaglia per organo* [95. Gembałski], *Sinfonietta per coro misto* [79. Szczecin Technical University Choir / Szyrocki], *Sonata per violino solo* [86. Lasocki], *String Quartet No. 4* [84. Silesian String Quartet], *String Quartet No. 5* [91. Silesian String Quartet];  
**Hayden**, Sam: *Emergence* [\*2010. Hattli, acc / Oslo Sinfonietta / live electronics / Eggen];  
**Hedås**, Kim: *Good Morning Love...* [\*98. text-sound composition];  
**Hedman**, Jens – Erik Mikael Karlsson: *Threads and Cords* [\*93. tape];  
**Heider**, Werner: *-einander* [\*73. Rosin, tbn / Sinfonie-Orchester des Hessischen Rundfunks, Frankfurt / Iwakil];  
**Hein**, Folkmar: see Kang, Sukhi – Folkmar Hein;  
**Heininen**, Paavo: *Dia*, Op. 36 [\*79. Helsinki Radio SO / Segerstam], *Short* [\*\*90. Toimii Ensemble], *Utazawa no e* [\*98. Helasvuo, fl / Savijoki, gtr];  
**Heiss**, Hermann: *Zu Ordnung IV* [\*63. tape];  
**Hellsing**, Thomas: see Enström, Rolf – Thomas Hellsing;  
**Hemmel**, Oskar van: *String Quartet No. 4* [\*62. Holland String Quartet];  
**Hendrich**, Paweł: *Absurrus* [\*2019. Długosz, fl / Basel Sinfonietta / Brönnimann / Roemer, electronics / Guziotek-Tubelewicz, Vulpen, sound], *Cyclostratus* [\*\*2008. Zgas, beatboxer / Kwartium], *Emergon aB* [\*\*2011. Hendrich, computer / Musikfabrik / Masson], *Hordiaver* [2017. New Music Orch. / Bywalec], *Pteropetros* [\*\*2015. Łuc, acc / Lutostawski Quartet / Lutosair Quintet / Koczur], *Sedimeton* [\*2013. Ensemble Modern / Heil], see also REACTABLE / PHONOS EK MECHANES project;  
**Hendrix**, Jim – Steve Riffkin: *Purple Haze* [\*92. Kronos Quartet];  
**Henry**, Pierre: *Apocalypse of John* [\*83. APSOME Studio / Henry, sound], *Capriccio ou une partie de boules* [\*\*2009. SON/RÉ – Son et Recherche Électro-Acoustique / Bultingaire, sound / Henry, sound dir. and spatialisation], *Grande Toccata* [\*2009. SON/RÉ – Son et Recherche Électro-Acoustique / Bultingaire, sound / Henry, sound dir. and spatialisation], *Histoire naturelle, ou les roues de la terre*, new version [\*2009. SON/RÉ – Son et Recherche Électro-Acoustique / Bultingaire, sound / Henry, sound dir. and spatialisation], see also Schaeffer, Pierre – Pierre Henry;  
**Henze**, Hans Werner: *Antifone* [\*64. Silesian PO / Stryja], *Die englische Katze* [\*85. Niedersächsische Staatstheater, Hannover / Valentin, staging / Mahlke, musical dir.], *Doppio concerto per oboe, arpa ed archi* [\*85. Rogelja / Kosi / Ljubljana Radio and TV SO / Salwarowski], *Drei geistliche Konzerte aus Requiem* [\*92. D. Kujken, pf / Radio Kamerkerst Hilversum / Metzmacher], *El Cimarrón*, recital for four musicians [\*79. Württembergische Staatsoper: Hirte, bar / Dohn, fl / Pollich, gtr / Bowen, perc / Diappi, staging / Henze, musical dir.], *Orpheus Behind the Wire* [\*89. RIAS-Kammerchor / Creed], *Sonata per archi* [\*68. Wroctaw PO / Markowski], *Sonatina* [98. Hardenberger, tr], *Sonatine für Flöte und Klavier* [\*59. Gazzelloni / Mercenier], *Symphony No. 8* [\*97. Spring Orch. of Warsaw Autumn / Kaspczyk];  
**Herbert**, Matthew: *20 pianos* [\*2015. Nicholls, MIDI table / Jones, sound];  
**Herchet**, Jörg: *Composition for Oboe and Viola* [\*80. Holliger / Fukai];  
**Herman**, Vasile: *Episodes* [\*73. Podutiu, fl / Ars Nova Cluj / Taranu];  
**Hespos**, Hans-Joachim: *koss* [\*81. brass quintet / Hespos], *Point* [\*77. Music Workshop];  
**Hess**, Felix: *How Light Is Changed into Sound* [\*96. installation];  
**Heusinger**, Detlef: *Abraam II* [2017. Ensemble Experimental / SWR Experimentalstudio];  
**Hewes**, Michael: see Harvey, Michael Kieran – Michael Hewes;  
**Hidalgo**, Manuel: *Alegrias* [\*88. Sugawara, pf / Radio Kamerkerst Hilversum / Zender], *Cuatro Citas de Juan Goytisolo* [\*2000. Leitz-Lorey, sopr / Gloger, ct], *Kampftanz* [\*2008. Aleph Gitarrenquartett];  
**Hijmans**, Wiek: *From here to there and no return* [\*\*2003. Hijmans, electr gtr];  
**Hillborg**, Anders: *Celestial Mechanics* [\*91. Polish Radio Chamber Orch. 'Amadeus' / Duczmal], *Dreaming River* [\*2003. Polish Radio NSO / Chmura], *Lamento* [\*2001. Romański, cl / Aukso / Moś], *Liquid Marble* [\*98. Swedish Radio SO / Swensen], *Meltdown Variations* [\*98. Sinfonia Varsovia / Kaspczyk], *U-Tangia-Na* [\*98. Lindberg, tbn / tape], *Violin Concerto* [\*92. Lindal / NPO / Nowak];  
**Hiller**, Lejaren A.: *A Portfolio for Diverse Performers and Tapes* [\*75. Center of

- the Creative and Performing Arts / Williams), *Avalanche* [\*73. Foltyn, sopr / Zarnecki, actor / Kulesza, staging / tape], *Machine Music* [\*81. Witkowski, pf / Rutkowski, perc / tape], *Malta* [\*79. Piernik, tba / tape], *Peroration* [\*63. tape], *Primarily Act Three* [\*66. University of Illinois Contemporary Chamber Players / McKenzie], *Possum Hound* [\*80. Music Workshop];
- Hiller**, Lejaren A. – Ravi Kumra: *Algorithms II* [\*85. tape / instrumental ensemble / Williams];
- Hindemith**, Paul: *Hérodiade* [\*77. Ensemble 20. Jahrhundert / Burwick], *Kammermusik Nr. 1*, Op. 24, No. 1 [\*60. Polish Radio and TV Chamber Orch., Katowice / Krenz], *Kammermusik Nr. 2*, Op. 36, No. 1 [80. Richter, pf / Instrumental Ensemble of Moscow Conservatory / Nikolayevsky], *Kammermusik Nr. 3*, Op. 36, No. 2 [\*63. Majaron, vc / Ansambel 'Slavko Osterc' / Petrić], *Kleine Kammermusik Nr. 2*, Op. 24, No. 2 [\*58. Quintette à Vent de Toulouse; 62. The Dorian Quintet], *Konzertmusik für Streichorchester und Blechbläser*, Op. 50 [69. Dresdner PO / Masur], *Pittsburgh Symphony* [\*64. Pittsburgh SO / Steinberg], *Sonate für Flöte und Klavier* [58. Tomaszczuk / Wyrzykowska], *Sonate für zwei Klaviere* [59. Baster and Dolny], *Streichquartett Nr. 3*, Op. 22 [62. Holland String Quartet], *Streichquartett Nr. 5* [67. Taneyev Quartet], *Symphonia Serena* [71. NPO / Rowicki], *Symphonie 'Die Harmonie der Welt'* [\*59. NPO / Wistocki];
- Hirs**, Rozalie: *Roseherte* [\*2012. NPO / Rophé / Wolniewicz, sound];
- Hodell**, Åke: *Mr. Smith in Rhodesia* [\*98. text-sound composition];
- Hodgkinson**, Tim: *Triple trios* [\*98. European Improvisation Orch.], see also Frimann, Henning – Victor Nubla – Tim Hodgkinson;
- Hodgkinson**, Tim – Birgit Ulherr – Albert Márkos: *Secret Piece* [\*98. European Improvisation Orch.];
- Hodkinson**, Juliana: *Angel View* [\*2016. Scenatet / Hodgkinson, Barnow, sound / Jensen, light], *Why Linger You Trembling in Your Shell?* [Sadkowska, vn / Pawet Nowicki, perc];
- Hodkinson**, Juliana – Niels Rønsholdt: *X & X* [\*2017. Aulbert, voice / Walentynowicz, pf];
- Hoffmann**, Robin: *An-Sprache* for body-percussion [\*2002. Ensemble Recherche];
- Högberg**, Fredrik: *Hawk Hordon and Kit Bones* [\*98. Hardenberger, tr / Lindberg, tbn];
- Höller**, York: *Ex tempore* [\*2003. Polish-German Youth Ensemble / Bohn], *Improvisations sur le nom de Pierre Boulez* [\*87. Musica-Viva-Ensemble / Wirrman], *Magische Klanggestalt* [\*86. Philh. Staatsorchester, Hamburg / Zender], *Mythos* [\*86. tape / Ensemble Modern / Holliger], *Piano Concerto* [\*91. Banfield / Pomeranian PO / Zilm], *Résonance* [\*85. Ensemble InterContemporain / Tamayo], *Topic* [\*70. Kölner-Rundfunk-Sinfonie-Orchester / Gielen];
- Holliger**, Heinz: *Ad marginem* [\*91. Camerata Bern / tape], *Atembogen* [\*84. Junge Deutsche Philh. / Holliger], *Cardiophonie* [\*76. Holliger, ob / tape], *Come and Go* [\*91. Neue Vocalsolisten Stuttgart / Junges PO, Stuttgart / Schreier], *Dona nobis pacem* [\*87. Neue Vocalsolisten Stuttgart / Schreier], *Eisblumen* [\*91. Camerata Bern], *Psalm* [\*87. Neue Vocalsolisten Stuttgart / Schreier], *Quintet for Piano and Winds* [\*93. Ensemble Contrechamps], *Streichquartett* [\*76. Wilanów String Quartet], *Scardanelli-Zyklus* (excerpts) [\*2005. Collegium Novum Zürich / Youth Music Forum / Hirsch], *Trio for Oboe, Viola and Harp* [\*80. H. Holliger / Fukai / U. Holliger], *Turm-Musik* [\*86. Nicolet, fl / Ensemble Modern / tape / Holliger], *Zwei Übungen zu Scardanelli* [\*86. Ensemble Modern / Holliger];
- Holló**, Aurél: *Zen Gardens* [\*96. Aminda Percussion Group];
- Holloway**, Robin: *Dark Air* [\*80. London Sinfonietta / Zollman];
- Holm**, Mogens Winkel: *Sonata*, Op. 25 [\*74. Den Norske Blåsekventintet];
- Hölszky**, Adriana: *Wolke und Mond* [2012. TWogether Duo];
- Holt**, Simon: *...era madrugada* [\*89. London Sinfonietta / Masson];
- Holzwege* [2019. screening of a film about
- Tomasz Sikorski**; Cyz, dir.];
- Honegger**, Arthur: *Judith* [64. Ensemble of the Grand Theatre, Warsaw / Rodriguez, staging / Nowakowski, musical dir.], *Pacific 231* [56. Polish Radio NSO / Krenz], *Petit cours de morale* [\*58. Rehfuß, bar / Nadgryzowski, pf], *Quatre chansons pour voix grave* [\*58. Rehfuß, bar / Nadgryzowski, pf], *Quatuor à cordes No. 1* [59. Quatuor Parrenin], *Sonatine pour 2 violons* [56. Dubiska / Umińska], *Ille Symphonie* [56. State PO, Brno / Bakala; 77. Polish Chamber Orch. / Maksymiuk], *Ille Symphonie* [56. G. Enescu PO / Basarab];
- Hopkins**, Anthony: *Carillon* [\*60. Poznań Philh. Choir / Stulgrosz];
- Horvat**, Stanko: *Rondo for string quartet* [\*67. MB-Zagreb Group; 68. XLII World Festival of the ISCM. Quartet of Music Workshop];
- Horvath**, Josef Maria: *Origines* [\*77. Ensemble 20. Jahrhundert / Burwick];
- Hosokawa**, Toshio: *Cloudscapes – Moon Night* [\*2005. Miyata, shō / Anzellotti, acc], *Ferne Landschaft I* [\*90. Poznań PO / Michniewski], *Fragmente II* [\*97. Kotowska, fl / Dafó String Quartet], *Preludio* [\*86. Cracow PO / Strugata], *Re-turning – Concerto for Harp and Orchestra* [\*2005. Yoshino / NPO / Wit], *Utsurohi-Nagi* [\*2005. Miyata, shō / NPO / Yuasa], *Voyage IV – Extasis* [\*2005. Anzellotti, acc / Polish-German Youth Ensemble / Bohn], *Voyage IX Awakening* [\*2007. Korhonen, gtr / Megaron Orch. / Warren-Green], *Woven Dreams* [\*2015. Janáček Philharmonic Orchestra Ostrava / Nagy];
- Hrabovsky**, Leonid: *And It Will Be* [\*96. Continuum], *Homöomorphia II* [\*70. Aloys Kontarsky, pf], *Worzel* [\*92. Kiev Opera House Orch. / Baley];
- Hrisanide**, Alexandru: *Volumes* [\*66. Hermann, vc / Ibstrup, pf];
- Huang**, Ruo: *The Color Yellow* [\*2013. Wei, sheng / Polish Radio NSO / Liebreich];
- Huber**, Klaus: *Auf die ruhige Nacht-Zeit* [\*65. Dorow, sopr / Dastych, fl / Sroczynski, vla / Węstawski, vc / Madey], *Cantio-Moteti-Interventiones* [\*66. Orch. de Chambre de Lausanne / Desarzens], *Cantiones de circulo gyrate* [\*87. Mende, sopr / Schork, alto / Kunz, bar / Schaarschmidt, speaker / Stert, cb / Neue Vocalsolisten Stuttgart / Ensemble des Instituts für Neue Musik der SHM Freiburg / Tamayo], *Cantiones Hildegardis* [\*87. Neue Vocalsolisten Stuttgart / Schreier], *Erinnere Dich an G...* [\*86. Fichter, cb / Ensemble Modern / Holliger; 2013. Nied, cb / New Music Orch. / Experimentalstudio des SWR / Bywalec], *Quod est pax? – vers la raison du coeur...* [\*2007. Les Jeunes Solistes / SWR Sinfonieorchester Baden-Baden und Freiburg / R. Huber], *Tenebrae* [\*68. XLII World Festival of the ISCM. Polish Radio NSO / di Bonaventura], *...Von Zeit zu Zeit...* – *String Quartet No. 2* [\*89. Berner Streichquartett];
- Huber**, Nicolaus A.: *...à l'âme de descendre de sa monture et marcher sur ses pieds de soie...* [\*2005. Rikus, m-sopr / Grimmer, vc / Engel, baryton / Noth, acc / Kordylasińska, Pękala, perc], *An Hölderlins Umnachtung* [\*94. Musikfabrik NRW / Kalitzke], *Herbstfestival* [\*2006. Schlagquartett Köln],

- Intarsi* [\*2005. Keller, pf / Collegium Novum Zürich / Hirsch], *La force du vertige* [\*2002. Ensemble Recherche];
- Hübler**, Klaus K.: *Reisswerk* [\*89. Andersson, gtr];
- Hütcker**, Neo: *ASMR contemporary music ensemble [tapping] [scratching] [brusching] [whispering]* [\*2017. Decoder Ensemble / Bereza, Kunda, sound];
- Hulme**, Lance: *Sisyphus Unchained / Stealing Fire* [\*2001. NPO / Salwarowski];
- Humble**, Keith: *Eight Bagatelles* [\*95. Harvey, pf];
- Huret**, Philippe: *Localized corrosion* [\*2010. Ensemble Nikel / Krause, sound], *Pour Luigi* [\*2001. Court-Circuit / Valade], *Tour à tour II – La rose des vents* [\*2016. NPO / Kasprzyk / Okoń-Makowska, Szymański, Czajkowska, sound];
- Hurt**, Leopold: *Aggregat* [\*2017. Decoder Ensemble / Bereza, Kunda, sound], *Gate* [\*2014. Hurt, e-zither/ European Workshop for Contemporary Music / Bohn];
- Husni**, Nadim: *Water: Miniature no. 2* [\*2014. Cracow Music Academy Composition Students / Koczur];
- Hussar**, Matgorzata: *Nocturne* [92. Polish Radio Chamber Orch. 'Amadeus' / Duczmal];
- Huszcza**, Anna Maria: *AB-synth schaevarius* [\*2009. tape];
- Hykes**, David: *Alleluia; Deserted Temple; Hearing Solar Winds; Singing in the Heart; Windhorse Riders* [\*92. The Harmonic Choir];
- Ibert**, Jacques: *Cinq pièces en trio* [\*58. Perrier, ob / Medous, cl / Michon, fg], *Trois pièces brèves* [\*58. Quintette à Vent de Toulouse];
- Ichiyanagi**, Toshio: *Music for Living Process*, second version [\*76. Tokk Ensemble], *Sapporo* [\*64. performed as ballet *Story*. tape / Merce Cunningham Dance Company], *String Quartet No. 1* [\*84. Silesian String Quartet], *Tokyo 1969* [\*69. tape];
- Ilyev**, Konstantin: *Duo concertante* [\*64. Lechev, vn / Galabova, pf], *Stimmen der Ebene* [\*81. Female Choir of the Institute of Musical Pedagogy, Plovdiv / Chetiniian], *String Quartet No. 4* [\*66. Dimov String Quartet];
- Incardona**, Federico: *Mehr Licht!* [\*94. Zephir Ensemble / La Licata];
- Incontrera**, Carlo de: *For Four and More* [\*70. Tilbury, pf / Music Workshop];
- Ingólfsson**, Atli: *La Métrique du Cri* [\*98. Caput Ensemble / Gunnarson]; Installation presenting films about composers [2009]: **George Aperghis** – *Storm Beneath a Skull*, dir. C. Maximoff, **The Little Red Riding Hood**, dir. J.-B. Mathieu / **Pierre Henry** – *The Art of Sounds*, dir. E. Darmon, F. Mallet / **Henri Pousseur** – *Hommage au sauvage – Un portrait d'Henri Pousseur*, dir. G. M. Hinant / **Eugeniusz Rudnik** – *Gieniu, ratuj!* – *50 lat twórczości Eugeniusza Rudnika*, dir. B. Błaszczak / **Bogusław Schaeffer** – *Solo*, dir. M. Pisarek / **Pierre Schaeffer** – *Le monde et les ondes de Pierre Schaeffer*, dir. L. Déramond, G. Follin, M.-C. Schaeffer; *Interrupted Voyage* [\*2019. screening of a film about **Andrzej Krzanowski**; Sosiński, dir.];
- Ioachimescu**, Calin: *Palindrom / 7* [\*2008. Profil Ensemble / Soaru];
- Ioannidis**, Yannis: *Dance Vision* [\*80. Music Workshop];
- Irgens-Møller**, Christer: *The Directory* [\*98. European Improvisation Orch.], see also Björkenheim, Raoul – Birgit Uhlerr – Albert Márkos – Christer Irgens-Møller;
- Irino**, Yoshiro: *Klänge für Klavier und Schlagzeug* [\*76. members of the Tokk Ensemble];
- Ishii**, Maki: *Black Intention I* [\*96. Yn, fl a becco], *Kyo-so* [\*73. Sinfonie-Orchester des Hessischen Rundfunks, Frankfurt / Iwaki], *So-Gu III* [\*76. Tokk Ensemble / Ishii]; *Iter / Eter [Ither / Ether]* – *ithernal / ethernal*, interactive installation [2009. M. Chotoniewski, concept / Sych, ISA harp construction and basic programming / J. Chotoniewski, Pączkowski, programming];
- Janovs**, Janis: *Swirling Clouds* [\*73. Latvian Academic Choir / Cepitis], *Symphony No. 6* [\*58. Leningrad PO / Sanderting], *Symphony No. 14 – Sinfonia da camera* [\*73. Latvian Philh. Chamber Orch. / Liñšics];
- Ives**, Charles: *Allegretto sombrero; A Set of Pieces for Theatre or Chamber Orchestra; Hymn: Largo cantabile; Scherzo 'Over the Pavements'; The Gong on the Hook and Ladder or Firemen's Parade on Main Street; The Rainbow*; [\*87. Cracow Academy of Music Chamber Orch. / Wnuk-Nazarowa], *All the Way Around and Back* [\*66. University of Illinois Contemporary Chamber Players], *Central Park in the Dark* [\*78. Polish Radio and TV SO, Cracow / Wit and Salwarowski], *Fourth of July* [\*65. Poznań PO / Krzemieński], *Hallowe'en* [\*69. Grupo Alea / Gil; 87. Cracow Academy of Music Chamber Orch. / Wnuk-Nazarowa], *Old Home Day* [\*72. Barron, bar / Świątek, fl / Bruce, pf], *Orchestral Set No. 2 'Concord'* [\*72. Ogdon; 85. Henck, pf / Gajewska, fl / Duś, vla], *Ragtime Dance No. 2* [87. Cracow Academy of Music Chamber Orch. / Wnuk-Nazarowa], *Robert Browning Overture* [\*66. Polish Radio NSO / Krenz], *Sonatas Nos. 1-4 for Violin and Piano* [83. Błaszczok / Knapik], *String Quartet No. 1* [87. Silesian String Quartet], *String Quartet No. 2* [75. Wilanów String Quartet], *Symphony No. 3 'The Camp Meeting'* [\*78. NPO / Kasprzyk; 96. Sinfonia Varsovia / Michniewski], *Symphony No. 4* [\*72. Polish Radio and TV Choir, Cracow / Polish Radio NSO / Lane and Bamert], *The Unanswered Question* [87. Cracow Academy of Music Chamber Orch. / Wnuk-Nazarowa], *Three Places in New England* [\*76. Polish Radio and TV SO, Cracow / Kasprzyk], *Tone Roads No. 3* [\*64. Cracow PO / Markowski; 87. Cracow Academy of Music Chamber Orch. / Wnuk-Nazarowa], *Trio for Piano, Violin and Cello* [\*71. Musica Nova Bucharest], *Twelve Songs for Voice and Piano* [\*72. Barron, bar / Bruce, pf], see also *Mobile* [...];
- Ives**, Charles – Larry Austin: *Universe Symphony* [\*95. NPO / Karolak, Olędzki, Powolny and Rogala, assistant-cond. / Kasprzyk, cond.];
- Jabłoński**, Maciej: *Night in Bedroom* [\*2016. Górczyński, cl], *Symphony No. 4* [\*2002. Małanowicz, org / NPO / Wit];
- Jabłoński**, Maciej – Przemysław Fiugajski: *Księżykowy Pierrot* [\*2012. Pacek, actor / New Music Orch. / Bywalec / Fiugajski, libretto / Gietzky, direction / J. Bui-Ngoc, visualization / Jabłoński, Pawetek, live electronics];
- Jabri**, Zaid: *Computer Music No. 1* [2004. tape], *GLYPTOS* [\*2005. Caroli, fl / Cracow Percussion Group], *Ode to Maulana Rumi* [\*2014. Nasif, qanun / Cellonet / Bauer / Błaszczak, sound];
- Jackowski**, Dariusz – Adam Porębski: *Āpiacere* [\*2017. interactive installation];
- Jaffe**, David A.: *Ellis Island Sonata* [\*87. Jaffe, mnd];
- Janáček**, Leoš: *Adventures of the Cunning Little Vixen* [75. Brno State Opera / Vežník, staging / Jilek, musical dir.], *Concertino for Piano and Chamber Ensemble* [62. Melos Ensemble; 80. Richter, pf / Instrumental Ensemble of Moscow Conservatory / Nikolayevsky], *From the House of the Dead* [75. Brno State Opera / Vežník, staging / Nosek, musical dir.], *Sinfonietta* [56. Brno PO / Bakala], *String Quartet No. 2* [61. Novák String Quartet];
- Janicki**, Paweł: *Luto Scratch* [2013. interactive installation], *Mapping Chopin* [\*2010. interactive audiovisual installation], see also Robakowski, Zbigniew – cooperation: Wiesław Michałak, Paweł Janicki;

- Janson, Alfred:** *Nocturne* [\*73. Radiokören Stockholm / Ericson];
- Janssen, Guus:** *Bluebridge / Blauwbrug* [\*2001. Worms, pf], *Dans van de Malic matrijzen* [\*80. Janssen, pf / Het Residentie Orkest / Bour], *Ijoh* [\*2001. van Bergen, sax], *Sprezzatura* [\*85. Sparnaay, b cl], *Verstelwerk* [\*2001. Loos Ensemble], *Woeha* [\*90. Orkest de Volharding / van Zeeland];
- Janulytė, Justė:** *Aquarelle* [\*2012. Camerata Silesia / Szostak], *Sandglasses* [\*2011. Gaida Ensemble: Edmundas Kulikauskas, Jacunskas, Justas Kulikauskas, Švabauskaitė, 4 vc / Janulytė, concept / Scarzella, video dir. / Tadini, Raggi, live electr. / Paulėkaitė, scenography / Sabaliauskas, Vilutis, light dir.], *Textile* [\*2015. NPO / Kaspzyk];
- Jaroch, Jiří:** *Symphony No. 2* [\*62. Prague Chamber Orch.];
- Jarrell, Michael:** *Anagramme* [\*93. Ensemble Contrechamps];
- Jasenska, Antanas** – see Bialobžeski, Martynas – Antanas Jasenska, Vytautas V. Jurgutis, Jonas Jurkūnas;
- Jasiński, Marek:** *Tu es Petrus* (85. Szczecin Technical University Choir / Szyrocki);
- Jaskot, Dobromiła:** *Hum...* [\*\*2008. Zgas, beatboxer / Kwartludium], *INGWAZ* [\*\*2005. Polish-German Youth Ensemble / Bohn], *Linearia* [\*\*2007. Silesian String Quartet];
- Jazylbekova, Jamilia:** *S.O.G.* [\*\*2012. Frenkel, ContrA / Ensemble Experimental / Heusinger / Experimentalstudio des SWR];
- Jeney, Zoltán:** *End Game* [\*75. Kocsis, pf], *Movements of Eye* (96. Kocsis, pf), *Orpheus' Garden* [\*75. Uj Zenei Stúdió / Simon], *Self-quotations* [\*96. Componensemble / Serei];
- Jennings, Terry:** *Piano Piece No. 1 – 1965 'Winter Trees'* [\*70. Tilbury];
- Jentzsch, Wilfried:** *Couleurs* [\*70. NPO / Markowski], *Improvisation T 12/57* [\*86. Chojnacka, cemb / tape], *Paysages PC* [\*88. Pilch, perc / tape], *Rplay* [\*\*2001. Pilch, perc / computer];
- Jia, Guoping:** *Whispers of a Gentle Wind* [\*2014. Forbidden City Chamber Orchestra / Liu];
- Jodłowski, Pierre:** *Ghostland* [\*\*2017. Les Percussions de Strasbourg / Jodłowski, concept, lighting project, video, live electronics / Muschiol, puppeteer / Donato, sound], *Hyperspeed Disconnected Motions* [\*2012. Duo Petrini-Jünger / Jodłowski, video / Błażejczyk, sound], *Série Rose* [2017. Walentynowicz, pf / Guziotek-Tubelewicz, sound];
- Johansson, Johannes:** *Bränd Himmel* [\*92. Thiwång, fl / tape], *...någon annastans... åter* [\*88. Electric Swedes: Thiwång, fl / Rondin, vc / Widlund, pf / tape], *Polyhymnia, Thalia, Melpomene* [\*98. Wesolowski, pf];
- Johnson, Bengt Emil:** *As 'in Time' Goes By* [\*\*78. tape], *Disappearances* [\*80. Esztényi, pf / tape], *Vittringar* (98. text-sound composition);
- Johnson, Tom:** *An Hour for Piano* [\*86. Esztényi], *Simultaneous Progression* [\*97. Nonstrom];
- Johnston, Benjamin:** *Crossings* [\*78. Assmann-Quartett], *Knocking Piece* [\*66. University of Illinois Contemporary Chamber Players / McKenzie];
- Jolas, Betsy:** *Autour* [\*74. Darasse, org / Orch. Philh. de la RTF / le Roux];
- Jolivet, André:** *Concerto pour flûte et orchestre à cordes* [\*59. Gazzelloni / NPO / Wistockil], *Symphonie No. 1* [\*56. Orch. National de la RTF / Martinon], *Symphonie No. 3* [\*67. Orch. Philh. de la RTF / Bruckl];
- Jónsdóttir, Thurídur:** *Flutter* [\*2019. Caroli, fl / NPO / Hermanto / Okoń-Makowska, Kunda, sound];
- Jørgens, Pere Oliver** – Niels Winther – Krzysztof Knittel: *Trio* [\*98. Jørgens, perc / Knittel, synth / Winther, tenore sax, bass gtr];
- Jørgensen, Klaus Ib:** *Lacrima* [\*2004. Majkusiak, acc / Sadkowska, vn / Patosz, vc];
- Jünger, Patricia:** *Zeitläufig* [\*88. Zytynska, Heiniger, 2 perc];
- Jurgutis, Vytautas:** *Sound Masks* [\*2004. tape], see Bialobžeski, Martynas – Antanas Jasenska, Vytautas V. Jurgutis, Jonas Jurkūnas;
- Jurkūnas, Jonas** – see Bialobžeski, Martynas – Antanas Jasenska, Vytautas V. Jurgutis, Jonas Jurkūnas;
- Juzeliūnas, Julius:** *String Quartet No. 1* [\*65. State Lithuanian Quartet];
- Kabeláč, Miloslav:** *Eufemias Mysterium* [\*\*65. Torbus-Mierzwiakowa, sopr / Silesian PO / Stryja], *Improvisation* [\*58. Tomaszczuk, fl], *8 Invenzioni per strumenti a percussione* [\*78. Malmö Percussion Ensemble], *8 Ricercari* [\*80. Warsaw Percussion Group];
- Kaczyński, Adam:** *Shape* (97. Kaczyński, Mietski, 2 pf);
- Kadosa, Pál:** *Pian e forte* [\*64. Hungarian State PO / Lehel];
- Kafejian, Sergio:** *Interioração* [\*2008. Okoń-Makowska, Błażejczyk, sound];
- Kagel, Mauricio:** *1898* [\*2008. Warsaw Boys' Choir of F. Chopin University of Music / Ara Ensemble / Angius], *Acustica II* [\*71. Das Kölner Ensemble für Neue Musik / Kagel], *Atem* [\*74. Sparnaay, b cl; 2002. Lomuto, tbn / tape], *Con voce* [\*77. Music Workshop], *Ein Brief* [\*86. Schwarz, m-sopr / Philh. Staatsorchester Hamburg / Zender; 2012. Zalesińska, m-sopr / NPO / Rophé], *General Bass* [\*77. Music Workshop], *Hallelujah* [\*96. music film], *Improvisation ajoutée* [\*63. Welin, org], *In der Matratzengruft* [\*2010. Brutscher, ten / Musikkfabrik / Pomárico], *Kammermusik für Renaissance-Instrumente* [\*72. Fistulatores et Tubicinatores Varsovienses / Piwkowski; 2014. Theatrum Instrumentorum / Dobrzański], *Klangwölfe* [\*85. Gawriloff, vn / Banfield, pf], *Match* [\*68. music film], *MM 51* [\*96. music film], *Montage* [\*81. Bruck, Ross, 2 gtr], *Musik für Tasteninstrumente und Orchester* [\*90. Salamon, Siwiński, 2 pf / Perliński, Włodarski, 2 electr org / Poznań PO / Michniewski], *Nah und Fern* [\*96. tape], *Norden* (96. Schönberg Ensemble / de Leeuw], *Osten* [\*90. Schönberg Ensemble / de Leeuw], *Pas de cinq* [\*71. Salonkonzerte MobArt & TonArt], *Phantasie für Orgel mit Obligati* [\*80. Zacher], *Phantasiesstück* [\*91. Schönberg Ensemble / de Leeuw], *Prince Igor, Stravinsky* [\*84. Carmeli, bass / instrumentale ensemble / Méfano], *Repertoire* [\*92. Bauhaus Dessau / Foron, staging], *Rrrrrr...* [\*99. Marosek, org], *Six Percussion Duets from 'Rrrrrr...* [\*88. Mark Pekarsky Percussion Ensemble, Moscow], *Solo* [\*68. music film; XLII World Festival of the ISCM], *String Quartet No. 3* [\*90. Arditti String Quartet], *Süden* [\*90. Schönberg Ensemble / de Leeuw], *Szenario / Un Chien Andalou* [\*96. music film], *Transición I* [\*62. tape], *Transición II* [\*61. Aloys Kontarsky, pf / Caskel, perc / tape], *Unguis incarnatus est* for piano and... [\*77. Music Workshop; 79. Stowiński, pf / Monighetti, vc];
- Kalabis, Viktor:** *Chamber Music for Strings* [\*70. Czechoslovak Radio SO / Nohej];
- Kalsons, Romuald:** *Clarinet Concerto* [\*84. Paže / Latvian Philh. Chamber Orch. / Lifšics];
- Katamarz, Wojciech:** *Fonos* [2004. tape];
- Kampe, Gordon:** *Dwarfs* [\*\*2011. European Workshop for Contemporary Music / Bohn];
- Kampela, Arthur:** *As if* [\*\*2013. Rojko, cl / Tomljanović, gtr / Juhart, acc], *Quimbanda* [\*2003. Hijmans, electr gtr];
- Kancheli, Giya:** *Day Prayers* [\*95. Kitowski, cl / Fandrii, boy sopr / Polish Radio Orch. / Rajska], *Evening Prayers* [\*95. Group of Altos from NP Choir / Sinfonia Varsovia /



- Maksymiuk], *Kápote* [\*2007. Zerbinos, acc / Megaron Orch. / Warren-Green], *Life Without Christmas: Morning Prayers* [\*95. Sinfonia Varsovia / tape / Spanjaard], *Light Sorrow* [\*91. Poznań Boys' Choir / Pomeranian PO / Zilm], *Night Prayers* [\*95. Silesian String Quartet / tape], *Symphony No. 6* [\*86. Georgian SO, Tbilisi / Kakhidze], *Valse boston* [\*97. Olejniczak, pf / Polish Radio Orch. / Michniewski];
- Kang**, Sukhi: *Dal-a* [\*80. Music Workshop], *Dalha* [\*81. Polish Radio NSO / Kaspszyk], *Inventio musicae clavicordi et sonorum artificiosorum* [\*85. Dutkiewicz, pf / tape];
- Kang**, Sukhi – Folkmar Hein: *Odysee* [\*87. tape];
- Kanki**, Shinji: *Mélange à trois* [\*98. Siudmak, vn / Savikangas, vla / Voss, vc];
- Kaplán**, Adolfo: *Hors Chants*, music video [\*2008. Okoń-Makowska, sound], *Sombras*, music video [\*2008. Okoń-Makowska, sound];
- Kapuściński**, Jarostaw: *Catch the Tiger* [97. Kapuściński, pf / tape], *Enso* [\*2005. Schick, perc / Hob-beats Duo, perc / Polish Radio Orch. / computer projection / Gazon], *Japatul* [\*96. Schick, perc / video], *Jatayu* [87. Kapuściński, pf / tape], *Mondrian Variations* [92. video], *Where Is Chopin?* [\*2010. Kapuściński, Disklavier / Błażejczyk, sound; also as audiovisual installation], see also Haffner, Nik – Jarostaw Kapuściński;
- Karabits**, Ivan: *Concerto for Orchestra No. 2* [\*89. Ukrainian SO, Kiev / Blazhkov];
- Karaev**, Faraj: *Postludia* [\*2004. Tantsov, cl / Khodina, vn / Galotchikina, vc / Dubov, pf];
- Karayev**, Kara: *Tracing the Thunder* [\*60. Ballet Ensemble of the Bolshoi Theatre, Moscow / Orch. of the Grand Theatre, Warsaw / Sergejev, staging / Svetlanov, musical dir.];
- Karkoschka**, Erhard: *Quattrotrologie-Streichquartett 1960* [\*69. Quartetto della Società Cameristica Italiana];
- Karlsson**, Erik Mikael: *La Disparition de l'Azur* [\*97. tape], see also Hedman, Jens – Erik Mikael Karlsson;
- Karlsson**, Erik Mikael – Fredrik Ekman: *En förtrollad natt, Part 1* [\*98. text-sound composition];
- Karmanov**, Pavel: *Get in!!* [\*2005. Seattle Chamber Players];
- Karpen**, Richard: *Exchange* [\*88. Thiwång, fl / tape], *Il Nome* [\*91. Januszewska, sopr / tape], *Life Study No. 5* [\*97. tape], *Strand Lines* [\*2009. Östersjö, gtr / Karpen, electronic media and ambisonic sound projection / Sowa, integration of visual spaces, lighting];
- Karski**, Dominik: *Certainty's Flux* [\*2013. Hellqvist, vn], *In Search of Certainty* [\*2017. Diotima Quartet], *Overflow* [\*2007. Elision Ensemble], *Streams of Consciousness* [\*2003. Talmacs, vla / Gartner, vc];
- Kasparov**, Yuri: *Hommage à Honneger* [\*2005. Moscow Contemporary Music Ensemble / Vinogradov], *Reminiscence* [\*2004. Dubov, pf / tape], *Seven Illusory Images of Memory* [\*97. Moscow Contemporary Music Ensemble / Vinogradov];
- Kaszycki**, Lucjan: *Atlantis* [\*91. tape];
- Kats-Chernin**, Elena: *Gypsy Ramble* [\*2003. Ensemble Offspring];
- Kats-Chernin**, Elena – Kirsten Winter: *Smash* [\*2000. ZKM, Karlsruhe];
- Katzer**, Georg: *Madrigale* [\*93. Camerata Silesia / Kopec, lwicki, perc / Szostak], *Tren X* [\*87. Januszewska, sopr / Esztényi, pf], *Mein 1989* [\*90. tape];
- Kaufmann**, Dieter: *Der West-Östliche Walzer* [\*80. Music Workshop], *Grand jeu* [\*2002. Lenko, acc / tape], *Musikalische Werkstatt* [\*72. Music Workshop];
- Kayn**, Roland: *Allotropie* [\*66. Orch. RAI Torino / Markowski], *Makro I*, music to cybernetical motion play *Cosmic Circus* [\*81. tape / Ensemble MIME Theatractorion
- La Mandragore Nederland / Roehring, idea and staging], *Makro II* [\*78. tape], *Schwingungen* [\*64. Cracow PO / Markowski], *Vectors I* [\*61. Cracow Philh. Chamber Orch. / Markowski], *Vectors II* [\*73. Sinfonie-Orchester des Hessischen Rundfunks, Frankfurt / Markowski], *Quanten* [\*80. Esztényi, pf];
- Kazandjijev**, Vasil: *Festive Music* [\*83. Sofia PO / Ilyev], *Perspectives* [\*66. Dimov String Quartet], *Symphonie des timbres* [\*68. Sofia Chamber Orch. / Kazandjijev];
- Kazanecki**, Waldemar: *3 contra 3* [\*71. Warsaw Harp Trio / tape];
- Kazińska**, Matgorzata – Tomasz Skweres: *In search of the Thingsness* [\*2019. Freszel, sopr / Skweres, vc / Kazińska, script / Muras, stage design];
- Kelemen**, Milko: *Changeant* [\*71. Palm, vc / Radio PO, Hilversum / Hupperts], *Equilibres* [\*63. Cracow PO / Markowski], *Motion* [\*69. Quartetto della Società Cameristica Italiana];
- Keliehor**, Jon: *Class* [\*81. tape / London Contemporary Dance Theatre / Cohan, choreography];
- Kelterborn**, Rudolf: *Tableaux encadrés* [\*91. Camerata Bern];
- Kessler**, Thomas: *Drum Control* [\*85. Schulz, perc / Kessler, computer], *Lost Paradise* [\*76. Basel Ensemble / Holliger], *Piano Control* [\*76. Kessler, pf and synth];
- Ketting**, Otto: *Due canzoni* [\*63. NPO / Krzemieński], *Symphony for Saxophones and Orchestra* [\*80. Bogaard, Vanvelzen, Vonoostrom and Landa / Het Residentie Orkest / Bour];
- Keuris**, Tristan: *Symphony in D* [\*99. Radio Kamerorkest Hilversum / Eötövs];
- Khatchaturian**, Aram: *Symphony No. 2* [56. G. Enescu PO / Georgescu; 72. Silesian PO / Khatchaturian];
- Khrennikov**, Tikhon: *Piano Concerto No. 2* [\*72. Khrennikov / Silesian PO / Stryja];
- Kilar**, Wojciech: *Angelus* [92. Januszewska, sopr / Silesian PO and Choir / Swoboda], *Bogurodzica* [76. NPO and Choir / Rowicki], *Diphthongos* [\*64. Cracow PO and Choir / Markowski], *Exodus* [\*81. Polish Radio and TV Choir, Cracow / Polish Radio NSO / Kaspszyk; 92. Silesian PO and Choir / Swoboda], *Générique* [\*63. Silesian PO / Stryja; 2017. Polish Radio NSO / Liebreich], *Grey Mist* [80. Bachleda, bar / Cracow PO / Katlewicz], *Herbsttag* [\*61. Szostek-Radkowa, m-sopr / Chamber Ensemble of Silesian Philh. / Stryja], *Kościółec 1909* [77. Polish Radio NSO / Maksymiuk; 92. Silesian PO / Swoboda], *Krzesany* [\*74. NPO / Krzew; 92. Silesian PO / Swoboda], *Piano Concerto* [\*97. Peter Jablonski / Polish Radio NSO / Wit], *Prelude and Christmas Carol* [\*72. NPO / di Bonaventura], *Riff 62* [\*62. Silesian PO / Stryja; 2002. Polish Radio NSO / Chmura], *Small Overture* [56. Silesian PO / Stryja], *Solenne* [\*67. Malewicz-Madey, m-sopr / Orch. Philh. de la RTF / Bruck], *Springfield Sonnet* [\*65. NPO / Rowicki], *Training 68* [\*68. Music Workshop], *Upstairs-Downstairs* [\*71. Soprano Choir of the Secondary School of Music, Katowice / Silesian PO / Stryja; 2007. 'Alla Polacca' Children's and Youth Choir / Sinfonia Varsovia / Lyndon-Geel];
- King**, John: see 1) Knittel, Krzysztof – John King, 2) Zarebski, Krzysztof – John King;
- Kiniorski**, Włodzimierz: see Chotoniewski, Marek – Piotr Bikont – Włodzimierz Kiniorski – Krzysztof Knittel;
- Kisielewski**, Stefan: *Capricious Impressions* [84. Gajewska, fl], *Concerto for Chamber Orchestra* [56. G. Enescu PO / Basarab], *Cosmos I* [89. NPO / Strugata], *Danse vive* [63. Kędra, pf], *Piano Concerto* [\*91. Drewnowski / Silesian PO / Swoboda];
- Kivu**, Andrei: *Anoxia* [\*2007. Electric Pro Contemporania], *Roar* [\*2002. Kivu, saxtb / Anghel, pf and perc / tape];

- Kiwer**, Wojciech – Justyna Mazur: *Hideaway of Sounds* (\*\*2018. interactive installation), *Isle of the Sirens* (\*\*2018. interactive installation);
- Kiyama**, Hikari: *Kabuki* (\*\*2018. Black Page Orchestra / Garms / Froschauer, sound);
- Klang / Licht / Duft-Spiele*. Programme composed of pieces by: Josef Anton Riedl: *Klangsynchronie*; James Whitney – J. A. Riedl: 59 62/2; John Whitney Jr. – J. A. Riedl: *The Screen Film No. 2*; John Cage: *Experiences II: She is asleep*; J. A. Riedl: *Vielleicht-Duo*; *Rhipsalis / Silphium*; *Klangsynchronie* (\*\*75. Musik / Film / Dia / Licht-Galerie / Riedl, dir.);
- Klapper-Rybicka**, Magdalena: *Tiergarten. 3rd Level of Gaiety* (\*\*97. tape), *Instrument Area I* (\*\*99. tape);
- Klapper**, Martin – Raymond Strid: *Circles* (\*\*98. European Improvisation Orch.);
- Klapper**, Martin – Joan Saura Marti – Raymond Strid: *Trio* (\*\*98. Klapper, toys / Strid, perc. live electronics / Marti, sampler);
- Kleemann**, Matthias: *Konzert für Oboe und Orchester* (\*\*74. Abel / Rundfunk-Sinfonieorchester Berlin / Rögner);
- Klein**, Judy: *From the Journals of Felix Bossonet* (\*\*91. tape);
- Klusák**, Jan: *Die heilige Zahl* (\*\*78. Gadzina, vn / Rutkowski, perc), *Studies after Kafka* (\*\*61. Michałowska, recitation / Cracow Philh. Chamber Orch. / Markowski), *Tango-Polka* (\*\*80. Music Workshop), *Variations on the Theme of Mahler* (74. NPO / Krenz);
- Kluzner**, Boris: *Sonata for Violin and Piano* (\*\*62. Vayman / Karandashova);
- Knaack**, Donald: *Dance Music II* (\*\*80. Knaack, perc / tape / film), see also Zacher, Gerd – Donald Knaack;
- Knaifel**, Alexander: *Lamento* (\*\*83. Monighetti, vc);
- Knapik**, Eugeniusz: *Corale, interludio e aria* (79. Tchernyadyeva, fl / Korchmar, cemb / Leningrad Chamber Orch. of Old and Contemporary Music / Serov; 2002. New Music Orch. / Bywalec), *Hymn* (94. Nonstrom), *Introduction to Mystery* (2006. Černý, ten / Polish Radio Choir, Kraków / Polish Radio NSO / Chmura), *Islands* (84. Polish Chamber Orch. / Maksymiuk), *La Flûte de jade* (80. Januszewska, sopr / Het Residentie Orkest / Bour), *La libertà chiama la libertà*. Scenes: I, III and V from the opera in concert version (\*\*96. Ktosińska, Iżykowska, 2 sopr / Kryger, m-sopr / Rappé, alto / Kruszewski, bar / Cracow Philh. Choir / Polish Radio NSO / Wit), *Le Chant* (\*\*77. Januszewska, sopr / NPO / Michniewski), *Partita* (97. Bąkowski, vn / Knapik, pf), *Silent Screams, Difficult Dreams*. 1st Scene from the opera in concert version (\*\*92. Birkeland, Schweizer, 2 sopr / Dagois, Pareuil, 2 m-sopr / Cracow Philh. Choir / Polish Radio NSO / Howarth), *String Quartet* (81.; 2006. Silesian String Quartet; 2001. Akademos Quartet), *Tha' Munnot Waste No Time* (99. Esztényi, Mironiuk, Knapik, 3 pf / Romański, cl), *Trio for Violin, Clarinet and Piano* (\*\*2003. Walter Verdehr Trio), *Up into the Silence* (\*\*2001. Ktosińska, sopr / Drabowicz, bar / Polish Radio NSO / Chmura), *Versus I* (95. Gembalski, org);
- Knittel**, Krzysztof: *As If They Weren't Here, Or the Revolt at Królkarnia* (\*\*2015. sound installation), *Dorikos* (77. Wilanów String Quartet / tape; 2006. Dafo String Quartet / tape), *free for[m] macwin\_2* (\*\*2012. Knittel, live electronics / Btażejczyk, sound), *Histoire III* (92. Chojnacka, cemb / tape), *odds and ends* (\*\*78. tape), *Out of the depths have I cried unto thee, O Lord...* (\*\*2000. Camerata Silesia / tape / Szostak), *points / lines* (75. Pacanowski, cl / Okoń, slides / Knittel, sound), *Prelude; Preludes 1-4* (93. Krzanowska, pf), *snatches of memory III* (\*\*2007. R. and Z. Ibelhauptas, 2 pf / Jarnicki, video), *Sonata da camera No. 1* (2009. Stańko, tr / Knittel, sampler and synth), *St Matthew Passion* (2006. Bręk, bar / W. Gierlach, bass / Lipska, Lachowicz, 2 m-sopr / Kur, ten / Knittel, electronic instr. / vocal ensemble / Duo Hob-beats, perc / Polish Radio Chamber Orch. 'Amadeus' / Duczmal), *The Conqueror Worm* (91. tape), *Trio V2R* (\*\*2003. Walter Verdehr Trio / tape), *Vagante* (\*\*2005. Górczyński, cl / Sadkowska, vn / Nowicki, perc / Nowicki, pf / Polish Radio Orch. / Łuczynski, video / Partyka, tape / Gazon), see also 1) Chotoniewski, Marek – Piotr Bikont – Włodzimierz Kiniorski – Krzysztof Knittel, 2) Chotoniewski, Marek – Krzysztof Knittel, 3) Group KEW, 4) Jørgens, Pere Oliver – Niels Winther – Krzysztof Knittel;
- Knittel**, Krzysztof – John King: *Heart Piece – Double Opera* (\*\*99. Pasiecznik, sopr / Moss, batt and voice / King, gtr and voice / Knittel, synth and voice / Dafó String Quartet / Zarębski, set design / Wojtyzsko, dir.);
- Knussen**, Oliver: *Songs Without Voices* (\*\*95. Ensemble Alternance / Masson);
- Kobayashi**, Akemi: *Circle* (\*\*2005. Ensemble TIMF / Bohn);
- Kochan**, Günter: *Divertimento*, Op. 12 (\*\*59. Gewandhaus-Quintett), *Sinfonietta 1960* (\*\*63. Dresdner PO / Bongartz);
- Koch**, Sven-Ingo: *Der Durchbohrte* (\*\*2011. Rothbrust, batt / tape / Musikfabrik / Masson);
- Kochan**, Jacek: *Alsamples* (\*\*2006. Hautzinger, quarter-tone tr / Kochan, perc / Sorok, b cl / Światczyński, tbn / Wojaczek, vc / Kubicki, cb / Ensemble of International School of Traditional Music in Lublin);
- Kocsár**, Miklós: *Due lamenti* (\*\*68. XLII World Festival of the ISCM. Sziklay, sopr / Fellegi, pf), *Repliche* (\*\*75. Matuz, fl / Fábiani, cimbi);
- Kodály**, Zoltán: *Psalms Hungarian* (64. Ilosfalvy, ten / Budapest Choir / Hungarian State PO / Lehel);
- Koehlin**, Charles: *Les Heures Persanes* (\*\*88. Henck, pf / Keilitz, paintings);
- Koenig**, Gottfried Michael: *Suite* (\*\*66. tape);
- Koffler**, Józef: *Love* (71. Malewicz-Madey, m-sopr / Musica Nova Bucharest), *String Trio* (64. members of the Novák String Quartet; 86. Livschitz Trio), *Symphony No. 3*, Op. 21 (96. Spring Orch. of Warsaw Autumn / Zhadkol), *Variations for String Orchestra* (66. NPO / Wistocki);
- Kofroň**, Petr: *Enhexe* (\*\*93. Agon Ensemble / Kofroň);
- Köksal**, Füsün: *Deux visions pour sextuor* (\*\*2013. Ensemble Phoenix Basel / Henneberger);
- Kolman**, Peter: *Molizácia* (\*\*66. Hudba dněška), *Monumento per 6.000.000* (\*\*67. Slovak PO, Bratislava / Rajter);
- Kolomiets**, Maxim: *...soft glass...* (\*\*2017. European Workshop for Contemporary Music / Bohn);
- Komadina**, Vojin: *Microsonatas* (\*\*67. MB-Zagreb Group / Gjadrov);
- Komorous**, Rudolf: *Olympia* (\*\*64. Musica viva Pragensis), *Sladka králevna* (\*\*66. Hudba dněška);
- Komsta**, Marzena: *Agmen* (95. Muziekgroep De Ereprijs / Boerman), *Nuit/Portait* (\*\*2003. Algoritmo Ensemble / Angius), *Oqivian* (2001. tape);
- Kondo**, Jo: *Retard* (\*\*97. Macchia-Kadłubkiewicz, vn);
- Kopeć**, Andrzej: see *Chopout*;
- Kopelent**, Marek: *A Few Minutes with an Oboist* (\*\*86. Ensemble Modern / Holliger, ob and conducting), *Cantus supplex* (\*\*87. Groupe Vocal de France / Reibel), *Das Schweisstuch der Veronika – Sonata per 11 archi* (\*\*74. string ensemble / Kawalla), *Legenda 'De Passione St. Adalberti martyri'* (\*\*81. Lipski, recitation / Silesian PO and Choir / Stryja), *Mother* (\*\*65. Chudyba, fl / NP Choir / Kukulwicz), *Pozdraveni* (\*\*86. NPO / Kord), *String Quartet No. 3* (\*\*64. Novák String Quartet), *String Quartet No. 4* (\*\*73. Wilanów String Quartet),

- Vacillat pes meus* [\*79. Szczecin Technical University Choir / Szyrocki], *Voix errante* [\*71. Jirásková, recitation / Musica viva Pragensis / Vostřák];
- Koprowski**, Peter Paul: *String Quartet No. 1* [\*83. Wilanów String Quartet];
- Kopytman**, Mark: *Canti II* [\*86. Livschitz Trio], *Memory* [\*89. Bashari, alto / NPO / Strugata], *Rotations* [\*87. Pańko, m-sopr / Silesian PO / Stryja];
- Korndorf**, Nikolai: *Get Out!!!* [\*2005. Seattle Chamber Players], *Hymn / 'Sempre tutti'* [\*2005. NPO / Yuasa];
- Kornowicz**, Jerzy: *Charms* [\*2001. BBC Singers / Joly], *Coma Berenices* [93. Krzanowska, pf], *Dawning Light No. 1 – 'Prague'* [2008. Orquesta Sinfónica de Radio Televisión Española / Tamayo], *Frayed figures* [\*99. New Music Orch. / Lasoń], *Heaps* [\*2007. Sinfonia Varsovia / Lyndon-Gee], *Relation* [92. Thiwång, fl], *Scenes from Boundless Realms* [\*2006. Mud Cavaliers / Ensemble of International School of Traditional Music in Lublin], *Scenes from Bulgakov* for piano and ensemble. Version with improvising computer [\*2010. Orkest De Erepijs / Boerman / Btaszczak, sound], *The Big Crossing* [\*2015. Tavanets, pf / NPO / Kaspszyk / Okoń-Makowska, sound], *The Hour of Metamorphoses – Echo, King Midas and the Swans* [\*2012. Mleczeko, sax / Górczyński, cl / Piernik, tb / Jędruch, Lorent, batt / Sudnik, e, electronic instr. / Kornowicz, pf / Osiński, dance / Pupils of the Grammar School No. 50 run by the Culture and Education Association / Chwedorzewska, Kornowicz, script and direction], *The Incessant Spinning of Things* [97. Bąkowski, vnl], *The shapes of the elements* [\*2000. Chojnacka, cemb / tape];
- Koroliov**, Andrej: *illegal sunshine fry my eyes* [\*2017. Decoder Ensemble / Bereza, Kunda, sound]
- Korsun**, Anna: *In einem anderen Raum* [\*2017. NPO / Kaspszyk], *Landscapes* [\*2012. Cameraata Silesia / Szostak];
- Kortekangas**, Olli: *Iscrizione* [\*90. Toimii Ensemble];
- Kosecka**, Martyna: *Air: Miniature no. 2* [\*2014. Cracow Music Academy Composition Students / Koczur], *Theme: Music of Tensions* [\*2009. tape];
- Koskinen**, Jukka: *Ululation* [\*98. Avanti! Ensemble / Franck];
- Koszewski**, Andrzej: *Angelus Domini* [85. Szczecin Technical University Choir / Szyrocki], *Ballata* [73. Radiokören Stockholm / Ericson], *Campana* [83. Ars Antiqua / Jaśkiewicz], *Fa-re-mi-do-si Music* [\*61. Polish Radio and TV Choir, Wrocław / Kajdasz], *La espero* [\*65. NP Choir / Kuklewicz], *Nicolaò Copernico dedicatum* [92. Schola Cantorum Gedanensis / Łukaszewski], *Prologus* [\*76. Poznań Boys' Choir / Kurczewski], *Rondo, Notturmo, Scherzo* [79. Szczecin Technical University Choir / Szyrocki], *Sententia* [86. Schola Cantorum Gedanensis / Łukaszewski];
- Kotchurov**, Yuri: *Two Songs* [60. Doloukhanova, m-sopr / Yerokhin, pf];
- Kotik**, Petr: *Musica in memoriam Jan Rychlik* [\*64. Musica viva Pragensis];
- Kotoński**, Włodzimierz: *A battere* [\*66. Ensemble Prisma / Vetò], *Aela* [\*70. tape], *Aeolian Harp* [\*75. Trexler, sopr / Böttner, gtr / Rutkowski, perc / Pałkowski, fl a becco / Dyckhoff, electr org], *Antiphones* [90. tape], *Black Star* [\*2010. Les Percussions de Strasbourg], *Bora* [79. Polish Radio NSO / Wistocki], *Canto* [\*62. Melos Ensemble / Kotoński], *Chamber Music* [\*58. Silesian Philh. Chamber Orch. / Markowski; 2007. Aukso / Moś], *Concerto for Electric Guitar and Instrumental Ensemble* [\*95. Vos / De Erepijs / Boerman], *Concerto for Violin and Orchestra* [\*2000. Witkomińska / Silesian PO / Btaszczyk], *Concerto per clarinetto e orchestra* [\*2003. Kam / NPO / Wit], *Concerto per oboe e orchestra* [\*72. Faber / Polish Radio NSO / Lane], *Concerto per quattro* [\*61. Cracow Philh. Chamber Orch. / Markowski], *7 Haiku* [\*94. Towarnicka, sopr / Gajewska, fl / Urbaniak, fl a becco / Malikowski, ob / Skubis, cl / Sikorzak-Olek, hp], *Herbstlied* [\*87. Chojnacka, cemb / tape], *La Gioia* [91. Concerto Avenna / Mysiński], *Microstructures* [\*63.; 87.; 97. tape], *Midsummer* [\*80. Music Workshop], *Musical Games* [\*74. Den Norske Blåsekvintett; 2005. Ensemble TIMF / Choe], *Musica per fiati e timpani* [\*64. Polish Radio NSO / Krenz], *Music for Sixteen Cymbals and Strings* [\*69. NPO / Krenz], *Musique en relief* [\*60. NPO / Wistocki], *Northern Lights (Aurora Borealis)* [\*2002. Labanow, cemb / tape], *Pour quatre* [68. Music Workshop], *Quintet for Wind Instruments* [\*65. Wind Quintet of NP], *3 Rhythmical Studies* [\*95. Harvey, pf], *Sirocco* [\*81. Polish Radio and TV SO, Cracow / Wit], *Sound Games* [\*67. tape], *Speculum vitae* [\*96. Polish Radio Orch. / Michniewski], *Spring Music* [\*78. Aitken, fl / Pędziątek, ob / Rezler, vn / Knittel, synth], *Study for One Cymbal Stroke* [60. tape; 2017. tape], *Symphony No. 1* [\*95. Polish Radio NSO / Wit], *Tableaux vivants dans un jardin à l'anglaise* [\*86. Kotoński, synth / tape], *Terra incognita* [\*84. NPO / di Bonaventura], *Tierra caliente* [93. tape], *Tlaloc* [\*89. Chojnacka, cemb / Gualda, perc], *Trio per flauto, chitarra e percussione* [\*61. Gazzelloni / Malik / Woźniak], *Wind Rose* [77. Polish Radio NSO / Maksymiuk], see also *Wings*;
- Kötter**, Daniel: *TraumArbeitFlügelSalz*, sound installation [\*2007], see also Seidl, Hannes – Daniel Kötter;
- Kotyczka**, Stanisław: *Permutations* [\*62. Krauze, pf];
- Kourliandsky**, Dmitri: *Brown Study* [\*2005. Moscow Contemporary Music Ensemble / Vinogradov];
- Kozłowski**, Błażej Wincenty: *Water: Miniature no. 1* [\*2014. Cracow Music Academy Composition Students / Koczur];
- Kranebitter**, Matthias: *Concerto for the Invisible Hand (Adam Smith)* [\*2018. Black Page Orchestra / Froschauer, sound];
- Krasavin**, Yuri: *Sángó* [\*2005. Seattle Chamber Players / tape];
- Krätschmar**, Wilfried: *Explosionen und Cantus – II. Sinfonie* [\*83. Simon, m-sopr / Rundfunk-Sinfonieorchester Berlin / Rögner];
- Krauze**, Zygmunt: *Adieu* [\*2003. Krauze, upright piano / NPO / Wit], *Arabesque* [\*85. Krauze, pf / Polish Chamber Orch. / Maksymiuk], *Aus aller Welt stammende...* [\*73. Chamber Ensemble of NP / Deutsch], *Automatophone* [\*76. amateur ensemble of plucked and mechanical instruments / Krauze], *Ballade* [91. Krauze, pf], *Commencement* [\*87. Chojnacka, cemb], *Diptychos* [\*81. Serafin, org], *Esquisse*, new version [\*67. Krauze, pf], *Fête galante et pastorale*, new version [\*75. Music Workshop / Polish Radio NSO / Warzecha], *Five Unitary Piano Pieces* [91. Krauze, pf], *Folk Music* [\*72. Polish Radio NSO / Kord], *From Keyboard to Score* [\*91. Krauze, pf], *Gloves Music* [91. Krauze, pf], *Idyll 2* [\*2015. Biskot, Puchalska, Rzezińska, Wyrzykowska, voices / Borowiak, Gałazka, Pałkowski, Straszewski, hurdy-gurdies, fiddles, bagpipes, Bieszczady Mountains pipes, sheep bells], *La chanson du mal-aimé* [\*91. Krauze, pf], *La Terre* [\*98. Ruzzafante, sopr / Krauze, pf / NPO / Michniewski], *Letters* [\*2010. Górecka, Lisak, Mironiuk, Walentyłowicz, 4 pf / NPO / de Leeuw], *Music Box Waltz* [91. Krauze, pf], *Nightmare Tango* [\*91. Krauze, pf], *Piano Concerto* [\*77. Krauze / Polish Radio NSO /

- Zender], *Piano Concerto No. 2* [\*97. Krauze / Polish Radio Orch. / Michniewski], *Piano Concerto No. 3 – Fragments of Memory* [\*2019. Krauze / Kordylasińska-Pekala, Pekala, Nowicki, Zemler, 4 veme / NPO / Hermanto], *Piano Quintet* [94. Krauze, pf / Silesian String Quartet], *Piece for Orchestra No. 1* [70. Polish Radio NSO / Kord; 2000. Polish Radio NSO / Tamayo], *Piece for Orchestra No. 2* [\*74. Orch. Philh. de la RTF / le Roux], *Piece for Orchestra No. 3* [\*84. Wrocław PO / Pijarowski], *Polychromie* [68. Music Workshop], *Quatuor pour la naissance* [\*86. Pokrzywiński, cl / Kuberska, vn / Wróbel, vc / Krauze, pf], *Rivière Souterraine 2* [2014. Sinfonia Varsovia / Gazon / Błażejczyk, sound], *Stone Music* [91. Krauze, pf], *String Quartet No. 1* [\*65. Quartet of Music Workshop], *String Quartet No. 2* [\*79. Varsovia String Quartet], *String Quartet No. 3* [2006. Dafô String Quartet], *Suite de danses et de chansons* [\*78. Chojnacka, cemb / NPO / Strugata], *The Underground River*, concert version [\*88. Patkowski, cl / Borowiak, tbn / Gatązka, vc / Skoczynski, perc / Budzyński, gtr / Jurek, acc / Siwiński, pf / tapes / Kulka, sound], *Violin Concerto* [\*80. Kulka / NPO / Strugata], *Voices* [\*93. Agon Ensemble / Kofroń], *Yvonne, Princess of Burgundy*, opera, libr. by composer and G. Jarzyna after W. Gombrowicz [\*2006. Preis, actress / Barylak, sopr / Ledzion, m-sopr / Cortés, Dąbrowska, 2 altos / Łykowski, counter-ten / Zdunikowski, Kur, 2 ten / Ruciński, bar / Machej, bass / Polish Radio Orch. / Straszyński / Baczyńska, Dziedzic, costumes / Olko, sets / Poznański, lighting / Weiss-Grzesiński, staging and dir.];
- Krauze**, Zygmunt – George Harrison: *Blue Jay Way* [\*91. Krauze, pf];
- Krcha**, Bartłomiej: *L'homme armé* [\*2001. NPO / Salwarowski], *Lyrical of a Sleeping Man* [\*2001. BBC Singers / Joly], *The Garden of Birds* [2004. tape];
- Kreber**, Steffen: *Gelbspötter und Petrol. Stunts and Action* [2019. European Workshop for Contemporary Music / Bohn];
- Kreidler**, Johannes: *Beginninglessness* [\*2015. multimedia performances and videos], *Der „Weg der Verzweiflung“ (Hegel) ist der chromatische* [\*2017. Spółdzielnia Muzyczna Contemporary Ensemble / Rusowicz], London [\*2017. video];
- Křenek**, Ernst: *Pentagram* [\*60. Het Danzi Kwintet], *Spätleue*, Op. 218 [\*78. Ingham, bar / Horn, pf], *Streichquartett No. 6*, Op. 78 [\*78. Assmann-Quartett], *Tape and Double Op. 207* [\*2001. Śkuta & Śkutova, 2 pf / tape];
- Krenz**, Jan: *Capriccio* [\*62. Polish Radio NSO / Krenz], *Music for Clarinet Solo* [\*59. Roczek], *Musica da camera per quartetto d'archi* [87. Silesian String Quartet], *Sinfonietta per fiati* [\*96. NPO / Krenz], *Symphony No. 1* [59. Orch. de la Suisse Romande / Ansermet], *Symphony No. 2* [93. Sinfonia Varsovia / Krenz], see also Szymanowski, Karol – Jan Krenz;
- Kruk**, Kamil: *Air: Miniature no. 3* [\*2014. Cracow Music Academy Composition Students / Koczur], *Parhelion* [2014. Lutostawski Orchestra Moderna / Kozłowski];
- Krunglevicius**, Ignas: *Interrogation* [\*2010. audiovisual installation];
- Krupowicz**, Stanisław: *A Certain Case of Generalized Canon at the Fourth and the Fifth* [\*93. Termer, sopr / Musica-Viva-Ensemble / Wirrmann], *A Lighter Shade of Grey* [2002. Pryn, vn / tape], *Certain Cases of the Generalized Mixed Cadence* [\*95. performance], *Christmas Oratorio* [\*97. Szostak, sopr / Dawidek, ob / Golec, tr / Pilch, perc / Szary, sopr / Gawara, alto / Kowalski, ten / Smotka, ten / Myrczek, bass / Kuliński, bass / Camerata Silesia / Münchener Kammerorchester / Poppen], *Concerto for Tenor Saxophone and Computers* [\*88. Pennycook / Krupowicz], *Europe*, opera triptych *The Land of Ulro*, part 3, computer opera with libretto after W. Blake [\*2004. M. Szostak, Chlebek, Białk, 3 sopr / Myrczek, Szerszeń, 2 basses / Chrostowska, Mancewicz, Rozmuc, Stosz, actors / Krupowicz, Duchnowski, computers / Camerata Silesia / A. Szostak / Pielat-Rusinkiewicz, set and costume designer / Sroka, dir], *Farewell Variations on the Theme by Mozart* [\*87. Wilanów String Quartet / tape; 2006. Silesian String Quartet / tape], *Fin de siècle* [\*94. Polish Radio NSO / Wit], *Machinae coelestes* [Szostak-Krupowicz, sopr / Camerata Silesia / Krupowicz, Rupociński, computers / Polish Radio Orch. / Rivolta], *Music for 5* [84. tape], *Only Beatrice* [\*89. Silesian String Quartet / tape], *Partita* [\*2002. Bauer, vc / computers], *Smoking Room Blues* [\*91. Tonus Finalis], *Thus Spake Bosch* [90. tape], *Toplap Music for computers* [\*2009. Laptop Ensemble];
- Krzanowska**, Grazyna: *Silver Line* [91. Concerto Avenna / Mysiński], *String Quartet No. 2* [84. Silesian String Quartet];
- Krzanowski**, Andrzej: *Alkagan* [81. Warsaw Accordion Quintet], *Audycja I* [2000. Lizer, fl / Ferency, reciter / Youth Studio of the Society for Percussion Art / 2 tapes / Bywalec], *Audycja II* [2000. Lizer, fl / Ferency, reciter / Youth Studio of the Society for Percussion Art / 2 tapes / Bywalec], *Audycja III* [\*2000. Szostak, sopr / Ferency, reciter / New Music Orch./ Youth Studio of the Society for Percussion Art / slides / Bywalec], *Audycja IV* [2000. Andrysek, acc / Ferency, reciter / Youth Studio of the Society for Percussion Art / tape / Bywalec], *Audycja V* [\*2018. Freszel, sopr / Gtubin, Stippa, actors / Urbański, mime, choreography / Hendrich, tape parts / Camerata Silesia / Szczecin Castle opera Ballett / New Music Orch. / Bywalec / Babińska, dir. / Klimka, stage design, costumes / Oslislo, Zygalski, Strojcki, film, multimedia / Sadlik, light dir. / Kunda, Czechowicz, sound], *Canti di Wratislavia* [91. Silesian PO / Swoboda], *Capriccio* [2017. Frąckiewicz, acc], *Concerto for Orchestra* [\*84. Wrocław PO / Pijarowski], *Con vigore* [93. Musica-Viva-Ensemble / Wirrmann], *Divertimento* [2001. Andrysek, acc], *3 Pieces for Oboe and Trumpet* [2000. Bywalec / Szymczyk], *Relief II* [2019. Przybylski, org], *Relief IX* [\*89. Silesian String Quartet / tape], *Reminiscenza* [95. Silesian String Quartet], *Salve Regina* [93. Camerata Silesia / Szostak], *String Quartet No. 1*, version B [80. Wilanów String Quartet], *String Quartet No. 2* [87; 2006. Silesian String Quartet], *Study I* [\*98. Andrysek, acc / Polish Radio NSO / Wit], *Study III* [2005. Noth, acc], *Study IV* [79. Kaszuba, Olczak, 2 acc], *Symphony No. 1* [\*2011. NPO / Vis], *Symphony No. 2 for 13 string instruments* [86. Polish Radio and TV Chamber Orch., Poznań / Duczmal; 91. Sinfonia Varsovia / Penderecki];
- Krzanowski**, Andrzej – Kazimierz Urbański: *Transpainting*, audio-visual spectacle [\*77. instrumental ensemble / Urbański, staging / Krzanowski, musical dir.];
- Kubička**, Vítězslav: *...And Even Stone Would Cry* [\*89. tape];
- Kučera**, Václav: *Picture* [\*70. Leichner, pf / Czechoslovak Radio SO / Nohej];
- Kulenty**, Hanna: *A Cradle Song* [96. Duda, vn / Myhal, vc / Örmény, pf], *Ad unum* [\*86. Silesian PO / Stryja], *Drive Blues* [\*2001. Worms, pf], *E for E* [\*92. Chojnacka, cemb], *Eltén* [\*2003. De Erepijs / Boerman], *Going Up 2* [\*95. De Erepijs / Boerman], *Harmonium* [\*2000. Luijmes, hrm], *Quinto* [\*87. Esztényi, Witkowski, 2 pf], *Rainbow 3* [\*2004. Thürmchen Ensemble], *Ride* [88. Mark Pekarsky Percussion Ensemble, Moscow],

- Sesto [98. Peter Jablonski, pfl], *Sinequan Forte B* [\*\*99. Mueller, vc / Radio Kamerorkest Hilversum / Eötvös], *Stretto* [\*\*98. Helasvuuo, fl / Kriikka, cl / Karttunen, vc / Savijoki, gtr], *Symphony No. 1* [\*\*89. Danish Radio 50, Copenhagen / Segerstam], *Trigon* [\*\*92. Radio Kamerorkest Hilversum / Metzmacher], *Trumpet Concerto* [2003. Blaauw / Sinfonia Varsovia / Rivolta], *Violin Concerto No. 1* [\*\*94. Bąkowski / Polish Radio NSO / Wit], *Violin Concerto No. 2* [2009. Zambrzycki-Payne / Polish Radio NSO / Kaspszyk], *Twenty-Five* [\*\*2010. Polish Orch. Sinfonia luventus / Gulikers], *Van... for piano for four hands* [\*\*2014. Samojto i Kopczyński];
- Kumra**, Ravi: see Hiller, Lejaren A. – Ravi Kumra;
- Kunad**, Rainer: *Concerto per archi* [\*69. Dresden PO / Masur], *Konzert für Klavier und Orchester* [\*71. Kootz / Staatskapelle Dresden / Kurz], *The Master and Margarita* [87. Ensemble of the Grand Theatre, Warsaw / Grzesiński, staging / Satanowski, musical dir.];
- Kunkel**, Renata: *Symphony* [88. Silesian PO / Stryjal];
- Kunst**, Jos: *Insecten* [\*70. Amsterdam Studenten Kamerorkest / Vriend];
- Kupczak**, Stawomir: *Anafora V* [2006. Bauer, vc / Guziotek-Tubelewicz, sound], *burn* [\*\*2018. Kupczak, computer], *I Don't Know* [\*\*2016. open-air performance; Błażejewski, performer / Students of the States Music School in Jelenia Góra], see also *REACTABLE / PHONOS EK MECHANES* project;
- Kupkovič**, Ladislav: *Dialoghi* [\*63. Kotik, fl / Komorous, fg], *Mäso križa* [\*66. Hudba dnéška / Kupkovič];
- Küpper**, Leo: *Aérosons* [\*84. Kieffer, m-sopr / Küpper, voice computer synthesis], *Amkéa* [\*84. Kieffer, m-sopr / Küpper, sound space organization], *Kouros et Koré* [\*84. Inchauste, phonotomes / Frison, logatomes / Küpper, sound space organization];
- Kurtág**, György: *4 Capriccios*, Op. 9 [\*72. Sziklay, sopr / Budapest Chamber Ensemble / Mihály, 2012. Komi, sopr / Ensemble intercontemporain / Davin], *Doloroso – for the Garzulys* [2012. Hae-Sun Kang, vn], *8 Duetti*, Op. 4 [\*63. Hevesi, vn / Szalay, cimb; 86. Keller, vn / Fábíán, cimb; 2012. Hae-Sun Kang, vn / Cerutti, cimb], *Four Poems by Anna Akhmatova* [\*2012. Komi, sopr / Ensemble intercontemporain / Davin], *Fragments to Poems by Attila József*, Op. 20 [\*86. Csengery, sopr], *Games* [selection] [\*96. Kocsis, pf; 2018. Zakrzewska, Świgut, 2 pf], *Hommage à J.S.B.* [2012. version for oboe solo. Pateau; version for string trio. Conquer, vn / Simon, vla / Strauch, vc; version for oboe, viola and cello. Pateau / Simon / Strauch], *Hommage à Mihály András – 12 Microludes for string quartet*, Op. 13 [\*2000. Arditti String Quartet], *Hommage à R. Sch.*, Op. 15d [\*96. Szabó, cl / Apró, vla / Kollár, pf], *In memoriam György Króó* [2012. Strauch, vc], *Jelek II (Signs II)* [2012. Simon, vla], *Kafka-Fragmente* [\*93. Bryn-Julson, sopr / Ghestem, vn], *Messages of the Late Miss R. V. Trousova* [\*92. Hardy, m-sopr / Sinfonia Varsovia / Dufallo], *Officium breve*, Op. 28 [\*90. Aury-Quartett], *Quartetto d'archi* [\*66. String Quartet of Music Workshop; 91. Silesian String Quartet], ... *quasi una fantasia...* [\*97. Kubica, pf / Polish Radio Orch. / Michniewski], *Quintetto*, Op. 2 [\*72. Wind Quintet of Budapest Chamber Ensemble], *S. K. Remembrance Noise*, Op. 12 [\*86. Csengery, sopr / Keller, vn], *Scenes from a Novel*, Op. 29 [\*86. Csengery, sopr / Keller, vn / Csontos, cb / Fábíán, cimb], *Seven Songs*, Op. 22 [\*86. Csengery, sopr / Fábíán, cimb], *Stele* Op. 33 [\*2006. NPO / Nagy], *Szálkák*, Op. 6c [\*75. Fábíán, cimb], *Un brin de bruyère à Witold* [\*\*94. Fábíán, cimb / Esztényi, pf], *Virág az ember – Mijakónak* [Flowers we are – for Miyako] [2012. Conquer, vn];
- Kurylewicz**, Andrzej: *Impromptu avec Romarin* [\*\*92. Chojnacka, cemb], *String Quartet No. 1* [\*81. Wilanów String Quartet];
- Kurz**, Siegfried: *Musik für Blechbläser, Pauken und Streicher*, Op. 35 [\*71. Staatskapelle Dresden / Kurz];
- Kutavičius**, Bronius: *10th April, Saturday* [\*2011. Zalesińska, sopr / Polish Radio NSO / Valade], *Clocks of the Past No. 1* [2002. Bober, gtr / Silesian Quartet], *Debate with a Stranger* [2007. R. and Z. Ibelhauptas, 2 pf / tape], *Die stille Stadt* [\*\*87. Armanowska, sopr / Esztényi, pfl], *Dzukian Variations* [\*78. Lithuanian Chamber Orch. / tape / Domarkas], *Epitaphium temporis pereuntis* [\*99. Polish Radio Choir, Kraków / Kraków Philh. Choir / Polish Radio NSO / Vető], *Erotics* [\*\*97. Yan, fl a becco / Muzyk, hrn / Eidrigevičius, performance], *Northern Gates* [\*94. Polish Radio Chamber Orch. 'Amadeus' / Duczmal], *String Quartet No. 2 'Anno cum tettigonia'* [91. Silesian String Quartet], *Telegraphic* [\*2013. European Workshop for Contemporary Music / Błaszczak, Okoń-Makowska, Wolniewicz, sound / Bohn], *The Last Heathen Rites* [\*83. M. Kowalczyk, sopr / Girls' Choir of the Polish Scouting Union / instrumental ensemble / Welanyk], *The Stone of the Sudovians* [90. New Music Ensemble, Vilnius / Nakas], *Tree of the World* [90. Kaunas State Choir / New Music Ensemble, Vilnius / Moryto, org / Warsaw Radio Philh. / Nowakowski];
- Kuźnik**, Norbert Mateusz: *Anaphora* [\*77. Pierozek, tbn], *Bomakir* [\*\*86. Duo Contemporain: Bok, b cl / Le Mair, mrb], *Duo per organo e pianoforte* [\*\*81. Kuźnik / Esztényi], *Multiplacatio* [\*\*76. Kuźnik, org], *Organochromy* [73. Kuźnik, org], *Von Q II* [\*\*88. tape];
- Kwiatkowski**, Ryszard: *Polyphonic Music* [\*\*69. Silesian PO / Stryjal];
- Kwieciński**, Andrzej: *14 48/3* [\*\*2008. Zgas, beatboxer / Kwartludium], *Concerto. Re maggiore* [2014. Isphording, cemb / Sinfonia Varsovia / Gazon / Błażejczyk, sound], *super [PIPEs]* [\*\*2017. Sarkissjan, vn / New Music Orch. / Bywalec];
- Kyburz**, Hanspeter: *Cells* [\*2001. United Berlin / Hirsch];
- Kyriakides**, Yannis: *affeCTIO* [\*2002. Harpaz, voice / Faulborn, cemb / tape], *Co-Inc.* [2007. Blaauw, tr / Hunt, dance / Grootendorst, video / Kyriakides, electronics], *Dog Song [Cerberus serenades Orpheus]* [\*\*2007. Blaauw, tr], *Paramyth* [\*2011. K. Lasań, vn / Żymła, cl / Satajczyk, pf / Mamczarski, computer / Błażejczyk, sound], *teTIX* [\*2002. Harpaz, voice / tape];
- Laaban**, Ilmar: *Chien d'absolu* [\*98. text-sound composition];
- La Barbara**, Joan: *Conversations* [\*99. La Barbara, voice], *Klee Alee* [\*81. La Barbara, sopr / tape], *ShamanSong* [\*99. La Barbara, voice and perc / tape];
- La Licata**, Francesco: *Les nuances du prisme* [\*94. Zephir Ensemble / La Licata];
- Lachenmann**, Helmut: *Accanto* [\*77. Brunner, cl / NDR Sinfonieorchester / Krenz], *Air* [2015. Zelter, perc / Polish Radio NSO / Liebreich / Błażejczyk, sound], *Allegro sostenuto* [\*99. Wántig, cl / de Oliveira Pinto, vc / Ikeya, pf], *Consolation II* [\*72. Schola Cantorum Stuttgart / Gottwald], *Gran Torso* [\*89. Berner Streichquartett], *Klangschatten – mein Saitenspiel* [\*79. NPO / Wit], *Mouvement – vor der Erstarrung* [\*86. Ensemble Modern / Holliger; 2003. Polish-German Youth Ensemble / Bohn], *Notturmo* [\*88. Taube, vc / Radio Kamerorkest Hilversum / Zender], *Pression* [97. Pyzik, vc], *Salut für Caudwell* [\*81. Bruck, Ross, 2 gtr], *Schreiben* [\*2007. SWR Sinfonieorchester Baden-Baden und Freiburg / R. Huber],

- Staub** \*91. SWF Sinfonieorchester Baden-Baden / Bamert), *Tableau für Orchester* (\*98. MDR Sinfonieorchester / Kalitzke), *Tema* (\*2006. Fabbriacini, fl / Pańko, m-sopr / Koziak, vcl), *Toccatina* (\*2002. Mellinger, vn);
- Ladehoff**, Morten: improvisation (2019. Ladehoff, org);
- Lajtha**, László: *String Quartet No. 7* (\*56. Tátrai Quartet);
- Lang**, Bernhard: *DW9 'puppe/tulpe'* (\*2004. Zübel, voice / chamber ensemble / Borowicz), *DW28 - Loops for Davis* (\*2018. Davis, cl b / NPO / Kaspszyk / Okoń-Makowska, Bereza, sound), *DW29 - Loops for Paweł Szymański* (\*2018. Kotodziejski, Kubit, 2 acc);
- Lang**, David: *Cheating, Lying, Stealing* (\*99. Bang On A Can), *Sweet Air* (\*2004. Kwartalium), *The Anvil Chorus* (\*2002. Ondrušek, perc);
- Láng**, István: *Constellations* (78. Cracow Oboe Quartet), *Monologue* (\*\*75. Tarjáni, hrn);
- Langer**, Elena: *In the Dark* (\*2005. Moscow Contemporary Music Ensemble / Vinogradov);
- Langgaard**, Rued: *Symphony No. 6* (\*98. Danish National Radio SO / Dausgaard);
- Lann**, Vanessa: *Dancing to an Orange Drummer* (95. De Erepijs / Boerman);
- Lansky**, Paul: *Idle Chatter* (\*86. tape), *Notjustmoreidlechatter* (2009. Miso Music Portugal's Loudspeaker Orch. / Azguime, live electronics and sound projection), *Smalltalk* (\*94. tape);
- Lanza**, Mauro: *The 1987 Max Headroom Broadcast Incident* (\*2017. Diotima Quartet / Poletti, Isnard, Bascou, computer music design / Bourgogne, sound);
- Lanzalone**, Silvia: *Rhymos* (2000. computers Fly30 and Mars);
- Laporte**, André: *A Flemish Round* (\*\*80. Music Workshop), *Harry's Wonderland* (\*76. Sparnaay, b cl / tape), *Jubilus* (\*68. Wrocław PO / Markowski), *Nachtmusik* (\*71. Silesian PO / Tavernal);
- Laskowski**, Mikotaj: *Deep Relaxation Vol. 1* (\*2017. Łuc, acc / Anderson, vla / Bereza, sound), *Oh, to Rub the Waxy Buddah* (2018. Black Page Orchestra / Froschauer, sound);
- Lasoń**, Aleksander: *A Little Book for Clarinet and Strings* (\*\*2001. Rosengren / Aukso / Moś), *Cathedral* (90. Poznań SO, / Michniewski), *Chamber Music No. 3* (85. Ensemble InterContemporain / Tamayo), *Chamber Music No. 5 'The Four Seasons'* (2002. New Music Orch. / Lasoń), *Chamber music No. 6 'Saxophonium'* (\*\*2000. Vienna Saxophone Quartet / Kraków Percussion Group / Welanyk), *Concerto festivo* (96. Bąkowski, vn / Sinfonia Varsovia / Michniewski), *Relief for Andrzej* (98. Silesian String Quartet), *SATJA Symphony No. 4* (\*\*2007. Sinfonia Varsovia / Lyndon-Gee), *Sonata for Solo Violin No. 1* (97. Macchia-Kadtubkiewicz), *String Quartet No. 2* (\*\*87. Silesian String Quartet), *String Quartet No. 3* (\*93. Silesian String Quartet), *String Quartet No. 4* (2001. Akademos Quartet), *String Quartet No. 6* (2006. Silesian String Quartet), *Symphony for Wind Instruments, Percussion and Two Pianos* (80. Silesian PO / Michniewski), *Symphony No. 2 'Concertante'* (86. Knapik, pf / Georgian SO, Tbilisi / Kakhidze), *The Mountains* (\*\*83. Polish Radio and TV SO, Cracow / Wit);
- Lavista**, Mario: *Lamento: Canto del Alba* (\*85. Arizpe, fl), *Reflejos de la noche* (\*2008. Wrocław Chamber Orch. 'Leopoldinum' / Kovacic);
- Lazar**, Milko: *Obscure Songs* for flute, saxophone and piano (\*\*2003. Slavko Osterc Trio);
- Lazarof**, Henri: *Intonazione* (\*69. Ogdon, Lucas, 2 pf);
- Lazkano**, Ramon: *Errobi - 1* (\*\*2008. Caroli, fl / Costanzo, pf);
- Lebič**, Lojze: *Invocation* (\*2003. D. Prešiček, sax / N. Prešiček, pf), *Korant* (\*76. Slovenske PO, Ljubljana / Nanut), *Novembrske pesmi* (\*85. Novšak-Houška, sopr / Ljubljana Radio and TV SO / Nanut);
- Lee**, Beom-Suk: *Duet for Oboe and Piano* (\*\*2005. Ensemble TIMF);
- Lee**, Ray: *Chorus* (\*\*2015. outdoor concert and installation);
- Lee**, Tzyy-Sheng: *AScend/DEscend* (\*2004. Wu, fl / Taipei PO / Segerstam);
- Leedy**, Douglas: *Canti for Bert Turetzky* (\*77. B. Turetzky, cb / N. Turetzky, fl / Hankiewicz, vla / Zalewski, gtr / Rutkowski, Lauks, perc / Oledzki);
- Leeuw**, Ton de: *Fauxbourdon* (\*93. Nieuw Ensemble / Spanjaard), *Haiku II* (\*71. Carroll, sopr / Radio PO, Hilversum / Markowski), *Mountains* (\*88. Sparnaay, b cl / tape), *Spatial Music IV* (\*70. Amsterdam Studenten Kamerorkest / Vriend; 78. Radio Kamerorkest Hilversum / Bour), *String Quartet No. 2* (\*67. Gaudeamus String Quartet), *Symphonies for Wind Instruments* (\*68. XLII World Festival of the ISCM. NPO / Markowski);
- Lefebvre**, Claude: *Oregon* (\*\*84. Dorow, sopr / brass ensemble / Méfano), *Virage* (\*\*87. Groupe Vocal de France / Reibell);
- Lentz**, Georges: *Monh from Mysterium [Caeli enarrant... VIII]* (\*2009. Power, vl / NPO / tape / Wit);
- Legley**, Victor: *La Cathédrale d'Acier* (\*72. Grand Orch. RTB, Brussels / Hoffman);
- Lehn**, Thomas: *Ruptures* (\*\*2019. Lehn, synt);
- León**, Tania: *Axon* (\*2008. Shmidt, vn / Guziotek-Tubelewicz, computer), *Toque* (\*2008. Profil Ensemble / Soare);
- Lepik**, Tarmo: *Three Impressions* (\*75. Tallinn Chamber Choir / Areng);
- Leroux**, Philippe: *Le cri de la pierre* (\*2014. Keravec, bagpipe);
- Levinas**, Michaël: *Deux pièces pour flûte alto* (\*81. Bocquillon), *Les lettres enlacées 1* (\*2000. Neue Vokalisten Stuttgart, vn);
- Lewis**, George E.: *North Star Boogaloo* (\*96. Schick, perc / tape);
- Leyendecker**, Ulrich: *String Quartet* (\*86. Wilandg String Quartet);
- Liang**, Ke-Siang: *Lei Fung Pagoda* (61. Ensemble of the Central Theatre of Opera and Ballet, Beijing / Orch. of the Grand Theatre, Warsaw / Wang Pin, staging / Li Che-Kun, musical dir.);
- Lidholm**, Ingar: *Canto LXXXI* (\*61. Polish Radio and TV Choir, Wrocław / Kajdasz), *Motto* (\*61. Polish Radio and TV Choir, Wrocław / Kajdasz), *Mutanza* (\*65. NPO / Rowicki);
- Liebermann**, Rolf: *Chinesische Liebeslieder* (\*58. Rehfuß, bar / Nadgryzowski, pf);
- Ligeti**, György: *Apparitions* (\*65. Orch. of the City of Helsinki / Panula), *Artikulation* (\*58. tape), *Atmosphères* (\*85. NPO / Krenz), *Aventures & Nouvelles Aventures* (\*76. Cameraata Strumentale 'Alfredo Casella' / Peyretti), *Clocks and Clouds* (\*74. Polish Radio and TV SO and Choir, Cracow / Tavernal), *Concerto for Cello and Orchestra* (\*70. Palm / NPO / Rowicki), *Concerto for Piano and Orchestra* (\*2018. Möller / European Workshop for Contemporary Music / Bohn), *Continuum* (\*72. Chojnacka, cemb; 96. Tiensuu, cemb; 2007. Chojnacka, cemb), *Double Concerto for Flute, Oboe and Orchestra* (\*80. Turska / Pędziątek / NPO / Stugata), *Concerto for Piano and Orchestra* (\*88. A. di Bonaventura / Polish Radio and TV SO, Warsaw / M. di Bonaventura), *Concerto for Violin and Orchestra* (\*91. Gawriloff / SWF Sinfonieorchester Baden-Baden / Bamert), *Drei Phantasien nach Friedrich Hölderlin* (\*85. Chor des Süddeutschen Rundfunks / Franz), *Etudes for piano [Book I: \*85. Nos 3 and 6; 88. Nos 1-6. Banfield; 2000. Nos 1-6.*

- Aimard, *Book II*: 2000. Nos 7-14. Aimard, *Book III*: 2000. Nos 15-17. Aimard), *Facsar* (\*93. Magnenat, vla), *Hamburgisches Konzert* (\*2014. Chapman, cr / Musikfabrik / Asbury), *Hungarian Rock* (\*78; 2007. Chojnacka, cemb), *Kammerkonzert* (\*72. Budapest Chamber Ensemble / Mihály), *Lontano* (\*71. Radio PO, Hilversum / Markowski), *Loop* (\*93. Magnenat, vla), *Lux aeterna* (\*73. Radiokören Stockholm / Ericson; 85. Chor des Süddeutschen Rundfunks / Franz), *Magány* (\*85. Chor des Süddeutschen Rundfunks / Franz), *Melodien* (\*74. Orch. Philh. de la RTF / le Roux), *Monument – Selbst-portrait – Bewegung* (\*79. Canino, Ballista, 2 pf), *Musica ricercata for piano* (2000. Aimard), *Mysteries of the Macabre* (\*2016. Freszel, sopr / NPO / Kaspczyk), *Pápainé* (\*85. Chor des Süddeutschen Rundfunks / Franz), *Passacaglia ungherese* (2007. Chojnacka, cemb), *Ramifications* (\*75. Chamber Ensemble of NP / Teutsch; 85. Polish Chamber Orch. / Maksymiuk; 99. Sinfonia 21 / Brabbins), *Requiem* (\*68. XLII World Festival of the ISCM. Poli, sopr / Malewicz-Madey, m-sopr / NP Choir / Polish Radio and TV Choir, Cracow / NPO / Markowski), *San Francisco Polyphony* (\*75. NPO / Michniewski), *Scenes and Interludes from 'Le Grand Macabre'* (\*92. Walmesley-Clark, sopr / Bickley, m-sopr / Pike, ten / Weller, bass / Cracow Philh. Choir / Polish Radio NSO / Howarth), *String Quartet No. 1 'Métamorphoses nocturnes'* (\*85. Arditti String Quartet; 90. Silesian String Quartet), *Siring Quartet No. 2* (\*85. Arditti String Quartet), *Ten Pieces for Wind Quintet* (\*70. Filharmonikernas Blaser, Stockholm), *Trio 'Hommage à Brahms'* (\*85. Ligeti Trio), *Volumina*, excerpts (2019. Przybylski, org);
- Lim**, Liza: *HELL* (\*2005. Kairos Quartett), *songs found in dream* (\*2007. Ensemble Mosaic / Poppe), *Wild Winged-One* (\*2007. Plante, tr);
- Lindberg**, Magnus: *Arena II* (\*98. Avanti! Ensemble / Franck), *Clarinet Quintet* (\*96. Kriikku, cl / Silesian String Quartet), *Jeux d'anches* (\*2002. Lenko, acc), *Marea* (\*94. Sinfonia Varsovia / Nowak), *Related Rocks* (\*2001. J. Peáske, Gerretz, 2 pf / Metsamart, perc / electronics), *Steamboat Bar II Jr.* (\*90. Toimii Ensemble);
- Lindborg**, Per Magnus: *Nermal SonoSofisms* (\*98. Oslo Sinfonietta / Eggen);
- Lindgren**, Pär: *Dajé* (\*2000. Polish Radio NSO / Tamayo);
- Lindwall**, Christer: *Points* (\*86. tape);
- Linke**, Robert: *Kammermusik X* (mov. III: *Der Tod des Hasen*) (\*93. Musica-Viva-Ensemble / Wirmann);
- Lintermann**, Bernd: see Belschner, Torsten – Bernd Lintermann;
- List**, Garret: *Three Processes on Nine Sets from the Orchestral Etudes* (\*75. Center for the Creative and Performing Arts / Williams);
- Litwiński**, Mieczysław: *SOMNIVM* (\*2009. Krasoczko, Litwiński, voices / Rasouli, ney / Hosseini, tar / Wei, sheng / Matecka, vl / Lenczowski, vc / Dąbek, acc / Dowgiatto, hp / Glass Duo / Duo Hob-beats / Sudnik, sound / Kosatka, Waniek, stage design / Szmítke, performer / Prochnowski, video projection / Wolińska);
- Lloyd**, Jonathan: *Kyrie from Missa brevis* (\*91. BBC Singers / Joly);
- Locklair**, Dan: *Cluster's Last Stand (on the ground)* (\*96. Tiensuu, cemb);
- Loevendie**, Theo: *A. Dramé* (\*2001. O'Bryan, djembé / Nieuw Ensemble / Hempel), *Bons* (\*2001. Hijmans, gtr / Loevendie, sax / Nieuw Ensemble / Hempel), *Drones* (\*91. Beths, vn / de Leeuw, pf), *Incantations* (\*78. Sparnaay, b cl / Radio Kamerorkest Hilversum / Bour), *Scan* (\*\*2003. Hijmans, electr gtr), *Six Turkish Folk Poems* (\*80. Dorow, sopr / Het Residentie Orkest / Bour), *The Bar-pianist* (\*2001. Worms, pf);
- Löffler**, Simon: *b* (\*2019. Ensemble Kompopolex), *H* (\*2019. Ensemble Kompopolex);
- Logothetis**, Anestis: *Emanation* (\*\*74. Sparnaay, b cl / tape), *Odyssea* (96. members of Prague Chamber Ballet / Agon Orch. / Kofroň), *Styx* (\*93. Agon Ensemble / Kofroň);
- Lohner**, Henning: *The Revenge of the Dead Indians: In Memoriam John Cage* (2012. composed film);
- Lohse**, Martin: *Entity* for violin and 4 delays (\*\*2002. Pryn), *Images balancantes* (\*\*2004. Oshiro, cl / Pryn, vn / Waage, vc / Olsson, pf);
- Lotea**, Cristian: *2010* (\*\*2010. Orkest De Erepijs / Boerman);
- Lombardi**, Luca: *E subito riprende il viaggio* (\*84. Collegium Vocale Köln), *Schattenspiel* (\*2003. Levine, bass fl);
- Lopes e Silva**, José António: *Epigono I. Hommage à Luis de Milan* (\*\*81. Lopes e Silva, gtr / tape);
- López López**, José Manuel: *Le parfum de la lune* (\*2008. Mercier, vn / Plural Ensemble / Panisello);
- Lorenzen**, Bent: *Die Musik kommt mir äusserst bekannt vor* (\*76. Opernstudio, Kiel / tape / Kleiber, staging / Reinke, musical dir.), *Paradiesvogel* (84. instrumental ensemble / Lorentzen), *Samba* (\*\*80. Music Workshop), *Saxophone Concerto for Winds and Percussion* (\*89. Pituch / Danish Radio SO, Copenhagen / Segerstam), *Syncretism* (\*71. Music Workshop), *Winds* (97. Matysik, A. Grabowski, M. Grabowski, A. Kierc, actors);
- Lorenzo**, Leonardo de: *Preludio del Silenzio; Sogno futuristico* (\*74. Ensemble 4'33");
- Losonczy**, Andor: *Phonophobie 1975* (\*\*75. Ensemble 20. Jahrhundert / Burwik);
- Loudova**, Ivana: *Tango Music* (\*88. Mikhashoff, pf);
- Lublin**, Jarostaw: *Rum-Cum* (2002. tape);
- Lucier**, Alvin: *Diamonds* (\*2000. Janáček Philh. Orch., Ostrava / Orch. of the S.E.M. Ensemble, New York / Kotik, Nagy and Arming), *Music for Piano with Slow Sweep Pure Wave Oscillators* (2019. Zakrzewska, pf / Czechowicz, Ptak, sound), *Slices* (\*2015. Zdunik / Polish Radio NSO / Liebreich);
- Lugansky**, Nikolai: *Landscapes* (\*\*77. Zwajgier, sopr / Godek, cl / Kochan, pf);
- Lukáš**, Zdeněk: *Parabolae Salomonis* (85. Szczecin Technical University Choir / Szyrocki);
- Lundquist**, Torbjörn: *Teamwork* (\*70. Filharmonikernas Blaser, Stockholm);
- Lupone**, Michelangelo: *Canto di madre* (2000. computer), *Forma del respiro* (2000. tape);
- Lutostawski**, Witold: *Chain 1* (84. Junge Deutsche Philh. / Holliger; 88. Radio Kamerorkest Hilversum / Zender), *Chain 2* (\*86. Jakowicz, vn / NPO / Kord; 94. Mutter, vn / Sinfonia Varsovia / Krenz), *Chain 3* (\*87. BBC Scottish SO / Maksymiuk; 93. NPO / Lutostawski), *Chantefleurs et Chantefables* (\*91. Kringlebotn, sopr / Sinfonia Varsovia / Lutostawski), *Concerto for Cello and Orchestra* (\*73. Schiff / NPO / Lutostawski; 78. Jabłoński / NPO / Lutostawski; 97. Bauer / NPO / Krenz), *Concerto for Orchestra* (56. Wiener Symphoniker / Gielen), *Double Concerto for Oboe, Harp and Chamber Orchestra* (\*80. H. Holliger / U. Holliger / Polish Chamber Orch. / Lutostawski), *Epitaph* (\*80. Holliger, ob / Esztényi, pf; 94. Mleczo, ob / Esztényi, pf), *Five Songs to Words by K. Itlakowiczówna* (60. Szostek-Radkova, m-sopr / Polish Radio and TV Chamber Orch., Katowice / Krenz), *Funeral Music* (58. Polish Radio NSO / Krenz; 64. NPO / Wistocki; 84. Polish Chamber Orch. / Maksymiuk; 94. Sinfonia Varsovia / Krenz), *Fantare for Los Angeles Philharmonic* (2017. NPO / Kaspczyk), *Grave* (81. Jabłoński, vc / Esztényi, pf; 88. Bauer, vc / Knapik, pf;

94. version for cello and string orchestra. Imietowska, vc / Sinfonietta Cracovia / Michniewski), *Interludium* [\*91. Sinfonia Varsovia / Lutostawski; 94. Sinfonia Varsovia / Krenz], *Jeux vénitiens* [\*\*61. new version. NPO / Rowicki; 76. Slovene PO, Ljubljana / Michniewski; 95. Sinfonia Varsovia / Spanjaard; \*2001. NPO / Salwarowski; 2007. Polish-German Youth Ensemble / Bohn], *Les espaces du sommeil* [\*79. Shirley-Quirk, bar / Polish Radio NSO / Wistocki; 93. Le Roux, bar / NPO / Lutostawski], *Little Suite* [56. G. Enescu PO / Georgescu], *Livre pour orchestre* [\*69.; 85. NPO / Krenz], *Minioverture* [\*99. New Music Orch. / Lasoń], *Mi-parti* [\*77. Polish Radio NSO / Lutostawski], *Novellette* [\*81. Polish Radio NSO / Kaspszyk; 84. Junge Deutsche Philh. / Holliger], *Paroles tissées* [75. Pears, ten / Chamber Ensemble of NP / Lutostawski], *Partita* [88. Kulka, vn / Knapik, pf; \*91. version for violin and orchestra. Jakowicz, vn / Borucińska, pf / Sinfonia Varsovia / Lutostawski; 94. Mutter, vn / Borucińska, pf / Sinfonia Varsovia / Krenz], *Piano Concerto* [\*88. Zimerman / NPO / Lutostawski; 2013. Zimerman / NPO / Kaspszyk], *Piano Sonata* [2004. Pobtocka, pf], *Postlude 1* [64. Polish Radio NSO / Krenz], *Preludes and Fugue* [\*73. Chamber Ensemble of NP / Lutostawski; 94. Sinfonia Varsovia / Krenz], *Sacher Variation* [79. Monighetti, vc], *Slides* [\*89. London Sinfonietta / Masson], *String Overture* [91. Polish Radio Chamber Orch. 'Amadeus' / Duczmal; 2004. Taipei PO / Segerstam], *String Quartet* [\*65. LaSalle Quartet; 88. Wilanów String Quartet; 2006. Silesian String Quartet], *Symphony No. 1* [72.; 93. NPO / Lutostawski; 2004. Polish Radio NSO / Chmura], *Symphony No. 2* [67. NPO / Lutostawski; 2004. Polish Radio NSO / Kaspszyk], *Symphony No. 3* [84. NPO / di Bonaventura; 88. NPO / Lutostawski; 2004. Polish Radio NSO / Chmura; 2013. NPO / Kaspszyk], *Symphony No. 4* [93. NPO / Lutostawski; 98. Swedish Radio SO / Swensen; 2004. Polish Radio NSO / Kaspszyk], *Trois poèmes d'Henri Michaux* [\*63. Polish Radio and TV Choir, Cracow / Polish Radio NSO / Lutostawski and Krenz; 87. NP Choir / Polish Radio NSO / Wojnarowski and Wit; 96. Camerata Silesia / Polish Radio NSO / Szostak and Wit], *Two Studies* [95. Harvey, pf], *Variations on Paganini* [59. Baster, Dolny, 2 pf; 81. E. and B. Aran, 2 pf];

**Ladyżyński**, Sebastian: *trajectory 0.1a* [\*2009. tape];

**Łuciuk**, Juliusz: *Battleship Potemkin* [68. Ballet Ensemble and Orch. of Baltic Opera / Jarzynówna-Sobczak and Kamiński, choreography / Kattewicz, musical dir.], *Flowers Dream* [\*61. Stachurska, sopr / Chamber Ensemble of Silesian Philh. / Stryja], *Francis of Assisi* [83. Młynarska, sopr / Myrlak, ten / Niemierowicz, bar / Silesian Philh. Choir / Polish Radio NSO / Wistocki], *Marathon* [64. fragment. Łuciuk, pf], *Portraits lyriques* [76. Woytowicz, sopr / Rezler, Stubička, 2 vn / Andrzejczak, vc / Paderewski, pf];

**Łuciuk**, Paulina: *Air: Miniature no. 1* [\*2014. Cracow Music Academy Composition Students / Koczur];

**Łukaszewski**, Paweł: *String Quartet No. 2* [2004. Dafó String Quartet];

**Macchi**, Egisto: *Composizione III* [\*61. Cracow Philh. Chamber Orch. / Markowski];

**Macchia**, Salvatore: *Where Light in Darkness Lies* [\*97. Macchia-Kadubkiewicz, vn];

**MacCombie**, Bruce: *Chelsea Tango* [\*92. Sinfonia Varsovia / Dufallo], *Three Desings for Three Players* [\*77. Ptakowski, cl / Gatażka, vc / MacCombie, pf];

**Macek**, Peter: *Small Leaps* [\*95. Harvey, pf];

**Mâche**, François Bernard: *Aera* [2010. Les Percussions de Strasbourg], *Anaphores* [\*84. Chojnacka, cemb / Gualda, perc],

*Braises* [\*95. Chojnacka, cemb / Polish Radio NSO / Wit], *Danaë* [\*2004.

Musicatreize / Hayrabedian], *Guntur Madu* [\*92. Chojnacka, cemb], *Heol Dall* [\*2004. Musicatreize / Hayrabedian], *Korwar* [\*72. Chojnacka, cemb / tape], *La Peau du Silence* [\*\*68. NPO / Rowicki], *Le son d'une voix* [\*64. Ensemble Instr. de Musique Contemporaine / Simonovitch], *Lethe* for two pianos, eight hands [\*\*85. Dutkiewicz and Esztényi / Knapik and Meyer], *Maréé* [\*85. Warsaw Percussion Group], *Naluan* [\*75. Ensemble 20. Jahrhundert / tape / Burwik], *Nuit Blanche* [97. Kotbasiuk, voice / tape], *Octour*, Op. 35 [\*78. Radio Kamerorkest Hilversum / Bour], *Phénix* [\*89. Gualda, perc], *Planh* [\*\*94. Sinfonietta Cracovia / Michniewski], *Prélude* [\*59. tape], *Solstice* [\*86. Chojnacka, cemb / tape], *Styx* for two pianos, eight hands [\*85. Dutkiewicz and Esztényi / Knapik and Meyer], *Temes Newinbúr* [\*85. Esztényi, Witkowski, 2 pf / Warsaw Percussion Group / tape], *Terre de Feu* [\*66. tape];

**Machover**, Tod: *Flora* [\*92. tape], *Soft Morning, City* [\*80. Szwajgier, sopr / Pyzik, cb / tape];

**Macias**, Enrique X.: *Itinerário de luz* [2008. Sond'ar-te Electric Ensemble / Amaral / Azguime, sound];

**Maciejasz-Kamińska**, Anna: *Altitude 1* [2002. tape];

**Maciejewski**, Roman: *Requiem* [\*\*60. Łukomska, sopr / Szostek-Radkowa, m-sopr / Pustelak, ten / Pawlak, bass / Polish Radio and TV SO and Choir, Cracow / Maciejewski];

**MacMilan**, James: *The Confession of Isobel Gowdie* [\*95. Sinfonia Varsovia / Maksymiuk];

**Maderna**, Bruno: *Aura* [\*76. Slovene PO, Ljubljana / Michniewski], *Cadenza da Dimensioni III* [\*2003. Levine, fl], *Concerto No. 2 per oboe e orchestra* [\*68. Faber / NPO / Rowicki], *Concerto No. 3 per oboe e orchestra* [\*76. Faber / NPO / Rowicki], *Concerto per oboe e orchestra* [\*63. Faber / Cracow PO / Markowski], *Continuo* [\*58. tape], *Dimensioni II/Invenzione su una voce* [\*61. Berberian, m-sopr / tape; 2003. tape], *Notturmo II* [2003. tape], *Serenata III* [\*63. tape], *Serenata per un satellite* [\*86. Ex Novo Ensemble di Venezia], *Widmung* [2002. Pryn, vn];

**Madey**, Bogustaw: *Transfigurations* [\*\*65. Malewicz-Madey, m-sopr / Instrumental Ensemble of the Grand Theatre, Warsaw / Madey];

**Maignushca**, Messias: *A Mouth Piece* [\*74. Collegium Vocale Köln], *La celda*, music theater on the basis of the short story *El milagro secreto* by J. L. Borges and mini-opera *Die Fende* by M. Maignushca [\*2008. Kalita, actor / Waliczky, video sequences / Maignushca, audio-video / Kędziarski, dir.], *The Wings of Perception II* [\*2000. ZKM Karlsruhe], *...y ahora vamos por aquí...*, new version [\*81. Ensemble de l'itinéraire / Mercier];

**Majkusiak**, Mikotaj: see *Forging the Scythes*;

**Malawski**, Artur: *Five Piano Miniatures* [63. performed as ballet. Woroniecka, pf / Miniature Ballet of the Baltic Opera / Jarzynówna-Sobczak, choreography], *Hungaria* [58. NPO / Skrowaczewski], *Overture* [59. NPO / Wistocki; 63. Polish Radio NSO / Krenz], *Symphonic Etudes* [62. Smendzianka, pf / NPO / Wistocki], *Symphonic Variations* [56. State PO, Brno / Bakala], *Symphony No. 2* [56. NPO / Rowicki], *Toccata* [60. Czech PO / Ančertl], *Toccata with Fugue in the Form of Variations* [64. Kędra, pf / NPO / Wistocki];

**Malec**, Ivo: *Aquathème* [\*69. Ballet-Théâtre Contemporain, Amiens / Adret, choreography / music from tape], *Cantate pour elle* [\*67. Herzog, sopr / Pierre, hp / tape], *Sigma* [\*65. Poznań PO / Krzemiński];

**Malicki**, Jacek: see Group of Intuitive Music;

**Malipiero**, Gian Francesco: *Sinfonia No. 9* [\*66. Orch. RAI Torino / Rossi];



- Malouf**, Frederic L.: *Bali Jam* [\*91. Tonus Finalis];
- Malovec**, Jozef: *Cryptogram I* [\*66. Hudba dnéška], *Elegiac Concerto* [\*89. Luptačik, cl / tape];
- Matecki**, Maciej: *Song and Ostinato* [91. Polish Piano Quartet];
- Matek**, Ernest: *Inspirations* [83. Ny Musikks Ensemble];
- Mamangakis**, Nikos: *Anarchia* [\*78. members of Malmö Percussion Ensemble / NPO / Strugata];
- Mamczarski**, Jarostaw: *Amie: 5=4* for six instruments and video projection [\*\*2003. Musikfabrik];
- Mamiya**, Michio: *Enburi* [\*60. Orch. NHK / Iwaki];
- Man**, Roderik de: *Chordis Canam* [\*2006. van Raat, pf / tape], *Samen Sterk (Together We're Strong)* [\*\*2003. Górczyński, b cl / De Erepijs / Megens], *Strange echoes for trunks and pipes* [\*2011. Pielczyk, org / Błażejczyk, sound], *Vanishing Points* [\*2001. Malanowicz, org / tape], *Wait a minute!* [2015. tape];
- Mandolini**, Ricardo: *Andromeda* [\*85. Skoczyński, perc / tape], *Ceremonia secreta* [\*\*87. Walawender, gtr / tape], *Circulos fosforescentes en fondo negro* [\*83. tape], *Vox veterima* [\*\*90. Skoczyńska and Skoczyński, perc / tape];
- Manen**, Willem van: *Mikroskoop* [\*90. Orkest de Volharding / van Zeeland];
- Mannik**, Aarne: *Autumn Bells* [\*75. Tallinn Chamber Choir / Areng];
- Manoury**, Philippe: *En écho* [\*2009. Zubel, sopr / Bieñ, Manoury, sound], *Le Livre des claviers* [2010. Les Percussions de Strasbourg], *Zones de turbulences* [\*2015. Chai / Kośmiejca / Polish Radio NSO / Liebreich];
- Mansurian**, Tigran: *Airens* [\*74. Antonian, sopr / Armenian Chamber Orch. / Saakian];
- Mantovani**, Bruno: *Cantata No. 4* [\*2013. TWogether Duo / Camerata Silesia / Rivolta], *Entrechoc* [\*2019. NPO / Hermanto], *Si près, si loin (d'une fantaisie)* [\*2010. Galon-Frant, Satajczyk, 2 pf / Aukso / Moś];
- Manzoni**, Giacomo: *Ombre – alla memoria di Che Guevara* [\*75. NPO and Choir / Markowski];
- Maraire**, Dumisani: *Mai Nozipo* [\*92. Kronos Quartet];
- Marbe**, Myriam: *Ritual for the Thirst of the Earth* [\*78. Madrigal Choir / Malmö Percussion Ensemble / Constantin];
- Marco**, Tomás: *Akelarre* [\*76. Sparnaay, b cl / tape], *Albayalde* [\*74. Behrend, gtr], *Anabásis* [\*72. Grand Orch. RTB, Brussels / R. Czajkowski], *Escorial* [\*77. Polish Radio NSO / Zender], *Fandango* [\*\*80. Music Workshop], *Herbania* [\*78. Chojnacka, cemb];
- Marek**, Martin: *Cosciette di Roncole alla Luigi Galvani* [\*2004. Kwartludium / soundtrack];
- Maresz**, Yan: *Eclipse* [\*2007. Halevi, cl / Israel Contemporary Players / Nagy];
- Marić**, Ljubica: *Ostinato super tema oktoida* [\*\*63. Ansambli 'Slavko Osterc' / Petrić];
- Mariétan**, Pierre: *Initiative I* [\*70. Music Workshop];
- Marinetti**, Filippo Tommaso: *I Silenzi parlano fra di loro* [\*74. Ensemble 4'33'];
- Marinoni**, Marco: *To Walk the Night* [\*2004. Kwartludium / tape];
- Márkos**, Albert: *Solo* [\*98. European Improvisation Orch.], see also 1) Björkenheim, Raoul – Birgit Ulherr – Albert Márkos – Christer Irgens-Møller, 2) Hodgkinson, Tim – Birgit Ulherr – Albert Márkos;
- Maros**, Rudolf: *Euphonie I* [\*64. Silesian PO / Stryjal], *Euphonie III* [\*68. Wrocław PO / Markowski], *Lamento* [\*72. Sziklay, m-sopr / Budapest Chamber Ensemble / Mihály], *Ricercare* [\*59. Hungarian Radio and TV SO / Lehel];
- Marsh**, Roger: *Not a soul but ourselves* [\*80. Electric Phoenix];
- Marshall**, Ingram: *Fog Tropes* [\*89. Brass Ensemble of NP / tape / Szreder];
- Márta**, István: *A Doll's House Story* [\*89. Amadinda Percussion Group], *Doom. A Sigh* [\*92. Kronos Quartet];
- Marti**, Cécile: *Seeing Time 1* [\*\*2019. Basel Sinfonietta / Brönnimann];
- Marti**, Joan Saura: *Juan's piece* [\*98. European Improvisation Orch.], see also Klapper, Martin – Joan Saura Marti – Raymond Strid;
- Martin**, Frank: *Concerto pour sept instruments à vent, timbales, batterie et orchestre à cordes* [62. Silesian PO / Stryjal], *Die Weise von Liebe und Tod des Cornets Christoph Rilke* [\*93. Balleys, alto / Sinfonia Varsovia / Krenz], *Etudes pour orchestre à cordes* [\*66. Orch. de Chambre de Lausanne / Desarzens; 91. Camerata Bern], *Konzert für Violine und Orchester* [59. Schneeberger / Orch. de la Suisse Romande / Ansermet], *Sechs Monologe aus Jedermann* [\*58. Rehfuß, bar / NPO / Skrowaczewski];
- Martinaitis**, Algirdas: *Unfinished Symphony* [\*99. NPO / Michniewski];
- Martinet**, Jean-Louis: *Trois textes du XVIe siècle* [\*60. Poznań Philh. Choir / Stuligrosz], *Variations pour quatuor à cordes* [\*56. Quatuor Parrenin];
- Martinez**, Odaline de la: *Cantos de amor* [\*87. Manning, sopr / Lontano / de la Martinez];
- Martínez-Izquierdo**, Ernest: *Norte-Sur* [\*2008. Barcelona 216 / Martínez-Izquierdo];
- Martinon**, Jean: *Quatuor à cordes*, Op. 43 [\*56. Quatuor Parrenin];
- Martinů**, Bohuslav: *Concertino* [71. Radvilajate, pf / Digrys, vn / Narunajate, vc / Lithuanian Chamber Orch. / Sondeckis], *Quatre madrigaux* [\*59. Warsaw Woodwind Trio], *Serenada* [62. Prague Chamber Orch.], *Serenada No. 2* [75. Chamber Ensemble of NP / Teutsch], *Sonatina for Two Violins and Piano* [56. Dubiska and Umińska / Nadgryzowski], *String Quartet No. 5* [\*61. Novák String Quartet], *Symphony No. 3* [\*56. Brno PO / Bakala], *Symphony No. 6* [\*60. Czech PO / Ančerl];
- Martirano**, Salvatore: *Underworld* [\*66. University of Illinois Contemporary Chamber Players / McKenzie];
- Martland**, Steve: *Crossing the Border* [\*99. Sinfonia 21 / Brabbins], *Shoulder to Shoulder* [\*90. Orkest de Volharding / van Zeeland];
- Martynov**, Vladimir: *For it would be better if the Liturgy were musically performed* [\*2005. Seattle Chamber Players];
- Mařatka**, Kryštof: *Zverohra* [2008. Vassilieva, sopr / NPO / Rophé];
- Mason**, Benedict: *Oil or Petrol Marks on a Wet Road* [\*91. BBC Singers / Joly];
- Masson**, Gerard: *Dans le Deuil des Vagues I* [\*74. Orch. Philh. de la RTF / le Roux], *Ouest I* [\*69. Grupo Alea / Gil];
- Matalon**, Martin: *Las siete vidas de un gato* [2008. Barcelona 216 / Martínez-Izquierdo], *Trame II* [\*2000. Chojnacka, cemb / Bonnay, bandoneon / Michalski, cl / Żwirdowski, tbn / Mertian, perc / Bartmann, vla / Bogacki, cb / Matalon];
- Mather**, Bruce: *Hommage à Carrillo* [\*2001. Joste, microtonal pf], *Madrigal IV* [\*78. Lyric Arts Trio];
- Matoušek**, Lukaš: *Colours and Thoughts* [\*79. Ars Cameralis Prague];
- Matre**, Ørjan: see Ratkje, Maja Solveig Kjelstrup – Ørjan Matre – Eivind Buene – Christian Eggen – POING;
- Matsudaira**, Akira: *Gaka* [\*\*78. Woytowicz, sopr / Polish Chamber Orch. / Maksymiuk], *String Quartet* [\*76. Wilanów String Quartet], *String Quartet No. 2* [\*83. Wilanów String Quartet];
- Matsudaira**, Yoritsune: *Figures sonores* [\*62. NPO / Rowicki], *Piece for Flute Solo* [\*61. Gazzelloni];

- Matsushita**, Isao: *Drum Concerto "Hi-Ten-Yu"* [\*2005. Hudacsek, wadaiko / Slovak Radio SO / Nagy];
- Matsushita**, Shin-Ishi: *Correlazioni per tre gruppi* [\*64. Silesian PO / Stryja];
- Mattter** [2019. screening of a film; Urbański, dir. / Markowski, music];
- Matthus**, Siegfried: *Es wird ein grosser Stern in meinen Schoss fallen* [\*69. Bruel, sopr / Dresdner PO / Masur], *Klavierkonzert* [\*72. Schmidt / Rundfunk-Sinfonieorchester, Leipzig / Kegel];
- Matuszczak**, Bernadetta: *Canticum per voci ed orchestra* [\*81. Kowalczyk, alto / Mechliński, bar / Silesian PO and Choir / Stryja], *Canti della vita e della morte* [\*\*\*90. Biegun, bar / Wróbel, vc / Halat, Skoczyńska, perc], *Chamber Drama* [67. Lutostawska, recitation / Artysz, bar / Instrumental Ensemble of NP / tape / Dobrzyński], *Salmi per un gruppo di cinque* [\*\*73. Artysz, bar / Zapasiewicz, recitation / Baranowska, hp / Kalarus, cb / Bruszewska, perc];
- Matuszewski**, Filip: *ZuM* [\*\*2009. European Workshop for Contemporary Music / Bohm];
- Maw**, Nicolas: *I will gather up my skirt* (No. 2 from *Six Chinese Songs*) [\*60. Nendick, sopr / Bennett, pf];
- Mayuzumi**, Toshiro: *Bunraku* [\*79. Monighetti, vc], *Mandala* [\*60. Orch. NHK / Iwakil], *Prélude* [\*66. String Quartet of Music Workshop];
- Mazur**, Justyna: see Kiwer, Wojciech – Justyna Mazur
- Mazurek**, Bohdan: *Ballad* [76. tape], *Episodes* [73. tape], *Epitaph* [\*\*69. tape];
- Mažulis**, Rytis: *Clavier of Pure Reason* [\*2010. from playback], *Quartertone Canon* [\*\*2010. Bugallo-Williams Piano Duo], *Monad* [\*2010. from playback];
- McLachlan**, Grant: *Umbhizozo Waze Africa [Africa celebrates]* [\*2007. Chojnacka, cemb / Miroglio, African perc];
- McNabb**, Michael: *Dreams I* [\*84. tape], *Invisible Cities*, fragments [\*87. Witkowski, pf / Pituch, sax / McNabb, synth / tape], *Love in the Asylum* [\*83. tape];
- Meale**, Richard: *Interiors / Exteriors* [\*76. Woodward, Curry, 2 pf / Rutkowski, Iwicki, Skoczyński, perc / Bernas];
- Medek**, Ivo – see: Dvořáková, Markéta
- Medek**, Tilo: *Stadtpeifer* [\*\*73. Music Workshop];
- Méfano**, Paul: *Incidences* [\*67. J. Méfano, pf / Orch. Philh. de la RTF / Bruck];
- Melikov**, Arif: *Legend About Love* [\*62. Ballet Ensemble of S. M. Kirov Academic Theatre, Leningrad / Orch. of the Grand Theatre, Warsaw / Grigorovich, choreography / Gamaley, musical dir.];
- Mellnäs**, Arne: *Transparence* [\*78. NPO / Strugata];
- Mence**, Selga: *Songs* [\*2001. Škuta & Škutova, 2 pf];
- Mencherini**, Fernando: *Un giardino a mente vuota* [\*2002. Bova, hp / tape];
- Mendes**, Gilberto: *Santos Football Music* [\*\*73. Polish Radio NSO / tape / de Carvalho];
- Mendoza**, Elena: *Diptico* [\*2013. Ensemble Phoenix Basel / Henneberger];
- Mengelberg**, Misha: *Some Rules in the Zoo* [\*2001. Loos Ensemble];
- Meriläinen**, Usko: *Unes* [\*\*90. Toimii Ensemble], *Zimbal* [\*96. Tiensuu, cemb];
- Merzbow**: see Akita, Masami;
- Messiaen**, Olivier: *Apparition de l'Eglise éternelle* [74. Chorośniński, org], *Cantéyodjayá* [94. Harvey, pf], *Chronochromie* [\*65. Polish Radio NSO / Bour; 88. Slovak PO, Bratislava / Režucha], *Cinq Rechants* [\*63. NP Choir / Kuklewicz; 87. Groupe Vocal de France / Reibel], *Combat de la Mort et de la Vie* [60. Thenior-Janecka, org], *Couleurs de la Cité céleste* [\*71. de Lavilleon-Verdier, pf / NPO / Markowski], *Diptique*; *Le Banquet céleste* [60. Thenior-Janecka, org; 74. Chorośniński, org], *Eclairs sur l'Au-Delà* [\*93. Polish Radio NSO / Wit], *Et exspecto resurrectionem mortuorum* [71. Radio PO, Hilversum / Hupperts; 84. Junge Deutsche Philh. / Holliger; 97. NPO / Krenz], *Île de Feu I & II* [94. Harvey, pf], *Harawi* [76. Manning, sopr / Shelley, pf], *La Colombe* [94. Harvey, pf], *La Nativité du Seigneur* [74. No. 9. Chorośniński, org], *L'Ascension* [71. NPO / Markowski; 86. Philh. Staatsorchester, Hamburg / Zender], *La Transfiguration de notre Seigneur Jésus-Christ* [\*78. Artysz, bar / Polish Radio and TV Choir, Cracow / Polish Radio NSO / Wistocki], *La Ville d'En-Haut* [\*92. Godziszewski, pf / NPO / Nowak], *Le Merle noir* [\*59. Gazzelloni, fl / Mercenier, pf], *Les Offrandes oubliées* [\*56. NPO / Wodiczko; 85. NPO / Krenz], *Livre d'Orgue* [74. Nos: 1, 2, 3, 4, 6, 7. Chorośniński; 75. No. 6. Zacher], *Livre du Saint Sacrement* [89. Bate, org], *Méditations sur le Mystère de la Sainte Trinité*, part VII [75. Zacher, org], *Méditations sur le Mystère de la Sainte Trinité* [2008. Ericsson, org], *Oiseaux exotiques* [\*60. Pinter, pf / Polish Radio NSO / Krenz; 97. Vasilakis, pf / Ensemble InterContemporain / Spano], *O Sacrum Convivium!* [\*72. Schola Cantorum Stuttgart / Gottwald; 93. Camerata Silesia / Szostak], *Quatuor pour la Fin du Temps* [78. Musica Nova, Bucharest], *Réveil des oiseaux* [\*67. Ivaldi, pf / Orch. Philh. de la RTF / Markowski], *Saint François d'Assise*. Scènes Franciscaines [scenes: 3, 7, 8] [\*89. Orán, sopr / Rouillon, bar / Reece, ten / Duminy, bar / Dumé, ten / Dumont, bass / Loriod, Hartmann-Claverie and Kim, ondes Martenot / NP Choir / Polish Radio NSO / Wit], *Trois petites liturgies de la Présence divine* [71. de Lavilleon-Verdier, pf / Sibon-Simonovitch, ondes Martenot / NPO and Choir / Markowski], *Vingt Regards sur l'Enfant-Jésus* [\*69. Ogdon, pf; 93. No. 12. Krzanowska, pf], *Visions de l'Amen* [\*81. E. and B. Aran, 2 pf];
- Mestres Quadreny**, Josep M.: *Conversa* [\*69. Grupo Alea / Gil];
- Meyer**, Ernst Hermann: *Symphonie für Streicher* [\*63. Dresdner PO / Bongartz];
- Meyer**, Krzysztof: *Carillon* [\*93. Polish Radio NSO / Wit], *Cello Concerto No. 2* [98. Pergamenschikow / Polish Radio NSO / Wit], *Clarinet Concerto* [\*2002. Brunner / NPO / Wit], *Clarinet Quintet* [89. Brunner / Wilanów String Quartet], *Farewell Music* [2003. NPO / Wit], *Fireballs* [80. Silesian PO / Stryja], *Hommage à Nadia Boulanger* [\*71. Warsaw Harp Trio], *Musica incrociata* [91. Pomeranian PO / Zilm], *Piano Quintet* [\*92. Meyer, pf / Wilanów String Quartet], *Polish Chants* [77. Woytowicz, sopr / Polish Radio NSO / Maksymiuk], *Quartet No. 2* [\*\*69. Quartetto della Società Cameristica Italiana], *Quartettino* [67. Malewicz-Madey, m-sopr / MB-Zagreb Group / Gjadrov], *Sonata for Cello and Piano* [87. Monighetti / Meyer], *String Quartet No. 1* [\*\*65. String Quartet of Music Workshop; 2005. Kairos Quartet], *String Quartet No. 3* [\*\*73. Wilanów String Quartet], *String Quartet No. 4* [\*\*76. Wilanów String Quartet], *String Quartet No. 5* [78. Wilanów String Quartet], *String Quartet No. 6* [83. Wilanów String Quartet], *String Quartet No. 7* [85. Wilanów String Quartet], *String Quartet No. 8* [\*\*86. Wilanów String Quartet], *String Quartet No. 10* [95. Wilanów String Quartet], *String Quartet No. 12* [2006. Dafó String Quartet], *Symphony No. 3 – Symphonie d'Orphée* [\*\*72. NPO and Choir / di Bonaventura], *Symphony No. 4* [\*75. Polish Radio NSO / Maksymiuk], *Symphony No. 5* [\*\*79. Polish Chamber Orch. / Maksymiuk], *Symphony No. 6 'Polish'* [84. Polish Radio NSO / Wit], see also Shostakovich, Dmitri – Krzysztof Meyer;
- Meyerovich**, Mikhail: *Trio for Flute, Violin and Viola* [\*63. Chudyba / Iwanow / Kamasla];
- Miaskovsky**, Nikolai: *Sinfonietta* [81. Moscow Conservatory Chamber Orch. / Terian],

- Songs: *A Boy Calls in Ringing Voice*; *A Song Cures Suffering Soul*; *I'll Rise in Foggy Morning*; *Shining Over the Meadow*; *Sometimes When*; *The Full-Moon Was*; *You've Got the Charm of Beauty* [60. Doloukhanova, m-sopr / Yerokhin, pf], *String Quartet No. 13*, Op. 86 [\*\*59. Beethoven Quartet], *Symphony No. 27* [\*\*56. State Orch. of the USSR / Ivanov];
- Michalak**, Wiesław: see Robakowski, Zbigniew – cooperation: Wiesław Michalak, Paweł Janicki;
- Michniewski**, Wojciech: *Szeptet* [74. A. Milczarek, E. Milczarek, Olkisz, Podleś, Sienkiewicz and Urbańska, female voices / Siwicki, body builder], see also Group KEW;
- Miereanu**, Costin: *Le jardin des secrets* [\*81. Ensemble de l'Itinéraire / Mercier], *Limping Rock* [\*\*89. Chojnacka, cemb];
- Mihály**, András: *Tre movimenti* [\*72. Budapest Chamber Ensemble / Mihály];
- Mihelčič**, Pavel: *Prizori iz Bele Krajine* [\*85. Ujbljanska Radio and TV SO / Salwarowski];
- Milhaud**, Darius: *Concertino de printemps* [\*56. Wroński, vn / Silesian PO / Stryja], *La Cheminée du Roi René* [\*58. Quintette à Vent de Toulouse], *La Création du Monde* [60. Polish Radio NSO / Krenz], *L'homme et son désir* [67. NPO and Choir / Rowicki], *XIIIe Quatuor à cordes* [\*60. Quatuor Parenin];
- Miller**, Cassandra: *Traveller Song* [\*\*2019. Plus-Minus Ensemble / Knoop / Bereza, Niedźwiedz, sound];
- Milošević**, Tatjana: *Buzzle* [\*2001. Worms, pf];
- Minami**, Hiroaki: *Banka* [\*68. XLII World Festival of the ISCM. Kato, sopr / Polish Radio NSO / di Bonaventura];
- Minard**, Robin: *Qu'il m'en souvienn*e [\*\*87. tape], *Ré* [\*93. Mykietyń, cl / tape], *Resonanz* [\*96. Grzybowski, pf / Bielak, perc / tape], *Silent Music* [\*95. installation];
- Mincek**, Alex: "...it conceals within itself..." [2015. Talea Ensemble];
- Minchev**, Georgi: *Concerto for Piano and Orchestra* [\*83. Drenikov / Sofia PO / Ilyev], *Three Poems* [\*73. Milcheva, sopr / Bulgarian Radio and TV SO / Stefanov];
- Mion**, Philippe: *Statue* [\*87. tape];
- Miroglio**, Francis: *Fluctuations* [\*63. Gazzelloni, fl / Pierre, hp / Casadesus, Masson, perc], *Insertions* [\*86. Chojnacka, cemb], *Réseaux* [\*70. Mazurek, hp / NPO / Markowski], *Strates éclatées* [\*78. Scottish NO / Markowski];
- Mirzoyan**, Eduard: *String Quartet in D Minor*, Op. 12 [\*63. Komitas Quartet];
- Misiek**, Ryszard: *The Ghost Sonata* [78. Wrocław Instrumental Theatre / Misiek, dir.];
- Miyoshi**, Akira: *Concerto pour violon et orchestre* [\*77. Ishikawa / Tokyo Metropolitan SO / Watanabel]; *Mobile*; *Dialogues*; *Fragmente*; *Un Poète à New York* – choreographic composition [\*66. Compagnie de Danse Contemporaine de Paris / Pardo and Henry d'Epino, dir. / music: E. Canton, A. Webern, Ch. Ives, E. Varèse – from tape]
- Moc**, Michat: *A-cordeON* [\*\*2017. Frackiewicz, acc / Bojanowicz, vc], *Po-wer* [\*\*2013. New Music Orch. / Bywalec], *S.A.N.D* [\*\*2011. Bojanowicz, Pepol, 2 vc / Ritmodelia / Orlicki, visual setting];
- Mocanu**, Adrian: *metamorphoses: nyctherides* [2019. European Workshop for Contemporary Music / Bohm];
- Mochizuki**, Misato: *All that is including me* [\*2005. Ensemble TIMF / Choe], *Homeobox* [\*2010. Kwiatkowska, vn / Walentyńowicz, pf / Polish Orch. Sinfonia Iuventus / Gulikers], *Voilages* [\*2010. Österreichisches Ensemble für Neue Musik / Tamaych];
- Modern Pentathlon* [2019. screening of a film; Dziworski, dir. / Rudnik, music];
- Moguillansky**, Eduardo: *aide – mémoire 2* [*B' is for berliner rohropst*] [\*\*2009. Wörner, voice / Kwartludium / Moguillansky];
- Moldovan**, Mihai: *Ancestors' Songs* [\*73. Simon, sopr / Ars Nova Cluj / Taranu], *Flûte et cor de montagne* [\*78. Madragal Choir / Constantin], *Meditation* [\*83. Madragal Choir / Constantin], *Sources roumaines* [\*83. Madragal Choir / Constantin];
- Molinari**, Ernesto – Theo Nabicht: 29.4; 174.61 [\*82014. Molinari, cb cl / Nabicht, cb cl];
- Momi**, Marco: *Ludica II* [\*2010. Ensemble Nikel / Krause, sound];
- Monahan**, Gordon: *A Piano Listening To Itself – Chopin Chord* [\*\*2010. sound installation], *Speaker Swinging* [94. performance];
- Montague**, Stephen: *Ambush* [\*74. Fulkerson, tbn / Montague, pf and folk fl], *Haiku* [\*89. Montague, pf / tape], *Phrygian Tucket* [97. Chojnacka, cemb], *String Quartet No. 1: in memoriam Barry Anderson & Tomasz Sikorski* [\*95. Wilanów String Quartet / tape / Montague, live electronics], *Tigida Pipa* [\*91. Singcircle / tape / Rose], *Varshavian Spring* [\*\*80. Silesian PO and Choir / Michniewski];
- Moran**, Robert: *L'Après-midi du Dracoula* [\*75. Center of the Creative and Performing Arts / Williams], *The Adolfs Slink* [\*\*80. Music Workshop];
- Morciano**, Lara: *Atis* [\*2003. Algoritmo Ensemble / Angius];
- Morrow**, Charlie: *The Train to the Plane* [\*80. Music Workshop];
- Mortensen**, Finn: *Quartet*, Op. 19 [\*\*83. Ny Musikk Ensemble];
- Morthenson**, Jan W.: *Coloratura III* [\*67. MB-Zagreb Group / Gjadrov], *Coloratura IV* [\*71. Silesian PO / Taverna], *Morendo* [\*78. NPO and Choir / tape / Kapszyk];
- Moryto**, Stanistaw: *Per uno solo* [89. Skoczyński, perc];
- Moss**, David: *Music By, For & Against John Cage* [\*94. D. Moss, voice and perc];
- Moss**, David – Tempo Reale: *Many More Voices* [\*2017. Moss, texts and voice / Canavese, live electronics / Giomi, sound and live electronics];
- Moss**, Lawrence: *Korea* [\*2005. tape], *Korea for Kwartludium* [\*\*2005. Kwartludium];
- Moss**, Piotr: *Concertino* [94. Polish Radio Chamber Orch. 'Amadeus' / Duczmal];
- Mossolov**, Alexander: *Iron Foundry* [73. Ballet Ensemble and Orch. of the Grand Theatre, Warsaw / Lazzini, choreography / Madey, musical dir.], *Piano Sonata No. 5* [\*85. Henck], *The Iron Foundry* Op. 19 [99. NPO / Michniewski];
- Moszumańska-Nazar**, Krystyna: *Bel canto* [75. Łazarska, sopr / Kóska-Polonek, cel / Janeczek, perc], *Challenge* [77. Artysz, bar / instrumental ensemble / Michniewski], *Concerto for Percussion and Orchestra* [2001. Pilch / NPO / Strugała], *Fantasy* [88. Pilch, mrb], *Fresco* [89. Ukrainian SO, Kiev / Blazhkov], *From End to End Percussion* [86. Pilch], *Hexaèdre* [65. Orch. of the City of Helsinki / Panula], *Interpretations* [68. Świątek, fl / Stefański, perc / tape], *Leggiero e mobile* [99. Wind Orch. of Royal Northern College of Music, Manchester / Reynish], *Music for Strings* [\*\*63. Polish Radio NSO / Krenz], *Pour orchestre* [73. Bulgarian Radio and TV SO / Stefanov], *Quartetto per archi* [79. Royal Łazienki String Quartet; 81. Kreuzberger Streichquartett], *Rapsod II* [80. Cracow PO / Kattlewicz], *String Quartet No. 2* [83. Wilanów String Quartet], *Variants* [80. Opuszyński, pf / Pilch, perc], *Variationi concertanti* [71. Dastych-Szwarc, fl / Silesian PO / Taverna];
- Motz**, Wolfgang: ... und lächelnd ihr Übel umarmen [\*90. tape];
- Mowitz**, Ira: *A la mémoire d'un ami* [\*84. tape];
- Müller-Siemens**, Detlev: *Under Neonlight II* [\*85. Banfield, pf];
- Mumma**, Gordon: *Telepos* [\*72. performed as music to ballet *TV Rerun*. Merce Cunningham Dance Company / music from tape];
- Münch**, Wolfgang: see Fujihata, Masaki – Kiyoshi Furukawa – Wolfgang Münch;

- Mundry, Isabel:** *Komposition für Flöte und Schlagzeug* (\*\*2002. Ensemble Recherche), *Le Silence – Tystnaden* (\*2010. European Workshop for Contemporary Music / Bohn);
- Muntendorf, Brigitta:** *Key of Presence* (\*2016. Grauschumacher Piano Duo / Hummel, live electr.), *play me back and forth* (\*2017. Decoder Ensemble / Schubert, electronics / Bereza, Kunda, sound), *Public Privacy #5 Aria* (\*2017. Walentyńcovic, sampler / video), *shives on speed* (\*2017. Spółdzielnia Muzyczna Contemporary Ensemble / Rusowicz);
- Murail, Tristan:** *Allégories* (\*94. Cikada Ensemble / Eggen), *Désintégrations* (\*85. Ensemble InterContemporain / Tamayo), *Ethers* (\*81. Bocquillon, fl / Ensemble de l'itinéraire / Mercier), *La Barque Mystique* (\*95. Ensemble Alternance / Masson), *Le Désenchantement du monde* (\*2013. Nagano, pf / Polish Radio NSO / Liebreich), *Le feu à pattes bleues* (\*2001. Bowie, fl / Cottet, pf), *Le Lac* (2019. European Workshop for Contemporary Music / Bohn), *Les Sept Paroles du Christ en Croix* (\*92. NPO and Choir / Nowak), *Tellur* (\*89. Andersson, gtr), *Treize couleurs du soleil couchant* (\*90. Divertimento Ensemble / Gorli), *Vampyr!* (\*2003. Hijmans, electr gtr), *Winter Fragments* (\*2006. New Music Orch. / tape / Deroeyer);
- Musgrave, Thea:** *Clarinet Concerto* (\*70. Brymer / Royal Liverpool PO / Groves), *Concerto for Orchestra* (\*86. Cracow PO / Strugata), *Serenade* (\*62. Melos Ensemble);
- Mycielski, Zygmunt:** *Fragments* (\*\*87. Silesian PO and Choir / Stryja), *Liturgia sacra* (\*\*86. Cracow PO and Choir / Strugata), *Polish Symphony* [56. Polish Radio and TV SO, Cracow / Gert], *Psalm XII* (\*\*84. Hiolski, bar / Polish Radio and TV SO and Choir, Cracow / Kattiewicz), *Symphony No. 2* [62. Silesian PO / Stryja], *Symphony No. 3 – Sinfonia breve* [72. Rundfunk-Sinfonieorchester, Leipzig / Kegel], *Symphony No. 4* [80. Moscow SO / Dudaroff];
- Mykietyń, Paweł:** *An Album Leaf* (\*\*2002. Bauer, vc / computer), *An Ignoramus and a Madman*, chamber opera with lib. by K. Wartlikowski (2001. Puczniewska, Pasiecznik, 2 sopr / Kenny, counter-ten / Laszczkowski, ten / Artysz, bar / Bielska, actress / Instr. Ensemble of the Grand Theatre Orch., Warsaw / Michniewski / Szczyńskiak, set and costume designer / Wartlikowski, dir), *Becoming Fine* (\*\*2004. Artysz, bar / Łabanow, cemb / Dafó String Quartet / Fiugajski), *Commencement de siècle* (\*\*99. Icebreaker / McAlindin), *Eine kleine Herbstmusik* (\*\*95. Ensemble Alternance / Masson), *Epiphora* (\*\*96. Grzybowski, pf / tape), *3 for 13* (2003. New Music Orch. / Bywalec), *Herr Thaddäus* (2018. Beethoven Academy Orchestra / Kociuban / Bałka, stage design / Albińska-Frank, sound / Perkowski, light realization), *Klave* (2010. Chojnacka, cemb / Aukso / Moś / Okoń-Makowska, sound), *La strada* [93. Polak, ob / Rekść-Raubo, vc / Grzybowski, pf], *Piano Concerto* (\*\*97. Pobłocka / Polish Radio Orch. / Michniewski), *Shakespeare's Sonnets* (\*\*2000. Laszczkowski, male sopr / Grzybowski, pf), *Sonata for Cello Solo or with Live Electronics* (\*\*2006. Bauer), *St. Mark Passion* (2009. Kryger, m-sopr / M. Stuhr, reciter / K. Woś, voice / Karaszewski, Dziedzic, Livmanis, Tchorek, 4 boy sopr / Cantores Minores Wratislaviensis / Aukso / M. Moś), *Symphony No. 2* (\*\*2007. Polish Radio NSO / de Leeuw), *The Magic Mountain*, opera after the novel by T. Mann (2016. Zubeł, sopr / Konieczny, bass / Maliszewski, bass-bar / Majewska, sopr / Noval-Moro, ten / Kryger, m-sopr / Rappé, alt / Habela, bar / Kozłowski, ten / Banaszak, musical dir. / Sikorska-Miszczuk, libretto / Chyra, dir. / Bałka, stage design / Maciejewska, costumes / Stoklosa, stage motion / Nalazek, light / Guziotek-Tubelewicz, sound / Szymkowiak, video), *U Radka* [94. Nonstrom], *Wax Music* (\*2013. Weber, phonographs / Drażkowska, pf);
- Nabicht, Theo** – see Molinari, Ernesto – Theo Nabicht;
- Naisso, Uno:** *Against the War* (\*75. Tallinn Chamber Choir / Areng);
- Nancarrow, Conlon:** *Piece No. 2* (\*89. Asko Ensemble / Porcelijn), *Studies for Player Piano* (\*89. Nos. 3A, 10, 12, 21, 24, 25, 27, 31, 36, 37. player piano; \*99. No. 7, 2a, 2b. Icebreaker / McAlindin), *Tango?* (\*88. Mikhashoff, pf), *Toccata* (\*89. Bąkowski, vn / player piano);
- Naón, Luis:** *Soplando Almas for quena and tape* (\*2008. Rossi / Okoń-Makowska, Błażejczyk);
- Narbutaite, Onute:** *Beads* (\*97. Ex tempore / Saga duo), *Krantas upo simfonija [bank river symphony]* – *Symphony No. 4* (\*\*2007. Sinfonia Varsovia / Lyndon-Gee), *Melody in the Garden of Olives* (2013. Nowak, tr / Aukso), *Metabole* (\*94. Polish Radio Chamber Orch. 'Amadeus' / Duczmal);
- Nejtek, Michał:** *Distress Sonata* (\*\*2002. Ziskal, videoman / New Music Orch. / Bywalec), *Hudba pro 18 strun* for electric guitar and string trio (\*2001. Sroka / members of Aukso), *Ultramarine [Songs in the Distance]* (\*2018. NPO / Kaspszyk);
- Nemescu, Octavian:** *Combinaisons en cercles* (\*\*2002. Csendes, vla / Kivu, vc / Anghel, perc / tape), *Pinascensicristichio* (\*2011. New Music Orch. / Bywalec / Nemescu, sound), *rouauruaur (for 9 in the morning)* (\*2008. Profil Ensemble / Soare);
- Nepelski, Karol:** *PRIMORDIUM: Naturalia* (\*\*2009. European Workshop for Contemporary Music / Bohn);
- Neuringer, Keir:** *The Love Story* (\*2013. Neuringer, sax / Wolniewicz, sound);
- Neuwirth, Olga:** *Lost Highway*, opera to a libretto by E. Jelinek and O. Neuwirth (2016. Falk, bar / Majewska, sopr / Moss, voice / Łykowski and Stawecki, 2 counter-ten / Zięba, Maj, Kronenberger, Olejnik, Bronowicki, Szewczyk, actors / instrumentalists of the Wrocław Philharmonic National Forum of Music / Unger / Korczakowska, dir. / Met, scenography / Adamski, costumes / Wygoda, choreography / Gawlas, live electr. / Kozakiewicz, video / Sobieszewski, light / Blazczak, Migas, sound), *Nova Mob* (\*2000. Neue Vocalsolisten Stuttgart / 6 cassette tape recorders), *Ondate* (\*2000. Vienna Saxophone Quartet), *spazio elastico* (\*2007. Klangforum Wien / B. Furrer);
- New Culture Quartet, The** (Jan Bark, Fuzzy, Thord Norman, Folke Rabel): *The Ship of Fools* for instruments, tape, electronics, light and movement. Intermedia-show of performers (\*84. The New Culture Quartet);
- Newski, Sergej:** *Die Zerstörung von Moskau ist keine Lösung*, chamber opera, part of opera saga *Kommander Kobayashi*, lib. T. Dusche (\*2006. Sturludóttir, Morikawa, Pshenitschnikova, 3 sopr / Fischer, m-sopr / Kröner, alto / Kobayashi, ten / Henriks, bass / Ensemble Mosaik / Larrañaga / Fischbeck, stage and costume design / Kießling, video / Bittner, lights / Holm, dir.);
- Niblock, Phill:** *Baobab* (\*2015. Janáček Philharmonic Orchestra Ostrava / Nagy), *The Movement of People Working* (\*2011. Niblock, sound and image projection);
- Nichifor, Serban:** *Anamorphose* (\*78. Assmann-Quartett), *Dionysies* (\*81. F. Popa, cl / T. Popa, pf / tape), *Tango for Yvar* (\*88. Mikhashoff, pf), *Trandafirul Negru* (\*\*87. Stępień, m-sopr / Eżsentyń, pf);
- Niculescu, Stefan:** *Aphorisms by Heraclitus* (No. 7: *In Transformation there is Rest*) (\*78. Madrigal Choir / Constantin), *Formanti*

- [\*72. Cluj Philh. Chamber Orch. / Cristescu, *Ison II. Concerto for Wind Instruments and Percussion* [\*83. instrumental ensemble / Welanyk], *Sincronie* [\*2002. Csendes, vn / Kivu, vc / Anghel, pf], *Symphonies pour 15 solistes* [\*65. Romanian Film Studios Orch. / Bugeanu];
- Nielsen**, Carl: *Symphony No. 5*, Op. 50 [89. Danish Radio SO, Copenhagen / Segerstam];
- Nikodemowicz**, Andrzej: *Hear, o God, My Call* [87. Rappé, counter-alto / Silesian PO / Stryja], *Sonarià* [77. Klocek, vc];
- Nikodijević**, Marco: *sadness untitled* [\*2010. Freszel, Siedlecka, 2 sopr / Krzyżanowska, m-sopr / Orest De Erepijs / Boerman / Blaszcak, sound];
- Nikolaev**, Vladimir: *nik-ton experience* [\*2005. Seattle Chamber Players];
- Nikolov**, Lazar: *Divertimento d'improvvisation* [\*68. Sofia Chamber Orch. / Kazandjijev], *Piano Concerto No. 2* [\*64. Drath / Silesian PO / Stryja], *Sonata for Flute and Piano* [\*62. Chudyba / Szamotulska];
- Nilsson**, Bo: *Bewegungen; Quantitäten; Schlagfipuren*, as music to ballet *Night Wandering* [\*64. Tudor, pf / Merce Cunningham Dance Company], *Déjà-vu* [\*70. Filharmonikernas Blaser, Stockholm], *Entrée* [\*67. NPO / Rowicki], *Mädchentotenlieder* [\*60. Nendick, sopr / Cracow PO / Markowski], *Quantitäten* [\*58. Tudor, pf], *Séance* [\*71. Silesian PO / Stryja], *Zwanzig Gruppen für Bläser* [\*62. members of the Dorian Quintet];
- Nilsson**, Ivo: *Rotorelief* [\*2002. KammarensembleN / Rivolta];
- Nimikry**: *Design of a Memory III* [\*2017. Baticci, b fl / Zalech, vl / Okoń-Makowska, Kunda, Czechowicz, sound];
- Nishimura**, Akira: *Kecak* [\*94. Cracow Percussion Group], *Ode for Ekstasis* [\*83. tape];
- Noble**, Andrew: *trickle down* [\*2014. Molinari, cb cl / Nabicht, cb cl];
- Nobre**, Marlos: *String Quartet No. 1*, new version [\*75. Quarteto da Universidade de Brasília];
- Nonimprovisation – Noncomposition*, collective piece by performers [\*67. Yadzinski, cl / Davis, vc / Foss, pf / Williams, perc];
- Nono**, Luigi: *A Carlo Scarpa architetto, ai suoi infiniti possibili* [\*88. SWF Sinfonieorchester Baden-Baden / Gielen], *A Pierre. Dell'azzurro silenzio, inquietum* [2012. Fabbriani, cb fl / Molinari cb cl / Experimentalstudio des SWR], *Canciónes a Guimard* [\*64. Dorow, sopr / NPO and Choir / Rowicki], *Canti di vita e d'amore. Sul ponte di Hiroshima* [\*63. Lukomska, sopr / Tappy, ten / Silesian PO / Stryja], *Como una ola de fuerza y luz* [\*75. Taskowa, sopr / Krpan, pf / NPO / tape / Markowski], *Composizione per orchestra No. 1* [\*59. Polish Radio NSO / Krenz], *Composizione per orchestra No. 2. Diario Polacco '58*, new version [\*65. Poznań PO / Les Percussions de Strasbourg / tape / Markowski], *Con Luigi Dallapiccola* [\*91. Cracow Percussion Group], *Das atmende Klarsein* [2006. Fabbriani, fl / Camerata Silesia / A. Szostak / Vidolin, live electronics], *Donde estás, hermano?* [\*2000. Neue Vocalsolisten Stuttgart], *Emilio Vedova* [\*62.; 91.; 2003. tape], *Epitaffio per Federico Garcia Lorca – III. Memento. Romance de la guardia civil española* [\*62. Świętoniewska, recitation / Cracow PO and Choir / Markowski], *Fragmente-Stille, an Diotima* [\*83. Wilanów String Quartet], *Guai ai gelidi mostri* [\*2012. Frenkel, Otto, 2 counter-altos / Ensemble Experimental / Heusinger / Experimentalstudio des SWR], *Hay que caminar* [\*2015. Woroch, Markowicz], *Il canto sospeso* [\*61. Gayer, sopr / Oglaza, alto / Tappy, ten / NPO and Choir / Rowicki, 2011. Zubel, sopr / Rappé, alto / Smulczyński, ten / Choir of the Podlasie Opera and Philharmonic / NPO / Vis], *La fabbrica illuminata* [2003. Castellani, sopr / tape], *La lontananza nostalgica utopica futura. Madrigale per più 'Caminantes' con Gidon Kremer* [\*2004. Pryn, vn / tape], *No hay caminos. Hay que caminar...* Andrei Tarkovskij [\*91. SWF Sinfonieorchester Baden-Baden / Bamert], *Omaggio a György Kurtág* [2017. Frenkel, counter-alto / Ensemble Experimental / SWR Experimentalstudio], *Omaggio a The Red Coat* [63. Ballet Ensemble and Orch. of the Grand Theatre, Warsaw / Adret, choreography / Wodiczko, musical dir.], *Post-praeludium Donau* [\*88. Schiaffini, tba / Experimentalstudio der Heinrich-Strobel-Stiftung des Südwestfunks; 2017. Bazsinka, tba / SWR Experimentalstudio], *Quando stanno morendo, Diario Polacco N. 2* [\*88. Ade-Jesemann, Bair-Ivenz, Brustman, 3 sopr / Otto, alto / Fabbriani, fl / Uitti, vc / Experimentalstudio der Heinrich-Strobel-Stiftung des Südwestfunks / Richard], *Sarà dolce tacere* [\*72. Schola Cantorum Stuttgart / Gottwald], *...sofferte onde serene...* [\*77. Pollini, pf / tape; 91. Siwiński, pf / tape], *Three pieces from 'Das atmende Klarsein'* [\*88. Fabbriani, fl / Experimentalstudio der Heinrich-Strobel-Stiftung des Südwestfunks];
- Noordegraaf**, Arnold: *Pong* [\*2006. A. de Man, cemb / Noordegraaf, sound and video dir.], *Tod & Wahnsinn* [\*2006. van Raat, pf / Noordegraaf, sound and video dir.];
- Nordentoft**, Anders: *Doruntine* [\*98. Danish Trio];
- Nordheim**, Arne: *Adieu* [\*94. Sinfonietta Cracovia / Michniewski], *Clamavi* [\*83. Kvalbein, vc], *Dinosaurus* [\*75. Ellegaard, acc / tape], *Eco* [\*70. Valjakkka, sopr / Pathfinder Children's Choir and NP Choir / NPO / Markowski], *Epitaffio* [\*65. Silesian PO / tape / Stryja], *Floating* [\*72. Polish Radio NSO / Kord], *La mia canzone* [\*87. Armanowska, sopr / Witkowski, pf / Ptaszyńska, perc], *Signals* [\*75. Mobile Trio], *Solitaire* [\*69.; 97. tape], *Spur* [\*78. Ellegaard, acc / Radio Kamerorkest Hilversum / Bour], *Tenebrae* [\*87. Jabłoński, vc / Silesian PO / Stryja], *The Descent*, radio poem [83. from tape], *Tractatus* [\*98. Thiwång, fl / Ars Nova / Eikaas], see also *Enkyklopaideia*;
- Nørgård**, Per: *Achilles and the Tortoise* [\*93. Salo, pf], *Arcana* [\*75. Mobile Trio], *Fragment VI* [\*69. Silesian PO / Stryja], *...gennem torne... [..through thorns...]* [\*2007. Rehling, hp / Malicki, fl / Pachlewski, cl / Silesian String Quartet / Wolińska], *Helle Nacht* [\*89. Kontra, vn / Danish Radio SO, Copenhagen / Segerstam], *I Ching, parts I, IV* [2017. Pękala, perc], *Indblik* [\*72. Den Danske Kwartet; 93. Kontra Quartet], *Iris* [\*68. XLII World Festival of the ISCM. Polish Radio NSO / di Bonaventura; 2009. Polish Radio NSO / Kaspzyk], *L'enfant et l'aube* [\*93. Maćkowiak, sopr / Knetig, ten / Instrumental Ensemble of Warsaw Chamber Opera / Nowakowski], *Luna* [\*70. Royal Liverpool PO / Groves], *Momentum – Cello Concerto No. 2* [\*2009. Kullberg, vc / New Music Orch. / Bywalec], *Out of this World (Parting)* [\*94. Sinfonietta Cracovia / Michniewski], *Prelude to Breaking* [\*93. Maćkowiak, sopr / Instrumental Ensemble of Warsaw Chamber Opera / Nowakowski], *Remembering* [\*93. Salo, pf], *Sinfonia No. 2* [\*73. Polish Radio NSO / de Carvalho], *Solo in Scena* [\*88. Uitti, vc], *Spell* [\*85. Den Fynske Trio], *String Quartet No. 8* [\*98. Silesian String Quartet], *Symphony No. 4* [\*98. NPO / Michniewski], *Symphony No. 6 'At the End of the Day'* [\*2002. Polish Radio NSO / Chmura], *The Rose fingered Dawn* [\*98. Thiwång, fl / Helander, vla / Östersjö, gtr], *Three Miniatures* [\*93. Kontra Quartet], *Tinnabulary* [\*93. Kontra Quartet], *Unendlicher Empfang* for two pianos and four metronomes [\*98. Peter Jablonski,

- M. Wesotowski, 2 pf), *Waves* [\*75. Lylloff, perc], *Whirls* (2017. Kordyliasińska-Pękala, Pękala, 2 perc / Warsaw Gamelan Group), see also *Enkyklopaideia*;
- Norman**, Andrew: *Unstuck* [\*2018. NPO / Kaspczyk];
- Norman**, Thord: see New Culture Quartet, The;
- Novák**, Jan: *Concerto for Two Pianos and Orchestra* [\*56. Novákova and Novák / Brno PO / Bakalal], *Tres cantus* [\*63. NP Choir / Kukulicz];
- Novák**, Vítězslav: *Jihočeská suita*, Op. 64 [56. Brno PO / Bakala];
- Nowak**, Aleksander: *Breaking News* [\*2011. Satajczyk, electronics / NPO / Vis], *Dark-Haired Girl in a Black Sports Car* [\*2009. London Sinfonietta / Atherton], *Last Days of Wanda B.* (2008. Wrocław Chamber Orch. 'Leopoldinum' / Kovacic), *to the words* [\*2018. NPO and Choir / Kaspczyk], see also Dudek, Adam – Aleksander Nowak;
- Nowak**, Wojciech: *Trio* [90. Mleczo, alto sax / Koźlik, acc / Esztényi, pf];
- Nowitz**, Alex: *Angelus Novus II and III* (fragments) [\*2009. Nowitz, live electronics], *I am that merry wanderer of the night*, fragment of theatre music for *Midsummer Night's Dream* by W. Shakespeare [\*2009. Nowitz, voice], *Studies for Self-Portrait* [\*2009. Nowitz, voice and live electronics], *voicescapes* [\*2009. Nowitz, voice];
- Nubla**, Victor: *It's Bad for Your Health* [\*98. European Improvisation Orch.], see also Frimann, Henning – Victor Nubla – Tim Hodgkinson;
- Nunes**, Emanuel: *Omens II* [\*87. Ensemble des Instituts für Neue Musik der SHM, Freiburg / Tamayo], *Versus III* [\*93. Renggli, fl / Magnenat, vla from Contrechamps Ensemble];
- Nunez Montez**, Francisco: *Tarasca Dance* [\*80. Music Workshop];
- Nunn**, Patrick: *Screw* [\*99. Icebreaker / McAlindin];
- Nuyts**, Frank: *Symphony No. 3* [\*98. Polish Radio Orch. / Gazon];
- Nyman**, Michael: *A Neat Slice of Saraband* [\*80. Music Workshop], *Concerto for Harpsichord and Strings* [\*95. Chojnacka / Sinfonia Varsovia / Maksymiuk], *String Quartet* [\*85. Arditti String Quartet];
- Oboładze**, Justyn: *Happy Birthday, Happy Birthday...* [\*2015. sound installation];
- Obukhov**, Nikolai: *Le Livre de la vie: Préface* [\*2010. Zubeł, sopr / Watts, ten and falsetto / Urbanowicz, bass / Sinfonia Varsovia / Siebens];
- Ockert**, Matthias: *open room in overlapping spaces* [\*2013. Kwartludium / European Workshop for Contemporary Music / Blaszczyk, Okoń-Makowska, Wolniewicz, sound / Bohn];
- Ohana**, Maurice: *Études chorégraphiques* [\*65. Les Percussions de Strasbourg], *Tango* [\*92. Chojnacka, cemb];
- Olah**, Tiberiu: *Columna infinita* [\*65. Roumanian Film Studios Orch. / Bugeanu], *Invocation* [\*71. Musica Nova Bucharest], *Perspectives* [\*73. Ars Nova Cluj / Taranu], *Time of the Deers* [\*83. Madrigal Choir / Constantin];
- Olavide**, Gonzalo de: *En siete limites* [\*69. Grupo Alea / Gil];
- Oleszkowicz**, Jan: *Embryon* [92. NPO / Nowak], *Scontra* [91. Górzyńska, vn / tape], *Stabat Mater* [\*72. Tomaszczuk, fl / Skubis, ct / Gnida, hrm], *The Bird of Death* [\*84. Dastych-Szwarc, fl / tape];
- Oliveira**, João Pedro: *Timshel* [\*2008. Sond'ar-te Electric Ensemble / Amaral / Azguime, sound];
- Oliveros**, Pauline: *Buy, Buy Butterfly* [\*2014. tape, Błażejczyk, sound];
- Olkuśnik**, Joachim: *Sequences* [80. Witkomirska, vn / Chmielewski, pf];
- Olofsson**, Kent: *Flutes and Cymbals for Cybele* [\*92. Thiwång, fl / Swedberg, perc / tape], *Il Liuto d'Orfeo* [\*2001. Östersjö, gtr / tape], *Tarpeian Rock* [\*98. Ars Nova / Eikaas];
- Olofsson**, Kent – Jörgen Dahlqvist: *Intérieur / Extérieur* [\*2012. Duo Petrini-Jünger / Dahlqvist, video / Błażejczyk, sound];
- Olsen**, Poul Rovsing: *Patet* [\*66. Ensemble Prisma / Vetö], *Trio No. 2 for Violin, Cello and Piano* [\*98. Danish Trio];
- Olszamowski**, Stawomir: *Chorale Rhapsody* [\*86. Silesian PO / Strjaj];
- Omelchuk**, Oxana: *Staaheedler Affenstall* [\*2018. European Workshop for Contemporary Music / Bohn / Gatek, sound];
- Oña**, Erik: *Alles Nahe werde fern...* [\*2004. Thürmchen Ensemble / Oñal];
- Opera about Poland* (2018. film projection; Stasik, dir. / Zagajewski, music);
- Opera for the Deaf* (2019. screening of a film; Solakiewicz, dir. / Piotrowicz, music);
- Operation Opera* [\*2019. screening of a film about Aleksander Nowak; Sosiński, dir.];
- Oppo**, Franco: *Digressione* [\*72. NPO / Markowski], *Praxodia* [\*76. Ravazzi, sopr / Camerata Strumentale 'Alfredo Casella' / Peyretti];
- Oprina**, Virgil: *Desperado* [\*2007. Electric Pro Contemporanea];
- Ore**, Cecile: *Praesens subitus* [\*93. Wilanów String Quartet];
- Orff**, Carl: *Die Klage der Ariadne* [\*79. Soffel, m-sopr / Orch. der Württembergischen Staatsoper, Stuttgart / Poettgen, staging / B. Kontarsky, musical dir.], *Die Kluge* [79. Württembergische Staatsoper, Stuttgart / Poettgen, staging / B. Kontarsky, musical dir.];
- Osada**, Ryszard: *E-motion* (2004. G. Toporowski, R. Toporowski, 2 acc / tape), *Mimesis II* [\*2008. Sond'ar-te Electric Ensemble / Amaral / Azguime, sound];
- Osborne**, Nigel: *Fantasia* [\*87. Lontano / de la Martinez], *In Camera* [\*80. London Sinfonietta / Zollman], *Kerenza at the Zaw* [\*78. Pędziątek, ob / tape], *Stone Garden* [\*89. London Sinfonietta / Masson], *The Sickle* [\*78. Dorow, sopr / Radio Kamerorkest Hilversum / Bour];
- Ospald**, Klaus: *Tschappina Variationen* [\*2007. SWR Sinfonieorchester Baden-Baden und Freiburg / R. Huber];
- Osterc**, Slavko: *Nonet* [\*63. Ansambł 'Slavko Osterc' / Petrić];
- Oswald**, John: *Spectre* [\*92. Kronos Quartet];
- Otte**, Hans: *Nolimtangere* [\*72. Riechert, actress / Otte, pf], *Text* [\*76. Sparnaay, b cl];
- Pablo**, Luis de: *Módulos I* [\*69. Grupo Alea / Gil], *Móvil* [\*65. Duo Kontarsky, 2 pf], *Prosodia* [\*67. MB-Zagreb Group / Gjadrov], *Soledad interrumpida* [\*72. Alea, Musica Electronica Libre], see also *Enkyklopaideia*;
- Paccagnini**, Angelo: *Vento nel vento* [\*66. van Sante, m-sopr / Orch. RAI Torino / Rossil];
- Paciorkiewicz**, Tadeusz: *String Quartet No. 2* [86. Varsovia String Quartet], *The Weight of the Earth* [\*61. Skowron, sopr / K. Bacewicz, pf];
- Padding**, Martijn: *Bels Dous Amics* [\*2002. Harpaz, voice / Faulborn, cemb], *Bien mesure bien* (2000. Tiensuu, cemb), *First Harmonium Concerto* [\*2010. Luijmes / Orkest De Erepijs / Boerman / Blaszczyk, sound], *Padding's Millennium Peasant Dance No. 1* [\*2003. De Erepijs / Boerman], *Speculum Inversum* [\*2001. Pranger, sopr / Loos Ensemble], *Tattooed Tongues*, three-part opera *The Land of Ulro*, part one; lib. F. Haverkamp [\*2001. Krüs, sopr / Laszczkowski, ten and male sopr / Claessens, bass-bar / Loos Ensemble / Michniewski / Hanna, choreography / Guntenaar, digital projection design / Szcześniak, set and costume design / Wartlikowski, dir; 2019. opera footage presentation];
- Pagh-Paan**, Younghee: *Man-Nam* [\*87. Ensemble des Instituts für Neue Musik der SHM, Freiburg / Tamayo], *Noch...*

- In memoriam Isang Yun* [\*2005. Rikus, m-sopr / Engel, baryton], *Sori* [\*84. Silesian PO / Stryjal], *TA-RYONG II* [\*88. Radio Kamerorkest Hilversum / Zender], *TA-RYONG IV* [\*2005. Pilch, perc], *TSI-SHIN-KUT* [\*2006. Schlagquartett Köln / tape], *U-mul* [\*2004. Thürmchen Ensemble / Oña];
- Paiuk**, Gabriel: *Distancia [efectos de superficie]* [\*2008. Tik-Tak, beatboxer / Kwartludium];
- Palacios**, Canela: *La permanencia* [\*2014. Orquesta Experimental de Instrumentos Nativos / Prudencio];
- Paladin**, Radu: *Folk Song and Dance* [\*78. Madrigal Choir / Constantin];
- Palester**, Roman: *Adagio* [\*'93. Sinfonia Varsovia / Krenz], *Concerto for Viola and Orchestra* [\*'79. Kamasa / NPO / Markowski], *Metamorphoses* [\*'81. Silesian PO / Stryjal], *Missa brevis* [94. Camerata Silesia / Szostak], *Symphony No. 4* [\*'58. NPO / Skrowaczewski], *Symphony No. 5* [\*'88. Polish Radio NSO / Krenz], *The Death of Don Juan* [92. Cracow Opera House / Zawodziński, staging / Michnik, musical dir.];
- Paltasz**, Edward: *Apostrophe* [\*'87. Knapik, pf / Moś, vn / Syrnicki, vla / Janosik, vc], *De Beata Virgine Maria Claromontana* [\*'85. Szczecin Technical University Choir / Szyrocki], *Łado, Łado* [92. Zalewski, lute / Schola Cantorum Gedanensis / Łukaszewski], *Supplicatio* [84. Gadulanka, sopr / Witkiewicz, bass / Choir of the State Secondary School of Music, Katowice / Silesian PO and Choir / Stryjal], *Symphony '1976'* [77. Tokyo Metropolitan SO / Watanabe], *Two Dreams of Life and Death* [91. Polish Radio Chamber Orch. 'Amadeus' / Duczmal], *Violin Concerto* [\*'80. Witkomirska / Silesian PO / Michniewski];
- Pampin**, Juan: *On Space* [\*2009. Percussion Group of the Academy of Music in Kraków / Caputa, sound / Pampin, electronic media and ambisonic sound projection / Sowa, integration of visual spaces, lighting];
- panGenerator**, *Music of the Spheres* [\*2016. interactive installation];
- Panhuyzen**, Paul: *Mechanical Orchestra of Stringed Instruments* [\*'95. installation];
- Panisello**, Fabián: *Concierto de Cámara* [\*2008. Plural Ensemble / Panisello], *Le malentendu*, concert version of the chamber opera, libretto based on the play by A. Camus [\*2016. Komiś, sopr / Łukaszewicz, m-sopr / Żołądkiwicz, bar / Siemieńczuk, sopr / Samojto, pf and keyboard / Piszek, keyboard / Lorent, Jarosiński, perc / Chain Ensemble / Panisello / Baskind, Bereza, sound / Dudek, video], *Libro del frío* [\*2013. Bell, sopr / New Music Orch. / Bywalec];
- Panni**, Marcello: *Menuet* [\*'80. Music Workshop];
- Panufnik**, Andrzej: *Arbor Cosmica* [\*'85. Polish Chamber Orch. / Maksymiuk; 90. Scottish Chamber Orch. / Stephenson], *Autumn Music* [\*'90. NPO / Michniewski], *Concertino for Percussion and Strings* [\*81. Lauks / Polish Chamber Orch. / Maksymiuk], *Concerto for Violin and String Orchestra* [79. Witkomirska / Polish Chamber Orch. / Maksymiuk; 90. Witkomirska / Scottish Chamber Orch. / Panufnik], *Dreamscape* [\*'90. Rappé, alto / Esztényi, pf], *Harmony* [\*'90. Scottish Chamber Orch. / Panufnik], *Katyń Epitaph* [89. Poznań PO / Michniewski], *Lullaby* [97. Spring Orch. of Warsaw Autumn / Kaspszyk], *Pentasonata* [\*'90. Kowalski, pf], *Piano Concerto* [\*'90. Pobtocka / NPO / Michniewski], *Piano Trio* [96. Pobtocka, pf / Moś, vn / Bauer, vc], *Sinfonia di Stere* [\*'94. Polish Radio NSO / Wit], *Sinfonia Mistica* [\*'89. NPO / Strugata], *Sinfonia Sacra* [\*'78. Scottish NO / Gibson], *Sinfonia Votiva* [\*'86. Cracow PO / Strugata], *Song to the Virgin Mary* [83. Ars Antiqua / Jaśkiewicz], *String Quartet No. 2 'Messages'* [90. Wilanów String Quartet; 2006. Silesian String Quartet], *String Quartet No. 3 'Paper Cuts'* [\*'92. Wilanów String Quartet], *String Sextet* [\*'88. Varsovia String Quartet / Kamasa, vla / Skuta, vc], *Symphony No. 9 [Sinfonia di Speranza]* [\*'87. Capella Cracoviensis / Kaspszyk], *Symphony No. 10* [\*'90. NPO / Panufnik], *Tragic Overture* [90. NPO / Michniewski], *Twelve Miniature Studies* [90. 1947 version. Esztényi, pf], *Universal Prayer* [\*'77. Woytowicz, sopr / Szczepańska, m-sopr / Skulski, bar / Zalewski, bass / Mazurek, Kowalczuk, Sikorzak, 3 hp / Chorośliński, org / Choir of the Grand Theatre, Warsaw / Straszynski];
- Pápp**, Lajos: *Quintet for Cymbalom and String Quartet* [\*75. Fábíán / Kodály Quartet];
- Parades and Changes* – choreographic composition [\*'65. Dancer's Workshop Company of San Francisco / Halprin, dir. / M. Subotnick, F. Rabe, sound];
- Paraskevaïdis**, Graciela: *algún sonido de la vida* [\*2011. Stachula, Bajer, 2 ob], *alibi* [\*2008. Sonic. Art Quartet], *sendas* [\*2010. Österreichisches Ensemble für Neue Musik / Tamayo], *y allá andrà según se dice* [\*2014. Orquesta Experimental de Instrumentos Nativos / Prudencio];
- Paredes**, Hilda: *Canciones sobre poemas de Eduardo Hurtado* [\*2008. Kubler, sopr / Costanzo, pf], *Can silim tun* [\*2000. Neue Vokalisten Stuttgart / Arditti String Quartet];
- Parker**, Evan – Joel Ryan: *improvisation* [\*2009. Parker, sax / Ryan, live electronics];
- Parmegiani**, Bernard: *Capture Ephémère* [\*70. tape], *exercice 3* [\*'87. tape], *Outremer* [\*71. Sibon-Simonovitch, ondes Martenot / tape];
- Parmegiani**, Bernard – Devy Erlih: *Violostries* [\*'67. Erlih, vn / tape; 69. Ballet-Théâtre Contemporain, Amiens / Descombey, choreography / music from tape];
- Parmenter**, Joshua: *risonanza* [\*2009. Parmenter, electronic media and ambisonic sound projection / Sowa, integration of visual spaces, lighting];
- Parmerud**, Åke: *KRÉN* [\*'84. tape], *Les objets obscurs* [\*'93. tape], *Stringquartett* [\*'94. tape], *Strings & Shadows* [\*2002. Bova, hp / tape], *The Heart of Silence*, multimedia project [\*'98. Eriksson dancer / Schola Cantorum Gedanensis / Łukaszewski], see also Blomqvist, Anders – Åke Parmerud;
- Parra**, Héctor: *Fibrillan – Chamber Symphony No. 2* [\*2008. Wrocław Chamber Orch. 'Leopoldinum' / Kovacic];
- Pärt**, Arvo: *Adagio* [\*'96. Pobtocka, pf / Moś, vn / Bauer, vc], *An den Wassern zu Babel sassen wir und weinten* [\*'89. The Hilliard Ensemble], *Cantate Domino* [\*'89. The Hilliard Ensemble], *Cecilia, vergine romana* [\*2002. NPO / Wit], *Es sang vor langen Jahren – Motette für de la Mott* [\*'89. The Hilliard Ensemble], *Frates* [\*'87. BBC Scottish SO / Maksymiuk], *Magnificat* [\*'94. Camerata Silesia / Szostak], *Miserere* [2000. Malanowicz, org / Camerata Silesia / Instr. Ensemble of Silesian Philh. / Szostak], *Orient & Occident* [\*2001. Aukso / Moś], *Pari intervallo* [\*'89. Bowers-Broadbent, org], *Passio Domini nostri Jesu Christi secundum Joannem* [92. The Hilliard Ensemble / Chor des Kölner Bach-Vereins / Collum], *Perpetuum mobile* [\*'65. Poznań PO / Markowski], *Sieben Magnificat-Antiphonen* [\*'89. RIAS-Kammerchor / Creed], *Silouans Song* [\*'99. Sinfonia 21 / Brabbins], *Stabat Mater* [\*'89. The Hilliard Ensemble], *Summa* [\*'89. The Hilliard Ensemble; 92. Kronos Quartet], *Tabula rasa* [\*'78. Kremer, Grindienko, 2 vn / Schnittke, pf / Lithuanian Chamber Orch. / Domarkas];
- Patachich**, Ivan: *Ludi spaziali* [\*'84. Körmendi, pf / tape];
- The Path Amongst Notes* [2019. screening of a film about **Zygmunt Krauze**; Sosiński, dir.];
- Patterson**, Paul: *At the Still Point of the Turning World* [\*'87. Lontano / de la Martinez],

*Clarinet Concerto* [\*77. Malsbury / Polish Chamber Orch. / Maksymiuk], *Cracovian Counterpoints* [\*79. Polish Chamber Orch. / Maksymiuk], *Sinfonia for Strings* [\*83. Polish Chamber Orch. / Maksymiuk], *Time Piece* [\*76. The King's Singers];

**Pauly**, Mauricio: *Its fleece electrostatic* [\*2013. Hellqvist, vn];

**Pautza**, Sabin: *Children's of the World Sacrifice* [\*78. Madrigal Choir / Constantin];

**Pauw**, Josse De: see Wallin, Rolf – Josse De Pauw;

**Pavlenko**, Sergei: *In the Manner of Gauguin* [\*2004. Tantsov, cl / Khodina, vn / Galotchkina, vc / Dubov, pf];

**Pawetek**, Michał: *Ephreia* [\*2015, new version. Lutostawski Quartet / Lutosair Quintet / Koczur / Pawetek, electronics / Blaszczyk, Gzietek-Tubelewicz, sound];

**Payne**, Anthony: *The World's Winter* [\*77. Manning, sopr / Ensemble 20. Jahrhundert / Burwik];

**Pedersen**, Paul: *An Old Song of the Sun and the Moon and the Fear of Loneliness* [\*78. Lyric Arts Trio];

**Pe'ery**, Hadas: *Zero Sum* [\*2018. Pe'ery, live electronics];

**Peixinho**, Jorge: *Ciclo-Valsa* [\*81. Contemporary Music Group of Lisbon / Peixinho], *New Sybilla's Song* [\*81. Contemporary Music Group of Lisbon], *Warsaw Workshop Waltz* [\*80. Music Workshop];

**Penderecki**, Krzysztof: *Adagietto from Paradise Lost* (87. Leningrad PO / Jansons), *Agnus Dei* (83. Madrigal Choir / Constantin), *Canon* [\*62. Polish Radio NSO / tape / Krenz], *Canticum Canticorum Salomonis* (74. NPO and Choir / Markowski; 2006. Camerata Silesia / Sinfonia Varsovia / Hirsch), *Capriccio per oboe e 11 archi* [\*76. Holliger / Polish Chamber Orch. / Maksymiuk], *Capriccio per Siegfried Palm* [\*70. Palm, vc], *Capriccio per violino e orchestra* (68. XLII World Festival of the ISCM. Witkomirska / NPO / Markowski), *Capriccio [Scherzo alla polacca] per tuba* (80. Piernik), *Cello Concerto No. 2* (83. Monighetti / Polish Radio and TV SO, Cracow / Penderecki), *Concerto for Clarinet and Orchestra* (98. D. Ashkenazy / Sinfonia Varsovia / Kaspszyk), *Concerto per flauto ed orchestra da camera* [\*93. Grafenauer / Sinfonia Varsovia / Penderecki], *Concerto per viola ed orchestra* (86. Zhislin / Polish Radio NSO / Wit), *Concerto per violino ed orchestra No. 2* (96. Niziot / NPO / Krenz), *Concerto per violoncello ed orchestra* [\*93. Pergamenschikow / Sinfonia Varsovia / Penderecki], *De natura sonoris I* (78. NPO / Kaspszyk), *De natura sonoris II* (76. NPO / Michniewski), *Dies irae* (67. Woytowicz, sopr / Ochman, ten / Ładysz, bass / Cracow PO and Choir / Czyż), *Dimensions of Time and Silence* [\*60. Cracow Philh. Chamber Orch. and Choir / Markowski], *Ecloga VIII* [\*76. The King's Singers], *Fluorescences* (69. Silesian PO / Stryja; 95. Polish Radio NSO / Wit), *Intermezzo per 24 archi* [\*78. Polish Chamber Orch. / Maksymiuk], *Magnificat* (75. Lagger, bass / Cracow Philh. Boys' Choir / Polish Radio and TV Choir, Cracow / Polish Radio NSO / Penderecki), *Paradise Lost. Sacra rappresentazione* [\*79. Württembergische Staatsoper / Everding, staging / J. Kulka, musical dir.], *Partita* [\*72. Blumental, cemb / NPO / Markowski; \*92. 1991 version. Chojnacka, cemb / Sinfonia Varsovia / Dufallo], *Passacaglia and Rondo* [\*88. Cracow PO / Levine], *Passio et mors Domini nostri Jesu Christi secundum Lucam* (66. Dorow, sopr / Hiolski, bar / Ładysz, bass / Herdegen, recitation / Cracow PO and Choirs / Czyż; 2013. Libor, sopr / Bręk, bar / Klemm, bass / Olbrychski, reciter / Warsaw Boys Choir / NPO and choir

/ Wit), *Per Slava* [\*86. Monighetti, vc], *Piano Concerto 'Resurrection'* [\*2002. Douglas / Polish Radio NSO / Chmura], *Pittsburgh Overture* [\*2012. NPO / Rophé], *Polish Requiem*, fragments (84. Gadulanka, sopr / Rappé, alto / Grychnik, ten / Mróz, bass / Polish Radio and TV SO and Choir, Cracow / Wit), *Polymorphia* [\*63. Cracow PO / Markowski], *Psalmus 61* (62. tape; 2019. tape by Lionel Marchetti), *Quartet for Clarinet and String Trio* (94. Fröst, cl / Kubica, vn / Szymnicki, vla / Janosik, vc), *Quartetto per archi I* [\*62. LaSalle Quartet; 2003. Silesian String Quartet; 2006. Dařó String Quartet; 2017. Diotima Quartet], *Quartetto per archi II* (77. Wilanów String Quartet; 2003.; 2006. Silesian String Quartet; 2015. Neooquartet), *Sextet* (2003. Pachlewski, cl / Grochowski, cr / Krzeszowiec, vn / Szymnicki, vl / Janosik, vc / Marat, pf), *Sinfonietta per archi* (92. Polish Radio Chamber Orch. 'Amadeus' / Duczmal), *Sonata per violino e pianoforte n° 2* [\*2003. Danczowska / Cierpik], *Sonata per violoncello e orchestra* [\*65. Palm / Poznań PO / Markowski], *Stabat Mater* (64. Cracow Philh. Choir / Markowski), *Strophes* [\*59. Stachurska, sopr / Deleka, recitation / Silesian Philh. Chamber Orch. / Markowski], *Symphony No. 1* [\*73. NPO / Rowicki; 98. MDR Sinfonieorchester / Kalitzke], *Symphony No. 2* (81. NPO / Penderecki), *Symphony No. 3* [\*96. Polish Radio NSO / Wit], *Symphony No. 5* (97. Polish Radio NSO / Wit), *Te Deum* (81. Gadulanka, sopr / Podleś, alto / Ochman, ten / Hiolski, bar / Polish Radio and TV SO and Choir, Cracow / Wit), *The Black Mask* (88. Polish version – Ensemble of the Grand Theatre, Warsaw / Lheureux, staging / Satanowski, musical dir.; 88. German version – Ensemble of the Grand Theatre, Poznań / Peryt, staging / Dondajewski, musical dir.), *The Brigade of Death* radio feature (2011. Okoń-Makowska, sound), *Threnody to the Victims of Hiroshima* (61. Cracow PO / Markowski; 64. NPO / Wistocki), *Ubu Rex* (94. Ensemble of the Grand Theatre, Łódź / Majewski, staging / A. Wicherek, musical dir.), *Utręyna* (71. Ambroziak, sopr / Szczepańska, m-sopr / Pustelak, ten / Ładysz, bass / Lagger, bass prof / Cracow PO and Choirs / Katlewicz), *Utręyna II: The Resurrection of Christ* (2007. Hossa, sopr / Rehliś, alto / Kusiewicz, ten / Nowacki, bass / Bezzubenko, bass prof / Warsaw Boys' Choir at the F. Chopin Academy of Music / NP Choir / Cardinal Stefan Wyszyński University Choir in Warsaw / NPO / Wit), *Violin Concerto* (79. Kulka / Polish Radio NSO / Penderecki), *Vivace from String Trio* (91. Deutsches Streichtrio), *When Jacob Awoke* (75. Polish Radio NSO / Penderecki; 87. Cracow PO / Kaspszyk);

**Peng**, Jing: *String Quartet 'Tsaur Tsau'* [\*93. Silesian String Quartet];

**Penherski**, Zbigniew: *Anamnesis* (78. Scottish NO / Markowski), *Cantus* (93. Camerata Silesia / Szostak), *Incantationi I* (73. Poznań Percussion Ensemble), *Instrumental Quartet* (71. Music Workshop), *Introduction* [\*94. Nonstrom], *Jeux parties* [\*84. Pitech, sax / Skoczyński, perc], *Little Autumn's Symphony* [\*2006. Sinfonia Varsovia / Hirsch], *Little Music for the End of the Century* [\*99. Yan, fl a becco / Marosek, org / Szulińska, Siwak, 2 batt / tape], *Little String Litany* (2008. Wrocław Chamber Orch. 'Leopoldinum' / Kovacic), *3M-H1* [\*70. tape], *Mazurian Chronicles II*, new version [\*85. BBC Scottish SO / Maksymiuk], *Peryn's Twilight* (75. Ensemble of the Grand Theatre, Poznań / Meissner, staging / Kulaszewicz, musical dir.), *Scottish Chronicles* [\*87. BBC Scottish SO / Maksymiuk], *Signals 2* [\*95. Sinfonia Varsovia / Maksymiuk], *String Play* (81. Polish Chamber Orch. / Maksymiuk);



- Pennisi**, Francesco: *The Wild Swans* [\*94. Erard, sopr / Zephir Ensemble / La Licata];
- Perkowski**, Piotr: *Overture 'Warsaw'* [56. Silesian PO / Skrowaczewski], *Nocturne* [58. NPO / Skrowaczewski];
- Perocco**, Filippo: *reCycle\_Lacrimosa* [\*2006. Sinfonia Varsovia / Hirsch];
- Persen**, John: *Ex* [\*94. Cikada Ensemble / Eggen];
- Peszat**, Piotr: *Intérieur i Strandgade* [\*2014. Lutostawski Orchestra Moderna / Kozłowski], *The Artist's Way* [2018. Beethoven Academy Orchestra / Kociuban / Mart, video], *The Message* [\*2016. Grauschumacher Piano Duo / Migas, sound], *Water: Miniature no. 3* [\*2014. Cracow Music Academy Composition Students / Koczur];
- Petersons**, Kristaps: *Money* [\*2013. Ensemble Modern / Heil];
- Petraškevičs**, Jānis: *Darkroom. Ein Phantasiestück* [\*2013. Ensemble Modern / Heil];
- Petrassi**, Goffredo: *Concerto per flauto e orchestra* [\*61. Gazzelloni / NPO / Wistocki], *Concerto per orchestra No. 7* [\*66. Orch. RAI Torino / Rossli], *Mottetti per la Passione* [\*89. RIAS-Kammerchor / Creed], *Orationes Christi* [\*88. Silesian PO and Choir / Stryja], *Serenata per 5 strumenti* [\*60. Cracow Philh. Chamber Orch. / Markowski], *Soufflé* [\*2003. Levine, fl];
- Petrić**, Ivo: *Croquis sonores* [\*63. Ursić-Petrić, hp / Ansamb l'Slavko Osterc / Petrić], *Jeux à trois, jeux à quatre* [\*67. MB-Zagreb Group / Gjadrov], *Trois images – Concerto pour violon et orchestre* [\*75. Ozim / NPO / Michniewski];
- Petrov**, Andrei: *To the Memory of Those Who Were Killed in the Blockade of Leningrad* [\*68. State Orch. of the USSR, Moscow / Svetlanov], *The Master and Margarita* [\*87. Leningrad PO / Jansons];
- Pełata**, Mitoz: *Sound Splash Play* [\*2013. Hob-beats Percussion Group];
- Pfingel**, Roland: *Felder* [\*80. Blum, flutes / Pfingel, computer and synth], *Klaviermusik* [\*85. Achilles, pf / Pfingel, live computer sound transformation], *SOG* [\*92. Schmitt, fl / tape];
- Phan**, P. Q.: *It Eats You Alive* [\*2005. Ensemble TIMF];
- Philippot**, Michel: *Ambiance I* [\*59. tape], *Dixtuor* [\*64. Ensemble Instr. de Musique Contemporaine / Simonovitch];
- Phonox ek Mechanes**: *Układy względnie odosobnione* [\*2017. Duchnowski, keyboard instruments, computer / Hendrich, electr gtr, computer / Kupczak, vn, computer / Romańczuk, sound constructions];
- Piaček**, Marek: *Flauto dolce '91* [96. Piaček, fl / tape], *Happy Mainstream* [\*97. Yan, fl a becco / Muzyk, hrnl];
- Piegza**, Ryszard: *Strength of Balance* [\*95. performance];
- Pieniek**, Grzegorz: *Days to come, days gone by* [\*2013. Nopper, m-sopr / Rojko, cl / Tomljanovič, gtr];
- Piernik**, Zdzisław: see 1) Group of Intuitive Music, 2) Górczyński, Michał – Zdzisław Piernik;
- Pijper**, Willem: *Quintet for Wind Instruments* [\*60. Het Danzi Kwintet], *String Quartet No. 5* [\*62. Holland String Quartet];
- Pintscher**, Matthias: *dernier espace avec introspecteur* [2012. TW0gether Duo], *Hérodiade-Fragmente* [\*2012. Mikotajczyk, sopr / Polish Radio NSO / Vis];
- Piñera**, Juan: *Tres de dos* [\*84. tape];
- Pironkov**, Simeon: *Requiem pour un jeune homme inconnu* [\*68. Sofia Chamber Orch. / Kazandjiev];
- Piston**, Walter: *Violin Concerto No. 2* [\*64. Treger / Pittsburgh SO / Steinberg];
- Plancton* – collective composition by performers [\*74. Agitation Free];
- Platz**, Robert HP: *Senko Hanabi* [\*2005. Miyata, shō];
- Podgórska**, Ewa: *Constans* [99. Esztényi, pf], *In an Undertone* [\*2004. Oshiro, cl / Pryn, vn / Waage, vc / Olsson, pf];
- POING**: see Ratkje, Maja Solveig Kjelstrup – Ørjan Matre – Eivind Buene – Christian Eggen – POING;
- Pokrzywińska**, Maria: *Omen* [\*95. Polish Radio Orch. / Rajska], see also *Forging the Scythes*; *Polish Songs*, performance [2006. Ensemble of International School of Traditional Music in Lublin / Bernad];
- Pollard**, Mark: *Carillon for Sacha* [\*94. Harvey, pf];
- Polonio**, Eduardo – Horacio Vaggione: *IT* [\*72. Alea, Musica Electronica Libre];
- Ponce**, Manuel: *Concerto pour violon et orchestre* [\*58. Szeryng / Polish Radio NSO / Krenz];
- Pongrácz**, Zoltan: *Maryphonia* [\*74. tape];
- Poole**, Geoffrey: *Wymondham Chants* [\*88. The King's Singers];
- Poore**, Melvyn: *Jay Sea* [\*2011. students of the Stanisław Staszic Primary School No. 171 in Warsaw / Kubiak-Dobrowolska, Poore, dir.];
- Poplousky**, Jauhen: *Light on the Path* [\*2000. The ClassicAvantgarde Soloists' Ensemble / Baidov], *My – her* [\*2005. The Classic-Avantgarde Soloists' Ensemble / Baidov];
- Poppe**, Enno: *Arbeit for virtual Hammond organ* [\*2007. Surberg], *Öl* [\*2006. Polish-German Youth Ensemble / Bohn], *Salz* [\*2007. Ensemble Mosaic / Poppe];
- Porębski**, Adam – Dariusz Jackowski: *İbipacere* [\*2017. interactive installation];
- Posadas**, Alberto: *Crispis* [\*2008.Orquesta Sinfónica de Radio Televisión Española / Tamayo], *Nebmaat* [\*2011. New Music Orch. / Bywalec];
- Poulenc**, Francis: *Figure humaine* [87. Neue Vocalsolisten Stuttgart / Schreier], *Tel jour telle nuit* [\*61. Pears, ten / Britten, pf], *Trio for Oboe, Bassoon and Piano* [58. Perrier / Michon / Sabatier];
- Pousseur**, Henri: *Caractères* [\*64. Mietelski, pf], *Couleurs croisées* [\*72. Grand Orch. RTB, Brussels / Hoffman], *Ex Dei in Machinam Memoria* [\*71. van Tright, ob], *Exercises pour Piano. Impromptu et Variations II* [\*59. Mercenier], *Forges from Trois Visages de Liège* [2009. Miso Music Portugal's Loudspeaker Orch. / Azguime, sound], *Ode* [\*62. LaSalle Quartet], *Répons, new version* [\*65. Ensemble Instr. Musique Nouvelles Bruxelles], *Scambi* [\*58. tape];
- Powers**, Anthony: *A Picture of the World* [\*2001. Chance, counter-ten / Pachlewski, cl / BBC Singers / Joly];
- Prado**, Almeida: *Aurora* [\*75. version for two pianos. Muniz and Prado];
- PRASQUAL (Praszczatek, Tomasz)**: *Mother Nature* [2004. tape], *YMORH* [\*2010. European Workshop for Contemporary Music / Bohn];
- Prehn**, Tom: *Another Day* [\*70. Tom Prehn's Group], *In the Daytime the Sun is Shining in Sahara* [\*70. Tom Prehn's Group];
- Prins**, Stefan: *Fremdkörper #3 (mit Michael Jackson)* [\*2015. New Music Orch. / Bywalec / Olko, sound], *Piano Hero #1-4* [\*2018. Ginsburgh, pf and MIDI keyboard / Gonnissen, sound / Bogner, sound programming and engineering / Prins, electronics and video editing];
- Pritchard**, Gwyn: *Chamber Concerto* [\*90. Ball, pf / Uroboros Ensemble / Pritchard], *Nephalauxis* [\*79. Royal Łazienki String Quartet / Ptasińska, Rutkowski, perc];
- Procaccioli**, Stefano: *Madrigal* [\*94. Camerata Silesia / Szostak];
- Prokofiev**, Sergei: *Andante*, Op. 62, No. 3 [80. Richter, pf], *Concerto No. 5 in G Major*, Op. 55 [\*58. Richter / NPO / Rowicki], *Dance*, Op. 32,

- No. 1 [80. Richter, pf], *Five Poems by Anna Akhmatova*, Op. 27 [63. Berberian, m-sopr / Krauze, pf], *Flaming Angel*, Op. 37 [84. Ensemble of the Grand Theatre, Poznań / Peryt, staging / Dondajewski, musical dir.], *Four Russian Folk Songs* from Op. 104 [60. Doloukhanova, m-sopr / Yerokhin, pf],  *Gavotte*, Op. 95, No. 2 [80. Richter, pf], *Landscape*, Op. 59, No. 2 [80. Richter, pf], *Legend*, Op. 12, No. 6 [80. Richter, pf], *Orientalia*, Op. 97, No. 6 [80. Richter, pf], *Pastoral Sonatina*, Op. 59, No. 3 [80. Richter, pf], *Piano Concerto No. 2 in G Minor*, Op. 16 [77. Rösel / Gewandhausorchester / Masur], *Piano Concerto No. 5 in G Major*, Op. 55 [\*58. Richter / NPO / Rowicki], *Romeo and Juliet*, Op. 64, second orchestral suite [56. State Orch. of the USSR, Moscow / Anosov; 58. Leningrad PO / Mravinsky], *Rondo*, Op. 32, No. 2 [80. Richter, pf], *Scythian Suite*, Op. 20 [80. Moscow SO / Dudarova], *Sonata in C Major*, No. 9, Op. 103 [80. Richter, pf], *Sonata No. 1 for Violin and Piano in F Minor*, Op. 80 [62. Vayman / Karandashova], *Song Without Words*, Op. 35, No. 1 and No. 4 [60. Doloukhanova, m-sopr / Yerokhin, pf], *String Quartet No. 2 in F Major*, Op. 92 [61. Borodin String Quartet; 72. Prokofiev String Quartet], *Symphony No. 2 in D Minor*, Op. 40 [\*63. The All-Union Radio and TV SO / Rozhdestvensky], *Symphony No. 3 in C Minor*, Op. 44 [77. Leningrad PO / Dmitriev], *The Buffoon*, symphonic suite, Op. 21 bis [65. Silesian PO / Stryjal], *The Dead Field* (from the cantata *Alexander Nevsky*, Op. 78) [60. Doloukhanova, m-sopr / Yerokhin, pf], *The Fairy of Autumn*, Op. 97, No. 3 [80. Richter, pf], *The Quarrel*, Op. 102, No. 3 [80. Richter, pf], *The Steel Trot*, symphonic suite, Op. 41 bis [\*63. Polish Radio NSO / Krenz], *The Ugly Duckling*, Op. 18 [60. Doloukhanova, m-sopr / Yerokhin, pf], *The Waltz of Cinderella and the Prince*, Op. 102, No. 1 [80. Richter, pf], *Violin Concerto No. 1 in D Major*, Op. 19 [88. Mintz / Cracow PO / Levine], *Violin Concerto No. 2 in G Minor*, Op. 63 [58. Szeryng / Polish Radio NSO / Krenz], *Visions fugitives*, Op. 22 [63. performed as ballet. Woroniecka, pf / Miniature Ballet of the Baltic Opera / Jarzynówna-Sobczak, choreography; \*64. orchestration by R. Barshay. Moscow Chamber Orch. / Barshay; 80. Nos: 3, 4, 5, 6, 8, 9, 11, 15, 18. Richter, pf], *Waltz*, Op. 32, No. 4 [80. Richter, pf], *Zdravitsa*, Op. 85 [\*63. Grand Theatre Choir, Warsaw / The All-Union Radio and TV SO / Rozhdestvensky];
- Prudencio**, Cergio: *Cantos ofertorios* [\*2014. Orquesta Experimental de Instrumentos Nativos / Prudencio];
- Przybylski**, Dariusz: improvisation [2019. Przybylski, org];
- Przybylski**, Bronisław Kazimierz: *Asteroides I-V*, new version [\*81. Warsaw Accordion Quintet], *A Varsovie* [84. Polish Radio NSO / Wit], *Guernica* [75. Polish Radio NSO / Maksymiuk], *The Sleep of Reason* [\*2008. Barcelona 216 / Martínez-Izquierdo];
- Pstrokońska-Nawratil**, Grażyna: *Arabesque* [81. Silesian String Quartet], *BIS\*JOKE* [87. Skoczynski, perc / Esztényi, pf], *El Condor* [96. Pstrokońska-Komar, Wota, 2 mrb / Polish Radio Chamber Orch. 'Amadeus' / Duczmal], *Fresco VII - Uru Anna* [\*99. Kusiewicz, T / Polish Radio Choir, Kraków / Kraków Philh. Choir / Polish Radio NSO / Vető], *Icarus* [\*80. NPO / Strugata], *Lydian Quartet - Thinking of Andrzej* [\*94. Silesian String Quartet], *Rain Forest. Concert for two flutes and orchestra* [2016. Długosz i Kielar-Długosz, 2 fl / NPO / Kaspszyk], *Triangle!* [\*92. Cracow Percussion Group];
- Ptaszyńska**, Marta: *Dream Lands, Magic Spaces* [\*81. Witkomińska, vn / Witkowski, pf / Warsaw Percussion Group / Maksymiuk], *La novella d'inverno* [\*85. Polish Chamber Orch. / Maksymiuk], *Liquid Light* [\*96. Wolak, m-sopr / Esztényi, pf / Skoczynski, perc], *Moon Flowers* [\*86. Jabłoński, vc / Borucińska, pf], *Quodlibet* [\*77. Turetzky, cb], *Un grand sommeil noir...* [\*79. Sz wajgier, sopr / Świątek, fl / Lutak-Modrini, hp];
- Puumala**, Veli-Matti: *Caprifoglio per clarinetto e violoncello* [*Edera II*] [\*98. Kriikku, cl / Karttunen, vc], *Chant Chains* [\*98. Caput Ensemble / Gunnarson];
- Pyzel**, Agata: *Two Pieces for Piano* [\*95. Esztényi];
- Pyzik**, Kazimierz: *Immersion* [\*93. Musica-Viva-Ensemble / Wirrmann], *Trio in D* [\*99. Pyzik, cb / Marosek, org / Szulińska, battl];
- QFWFO DUO**: Andrea Pensado, Greg Kowalski: *The Initial Dream*, performance [\*2008], *The Memory of a Looking Glass*, interactive installation [\*2008];
- Qin**, Wenchen: *Listen to the Valleys* [\*2014. Forbidden City Chamber Orchestra / Liu], *The Cloud River* [\*2017. Zheng, sheng / NPO / Kaspszyk], *Yin Ji* [\*2014. Sinfonia Varsovia / Gazon];
- Qu**, Xiao-song: *Ji#1 'Still Valley'* [\*2005. Ensemble TIMF / Bohm];
- Rääts**, Jaan: *Concerto for Chamber Orchestra*, Op. 16 [\*64. Moscow Chamber Orch. / Barshay; 71. Lithuanian Chamber Orch. / Sondeckis; 81. Moscow Conservatory Chamber Orch. / Terian];
- Rabe**, Folke: *Tintomara* [\*98. Hardenberger, tr / Lindberg, tbn], see also 1) Bark, Jan - Folke Rabe, 2) *Fatalitäten*, 3) *New Culture Quartet*, The, 4) *Parades and Changes*;
- Racot**, Gilles: *Exultitudes* for saxophones, tape and SYTER [\*87. Kientzy / tap / Teruggi];
- Radica**, Ruben: *Paeen* [\*63. Ansambł 'Slavko Osterc' / Petrić];
- Raditschnig**, Klangplatz [\*2003. Raditschnig, live electronics];
- Radko**, Piotr: *Threnody* [\*85. Ljubljana Radio and TV SO / Salvarowski];
- Radovanović**, Vladan: *Electra* [\*77. tape], *Spheroun* [\*68. tape];
- Radulescu**, Horatiu: *Dizzy Divinity* [\*2008. Chifu, fl], *KhuFu's Serpent V* [\*2003. Ensemble Musiques Nouvelles / Dessy];
- Radzynski**, Jan: *David* [90. Silesian PO / Stryjal];
- Raecke**, Hans-Karsten: *Aus der Ruhe; In der Zugluft; Raster 2; Raster 5; ...so?; Wassermusik* [\*80. Klangwerkstatt: Raecke, pf and home-made instruments], *Raster* [\*75. Keller, Lenz, Raecke and Sommer, 2 pf], *Verbindungen* [\*79. Glaetzner, ob / tape];
- Raecke**, Hans-Karsten - Günther Sommer: *Einklang; Kalamos; Raster No. 2 and No. 3; ...so?; Solo for percussion; Szene aus: Tagebuchblätter* for bamboophones; *Technische Landschaft; Verbindungen* [\*77. Klangwerkstatt: Raecke, pf, electr org and home-made instruments / Sommer, perc];
- Raes**, Gotfried-Willem - Moniek Darge: *A Book of Moves*, fragments [94. Duo Logos];
- Rai**, Takayuki: *Transparency* [\*2002. Bova, hp / tape];
- Raičković**, Miloš: *Flying Trio* [\*93. New Warsaw Trio];
- Raitchev**, Alexander: *Symphony No. 2 'New Prometheus'* [\*61. Sofia PO / Ilyev];
- Ramovš**, Primož: *Enneafonia* [\*63. Ansambł 'Slavko Osterc' / Petrić], *Musiques funèbres* [\*76. Slovenc PO, Ljubljana / Nanut], *Simfonija 68* [\*73. Polish Radio NSO / Wistocki];
- Rands**, Bernard: *Memo* / [\*77. Turetzky, cb];
- Raskatov**, Alexander: *Invitation to a Concert* [\*88. Mark Pekarsky Percussion Ensemble, Moscow], *Kyrie Eleison* [\*2005. Sabee, vc], *Litania* [\*94. Musikfabrik NRW / Kalitzke];
- Rasmussen**, Henrik Ehand: *From Pressure to Ease* [2016. Górczyński, cl];
- Ratkje**, Maja Solveig Kjelstrup - Ørjan Matre - Eivind Buene - Christian Eggen - POING: *korrespondanzer* [\*2010. Trio POING / Oslo Sinfonietta / Eggen]

- Rautavaara**, Einojuhani: *Requiem of Our Times* [\*65. Orch. of the City of Helsinki / Panula];
- Ravel**, Maurice: *Chansons madécasses* [56. Zaleska, m-sopr / Peresada, fl / Ciechański, vc / Nadgryzowski, pf], *Daphnis and Chloe* [58. Ballet Ensemble and Orch. of the Baltic Opera / Jarzyńówna-Sobczak, choreography / Latoszewski, musical dir.], *Trois poèmes de Mallarmé* [61. Escribano, sopr / Ensemble 'Die Reihe' / Cerhal];
- Rawsthorne**, Allan: *Theme and Variations* for two violins [59. Dubiska / Umińska];
- Raxach**, Enrique: *A Rite of Perception* [\*71. van Tright, ob / tape], *Chimaera* [\*76. Sparnaay, b cl / tape], *Estrofas* [\*67. MB-Zagreb Group / Gjadrov], *Inside Outside* [\*71. Radio PO, Hilversum / tape / Hupperts], *Opus incertum* [\*88. Radio Chamber Orch., Hilversum / Zender];
- Raz**, Yehezkel: Warsaw – Tel Aviv [\*2018. Raz, live electronics];
- REACTABLE / PHONOS EK MECHANES** project, concert / improvisation [\*2009. Reactable: Lopez, live electronics / Phonos ek Mechanes: Duchnowski, computer and pf / Hendrich, computer and bass gtr / Kupczak, computer and vn];
- Regamey**, Constantin: *Autographe* [\*66. Orch. de Chambre de Lausanne / Desarzens], *Cinq études pour soprano et orchestre* [\*59. Retchitzka / NPO / Wisłocki], *4 x 5. Concerto for four quintets* [\*70. Polish Radio NSO / Kord], *Musique pour cordes* [\*91. Camerata Bern], *Poèmes de Jean Tardieu* [\*64. NP Choir / Kuklewicz], *Sonatina for Flute and Piano* [83. Kotnowska / Halska];
- Rehnqvist**, Karin: *Davis nimm* [\*98. Lindholm, Rosenberg, Christensen, 3 sopr], *Jag lyfter mina händer* [\*98. Rosenberg, sopr / Pettersson, alto sax], *Lamento – Rytmen av en röst* [\*2000. Silesian PO / Btaszczyk], *Rädda mig ur dyn* [\*98. Rosenberg, sopr / Pettersson, alto sax], *Wings* [\*98. Helasvuo, fl];
- Reich**, Steve: *Clapping Music* [\*77. Music Workshop], *Different Trains* [\*92. Kronos Quartet / tape], *Drumming* [\*90. Batata, Szeremeta, voices / Z. Witkowski, fl picc / Cracow Percussion Group; 97. Parts 1 & 2. Steve Reich & Musicians], *Music for Mallet Instruments, Voices and Organ* [\*81. Ensemble 20. Jahrhundert / Burwik; 97. Steve Reich & Musicians], *Music for Piece of Wood* [2013. fragments, Hob-beats Percussion Group], *Music for 18 Musicians* [97. Steve Reich & Musicians], *New York Counterpoint* [2000. version for saxophone quartet: Vienna Saxophone Quartet; 2009. version for clarinet and electronics: Pinto, cl / Miso Music Portugal's Loudspeaker Orch. / Azguime, live electronics and sound projection], *Octet* [\*81. Ensemble 20. Jahrhundert / Burwik], *Three Movements* [\*2006. SO of the Academy of Music in Kraków / Czepiel], *Variations for Winds, Strings and Keyboards* [\*89. Poznań PO / Michniewski], *Vermont Counterpoint* [86. Aitken, fl / tape], *Violin Phase* [\*81. Ensemble 20. Jahrhundert / Burwik];
- Reimann**, Aribert: *Solo for Violoncello* [\*84. Boettcher; 91. Bauer], *Unrevealed* [\*81. McDaniel, bar / Kreuzberger Streichquartett];
- Reinholdtsen**, Trond: *13 Music Theatre Pieces* [\*2019. Plus-Minus Ensemble / Knoop / Bereza, Niedźwiedz, sound]; *Ø – Episode 6* [\*2018. J. Polak, P. Polak, actors / Spółdzielnia Muzyczna Contemporary Ensemble / Reinholdtsen, condctor and dir. / Szymański, sound];
- Reinvere**, Jüri: *Northwest Bow / Loodekaar* [\*2001. Nydd Ensemble / Elts];
- Reith**, Dirk: *nahe zu fern* [\*92. tape], *nested loops III* [\*85. Schulz, perc / Achilles, pf / tape];
- Re:mix**. *Reinterpretations of recordings from the WA sound chronicle* [\*2017. Sudnik, Moretti, Hirt, van Bebber]
- Rentowski**, Wiesław: *Anagram* [\*86. Esztényi, pf], *Wayag* [\*89. instrumental ensemble / Borkowski];
- Revueltas**, Silvestre: *Dos pequeñas piezas serias* [\*69. Grupo Alea / Gil];
- Reynolds**, Roger: *Ariadne's Thread* [\*96. V. Duda String Quartet / Reynolds, sound], *Fantasy for Pianist* [\*65. Tilbury], *Quick Are the Mouths of Earth* [\*68. XLII World Festival of the ISCM. Polish Radio and TV Chamber Orch., Katowice / Taverna], *The Palace* [\*84. tape], *Traces* [\*81. Esztényi, pf / Kotnowska, fl / Klocek, vc / tape], *Transfigured Wind No. 4* [\*86. Aitken, fl / tape], *Watershed IV* [\*96. two versions. Schick, perc / Reynolds, sound];
- Richard**, André: *Etude sur le carré rouge* [\*87. Ensemble des Instituts für Neue Musik der SHM, Freiburg / Tamayo];
- Rickels**, Horst: *Partita for Variable Air Compression* [\*94. Rickels & Joop van Brakel, 'Mercurius Wagen'];
- Ricketson**, Damien: *Trace Elements* [\*2003. Ensemble Offspring];
- Riedl**, Josef Anton: *Epiphany; Glass-Spiele*, version I and II [\*78. Musik / Film / Dia / Licht-Galerie / Riedl, staging and dir.], *Studie 1961* [\*62. tape], *Studie 1962* [\*63. tape], see also *Klang / Licht / Duft-Spiele*;
- Riehm**, Rolf: *Die Hochzeit von Saragossa* [\*86. Hamburg PO / Zender];
- Riffkin**, Steve: see Hendrix, Jim – Steve Riffkin;
- Rihm**, Wolfgang: *Chiffre I* [\*87. Ensemble des Instituts für Neue Musik der SHM, Freiburg / Tamayo], *Gesangsstück* [\*2003. Walter Verdehr Trio], *Im Innersten. String Quartet No. 3* [\*96. Silesian String Quartet], *Jakob Lenz. Chamber Opera No. 2* [\*85. Niedersächsische Staatstheater, Hannover / Drechsel, staging / Lang, musical dir.], *Klangbeschreibung III* [\*88. SWF Sinfonieorchester Baden-Baden / Gielen], *Klavierstück No. 5 'Tombeau'* [\*83. Wambach], *Klavierstück No. 7* [\*83. Wambach], *Pol-Kolchis-Nucleus* [\*2005. Polish-German Youth Ensemble / Bohm], *String Quartet No. 4* [\*93. Silesian String Quartet], *Stück* [2011. Musikfabrik];
- Riley**, Terry: *Dorian Reeds* [\*73. Group Intermodulation], *In C* [\*69. Music Workshop], *Keyboard Studies* [\*68. Krauze, Frémy, Tilbury, 3 pf];
- Riley**, Terry – John Cale: *Church of Antrax* [\*74. Agitation Free];
- Risset**, Jean-Claude: *Dialogues* [\*80. Tabernacka-Batausko, fl / Pacanowski, cl / Witkowski, pf / Ptaszyńska, perc / tape], *Inharmonique* [\*77. Szwajgier, sopr / tape], *Invisible Irène* [2009. Miso Music Portugal's Loudspeaker Orch. / Azguime, sound], *Mutations* [\*70. tape], *Songes* [\*84. tape], *Sud* [\*87. tape], *Pentacle* [\*2007. Chojnacka, cemb / Risset, sound];
- Robakowski**, Zbigniew – cooperation: Wiesław Michalak, Paweł Janicki: *Attention: Light! 2.0* [for Paul Sharits] [\*2010. audiovisual installation];
- Robin**, Yann: *Art of metal I* [\*2013. Nabicht, cb cl / New Music Orch. / Bywalec];
- Rocha**, Pedro M.: *To a World Free from Beliefs* [\*2008. Sond'ar-te Electric Ensemble / Amaral / Azguime, sound];
- Rodgers**, John: *Ciacco* [\*2007. Haynes, b cl];
- Roemer**, Piotr: *Fantasma* [\*2019. Basel Sinfonietta / Brönnimann / Roemer, electronics / Guziotek-Tubelewicz, Vulpes, sound], *Fire. Miniature no. 1* [\*2014. Cracow Music Academy Composition Students / Koczur], *Re-Sublimacja* [2014. Lutostawski Orchestra Moderna / Kozłowski], *Soneostasis* [\*2013. Ensemble Phoenix Basel / Błażejczyk, sound / Henneberger], *Tango sonore* [\*2009. tape];
- Rogalski**, Teodor: *Three Romanian Dances* [56. G. Enescu PO / Bosarban];
- Rogiewicz**, Jerzy: *Exotic Rhythms* [\*2019. Rogiewicz, batt];

- Rojko**, Uroš: *Godba* [2003. D. Prešiček, alto sax / N. Prešiček, pf], *Izvir* (\*\*2007. Aukso / Moš), *Lakritze* (\*\*2013. Nopper, m-sopr / Rojko, half-clarinete / Tomljanovič, gui / Juhart, accl);
- Román Martínez**, Diego: *Operetta* (\*\*2008. Zgas, beatboxer / Kwartludium);
- Romanescu**, Sorin: *Electro State of Mind* (\*2007. Electric Pro Contemporania);
- Romanowski**, Otto: *Resonance b* (\*\*90. Toimii Ensemble);
- Romitelli**, Fausto: *Dead City Radio. Audiodrome* (\*2009. Polish Radio NSO / Kaspczyk), *Domenica alla periferia dell' impero. Prima domenica and Seconda domenica: hommage à Gérard Grisey* (\*2005. Caroli, fl / Śliwa, vn / Kalinowski, vc / Cielecki, b cl), *Flowing Down to Slow* (\*2003. Ensemble Musiques Nouvelles / Dessy), *Nell'alto dei giorni immobili* (2018. Ensemble Recherche), *Seascape* [2012. Petrini, Paetzold fl / Olofsson, Błażejczyk, sound], *Trash TV Trance* (2010. Deutsch, electr gtr / Krause, sound);
- Ronchetti**, Lucia: *Hombre de mucha gravedad* (\*2013. Neue Vocalsolisten / Silesian String Quartet), see also Benassi, Elisabetta – Lucia Ronchetti;
- Rønsholdt**, Niels: *Gaze for Gaze* (\*2019. Urd, Willebrords, singers / Cegielska, Dobosik, actors / SCENATET / Jensen, light dir. / Ørbæk, sound / VRC Choir / Maluga, choirmaster / Rønsholdt, text);
- Rønsholdt**, Niels – Juliana Hodkinson: *X & X* (\*\*2017. Aulbert, voice / Walentynowicz, pf);
- Roquin**, Louis: *Scénario* (\*79. Frémy, pf / Drouet, perc);
- Rosenberg**, Hilding: *String Quartet No. 8* (\*63. Kyndelkvartetten);
- Rosenberger**, Katharina: *Rein* (\*2019. Basel Sinfonietta / Brönnimann);
- Rosenfeld**, Gerhard: *Violinkonzert* (\*65. Schmah / Berliner Sinfonie-Orchester / Sanderling);
- Rossem**, Andries van: *Escape* (\*89. Asko Ensemble / Porcelijn), *Langen en Tongen* (\*2000. Luijmes, hrm);
- Rossi**, Alejandro Iglesias: *Ancestral Rites of a Forgotten Culture* [84. Szwajgier, sopr / Warsaw Percussion Group], *Angelus* (2008. Okoń-Makowska, Błażejczyk, sound), *Manchay Puitu* (\*\*87. Szwajgier, sopr / Cimoszko, fl / Ptaszyńska, Skoczyński, perc);
- Rotaru**, Doina: *lelele* (\*2008. Profil Ensemble / Soare), *L'Âge avec une seule aile – Concerto No. 5* (\*\*2010. Caroli, fl / Aukso / Moš), *Umbre No. 2* (\*\*2002. Csendes, vla / Kivu, vc / Anghel, pf);
- Roth**, Michel: *molasse vivante* (\*2013. Ensemble Phoenix Basel / Henneberger), *Mr. Wint and Mr. Kidd* (\*2006. Ensemble Phoenix);
- Rotili**, Paolo: *Novita* (\*\*2003. Algoritmo Ensemble / Angius);
- Rouse**, Christopher: *Phaeton* (\*98. MDR Sinfonieorchester / Kalitzke);
- Roussel**, Albert: *Quatuor à cordes* (\*59. Quatuor Parrenin);
- Rozbicki**, Kazimierz: *Lacrimonium in Memory of the Victims of Treblinka* [94. Malanowicz, org / Sinfonia Varsovia / Nowak];
- Rozynek**, Teoniki: *Palinopsja* (\*\*2018. Rozynek, electronics);
- Rubenis**, Edgars: *untitled* (\*\*2019. Rubenis, electronics);
- Ruders**, Poul: *Gong* (\*2000. Silesian PO / Błaszczuk), *Star-Prelude and Love Fugue* (\*98. Patrick Jablonski, pf), *Thus Saw Saint John* (\*89. Danish Radio SO, Copenhagen / Segerstam);
- Rudnik**, Eugeniusz: *ERdada 80/50/39'40"* (2017. tape; Wyszowska, Ptak, sound), *Mobile* [73.; 97. tape; 2019.], *Nocturne* [76. tape];
- Rudolf**, Robert: *YMRO* (\*\*99. Akademos Quartet);
- Rudziński**, Witold: *Musique concertante* (\*\*61. Hesse-Bukowska, pf / Silesian PO / Stryja);
- Rudziński**, Zbigniew: *Campanella* [78. Malmö Percussion Ensemble / Z. Rudziński], *Contra fidem* (\*\*64. Silesian PO / Stryja), *Impromptu* (\*\*66. Music Workshop / Z. Rudziński), *Moments musicaux I* (\*\*65. Silesian PO / Stryja), *Moments musicaux II* (\*\*67. NPO / Rowicki), *Night Music* (\*\*70. Amsterdam Studenten Kamerorkest / Vriend), *Quartet for Two Pianos and Percussion* (\*71. Z. Rudziński and Kvapil / Kieslich and Šatava), *Requiem*, new version (\*\*73. Polish Radio and TV Choir, Cracow / Polish Radio NSO / Wisłocki), *Sonata for Piano* [77. Esztényi], *Symphony* (\*\*69. NPO and Choir / Krenz), *The Mannequins* [83. Ensemble of the Grand Theatre, Warsaw / Grzesiński, staging / Satanowski, musical dir.], *Three Songs for Tenor and Two Pianos* [81. Myrlak / Esztényi and Witkowski], *Tritons* (\*\*80. Warsaw Percussion Group), *Tutti e solo* [74. Bojanowska, sopr / Krzywiński, fl / Filiochowski, hrn / Esztényi, pf];
- Runswick**, Daryl: *Patents Pending* (\*88. The King's Singers);
- Rupociński**, Marcin: *dCoding John* for computers (\*\*2009. Laptop Ensemble);
- Rush**, Loren: *A Little Traveling Music* (\*93. Krzanowska, pf / tape);
- Ryan**, Joel: see Parker, Evan – Joel Ryan;
- Rychlik**, Jan: *Relazioni* (\*64. Musica viva Pragensis);
- Rychlik**, Józef: *Fantasia* (\*\*2002. A. Rychlik, Baroque vn / Bień, Długosz, sound), *Musynelle* [76. tape], *Symphonic Music II* (\*\*71. Silesian PO / Taverna);
- Ryczek**, Mateusz: *Katalog chmur* (\*\*2018. Zakrzewska, Świąt, 2 pf / Ryczek, video);
- Rydberg**, Bo: *et je danse* (\*88. Rondin, vc / tape);
- Rykova**, Elena: *101% mind uploading* (\*2018. Black Page Orchestral);
- Ryterski**, Rafał: *Disco Bloodbath [Got to be real]* (\*\*2018. Black Page Orchestra / Froschauer, sound), *Saoudde. Music of distortions* (2017. tape);
- Rzewski**, Frederic: *Blues from 'the Road'* (\*2001. Worms, pf), *De Profundis* (\*2011. Rzewski, pf), *Etude* (\*2011. Rzewski, pf), *Les Moutons de Panurge* (\*72. Music Workshop and Fistulatores et Tubicinatores Varsovienses), *Nanosonatas*, Book VII (\*2011. Rzewski, pf), *Piano Piece No. 4* (\*88. Mikhashoff), *Poem* (\*63. Rzewski, pf), *The People United Will Never Be Defeated!* (\*80. Rzewski, pf), *Third Structure* (\*73. Rzewski, pf), *To the Earth* (\*2002. Ondrůšek, perc / loudspeaker), see also *Enkyklopaideia*;
- Saariaho**, Kaija: *Cendres* (\*2003. Ensemble Offspring), *D'om le vrai sens* (\*2012. Kriikkua, cl / NPO / Janiak), *Notes on Light* (\*2007. Karttunen, vc / Polish Radio NSO / de Leeuw), *Nymphéa [Jardin Secret III]* (\*2004. Cikada String Quartet / Kanding, live electronics), *Oi Kuu* (\*\*90. Toimii Ensemble), *Solar* (\*98. Avanti! Ensemble / Franck), *Verblendungen* (\*90. Silesian PO / tape / Stryja);
- Sachs**, Eran: see XW Parówek – Eran Sachs – Seventeen Migs of Springs – Wolfram;
- Sahl**, Michael: *Exiles Cafe Tango* (\*88. Mikhashoff, pf);
- Sakač**, Branimir: *Syndromé* (\*67. MB-Zagreb Group / Gjadrov; 74. Ansambel Acezantez);
- Salazar**, Alvaro: *Ludi officinales* (\*81. Contemporary Music Group of Lisbon);
- Salmanov**, Vadim: *String Quartet No. 3* (\*67. Taneyev Quartet), *The Old Friend* (\*69. State Academic Choir of the USSR / Sveshnikov);
- Salmenhaara**, Erkki: *Quintet for Wind Instruments* (\*70. Filharmonikerinas Blaser, Stockholm), *The Face of the Moon* (\*75. Tallinn Chamber Choir / Ratassep);
- Salva**, Tadeáš: *Canticum Zachariae* (\*\*68. XLII World Festival of the ISCM. Torbus-Mierzwiakowa, sopr / Polish Radio and TV Chamber Orch., Katowice / Taverna);

- Sanchez-Gutiérrez, Carlos:** *...Ex Machina* [\*2010. Banasik, pf / Ślązak, mrb / Polish Orch. Sinfonia Iuventus / Gulikers];
- Sánchez-Verdú, José María:** *Arquitecturas de la ausencia* [\*2008. Cellonet / Sánchez-Verdú], *Giorno dopo giorno* [\*2008. Barcelona 216 / Martínez-Izquierdo], *Libro de las estancias* [\*2013. Mena, Ct / Pérès, Arab voice / Puente, pf / Camerata Silesia / New Music Orch. / Experimentstudio des SWR / Sánchez-Verdú / Bywalec], *Machaut – Architektur II* [\*2008. Suescun, fl / Domínguez, cl / Alexeera, vn / Dmochowski, vc], *Maqbara [Epitafio para voz y gran orquesta]* [\*2008. Pérès, voice / Polish Radio NSO / Kaspczyk], *Mural* [\*2015. Janáček Philharmonic Orchestra Ostrava / Nagy];
- Sandberg, Lars:** *I-Skick* [\*98. Ars Nova / Eikaas];
- Sandgren, Joakim:** *lumières-noires* [\*2013. Hellqvist, vn / Wolniewicz, sound];
- Sandström, Jan:** *Trombone Concerto* [98. Lindberg / MDR Sinfonieorchester / Kalitzke], *Trumpet Concerto No. 2* [\*98. Hardenberger / Swedish Radio SO / Swensen];
- Sani, Nicola:** *Il binari del tempo* [\*\*\*2003. Levine, cb flute / tape];
- Santoro, Claudio:** *3 Abstracciones* [\*70. Polish Radio NSO / de Carvalho];
- Sansom, Chris:** *Son of the Bebop Variations* [\*98. Hardenberger, tr / Lindberg, tbn / tape];
- Sarhan, François:** *Situation 13* [2018. Zakrzewska, Świąt, Ryzcek, performance];
- Sári, József:** *Five Sound Patterns* [\*96. Componensemble];
- Sarwas, Jakub:** *Crépuscule du soir mystique* [\*\*\*2014. Madejska, sopr / New Music Orch. / Bywalec], *...quia fortis est ut mors dilectio dura sicut inferus aemulatio...* [\*\*\*2000. Gruca, sopr / Silesian PO / tape / Blaszczyk];
- Sáry, László:** *Drop by Drop* [\*75. Kocsis, Sáry, 2 pf], *Omphale's Spinning Wheel* [\*96. Amadinda Percussion Group], *Pebble Playing in a Pot* [\*89. Amadinda Percussion Group];
- Satie, Erik:** *Danses gothiques, Gnossiennes, Prélude de la Porte héroïque du Ciel* [74. de Leeuw, pf], *Vexations* [\*74. de Leeuw, Marchwiński, Stowiński, Witkowski and Esztényi, pf];
- Saunders, Rebecca:** *Alba* [\*2019. Blaauw, tr / Polish Radio NSO / Bancroft / Okoń-Makowska, Kunda, sound], *a visible trace* [\*2011. European Workshop for Contemporary Music / Bohn], *Flech* [\*2013. Silesian String Quartet], *Skin* [\*2017. Freszel, sopr / New Music Orch. / Bywalec];
- Savouret, Alain:** *Etude, numérique, aux syllabes* [\*87. tape], *La Trans-Solitaire* [2009. Miso Music Portugal's Loudspeaker Orch. / Azguime, sound];
- Saxton, Robert:** *Chamber Symphony: The Circles of Light* [\*89. London Sinfonietta / Masson], *Songs, Dances and Elipses* [\*99. Kreuzer Quartet];
- Saygun, Ahmed Adnan:** *Piano Concerto, Op. 34* [\*84. Onay / The Presidential SO, Ankara / Aykal];
- Scagliola, Francesco:** *D'improvviso* [\*2002. Lomuto, tbn / tape];
- Scales and Arpeggios:* Krzysztof Sz wajgier about keyboards (2010. lecture);
- Scelsi, Giacinto:** *Aion* [\*89. Polish Radio and TV SO, Cracow / Wytenbach], *Anägámin* [\*96. Polish Radio Chamber Orch. 'Amadeus' / Duczmal], *Anahit* [\*89. Fournier, vn / Polish Radio and TV SO, Cracow / Wytenbach; 2015. Stawek, vn / European Workshop for Contemporary Music / Bohn], *Hurqualia* [\*90. Silesian PO / Stryja], *Ko-Lho* [\*86. Ruggieri, fl / Teodoro, cl], *Konx-Om-Pax* [\*89. Polish Radio and TV SO and Choir, Cracow / Wytenbach], *Natura Renovatur* [\*96. Polish Radio Chamber Orch. 'Amadeus' / Duczmal], *Pwyll* [\*2003. Levine, fl], *Quattro pezzi [su una nota sola]* [\*89. Polish Radio and TV SO, Cracow / Wytenbach], *Quattro poemi* [\*90. Bellocchio, pf], *Quays* [\*2003. Levine, alto fl], *String Quartet No. 2* [\*89. Berner Streichquartett], *Tre pezzi per trombone solo* [\*88. Schiaffini], *Uaxuctum. La leggenda della città Maya distrutta da essi stessi per ragioni religiose* [2008. Bloch, ondes Martenot / Choir of the Podlasie Opera and Philharmonic / NPO / Urbański], *Yghur* [\*88. Uitti, vc];
- Schaathun, Asbjørn:** *A Tabular System* for oboe, harp and percussion [\*98. Jahren, ob / members of Oslo Sinfonietta], *Our Whisper Woke No Clocks* [\*94. Karlsson, pf / Cikada Ensemble / Eggen];
- Schaeffer, Bogustaw:** *A Multimedia Thing*, performance [2009. Schaeffer, screenplay, pf / Frąckowiak, Obtoza, Wielgosz, actors / Piwowarska, dir. / Kokosza, stage design and costumes / Gierłowska, realization], *BlueS* [81. Ensemble MW2], *Codes* [\*\*\*61. Ensemble 'Die Reihe' / Cerha], *Concerto for Tape* [\*\*\*69. tape], *Congruences II* [94. Pilch, perc / Schaeffer, pf / Chotoniowski, electronics], *Experimenta* [72. Mietelski, 2 pf / Grand Orch. RTB, Brussels / R. Czajkowski], *Extrema* [91. instrumental ensemble / Nowakowski], *Heraklitiana* [\*\*\*71. Mazurek, hp / tape], *Interview* [83. Stuhr, vn], *Matan* [89. Cracow Percussion Group], *Missa eletrtronica* [\*\*\*76. Poznań Boys' Choir / tape / Kurczewski], *Model III* [\*\*\*64. Kaczyński, pf], *Musica ipsa* [\*\*\*62. Polish Radio NSO / Krenz], *Music for Tape* [74. tape], *Non-stop* [2017. Spółdzielnia Muzyczna Contemporary Ensemble], *Out of Tune II* [81. Ensemble MW2], *Musique pour orchestre d'instruments à cordes* [\*\*\*2006. Polish Radio Chamber Orch. 'Amadeus' / Duczmal], *Proietto* [79. Pędziątek, ob and Eh / tape], *Proietto simultaneo* [\*\*\*84. Sz wajgier, sopr / Stuhr, vn / Grodecki, pf / Pędziątek, ob and Eh / Pituch, sax / Chotoniowski, electronics], *Quartet for 4 Actors* [81. Ensemble MW2], *Quartet for Oboe and String Trio* [78. Cracow Oboe Quartet], *Romuald Traugutt – Harmonies and Counterpoints II* [\*\*\*77. NPO / Michniewski], *SG Quartet* [\*\*\*70. Music Workshop], *Sinfonietta* [\*\*\*97. Moscow Contemporary Music Ensemble / Vinogradov], *Small Symphony: Scultura* [\*\*\*65. Poznań PO / Markowski], *Solo: Conglomerate* [88. Pilch, perc], *Symphony: Electronic Music* [\*68.; 87. tape], *tentative music* [\*\*\*2004. Polish-German Youth Ensemble / Bohn], *Tertium datur* [\*\*\*60. Chmielecka, cemb / Cracow Philh. Chamber Orch. / Markowski], *Theme: Electronic Music* [78. tape], *TIS MW-2* [66. Ensemble MW2], *Topofonica* [\*\*\*89. Danish Radio SO, Copenhagen / Segerstam], *Trio* [99. Ratusińska, fl / Wojciechowska-Voss, vla / Lieske, gtr], *Trio for Flute, Viola, Harp and Tape* [\*67. Warsaw Harp Trio / tape], *Violin Concerto No. 4* [\*\*\*2003. Stadler / Österreichisches Ensemble für Neue Musik / Kiradjiev], *Voice, Noise, Beuys, Choice* [\*\*\*84. Sz wajgier, sopr / Stuhr, vn / Grodecki, pf / Pędziątek, ob and Eh], *Warsaw Overture – Harmonies and Counterpoints I* [\*\*\*75. NPO / Michniewski];
- Schaeffer, Pierre:** *Bidule en ut* [\*59. tape], *Cinq Etudes de bruits* [2012. tape], *Etude aux objets* [\*59. tape], *Etude violette* [96. tape], *Variations sur une flûte mexicaine* [\*59. tape];
- Schaeffer, Pierre – Pierre Henry:** *Symphonie pour un homme seul* [\*59. tape; \*67. new version. tape];
- Schafer, R. Murray:** *La testa d'Adriane* [84. Sz wajgier, sopr / Pater, acc], *Son of Heldenleben* [\*79. NPO / tape / Wit];
- Schäfer, Sabine:** *TopoPhonie No. 3* [\*\*\*96. installation];
- Schat, Peter:** *Canto general* [\*76. Kerstens, m-sopr / Beths, vn / de Leeuw, pf], *De Hemel* [\*93. Silesian PO / Swoboda];

- Schedl**, Gerhard: *Concerto da camera* [\*2003. Österreichisches Ensemble für Neue Musik / Kiradjiev], *Nachtstück* (\*\*83. Wind Quintet of the Polish Radio and TV, Katowice);
- Scheller**, Przemysław: *Yiri* [2014. Scheller, didgeridoo, live electronics];
- Schenker**, Friedrich: *Hörstück mit Oboe* [79. Glaetzer, ob / tape], *Interludia* [\*73. Trexler, sopr / Gruppe Neue Musik Hanns Eisler / Pommer], *Solo-duo-trio* [\*85. Trio Aulos], *Versuche über Roswitha* [\*73. Trexler, sopr / tape];
- Schiaffini**, Giancarlo: *Eufonia* [\*88. Schiaffini, tbn / tape];
- Schiavo**, Leonardo: *A poco a poco* [\*2012. Polish Radio NSO / Vis];
- Schleiermacher**, Steffen: *Kreon* [\*93. Musica-Viva-Ensemble / Wirrmann];
- Schlünz**, Annette: *Fadensonnen* [\*2004. Polish-German Youth Ensemble / Bohn], *Traumkraut* [\*2003. Polish-German Youth Ensemble / Bohn];
- Schnebel**, Dieter: *Beethoven-Sinfonie* [\*90. Camerata Vistula / Borkowski], *Choralvorspiele III* [\*75. Zacher, org / instrumentalists of the Academy of Music, Warsaw / tape], *Dahlemer Messe* [\*91. Whittlesey, sopr / Schiml, alto / Gärtner, ten / Widmer, bass / Szathmáry, org / RIAS-Kammerchor / Südfunk-Chor Stuttgart / SWF Sinfonieorchester Baden-Baden / Peskó], *Für Stimmen (...missa est)* [\*72. Schola Cantorum Stuttgart / Gottwald], *:( (madrasha 2)* [85. Chor des Süddeutschen Rundfunks / Franz], *Maulwerke* [\*78. Ensemble Berliner Festwochen und Hochschule der Künste / Schnebel, musical dir.], *Wagner-Idyll* [\*84. Januszewska, sopr / instrumental ensemble / Gawroński];
- Schnittke**, Alfred: *Concerto grosso* [\*78. Kremer, Grindenko, 2 vn / Lithuanian Chamber Orch. / Domarkas], *Concerto grosso No. 4 / Symphony No. 5* [\*90. Polish Radio NSO / Wit], *Concerto No. 2 for Violin and Chamber Orchestra* [\*2001. Krasko / Moscow PO / Simonow], *Concerto No. 3 for Violin and Orchestra* [\*80. Kagan / Instrumental Ensemble of Moscow Conservatory / Nikolayevsky], *Dialogue* [\*\*67. Ciecchański, vc / Instrumental Ensemble of NP / Dobrzyński], *Music for Piano and Chamber Orchestra* [\*\*65. Utrecht / Poznań PO / Krzemiński], *Pianissimo* [\*70. Czechoslovak Radio SO / Nohej], *Polyphonic Tango* [\*85. Bolshoi Orch. Soloists, Moscow / Lazarev], *Sonata for Cello and Piano* [\*79. Monighetti / Stowiński], *String Trio* [\*87. Livschitz Trio], *String Quartet No. 3* [\*90. Aurny-Quartett], *Symphony No. 3* [\*86. NPO / Kord], *Three Scenes* [\*85. Lee, sopr / Bolshoi Orch. Soloists, Moscow / Lazarev];
- Schoeller**, Philippe: *Vertigo Apocalypsis* [\*\*97. Südfunk-Chor, Stuttgart / Ensemble InterContemporain / Manson];
- Schoenberg**, Detlev: see Christmann, Günter – Detlev Schoenberg [...];
- Schoenfeld**, Paul: *Boogie-Woogie* for piano, four-hands [\*96. Seltzer and Sachs];
- Schöllhorn**, Johannes: *Niemandsland* [\*2015. European Workshop for Contemporary Music / Bohn];
- Schönbach**, Dieter: *Canzona da sonar III* [\*\*67. Vetter, fl a becco / Krauze, pf / tape], *Canzona da sonar V* [\*71. Henius, sopr / tape / projectors / instrumental ensemble / Schönbach, musical dir.], *Lyrische Gesänge II* [\*62. Henius, sopr / Krauze, S. Sikorski, 2 pfl], *Orchesterstück III. 'Pour Varsovie'* [\*\*63. Polish Radio NSO / Krenz], see also *Enkyklopaideia*;
- Schönberg**, Arnold: *A Survivor from Warsaw*, Op. 46 [\*58. Lidecke, recitation / Rundfunk-Chor und Sinfonieorchester, Leipzig / Kegel; 74. Herdgen, recitation / NPO and Choir / Krenz], *Begleitungsmusik zu einer Lichtspielszene*, Op. 34 [\*61. Cracow PO / Markowski; 79. Leningrad Chamber
- Orch. of the Old and Contemporary Music / Serov], *Bläserquintett*, Op. 26 [\*60. Het Danzi Kwintet], *Drei Klavierstücke*, Op. 11 [71. Zykan; 77. Pollini], *Drei kleine Stücke für Kammerorchester*, Op. posth. [\*60. Cracow Philh. Chamber Orch. / Markowski; 77. Ensemble 20. Jahrhundert / Burwick], *Drei Satiren*, Op. 28 [\*63. Cracow Philh. Choir / Bok], *Erwartung*, Op. 17 [65. Cartis, sopr / Roumanian Film Studios Orch. / Bugeanu], *Friede auf Erden*, Op. 13 [86. Schola Cantorum Gedanensis / Camerata Vistula / Lukaszewski], *Fünf Klavierstücke*, Op. 23 [71. Zykan; 77. Pollini], *Fünf Orchesterstücke*, Op. 16 [60. NPO / Rowicki; 72. NPO / Markowski; \*90. arr. for 12 instr. by F. Greisler].
- Schönberg Ensemble / de Leeuw; 2001. NPO / Strugata], *Fünfzehn Gedichte aus Stefan George 'Das Buch der hängenden Gärten'*, Op. 15 [75. Trexler, sopr / Ortner, pf], *I. Kammersinfonie*, Op. 9 [\*70. orch. version. Polish Radio NSO / de Carvalho; 90. Schönberg Ensemble / de Leeuw; 90. arr. for 5 instr. by A. Webern. Uroboros Ensemble / Pritchard], *II. Kammersinfonie*, Op. 38 [78. Radio Kamerorkest Hilversum / Bour], *Klavierstück*, Op. 33a [71. Zykan], *Konzert für Klavier und Orchester*, Op. 42 [\*56. Brendel / Wiener Symphoniker / Gielen], *Konzert für Violine und Orchester*, Op. 36 [72. Szreder / Rundfunk-Sinfonieorchester, Leipzig / Kegel], *Moderner Psalm*, Op. 50c [\*58. Bardini, recitation / NPO and Choir / Rowicki], *Moses and Aaron* [\*64. fragments, concert performance. Nikodem, ten / Szalawski, recitation / NPO and Choir / Rowicki; \*80. Deutsche Oper am Rhein / Reinhardt, staging / Wich, musical dir.], *Ode to Napoleon*, Op. 41b [\*67. Kraak, recitation / Hartsuiker, pf / Gaudeamus String Quartet], *Pelleas und Melisande*, Op. 5 [\*74. Rundfunk-Sinfonieorchester, Berlin / Rögner], *Pierrot lunaire*, Op. 21 [61. Escribano, recitation / Ensemble 'Die Reihé' / Cerha; 69. Thomas, recitation / The Pierrot Players; 91. Sukowa, Sprechgesang / Schönberg Ensemble / de Leeuw; 2012. Zübel, reciter / New Music Orch. / Bywalec / Chwedorzewska, direction], *Prelude to a Genesis*, Op. 44 [\*78. NPO and Choir / Strugata], *Sechs kleine Klavierstücke*, Op. 19 [63. performed as ballet. Woroniecka, pf / Miniature Ballet of Baltic Opera / Jarzynówna-Sobczak, choreography; 77. Pollini, pf], *Sommermüd; Tot* (from Op. 48) [\*58. Rehfuß, bar / Nadgryzowski, pf], *IV. Streichquartett*, Op. 37 [\*59. Quatuor Parrenin], *Streichtrio*, Op. 45 [\*63. members of Kyndelkvartetten; 91. Deutsches Streichtrio], *String Quartet No. 2* [\*93. Bryn-Julson, sopr / Wilanów String Quartet], *Suite*, Op. 29 [\*62. Melos Ensemble], *Variationen für Orchester*, Op. 31 [\*64. Silesian PO / Stryja; 76. Slovenske PO, Ljubljana / Michniewski], *Variationen über ein Rezitativ für Orgel*, Op. 40 [\*80. Zacher], *Verklärte Nacht*, Op. 4 [81. Polish Chamber Orch. / Maksymiuk];
- Schottstaedt**, William: *Leviathan* [\*94. tape];
- Schreker**, Franz: *Kammersymphonie* [\*81. Ensemble 20. Jahrhundert / Burwick];
- Schubert**, Alexander: *Point Ones* [\*2017. Spółdzielnia Muzyczna Contemporary Ensemble / Rusowicz / Peszat, electronics], *Sensate Focus* [\*2017. Decoder Ensemble / Bereza, Kunda, sound];
- Schulhoff**, Erwin: *Sonata Erotica* [\*2017. Aulbert, voice];
- Schuller**, Gunther: *Seven Studies on Themes of Paul Klee* [\*64. Pittsburgh SO / Steinberg], *String Quartet No. 1* [\*62. LaSalle Quartet];
- Schumacher**, Federico: *Print...?* [\*2008. Okoń-Makowska, Błażejczyk, sound];
- Schuman**, William: *String Quartet No. 3* [\*58. Juilliard String Quartet];
- Schurig**, Wolfram G.: *Gespinnit* [\*93. Musica-Viva-Ensemble / Wirrmann];

- Schüttler**, Martin: *schöner leben 3* [Girl You Know It's True? – M.V.] (\*2018. Black Page Orchestra / Froschauer, sound);
- Schwartz**, Francis: *Songs of Loneliness* [\*96. Continuum];
- Schwehr**, Cornelius: *Schatten* for string quartet and double bass [\*87. Ensemble des Instituts für Neue Musik der SHM, Freiburg];
- Schwitters**, Kurt: *Gedicht 25 – Elementar* [\*74. Ensemble 4'33'];
- Sciarrino**, Salvatore: *Ai limiti della notte* [\*88. Uitti, vc], *Autoritratto nella notte* [\*2003. Sinfonia Varsovia / Rivolta], *Berceuse* [\*71. Silesian PO / Taverna], *Cantiere del poema* [\*2012. Radziejewska, m-sopr / Aukso / Moś], *Canzona di ringraziamento* [\*88. Fabbriani, fl], *Come vengono prodotti gli incantesimi?* [\*88. Fabbriani, fl], *Due smarrimenti* [\*2004. van der Poel, sopr / Thürmchen Ensemble / Oña], *Esplorazione del bianco 1* [\*2000. Scodanibbio, cb], *Fra i testi dedicati alle nubi* [\*2003. Levine, fl], *Infinito nero* [\*2016. Assmusen, Mzs / Scenatet / Munakata / Sciarrino, libretto / Lixenberg, dir. / Jensen, light / Øbro, video / Lixenberg, Christensen, stage design / Andresen, Henriksen, costumes], *Introduzione all'oscuro* [\*94. Zephir Ensemble / La Licata; 2016. European Workshop for Contemporary Music / Bohn], *Laddio a Trachis* [\*2002. Bova, ar], *Lo spazio inverso* [\*86. Ex Novo Ensemble di Venezia], *Luci mie traditrici*, opera [\*2016. Radziejewska, sopr / Monowid, counter-alt / Zapiór, ten / Janda, bar / Spółdzielnia Muzyczna Contemporary Ensemble / Krych / Sciarrino, libretto / Partum, dir. / Maciejowska, stage design / Zamojski, video / Dmochowska-Stawiec, stage motion], *Omaggio a burri* [2014. Riis-Jensen, vn / Navasse, fl / Wright, cl], *Quaderno di strada* [\*2006. Katzameier, bar / Algoritmo Ensemble / Muzyka Centrum' Orch. / Angius], *Rondo* [\*77. Polish Chamber Orch. / Maksymiuk], *Shadow of Sound* [2016. Polish Radio NSO / Pomárico], *Sonata for Two Pianos* [\*79. Canino and Ballista];
- Scipio**, Agostino Di: *Impulse Response Study* [Audible Ecosystemics nr 1] [\*2019. Di Scipio, computer, programming / Czechowicz, Ptak, sound], *Os, oris* [Schizzi dell'aria che manca] [\*2002. Lomuto, tbn / Scagliola, computer];
- Scodanibbio**, Stefano: *Voyage That Never Ends* [\*2000. Scodanibbio, cb];
- Sculthorpe**, Peter: *Jabiru Dreaming* [\*92. Kronos Quartet];
- Searle**, Humphrey: *Suite for Clarinet and Piano* [\*58. Kurkiewicz / Szamotulskal];
- Segerstam**, Leif: *Symphony No. 101* [\*2004. Taipei PO];
- Sehin**, Bohdan: \*\*\* for violin, cello and piano [\*2005. The Classic-Avantgarde Soloists' Ensemble];
- Seiber**, Mátyás: *Divertimento for Clarinet and String Quartet* [\*62. Melos Ensemble];
- Seidl**, Hannes – Daniel Kötter *Freizeitspektakel* music theatre [\*2011. Neue Vocalsolisten Stuttgart / Seidl, Kötter, stage design, video and text editing];
- Sekii**, Naomi: *Sinfonia delle ombre* [\*2001. NPO / Salwarowski];
- Šenk**, Nina: *Twenty in Five* [\*2013. Haller, reciter / Ensemble Modern / Heil];
- Serei**, Zsolt: *Seven Minutes for Twenty Years* [\*96. Componensemble / Serei];
- Sergeyeva**, Tatyana: *Concerto for Double Bass and Orchestra* [\*81. Lavrova / Moscow Conservatory Chamber Orch. / Terian];
- Série Rose* – concert with pieces: **Pierre Jodlowski** *Série Rose*, **Johannes Kreidler** *London*, **Jennifer Walshe (*your name here*), **Juliana Hodkinson**, **Niels Rønsholdt X & X**, **Brigitta Muntendorff** *Public Privacy #5 Aria*, **Erwin Schulhoff** *Sonata Erotica*, **Laurie Anderson** *Langue d'amour* [\*2017. Aulbert, voice, performans / Walentynowicz, pf / Pietrowiak, direction / Pasiecznik, concept, programme / Gzuzitek-Tubelewicz, sound];**
- Serocki**, Kazimierz: *Ad libitum* [\*77. two versions. NDR Sinfonieorchester / Krenz; 84. Polish Radio NSO / Wit], *A piacere* [\*63. Rzewski, pf], *Arrangements* [\*78. version for two recorders: Höller and Patkowski; version for four recorders: Höller, Patkowski, Schneider and Seher; 2015. version for 2 recorders. Iwasziewicz and Nahajowski], *Concerto alla cadenza per flauto a becco e orchestra* [\*75. Patkowski / NPO / Markowski], *Continuum* [\*72. Les Percussions de Strasbourg], *Dramatic Story* [\*71. Radio PO, Hilversum / Markowski], *Episodes* [\*60. NPO / Wistocki; 97. NPO / Krenz], *Eyes of the Air* [60. Nendick, sopr / Bennett, pf; 64. Dorow, sopr / NPO / Wistocki], *Fantasia elegiaca* [\*73. Welin, org / Sinfonie-Orchester des Hessischen Rundfunks, Frankfurt / Markowski; 2007. Szlauzys, org / Polish Radio NSO / de Leeuw], *Forse e piano* [\*70. Duo Kontarsky, 2 pf / Kölner-Rundfunk-Sinfonie-Orchester / Gielen; 2000 R. and Z. Ibelhauptas, 2 pf / Polish Radio NSO / Tamayo], *Impromptu fantasque* [\*74. instrumentalists of NP, the Grand Theatre and the Academy of Music, Warsaw / Krenz; 91. instrumental ensemble / Nowakowski], *Musica concertante* [\*58. Silesian Philh. Chamber Orch. / Markowski], *Niobe* [\*66. Rysiówna and Łomnicki, recitation / NPO and Choir / Wistocki], *Phantasmagoria* [76. Woodward, pf / Rutkowski, perc; 2002. Steffes-Holländer, pf / Dierstein, perc], *Pianophonie* [\*79. Esztényi, pf / Polish Radio NSO / Experimentalstudio der Heinrich-Strobel-Stiftung des Südwestfunks / Wistocki; 88. Esztényi, pf / SWF Sinfonieorchester Baden-Baden / Experimentalstudio der Heinrich-Strobel-Stiftung des Südwestfunks / Gielen; 2014. Kośmiejka, pf / Kęska, electronics / NPO / Kasprzyk / Okoń-Makowska, sound], *Poetries* [\*69. Dorow, sopr / Instrumental Ensemble of the Grand Theatre, Warsaw / Krenz; 81. Betley, sopr / Polish Radio NSO / Kasprzyk], *Segmenti* [\*62. Cracow PO / Markowski], *Sinfonietta* [56. Polish Radio NSO / Krenz], *Swinging Music* [80. Music Workshop], *Symphonic Frescos* [\*64. Polish Radio NSO / Krenz; 86. State SO of the Korean People's Democratic Republic / Kim Byung Hwa; 2013. Polish Radio NSO / Liebreich], *The Heart of Night* [\*58. Rehfuß, bar / Nadgrzyzowski, pf];
- Seventeen Migs of Spring**: see XW Parówek – Eran Sachs – Seventeen Migs of Springs – Wolfram;
- Shared Spaces – Darmstadt / Warszawa*: improvised music [2004. Dierksen, tbn / Dörner, tr / Fussenegger, cb / Hübsch, tb / Jędrzejewska, live electronics, performance audio & video / Jędrzejewski, vc and live electronics / Knittel, live electronics / Kochan, drums and batt / Molinari, cl / Oberg, pf / Pierończyk, sax and zouca / Weiss, sax / Wingold, gtr / Zubel, voice / Goerke, literary activities];
- Shchedrin**, Rodion: *Four Songs with words by A. Tvardovsky* [\*69. State Academic Choir of the USSR / Sveshnikov], *Frescos of Dionysius* [\*85. Bolshoi Orch. Soloists, Moscow / Lazarev], *Ozorniye Chastoushky* [\*63. The All-Union Radio and TV SO / Rozhdestvensky], *Piano Concerto No. 2* [\*68. Petrov / State Orch. of the USSR / Svetlanov], *Self-Portrait* [\*86. Georgian SO, Tbilisi / Kakhidze], *Symphony No. 2* [\*70. The All-Union Radio and TV SO / Rozhdestvensky], *Willow* [\*69. State Academic Choir of the USSR / Sveshnikov];
- Shchetynsky**, Alexander: *Chamber Symphony* [\*2006. Polish-German Youth Ensemble /

- Bohn), *Face to Star* [\*97. Moscow Contemporary Music Ensemble / Vinogradov];
- Shea**, David: *Chamber Symphony No. 2* [\*2003. Ensemble Musiques Nouvelles / Dessy];
- Shebalin**, Vissarion: *Concerto for Violin and String Orchestra* [\*74. Agaronian / Armenian Chamber Orch. / Saakianc];
- Shenderov**, Anatoli: *Chamber Symphony No. 2* [\*78. Lithuanian Chamber Orch. / Domarkas];
- Sheng**, Bright: *H'un (Lacerations): In Memoriam 1966-76* [\*94. Sinfonia Varsovia / Nowak];
- Shepp**, Archie: *Fire Ballet* [\*69. Ballet-Théâtre Contemporain, Amiens / Macdonald, choreography / music from tape];
- Shibata**, Mino: *Yugaku* [\*77. Tokyo Metropolitan SO / Watanabe];
- Shimoyama**, Hifumi: *Fumon V* [\*92. instrumental ensemble / tape / Kregielewski];
- Shin**, Soo Jung: *Kammerviolinkonzert Nr 2 'Aus der Leere'* [\*2005. Bąkowski, vn / Ensemble TIMF / Bohn];
- Shinohara**, Makoto: *City Visit* [\*83. tape, *Play* [\*2000. The ClassicAvantgarde Soloists' Ensemble / Baidov], *Tayutai* [\*81. Artysz, bar / Shinohara, koto], *Visions* [\*66. tape];
- Shostakovich**, Dmitri: *Cello Concerto No. 1 in E Flat Major*, Op. 107 [\*60. Rostropovich / NPO / Rowicki], *Cello Concerto No. 2 in G Minor*, Op. 126 [80. Monighetti / Moscow SO / Dudarova], *Chamber Symphony*, Op. 110 bis [71. Lithuanian Chamber Orch. / Sondeckis], *Execution of Stepan Razin*, Op. 119 [\*66. Gromadsky, bass / Choir of the RFSRR / Moscow PO / Kondrashin], *Katerina Ismailova*, Op. 114 [65. Ensemble of the Grand Theatre, Poznań / Baduszkowa, staging / Satanowski, musical dir.], *Piano Concerto No. 1 in C Minor*, Op. 35 [59. Szymanowicz / NPO / Rowicki; 73. Dikov / Bulgarian Radio and TV SO / Stefanov], *Seven Poems by Alexander Blok*, Op. 127 [75. Miroshnikova, sopr / Iwanow, vn / Wróbel, vc / Witkowski, pf], *Sonata for Viola and Piano*, Op. 147 [\*80. Bashmet / Richter], *String Quartet No. 1 in C Major*, Op. 49 [65. State Lithuanian Quartet], *String Quartet No. 2 in A Major*, Op. 69 [75. Wilanów String Quartet], *String Quartet No. 3 in F Major*, Op. 73 [67. Taneyev Quartet; 72. Prokofiev Quartet], *String Quartet No. 4 in D Major*, Op. 83 [\*63. Komitas Quartet; 65. State Lithuanian Quartet], *String Quartet No. 5 in B Major*, Op. 92 [\*59. Beethoven Quartet], *String Quartet No. 6 in G Major*, Op. 101 [\*59. Beethoven Quartet], *String Quartet No. 7 in F Sharp Minor*, Op. 108 [\*61. Borodin String Quartet], *String Quartet No. 8 in C Minor*, Op. 110 [\*61. Borodin String Quartet], Suite from the opera *Lady Macbeth of Mtsensk* [Katerina Ismailova] [\*62. Bojanowska, sopr / Pomeranian PO / Chwedczuk], *Symphony No. 1 in F Minor*, Op. 10 [77. Gewandhausorchester / Masur], *Symphony No. 4 in C Minor*, Op. 43 [83. Leningrad PO / Jansons], *Symphony No. 6 in B Minor*, Op. 54 [65. Berliner Sinfonie-Orchester / Sanderling; 67. Cracow PO / Czyż], *Symphony No. 8 in C Minor*, Op. 65 [62. Polish Radio NSO / Krenz], *Symphony No. 10 in E Minor*, Op. 93 [\*56. NPO / Wodiczko; 68. State Orch. of the USSR / Svetlanov; 87. Leningrad PO / Jansons], *Symphony No. 11 '1905' in G Minor*, Op. 103 [\*58. Leningrad PO / Mravinsky], *Symphony No. 13*, Op. 113 [\*85. Mróz, bass / Basses of the Silesian Philh. Choir and Cracow Radio and TV Choir / Polish Radio NSO / Wit], *Symphony No. 14 in G Minor*, Op. 135 [73. Woytowicz, sopr / Mróz, bass / NPO / Rowicki; 91. Kasrashvili, sopr / Tesarowicz, bass / Sinfonia Varsovia / Penderecki], *Symphony No. 15 in A Major*, Op. 141 [\*72. Polish Radio NSO / Kord], *Ten Poems*, Op. 88 [\*69. State Academic Choir of the USSR / Sveshnikov; 75. poem No. 7.
- Tallinn Chamber Choir / Ratassep], *The Anti-Formalist 'Rayok'* [\*90. Konarowski, narrator / Galka, Liszkowski, 2 basses / Skrla, Mechliński, 2 bar / Warsaw Chamber Opera Choir / Esztényi, pf / Dzielawska, staging / Jarosiewicz, design], *The Nose*, Op. 15 [\*64. fragments, concert performance. Kossakowska, sopr / Grychnik, ten / Klimek, bar / Kossowski, bass / Polish Radio NSO / Krenz; \*76. Moscow Chamber Opera / Pokrovsky and Kuznetsov, staging / Rozhdestvensky, musical dir.], *Two Pieces for String Octet*, Op. 11 [74. Armenian Chamber Orch. / Saakianc], *Two Russian Folk Songs*, Op. 104 [\*69. State Academic Choir of the USSR / Sveshnikov], *Violin Concerto No. 1 in A Minor*, Op. 99 [\*56. D. Oistrakh / State Orch. of the USSR / Anosov; 70. Michlin / The All-Union Radio and TV SO / Rozhdestvensky], *Violin Concerto No. 2 in C Sharp Minor*, Op. 129 [83. Zhislis / Leningrad PO / Jansons];
- Shostakovich**, Dmitri – Krzysztof Meyer: *The Gamblers* [\*83. Wuppertaler Bühnen / Meyer-Oertel, staging / Schlick, musical dir.];
- Sibelius**, Jean: *Symphony No. 7* [65. Orch. of the City of Helsinki / Panula], *The Autumn Evening*; *Luonnontar* [\*65. Valkki, sopr / Orch. of the City of Helsinki / Panula];
- Sidorenko**, Lubava: *Games* [\*2017. Ensemble Nostri Temporis], *Metabola* [\*2007. Polish-German Youth Ensemble / Bohn];
- Siegel**, Wayne: *Watercolor, Acrylic, Watercolor* [\*84. Vestjysk Kammerensemble];
- Sielicki**, Edward: *Agnus Dei* [\*83. Ars Antiqua / Jaśkiewicz], *Luxuria* [\*93. Silesian PO / Swoboda], *Paralipomenon* [88. tape], *Polymorphic fantasy* [\*2000. Luijmes, hrn / tape], *String Quartet* [90. Silesian String Quartet];
- Sierra**, Roberto: *Con salsa* [\*96. Tiensun, cemb], *Ritmorroto* [\*96. Gresham, cl];
- Sigurbjörnsson**, Thorkell: *Kalaís* [\*86. Aitken, fl];
- Sikora**, Elżbieta: *Concerto for Piano and Orchestra No. 1 – Hommage to Frédéric Chopin* [\*2001. Bavouzet / Polish Radio NSO / Chmura], *Journey II* [76. tape], *La Tête d'Orphée II* [\*88. Kotnowska, fl / tape], *Le Chant de Salomon* [2007. Mikotajczyk, sopr / Israel Contemporary Players / Nagy], *Rappel II* [\*89. Poznań PO / Sikora, sound transformation / Michniewski], *Shadow's* [\*90. NPO / Tabachnik], *Suite* [97. Klocek, vc / tape], *Suite II* [\*92. Chojnacka, cemb / tape], *The Heartsnatcher* [\*95. Grand Theatre, Warsaw / Treliński, staging / Michniewski, musical dir.], see also Group KEW and *Forging the Scythes*;
- Sikorski**, Kazimierz: *Concerto for Clarinet and Orchestra* [67. Dymitrov / Slovak PO / Rajter], *Concerto for Flute and Orchestra* [58. Tomaszczuk / Polish Radio NSO / Krenz], *Concerto for Trumpet and Orchestra* [62. Hadryś / Pomeranian PO / Chwedczuk], *Polyphonic Concerto for bassoon and orchestra* [\*66. Lemiszka / Orch. RAI Torino / Markowski], *Symphony No. 3* [56. State Orch. of the USSR / Anosov], *Symphony No. 5* [\*80. Silesian PO / Michniewski], *Symphony No. 6* [\*85. The Presidential SO, Ankara / Aykal];
- Sikorski**, Tomasz: *Adventures of Sindbad the Sailor* [2011. from tape / Błażejczyk, sound / Orlicki, visual staging], *Antiphons* [\*63. Nendick, sopr / T. Sikorski, pf / Palczewski, hrn / Czerwiński, perc / tape], *Concerto breve* [\*65. T. Sikorski, pf / Silesian PO / Stryja; 89. Esztényi, pf / Warsaw Radio Philh. / Nowakowski], *Das Schwebgeten der Sirenen (nach Kafka)* [87. Monighetti, vc], *Diaphony* [89. Esztényi, Knapik, 2 pf], *Diario* [97. tape], *Euphony* [\*86. Esztényi, pf], *For Strings* [2001. Aukso / Moś], *Holzwege* [\*72. NPO / Markowski], *Homophony* [\*70. Polish Radio NSO / de Carvalho;



89. Warsaw Radio Philh. / Nowakowski), *Hymns* [\*81. T. Sikorski, pf; 89. Esztényi, pf; 93. Rosenberg, pf], *La notte* [\*85. Polish Chamber Orch. / Maksymiuk], *Listening Music* [89. Esztényi, Knapik, 2 pf], *Modus* [\*83. Monighetti, vc], *Music from Afar* [\*74. Polish Radio and TV SO and Choir, Cracow / Taverna; 98. NPO and Choir / Michniewski], *Music in Twilight* [\*78. T. Sikorski, pf / Scottish NO / Markowski; 2006. Esztényi, pf / NPO / Nagyl], *No Title* [\*73. Music Workshop], *Omaggio per quattro pianoforti ed orchestra in memoriam Jorge Luis Borges* [\*88. Dutkiewicz, Esztényi, Knapik and Meyer / Silesian PO / Stryja; 2010. Górecka, Lisak, Mironiuk and Walentyńczyk / NPO / de Leeuw], *Other Voices* [\*75. NPO / Michniewski; 89. Warsaw Radio Philh. / Nowakowski], *Paesaggio d'inverno* [83. Polish Chamber Orch. / Maksymiuk], *Prologues* [\*64. Tilbury, T. Sikorski, 2 pf / Choir and Instrumental Ensemble of NP / Kuklewicz], *Sequenza* [\*66. Orch. RAI Torino / Markowski], *Sickness Unto Death* [\*77. Zapasiewicz, recitation / Brass Ensemble / Esztényi, pf / T. Sikorski, pf and conducting], *Solitude of Sounds* [\*76. tape; 2009. Stańko, tr / tape], *Sonant* [\*67. T. Sikorski, pf], *Strings in the Earth* [\*80. Polish Chamber Orch. / Maksymiuk; 2000. The Kiev Soloists / Sirenko], *Voix humaine* [\*71. NPO and Choir / Rowicki], *Zerstrettes Hinausschauen* [89. Esztényi, pf];
- Silvestri**, Constantin: *Prélude et Fugue* [\*59. NPO / Wistocki], *Trois pièces* [\*72. Cluj Philh. Chamber Orch. / Cristescu];
- Silvestrov**, Valentin: *Dedication* [\*83. Sakharov, pf], *Evening Music* [\*83. Sakharov, pf], *Morning Music* [\*83. Sakharov, pf], *Postlude* [\*83. Monighetti, vc / Sakharov, pf], *Requiem für Larissa* [2005. Hossa, sopr / Lubańska, alto / Zdunikowski, ten / Chorus of the Grand Theatre, Warsaw / Aukso / Michniewski], *String Quartet No. 1* [\*96. V. Duda String Quartet], *Symphony No. 5* [\*92. Kiev Opera House Orch. / Balej];
- Šimai**, Pavol: *Vitážstvo* [\*67. Slovak PO, Bratislava / Rajter];
- Simakovich**, Larissa: *Terrestrial-Celestial* [\*2005. Grakhovskaya, Sazanova, authentic voices / The Classic-Avantgarde Soloists' Ensemble / Baidov];
- Simaku**, Thomas: *Concerto for Orchestra* [\*2013. NPO / Janiak];
- Singier**, Jean-Marc: *S'immiscent, en phases, en lice, en files, péle-mêle* [\*95. Ensemble Alternance / Massoni];
- Sioumak**, Alexei: *Polka* [\*2004. Tantsov, cl / Khodina, vn / Galotchkina, vc / Dubov, pf];
- Sitsky**, Larry: *Foucault's Pendulum* [\*94. Harvey, pf];
- Siwiński**, Jarosław: *Dominobajki* [2011. Siwiński, pf / Lorent, battl], *Notari E. M.* [93. tape], *Notarimbalo* [97. Kmieć, cemb / tape], *Pianeracerto* [\*95. Rutten, pf / De Erepijs / Boerman], *Piano Quintet* [\*99. Honma, pf / Kreuzer Quartet], *Polish Songs* [\*2006. tape], *Silent Fish*, microopera [\*2016. Stępień, sopr / Pieron, bas / Górczyński, cl / Styczyński, vla / Kotcz, cb / Baczyńska-Kissas, synthesizer / Kotcz, libretto / Ociepa, dir. / Okoń-Makowska, Wyszowska, sound];
- Sixta**, Josef: *Asynchronie* [\*70. Czechoslovak Radio SO / Nohejl], *Nonet* [77. Košice String Quartet / Bratislava Wind Quintet / Sixta];
- Sjöberg**, Johan-Magnus: *Hör där min vän!* [\*92. Schola Cantorum Gedanensis / tape / Łukaszewski];
- Skempton**, Howard: *For Strings* [\*70. Tilbury, pf / Music Workshop], *Waltz* [\*70. Tilbury, pf / Music Workshop];
- Skokan**, Christian: *Blues xV3* [\*2001. Worms, pf];
- Skorik**, Miroslaw: *Suite in D Major for String Orchestra* [\*74. Armenian Chamber Orch. / Saakianc];
- Skrowaczewski**, Stanisław: *Chamber Concerto [Ritornelli poi ritornelli]* [\*96. NPO / Krenz], *Night Music* [56. Polish Radio NSO / Wistocki], *Symphony for String Orchestra* [56. Orch. National de la RTF / Martinon];
- Skryabin**, Alexander: *Prometheus. The Poem of Fire* [\*2000. Goerner, pf / NPO and Choir / Kord];
- Skrzypczak**, Bettina: *Initial* [\*2007. SWR Sinfonieorchester Baden-Baden und Freiburg / R. Huber, *Miroirs* [\*2003. Capelle, m-sopr / Polish-German Youth Ensemble / Bohn], *String Quartet* [\*92. Wilanów String Quartet], *String Quartet No. 3* [\*97. Dafó String Quartet], *Toccata sospesa* [\*2001. M. Peáske, fl / Metsamart, Roos, 2 perc], *Vier Figuren* [\*2005. Collegium Novum Zürich / Hirsch];
- Skweres**, Tomasz: zob. Kazińska, Małgorzata – Tomasz Skweres;
- Slonimsky**, Sergei: *Antiphony* [\*77. Varsovia String Quartet], *Concerto buffo* [\*69. Instrumental Ensemble of the Grand Theatre, Warsaw / Krenz], *Four Polish Strophes* [\*66. Malewicz-Madey, m-sopr / Dastych-Szwarc, fl], *Stubborn Wind* [\*75. Tallinn Chamber Choir / Ratassep], *The Novgorod Dance* [\*80. Music Workshop; 85. Bolshoi Orch. Soloists, Moscow / Lazarev];
- Stawiński**, Adam: *Ballad* [78. Malmö Percussion Ensemble], *Canto* [\*81. Polish Chamber Orch. / Maksymiuk], *Pulsar* [\*88. Skoczyński, perc / tape];
- Stowiński**, Władysław: *Espressivo sempre per flauto e quartetto d'archi* [91. Gajewska, fl / Wilanów String Quartet], *Passionato per quattro archi* [87. Wilanów String Quartet];
- Smalley**, Denis: *Empty Vessels* [\*99. tape], *Valley Flown* [\*93. tape], *Vortex* [\*89. tape];
- Smalley**, Roger: *Monody* [\*73. Group Intermodulation];
- Smetanin**, Michael: *Spray* [\*2003. Ensemble Offspring], *The Power of Everyday Things* [\*2003. De Erepijs / Megens];
- Smolka**, Martin: *A v sádech korálů, jen slabo zrůžověly* for mezzo-soprano and piano without a pianist [\*87. Januszewska], *Haiku* [\*2007. Chojnacka, cemb / tape], *Nešť* [\*2000. Janáček Philh. Orch., Ostrava / Orch. of the S.E.M. Ensemble, New York / Kotik, Nagy and Arming], *8 pieces for guitar quartet* [\*2008. Aleph Gitarrenquartett], *Rent a ricercar* [\*93. Agon Ensemble / Kofroň], *Ringing* [\*2002. Ondrůšek, perc], *Semplice* [\*2014. Arte dei Suonatori / Musikfabrik / Asbury], *Tears* [2013. members of the Aukso];
- sniff dj**: *Turntable Reconstructions* [2009. dj sniff / Walczyna, sound];
- Sokola**, Miloš: *Variations on Kapralova* [\*60. Czech PO / Ančertl];
- Sotal**, Martial: *2 Improvisations pour les cordes pincées* [\*92. Chojnacka, cemb], *Pièce pour clavecin et percussion* [\*84. Chojnacka / Gualda];
- Sonus Akrobata*: improvised music [2004. Izdebski, fretless baritone gtr / Gos, drums];
- Sommer**, Günther: see Raecke, Hans-Karsten – Günther Sommer;
- Soproni**, József: *String Quartet No. 4* [\*75. Kodály Quartet];
- Sørensen**, Bent: *Lullabies* [2014. Piotr Nowicki, pf], *La Mattina. Piano Concerto No 2* [\*2014. soundwork – revised by Anna Berit Asp Christensen], *Piano Concerto 'La notte'* [\*98. Hind / Danish National Radio SO / Dausgaard], *Ständchen* [\*2007. part IV – \*2007. Aukso / Moś], *Symphony* [\*2001. NPO / Strugata], *The Lady of Shalott* [2002. Pryn, vn], *The Songs of the Decaying Garden* [\*2004. Oshiro, cl], *Trotto* [\*84. Vestjysk Kammerensemble], *Warsaw Medley* [\*98. Lindberg, tbn / Silesian String Quartet];
- Sotelo**, Maurizio: *Chalan* [\*2008. Bernat, perc / Orquesta Sinfónica de Radio Televisión Española / Tamayo], *Como llora el viento* [\*2008. Cañizares, gtr / Orquesta Sinfónica

- de Radio Televisión Española / Tamayo), *Si después de morir... in memoria José Ángel Valente* (\*2008. Arcángel, cantaor / NPO / Urbański);
- Sotomski**, Jacek: *CREDEPOL* [2019. Majewska, voice / Ensemble Kompopolex / Artistic Group Go Go / Niedźwiedz, Ptak, sound], *Thanks, Leszek* (\*\*2017. Spółdzielnia Muzyczna Contemporary Ensemble / Rusowicz);
- Souster**, Tim: *Chinese Whispers* (\*73. Group Intermodulation), *Titus Groan Music*, new version (\*\*70. Filharmonikernas Blaser, Stockholm / tape);
- Spahlinger**, Matthias: *furioso* (\*2001. United Berlin / Hirsch), *Verlorener Weg*, 1st and 2nd versions (\*2007. Polish-German Youth Ensemble / Bohn), *Vorschläge* fragments [2011. teachers of the primary schools in Warsaw: Jabłonowska, Kubiak-Dobrowolska, Ługowska, Żak-Kornowicz / Poore, dir.];
- Spasov**, Ivan: *Mouvements* (\*68. Sofia Chamber Orch. / Kazandjiyev), *Three Songs* (\*81. Female Choir of the Institute of Musical Pedagogy, Plovdiv / Chetinin);
- Spassov**, Bojidar – Tamás Waliczky: *Asylphonia* (\*2000. ZKM Karlsruhe);
- Spisak**, Michał: *Allegro de Voiron* (\*61. Sofia PO / Ilyev), *Andante and Allegro* [75. Jakowicz, vn / Chamber Ensemble of NP / Teutsch], *Concerto for Bassoon and Orchestra* [56. Plessier / Orch. National de la RTF / Martinon], *Concerto for Two Pianos* [63. Kaczyński and Mietelski], *Concerto giocoso* [\*58.; 64. Polish Radio NSO / Krenz], *Sonatina for Oboe, Clarinet and Bassoon* [59. Gerlach / Kiebler / Jung], *Suite for String Orchestra* [56. G. Enescu PO / Basarab], *Suite for Two Violins* [59. Dubiska and Umińska], *Symphonie concertante No. 1* [65. Berliner Sinfonie-Orchester / Sanderling], *Symphonie concertante No. 2* [59. Hungarian Radio SO / Lehel];
- Šramek**, Vladimir: *Metamorfoz VI* [\*64. Musica viva Pragensis / Vostřák];
- Srebotnjak**, Alojz: *Naturae vox* [\*85. Ljubljana Radio and TV SO / Nanut];
- Stäbler**, Gerhard: *Den Müllfahrern von San Francisco* (\*94. Musikfabrik NRW / Kalitzke; 2011. Musikfabrik / Masson), *Warnung mit Liebeslied* [\*93. Sikorzak-Olek, hp / Koźlik, acc / Skoczynski, perc];
- Stache**, Erwin: *Cuckoo Clock Orchestra* [2014. sound installation], *Musical Carriage* [2014. sound installation];
- Stachowski**, Marek: *Audition* [70. Świątek, fl / Gałązka, vc / Tilbury, pf], *Birds* [78. Szwajgier, sopr / Przysała, cl / Miryński, vn / Polonek, vla / Kośczał, vc], *Capriccio* [84. Polish Radio and TV SO, Cracow / Kattiewicz], *Chamber Concerto* [\*90. Uroboros Ensemble / Pritchard], *Chants of Thakur* (\*\*75. Polish Radio and TV Choir, Cracow / Polish Radio NSO / Maksymiuk), *Choreia* [\*81. Polish Radio NSO / Kaspczyk], *Concerto for Cello and String Orchestra* (\*\*91. Pergamenschikow / Sinfonia Varsovia / Penderecki), *Divertimento* [79. Polish Chamber Orch. / Maksymiuk], *From the Book of Night* [93. Polish Radio NSO / Wit], *Intermezzo I* [94. Moś, vn / Syrnicki, vla / Janosik, vc], *Irisation* (\*\*73. Polish Radio NSO / Wistocki), *Musica festeggiant* [97. Dafó String Quartet], *Musique en quatre scènes* [\*87. Szymyślik, cl / Silesian String Quartet], *Musique solennelle* (\*\*74. Orch. Philh. de la RTF / le Roux), *Pezzo grazioso* [83. Wind Quintet of the Polish Radio and TV, Katowice], *Poème sonore* [77. NPO / Markowski; 2005. Slovak Radio SO / Nagy], *Quartet No. 2* (\*76. Wilanów String Quartet), *Quartetto da ingresso* [80. Wilanów String Quartet], *Sapphic Odes* [86. Stępień, m-sopr / Polish Radio NSO / Wit], *Sonata per archi* [92. Polish Radio Chamber Orch. Amadeus / Duczmal], *String Madrigali dell'estate* for voice and string trío [\*85. Szwajgier, sopr / members of Wilanów String Quartet], *String Quartet No. 3* (\*\*88. Varsovia String Quartet), *Tre intermezzi per trio d'archi* [95. Moś, vn / Syrnicki, vla / Janosik, vc];
- Stahmer**, Klaus Hinrich: *Herr de Winde* [\*2003. Bledsoe, fl / tape];
- Stainov**, Petko: *Symphonic Scherzo* [\*61. Sofia PO / Ilyev];
- Stankovych**, Yevhen: *Quid pro quo* (\*\*2000. Basalayeva, pf / The Kiev Soloists / Sirenko), *Suite from the ballet 'Prometheus'* [\*89. Ukrainian SO, Kiev / Blazhkov], *Symphony No. 4 'Lirica'* [\*84. Latvian Philh. Chamber Orch. / Liščis], *The Music of Red Forest* [\*96. Órmény, pf / Duda, vn / Myhal, vc];
- Stańczyk**, Marcin: *Sighs* (\*2014. New Music Orch. / Bywalec), *suggested music* (\*\*2010. Ensemble Nikel / Krause, sound), *Nibiru – La rivoluzione delle terre sconosciute* [2010. Oslo Sinfonietta / Eggen];
- Staud**, Johannes Maria: *Configurations/ Reflet* [\*2003. Österreichisches Ensemble für Neue Musik / Kiradjiev], *One Movement and Five Miniatures* [\*2010. Mijatović, cemb / Österreichisches Ensemble für Neue Musik / Experimentalstudio SWR Freiburg / Tamayo / Schönegger, Sigl, sound projection];
- Steen-Andersen**, Simon: *Double Up* (\*2015. Gorczyca, sampler / Steen-Andersen, live mixing / NPO / Okoń-Makowska, sound), *Next to Beside Besides #0+3+6+12* (\*\*2017. Anderson, vla / Bojanowicz, vc / Frackiewicz, Łuc, 2 acc / Bereza, sound), *Ouvertures* [\*2014. Liu, guzheng / Siwiński, sampler / Steen-Andersen, live electronics / Sinfonia Varsovia / Gazon], *Study for String Instrument #1* [2015. Orning, vc / Hellqvist, Sadkowska, vn], *Study for String Instrument #2* [\*2015. Orning, vc / Steen-Andersen, whammy pedal], *Study for String Instrument #3* [\*2015. Orning, vc];
- Stibilj**, Milan: *Impressions* (\*\*63. Ansamb 'Slavko Oster' / Petric), *La Rosette* [\*85. Ljubljana Radio and TV SO / Saldwarowski], *Xystus* [\*76. Nagtegaal / Goudswaard, perc / Slovene PO, Ljubljana / Nanut];
- Stivriņa**, Renāte: *Earth: Miniature no. 3* (\*\*2014. Cracow Music Academy Composition Students / Koczur);
- Stockhausen**, Karlheinz: *Argument* [\*92. Pike, ten / Isherwood, bass / S. Stockhausen, synth / M. Stockhausen, tr / Pasveer, perc / K. Stockhausen, sound and light engineering], *Aries* [\*92. M. Stockhausen, tr / tape / K. Stockhausen, sound and light engineering], *Ave* [\*92. Stephens, bassethorn / Pasveer, fl / K. Stockhausen, sound and light engineering], *Cosmic Pulses, 13th Hour from Klang* [\*2008. B. Wolf, sound], *Donnerstags-Abschied* [\*92. M. Stockhausen, tr / tape / K. Stockhausen, sound and light engineering], *Drei Melodien aus dem Tierkreis* [87. Kremer, vn], *Examen* [\*92. Pike, ten / Marcus Stockhausen, tr / Noiret, dancer / Majella Stockhausen, pf / Stephens, bassethorn / K. Stockhausen, sound and light engineering], *Flautina* [\*92. Pasveer, fl / K. Stockhausen, sound and light engineering], *Freude, 2nd Hour of Klang* [\*2011. Kooi, M. Smit, 2 ar / G. Smit, sound], *Gesang der Jünglinge* [\*58.; 92. tape], *Glanz, 10th hour of Klang* [2009. Asko | Schönberg Ensemble / Warmderdam, light / Jonker, Panis, sound], *Gruppen* [\*2000. Janáček Philh. Orch., Ostrava / Orch. of the S.E.M. Ensemble, New York / Kotik, Nagy and Arming], *Hymnen* [\*2008. European Workshop for Contemporary Music / Amaral / B. Wolf, sound], *In Freundschaft* [84. Pituch, alto sax], *Inori* [2012. Kuś, dance / Okoń-Makowska, sound], *Kathinkas Gesang* [\*92. Pasveer, fl / tape / K. Stockhausen, sound and light engineering], *Klavierstück X* [83. Wambach], *Klavierstück XI* [\*58. Tudor], *Kontakte* [\*65.

- Aloys Kontarsky, pf / Caskel, perc / tape), *Kontra-Punkte* [2004. Polish-German Youth Ensemble / Bohn], *Kreuzspiel* [64. Musica viva Pragensis / Vostřák], *Luzifers Traum* [\*92. Isherwood, bass / Majella Stockhausen, pf / K. Stockhausen, sound and light engineering], *Mantra* [\*79. Canino, Ballista, 2 pf / Experimentalstudio der Heinrich-Strobel-Stiftung des Südwestfunks], *Michaels Reise um die Erde, Act 2 of Donnerstag* from *Licht* [\*2008. M. Stockhausen, Blaauw, tr / Jürgensen-Jacobsen, bassethorn / Rosman, cl / Schouten, cl and bassethorn / MusikFabrik / Rundel / Jeukendrup, sound], *Mixtur* [\*70. Kölner-Rundfunk-Sinfonie-Orchester / Gielen / Stockhausen, sound], *Mondeva* [\*92. Stephens, bassethorn / Pike, ten / K. Stockhausen, sound and light], *Natürliche Dauern, 3rd Hour of Klang*, fragments [2011. Löffler, pf / Kobler, pf], *Oben und Unten* [\*76. Opern-Studio, Kiel / Lehner, staging / Reinke, musical dir.], *Octophonie* [\*2007. Wolf, sound], *Orchester-Finalisten, 2nd scene of Mittwoch* from *Licht* [2009. Asko | Schönberg Ensemble / Warmerdam, light / Jonker, Panis, sound], *Orvnton, 15th Hour of Klang* [\*2011. de la Paz Zaens, bar / tape / Jeukendrup, sound], *Paradies, 21st Hour of Klang* [\*2011. Bledsoe, fl / tape / Jeukendrup, sound], *Plus-Minus*, prepared by John Tilbury for organ, piano and percussion [\*68. Krauze / Frémy / Tilbury], *Refrain* [\*66. Hudba dněška], *Spiel* [\*88. SWF Sinfonieorchester Baden-Baden / Gielen], *Stimmung* [\*74. Collegium Vocale Köln], *Telemusik* [\*68. tape], *Traum-Formel* [\*92. Stephens, bassethorn / K. Stockhausen, sound and light engineering], *Urantia, 19th Hour of Klang* [\*2011. tape / Jeukendrup, sound] *Vision* [\*92. Pike, ten / M. Stockhausen, tr / Noiret, dancer / S. Stockhausen, synth / tape / K. Stockhausen, sound and light engineering], *Wellen* [\*73. Group Intermodulation], *Wochenkreis* [\*92. Stephens, bassethorn / S. Stockhausen, synth / K. Stockhausen, sound and light engineering], *Zeitmasse* [\*60. Het Danzi Kwintet], *Zungenspizentanz* [\*92. Pasveer, fl picc / Chalon and Noiret, dancers / S. Stockhausen, synth / K. Stockhausen, sound and light engineering], *Zyklus* [\*61. Caskel, perc];
- Stoïkov**, Nikolai: *Humoresque* [\*81. Female Choir of the Institute of Musical Pedagogy, Plovdiv / Chetiniian];
- Strasnoy**, Oscar: *Geschichte*, operetta a cappella based on Witold Gombrowicz's play *History* [\*2012. new version, Neue Vocalsolisten Stuttgart / Stoev, libretto / Selge, stage director / Eisenberger, costumes / Błażejczyk, sound], *The End* [\*2008. Polish Radio NSO / Kaspczyk];
- Strauss**, Richard: *Till Eulenspiegels lustige Streiche* [56. G. Enescu PO / Georgescu];
- Strauss**, Wolfgang: *III. Sinfonie*, Op. 59 [\*74. Rundfunk-Sinfonieorchester Berlin / Rögner];
- Stravinsky**, Igor: *Agon* [\*65. Roumanian Film Studios Orch. / Bugeanu], *Anthem* [84. Collegium Vocale Köln], *Apollon Musagète*, fragments [80. Polish Chamber Orch. / Maksymiuk], *A Sermon, a Narrative and a Prayer* [\*87. Rappé, alto / Kusiewicz, ten / Morawski, speaker / Silesian PO and Choir / Stryja], *Canticum sacrum* [63. Tappy, ten / Rehfuß, bar / Cracow PO and Choir / Markowski], *Capriccio* [65. Grychtotówna, pf / Poznań PO / Krzemiński; 89. Drozdova, pf / Ukrainian SO, Kiev / Blazhkov], *Concertino* [62. LaSalle Quartet; 64. Novák String Quartet; 91. Silesian String Quartet], *Concerto for Two Pianos* [69. Ogdon / Lucas], *Concerto in D – Basler Concerto* [78. Polish Chamber Orch. / Maksymiuk], *Concerto in Es* – *Dumbarton Oaks* [62. Prague Chamber Orch.; 77. Polish Chamber Orch. / Maksymiuk], *Danses concertantes* [69. Ballet-Théâtre Contemporain, Amiens / Blaska, choreography / music from tape], *Duo concertant* [62. Vayman, vn / Karandashova, pf], *Ebony Concerto* [\*56. Polish Radio NSO / Krenz; 96. Spring Orch. of Warsaw Autumn / Zhadko], *Firebird*, orchestral suite [56. Silesian PO / Skrowaczewski; 59. Orch. de la Suisse Romande / Ansermet; 71. Staatskapelle Dresden / Kurz], *Fireworks* [56. Brno PO / Bakala], *Four Etudes* [71. Radio PO, Hilversum / Markowski], *Four Russian Songs* [80. Łukomska, sopr / Esztényi, pf], *Histoire du soldat*, orchestral suite [62. Silesian PO / Stryja; 80. London Sinfonietta / Zollman], *In memoriam Dylan Thomas* [\*60. Bachleda, ten / Cracow Philh. Chamber Orch. / Markowski], *Jeu de cartes* [56. Polish Radio and TV SO, Cracow / Gert], *Oedipus Rex* [\*60. Szostek-Radkova, m-sopr / Pustelak, ten / Bachleda, ten / Hiolski, bar / Ładysz, bass / Kaliszewski, recitation / Polish Radio NSO / Krenz], *Orpheus* [63. Ballet Ensemble and Orch. of the Grand Theatre, Warsaw / Rodriguez, choreography / Wodiczko, musical dir.], *Petrushka*, orchestral suite [56. Polish Radio NSO / Wistocki; 70. NPO / Rowicki], *Pribautki* [63. Berberian, m-sopr / Instrumental Ensemble of the Grand Theatre, Warsaw / Madey], *Requiem Canticles* [\*85. Kowalczyk, alto / Mechliński, bar / Silesian Philh. Choir / NPO / Krenz], *Scherzo à la russe* [89. Ukrainian SO, Kiev / Blazhkov], *Scherzo fantastique* [71. NPO / Rowicki], *Septet* [62. Melos Ensemble], *Symphonies d'instruments à vent* [77. NDR Sinfonieorchester / Krenz], *Symphony in C* [80. Silesian PO / Stryja], *Symphony in Three Movements* [\*59. Orch. de la Suisse Romande / Ansermet; 67. Orch. Philh. de la RTF / Markowski], *The Flood* [\*65. Nikodem, ten / Kossowski, bass / Krafftówna, Szczepkowski, Siemion, Nowak and Kryński, recitation / NPO and Choir / Rowicki], *The Fox* [63. Bachleda, ten / Kopacki, ten / Artysz, bar / Michoński, bass / Silesian PO / Stryja], *The Mass* [77. Choir of the Grand Theatre, Warsaw / instrumental ensemble / Straszyński; 89. RIAS-Kammerchor / Wind Ensemble of NP / Creed], *The Rite of Spring* [56. Orch. National de la RTF / Martinon; 76. NPO / Rowicki; 84. version for piano for four hands. Canino and Ballista], *The Wedding* [62. Gotawska, sopr / Ślińska, m-sopr / Nikodem, ten / Kossowski, bass / NPO and Choir / Wistocki], *Three Pieces for String Quartet* [61. Novák String Quartet; 90. Silesian String Quartet], *Trois poésies de la Lyrique Japonaise* [61. Escribano, sopr / Ensemble 'Die Reihe' / Cerha], *Variations Aldous Huxley in memoriam* [85. BBC Scottish SO / Maksymiuk], *Zvezdoliki* [\*62. Cracow PO and Choir / Markowski];
- Strid**, Raymond, see 1) Klapper, Martin – Raymond Strid, 2) Klapper, Martin – Joan Saura Marti – Raymond Strid;
- Stroe**, Aurel: *Arcades* [\*65. Roumanian Film Studios Orch. / Bugeanu], *Musique de concert* [\*67. Ionesco-Vovu, pf / Instrumental Ensemble of NP / Dobrzyński], *Rêver c'est désengrener les temps superposés* [\*71. Musica Nova Bucharest], *Sonate pour piano* [\*62. Krauze], *Two Epitaphs* [\*73. Budoiu, bar / pianist from the ensemble Ars Nova Cluj], see also *Enkyklopaideia*;
- Stroppa**, Marco: *élet... fogytiglan. Dialogo immaginario fra un poeta e un filosofo* [\*2010. European Workshop for Contemporary Music / Bohn], *little i* [\*2003. Levine, fl, alto fl and fl picc / tape];
- Strycharski**, Dominik: *Dry Your Tendecies* [\*2016. Górczyński, cl], *Flauto Dolce Techno* [\*2019. Strycharski, recorders, electronics];

- Strzelec**, Szymon Stanisław: *Earth: Miniature no. 2* [\*2014. Cracow Music Academy Composition Students / Koczur], *L'Atelier de sensorité* [\*2015. Lelek, vc / European Workshop for Contemporary Music / Bohn / Błaszczak, Guziotek-Tubelewicz, sound], *swit: spot* [\*2017. Ensemble Nostri Temporis], *The Håsbeyja Fountain* [2014. Lutostawski Orchestra Moderna / Kozłowski];
- Studio CH&K**: *for Piotr* [\*2017. Chotoniowski, Knittel, electronic media / Janicki, video];
- Stulgińska**, Agnieszka: *FMYF* [\*2019. Datek, voice / Ensemble Kompoplex / Koczur / Niedźwiedz, Ptak, sound], *OMYM* [\*2019. Datek, voice / Ensemble Kompoplex / Koczur / Niedźwiedz, Ptak, sound];
- Stuppper**, Hubert: *Ces Parfums de Valse délicieusement toi, Ulrike...* [\*80. Music Workshop];
- Subotnick**, Morton: *An Arsenal of Defense for viola and ghost electronics* [\*86. Graham], *Jacob's Room* [\*99. McCormick, vc / Subotnick, computer], *Lamination I* [\*70. Polish Radio NSO / de Carvalho], *Last Dream of the Beast* [\*81. La Barbara, sopr / tape], *Parallel Lines* [\*81. Kotnowska, fl picc / tape / instrumental ensemble / Subotnick], *Silver Apples of the Moon* [2009. Miso Music Portugal's Loudspeaker Orch. / Azguime, sound], see also *Parades and Changes*;
- Suchoń**, Eugen: *Krútnava* [59. Ensemble of the Grand Theatre, Poznań / Horowicz, staging / Górczyński, musical dir.];
- Sumitani**, Satoshi: *Cluster of Nephrolepis Marshallies* [\*83. tape];
- Suso**, Foday Musa: *Tillabayo* [\*92. Kronos Quartet];
- Suzuki**, Kazuhiko: *Molds* [\*2005. Miyata, shō];
- Sveinsson**, Atli Heimir: *Bizzarries* [\*78. Lyric Arts Trio], *Fantastic Rondos* [\*80. Music Workshop], *Icelandic Rap* [\*98. Caput Ensemble / Gunnarson];
- Sviridov**, Georgi: *How the Song Was Born* [\*69. State Academic Choir of the USSR / Sveshnikov], *Kursk Songs* [\*66. Choir of the RFSSR / Moscow PO / Kondrashin], *Music for Strings, Piano and Horn* [\*64. Moscow Chamber Orch. / Barshay];
- Synowiec**, Ewa: *Four Graphic Prints* [99. Sutt, batt];
- Szabelski**, Bolesław: *Aphorisms '9'* [\*62. Melos Ensemble / Stryja, 64. NPO / Wistocki; 78. Silesian PO / Stryja], *Concerto for Flute and Orchestra* [\*65. Bronkowski, fl / Kiecka, cl / Polish Radio NSO / Bour], *Concerto grosso* [56. Orch. National de la RTF / Martinon; 78. Silesian PO / Stryja], *Etude* [58. Polish Radio NSO / Krenz], *Improvisations* [\*59. NP Choir / Silesian Philh. Chamber Orch. / Markowski], *Nicolaus Copernicus* [76. Woytowicz, sopr / NPO and Choir / Rowicki], *Piano Concerto* [\*78. Żmudziński / Silesian PO / Stryja], *Poems* [\*61. Żmudziński, pf / Cracow PO / Markowski; 78. Żmudziński, pf / Silesian PO / Stryja], *Preludes* [\*63. Polish Radio NSO / Krenz], *Sonnets* [60. Orch. NHK / Iwak], *Symphony No. 3* [56. Silesian PO / Stryja], *Symphony No. 4* [78. Silesian PO / Stryja], *Symphony No. 5* [\*68. NPO and Choir / Rowicki], *Toccata* [59. NPO / Rowicki; 79. NPO / Markowski];
- Szalonek**, Witold: *Aarhus Music* [72. Wind Quintet of Polish Radio and TV, Katowice], *Bagattellae di Dahlem II* [2003. Havlana-Prešiček, fl / N. Prešiček, pf], *Concertino per flauto e orchestra da camera* [\*63. Gazzelloni / Polish Radio NSO / Krenz], *Confessions*, parts I and III [\*59. Delekta, recitation / NP Choir / Silesian Philh. Chamber Orch. / Markowski], *Connections* [\*74. Wilanów String Quartet / Instrumental Ensemble of NP / Szalonek], *D. P's Five Ghoulish Dreams* [\*86. Pituch, alto sax],
- Gerard Hoffnung's Six Unpublished Drawings* [2008. Sonic. Art Quartett], *Improvisations sonoritiques* [73. Music Workshop; 2015. Tanea Ensemble], *Inside? - Outside?* [\*88. Sparnaay, b cl / Silesian String Quartet, 2004. Górczyński, b cl / Silesian String Quartet], *Les Sons* [\*65. Silesian PO / Stryja; 99. NPO / Michniewski], *L'haubois mon amour* [\*99. Dawidek, ob / Radio Kamerorkest Hilversum / Eötvös], *Little B-A-C-H Symphony* [85. Ljubljana Radio and TV SO / Nanut], *Medusa's Dream of Pegasus* [\*99. Kaliński, cr / Yan, fl a becco], *Medusa's Head* [99. Bossler, Simon, Voigt, 3 fl], *Miserere* [2000. Camerata Silesia / Szostak], *Musica concertante per violbasso e orchestra* [\*77. Turetzky / NPO / Michniewski; 2012. Owczyński / NPO / Janiak], *Mutanza* [78. Matek, pf], *Mutazioni* [70. Polish Radio NSO / Kord], *Nocturne* [\*80. Mechliński, bar / U. Holliger, hp / Polish Chamber Orch. / Maksymiuk], *1+1+1+1 per 1-4 strumenti ad arco* [\*75. Wilanów String Quartet; 2006. Silesian String Quartet], *Piernikiana* [79.; 2017. Piernik, tba], *Poseidon and Medusa* [\*2001. 'Soli Sono' Trio], *Prayer; Silver Prelude* [\*93. Camerata Silesia / Szostak], *Proporzioni* [\*69. Warsaw Harp Trio], *Quattro monologhi per oboe solo* [68. Manderia; 97. Dawidek], *Symphony of Rituals* [\*2002. Silesian String Quartet], *Three Sketches* [76. Mazurek, hp], *Toccata e corale* [\*93. Esztényi, pf], *Ziemia miła* [71. Hiolski, bar / Silesian PO / Stryja];
- Szałankiewicz**, Łukasz: *Whoosh Sounds*, interactive audiovisual installation [\*2012. Deruba, video];
- Szałowski**, Antoni: *Overture* [56. Polish Radio NSO / Wistocki], *Trio for Oboe, Clarinet and Bassoon* [59. Warsaw Woodwind Trio];
- Szeghy**, Iris: *Bolero-Blues* [\*2001. Worms, pf], *Canticum* [\*2002. Lenko, accl], *Story* [\*97. Szwajgier, sopr / tape];
- Székely**, Endre: *Maqamat* [\*72. Sziklay, sopr / Budapest Chamber Ensemble / Mihály];
- Szeligowski**, Tadeusz: *Epitaph* [56. Polish Radio NSO / Wistocki], *Krakatuk* [58. Baltic Opera Ensemble / Brégy, staging / Latoszewski, musical dir.], *Piano Concerto* [63. Kędra / Polish Radio NSO / Krenz], *Psalm CXVI* [\*60. Poznań Philh. Choir / Stuligrosz], *Sailor's Song* [56. Polish Radio and TV Choir / Kluczniok], *The Angels Sang Sweetly* [56. Polish Radio and TV Choir / Kluczniok];
- Szemző**, Tibor: *Skullbase Fracture* [\*95. performance];
- Szeremeta**, Ryszard: *Advocatus diaboli* [\*81. Łódź PO / Markowski], *Agent Orange* [87. tape / Pilch, perc / Pituch, sax / Szeremeta, synth], *Amphora* [\*85. Pituch, sax / tape], *Belief* [2001. Novi Singers / tape], *Hourglass* [\*96. Kulka, vn / tape], *Miraculeo* [88. Pilch, perc / Szeremeta, synth / tape], *Points I* [\*91. tape], *Pulse Rate* [86. tape], *SY99 Message* [\*93. tape], *Trickstar* [89. Crossover: Esztényi, pf / Pituch, sax / Pilch, perc / Szeremeta, synth], *Triple Concerto* [\*95. tape], *Un Morceau de Mac* [\*99. version for tape and two programmed synthesizers];
- Szewach**, Julieta: *Dikyrian* [\*2008. Rossi, voice / Okoń-Makowska, Błażejczyk, sound];
- Szmatloch**, Zbigniew: *improvised music* [2004. Szmatloch, prepared gtr];
- Szmytka**, Jagoda: *happy deaf people* [\*2012. Boesch, vc / Bajewska-Kotodziejak, sign language interpreter / European Workshop for Contemporary Music / Bohn / Błażejczyk, sound], *junction* [2008. Orquesta Sinfónica de Radio Televisión Española / Tamayo], *Lost Play* [\*2015. Aulbert, voice, acting / Berweck, voice, sampler, acting / Paul Hübner, trumpet, acting / Ahrens, electric guitar / Katharina Bach, voice, acting / Yannick Hofmann, moderation / Decoder Ensemble / Alexander Hofmann, sound /

- Szmytka, text, video, script, direction / Przebinda, vision direction, staging / Mioduszevska, set design / Gonter, costumes / Jovanovic, video animation);
- Szokolay**, Sándor: *Violin Concerto* [\*59. Simor / Hungarian Radio SO / Lehel];
- Szöllösy**, András: *III Concerto per archi* [\*70. Czechoslovak Radio SO / Nohejl], *Elegy* [\*96. Componensemble / Serei], *Miserere* [\*88. The King's Singers], *Transfigurazioni* [\*81. Budapest SO / Lehel];
- Szpyrka**, Monika: *Fire: Miniature no. 2* [\*2014. Cracow Music Academy Composition Students / Koczur];
- Szwajgier**, Krzysztof: see *Scales and Arpeggios*;
- Szwed**, Katarzyna: *Kind of Like Indian Summer* [\*2010. Osterreichisches Ensemble für Neue Musik / Tamayo];
- Szymanowski**, Karol: *Demeter*, Op. 37 bis [62. Szymańska, alto / Cracow PO and Choir / Markowski], *Four Songs*, Op. 41 [67. Bojanowska, sopr / Hatacz, pf], *Four Songs*, Op. 54 [67. Bojanowska, sopr / Hatacz, pf], *Harnasia*, Op. 55 [60. Ballet Ensemble, Choir and Orch. of Baltic Opera / Jarzynówna-Sobczak and Dobraczyński, choreography / Latoszewski, musical dir.], *King Roger*, Op. 46, concert performance [61. Łukomska, sopr / Szczepańska, m-sopr / Bachleda, Pustelak, 2 ten / Hiolski, bar / Ładysz, bass / Polish Radio and TV SO and Choir, Cracow / Gert], *6 Kurpie Songs* [56. Polish Radio and TV Choir, Cracow / Kluczyński], *Litany to the Virgin Mary*, Op. 59 [72. Woytowicz, sopr / NPO and Choir / di Bonaventura], *Masques*, Op. 34 [63. performed as ballet. Woroniecka, pf / Miniature Ballet of Baltic Opera / Jarzynówna-Sobczak, choreography], *Mazurka*, Op. 62, No. 2 [87. Witkowski, pf], *Metopes*, Op. 29 [67. Utrecht, pf], *Myths*, Op. 30 [63. performed as ballet. Herman, vn / Woroniecka, pf / Miniature Ballet of Baltic Opera / Jarzynówna-Sobczak, choreography];
97. Danczowska, vn / Malicki, pf], *Stopiewnie* [93. Hardy, sopr / Schönberg Ensemble / de Leeuw], *Sonata No. 3 for Piano*, Op. 36 [62. Krauze; 7. Domańska], *Songs of Infatuated Muezzin*, Op. 42 [80. Pisarenko, sopr / Richter, pf], *Songs of the Fairy Tale Princess*, Op. 31 [67. Bojanowska, sopr / Hatacz, pf], *Stabat Mater*, Op. 53 [56. Kunińska, sopr / Szczepańska, m-sopr / Hiolski, bar / NPO and Choir / Wodiczko], *String Quartet No. 1 in C Major*, Op. 37 [73. Wilanów String Quartet], *String Quartet No. 2*, Op. 65 [61. Borodin String Quartet], *Symphony No. 3 'The Song of the Night'*, Op. 27 [56.; 59.; 62. Woytowicz, sopr / NPO and Choir / Rowicki; 87. Calleo, ten / NP Choir / Polish Radio NSO / Wit], *Symphony No. 4 [Symphonie concertante]*, Op. 60 [59. Żmudziński, pf / Polish Radio NSO / Krenz; 62. Hesse-Bukowska, pf / NPO / Rowicki; 66. Rubinstein, pf / NPO / Wistocki], *Twelve Etudes*, Op. 33 [67. Utrecht, pf], *Two Mazurkas*, Op. 62 [67. Utrecht, pf], *Violin Concerto No. 2*, Op. 61 [63. Witkowska / Polish Radio NSO / Krenz; 77. Szeryng / Polish Radio NSO / Maksymiuk];
- Szymanowski**, Karol – Jan Krenz: *Masques, triptyque symphonique pour orchestre* [\*\*\*88. Polish Radio NSO / Krenz];
- Szymański**, Paweł: *A Kaleidoscope for M.C.E.* [\*\*\*97. version for violin / Bąkowski], *a piú corde* [2010. Grzybowski, pf / Bemowska, Fandri, Kopijkowska, Nowakowska, Ostrowska, Sikorzak-Olek, Strzeszewska-Lis, Witkowska, 8 hp], *Appendix* [\*\*\*84. Gajewska, fl picc / instrumental ensemble / Gawroński], *A Study of Shade* [\*\*\*94. NPO / Kattiewicz], *Ceci n'est pas une ouverture* [2007. Polish Radio NSO / de Leeuw], *Compartment 2, Car 7* [\*2004. Nowicki, vibr / Duda, vn / Dumanowska, vl / Armatys, vc], *Concerto for Piano and Orchestra* [\*95. Pobocka / Polish Radio NSO / Wit],
- Cantabile* [2019. tape], *Eals [Oomsu]* [\*\*\*2009. NPO / tape / Wit ], *Epilogue* [\*\*\*2013. Aukso / Moś], *Epitaph* [2001. Śkuta & Śkutova, 2 pf], *Film Music* [\*\*\*2001. Polish Radio NSO / Chmura], *Five Pieces for String Quartet* [\*93.; 2006. Silesian String Quartet], *Four Liturgical Pieces* [90. Januszevska, sopr / Poznań PO / Michniewski], *Gloria* [\*\*\*79. NPO and Choir / Markowski], *Lux aeterna* [\*\*\*85. Chor des Süddeutschen Rundfunks / instrumental ensemble / Franz], *Partita III* [\*\*\*86. Chojnacka, cemb / NPO / Kord; 2015. Sarbak, cemb / Janáček Philharmonic Orchestra Ostrava / Nagy / Okoń-Makowska, reż. dźwięku], *Partita IV* [88. Polish Radio NSO / Krenz], *φυλακτηριον [Phylakterion]* [2012. Camerata Silesia / Kuc, Merta, Rawski, perc / Szostak], *quasi una sinfonia* [\*92. Sinfonia Varsovia / Dufallo], *Reincantation a Serenade* [\*96. Krikkku, cl / Silesian String Quartet], *Sixty-odd Pages* [\*\*\*91. SWF Sinfonieorchester Baden-Baden / Bamert], *Sonata* [83. Polish Chamber Orch. / Maksymiuk], *Sostenuto* [2013. NPO / Janiak], *Through the Looking Glass... II* [\*89. tape], *Two Illusory Constructions* [2003. Ensemble Offspring], *Two Studies* [\*\*\*90. Esztényi, pf];
- Śniady**, Marta: *aer* [2015. Stefański, cl, b cl / New Music Orch. / Bywalec / Olko, sound], *c\_ utle\_ #1* [2019. European Workshop for Contemporary Music / Bohn / Kruk, sound], *Meme opera* [\*\*\*2016. Szablewska, voice / Łuc, acc / Błażejczyk, electr gtr / Saldan, perc / Ptociński, vc / Koczur / Kierkosz, texts, artistic concept / Dworakowski, texts, artistic concept, dir. / Stępień, scenography, visualisations];
- Świder**, Józef: *Cantus gloriosus* [85. Szczecin Technical University Choir / Szyrocki];
- Tabachnik**, Michel: *Prelude à la Légende* [\*90. NPO / Tabachnik];
- Tabakiernik**, Piotr: *De Trinitate* [\*\*\*2019. Zdunik, vc / Camerata Silesia / New Music Orch. / Szostak / Bywalec / Guziotek-Tebelewicz, sound], *Symphonic Piece* [\*\*\*2017. NPO / Kaspszyk], *Voices / Votes* [\*\*\*2018. performance / park game; Hashtag Ensemble / Krych / Gawrońska, Todorczuk-Perchuć, Głowacki, Kraśnicki, Kibański, Mazur, actors / Niedźwiedz, sound / Students of the 1st year of the Academy of Fine Arts in Warsaw – Department of Stage Design, stage design];
- Taborda**, Tato: *Estratos* [\*2014. Orquesta Experimental de Instrumentos Nativos / Prudencio];
- Taborowska**, Katarzyna: *Dissociations* [2002. Lenko, acc];
- Taira**, Yoshihisa: *Monodrame I* [88. Skoczyski, perc];
- Takahashi**, Yuji: *Six Stoicheia* [\*77. Branicka, Hazuka, Statkiewicz, Jasionowska, 4 vn];
- Takasugi**, Steven Kazuo: *Sideshow* [\*2016. Talea Ensemble / Adamczyk, live electr.];
- Takemitsu**, Toru: *A Flock Descends into the Pentagonal Garden* [\*83. Polish Radio NSO / Wistocki], *A Way a Lone* [94. Silesian String Quartet], *Ceremonial – an Autumn Ode* [\*2005. Miyata, shō], *Green* [\*76. Polish Radio and TV SO, Cracow / Kaspszyk], *Handmade Proverbs* [\*88. The King's Singers], *Marginalia* [\*77. Tokyo Metropolitan SO / Watanabe], *Nostalghia* [\*92. Żotnierzcyk, vn / Polish Radio Chamber Orch. 'Amadeus' / Duczmal], *Paths – In Memoriam Witold Lutosławski* [\*\*\*94.; 98. Hardenberger, tr], *Rain Coming* [\*89. London Sinfoniaetta / Masson], *Rain Dream* [\*86. Chojnacka, cemb], *Rain Tree* [\*88. Żytyńska, Heiniger, Pilch, 3 perc], *The Dorian Horizon* [\*68. Wrocław PO / Markowski], *To the Edge of Dream* [\*89. Andersson, gtr / Poznań PO / Michniewski], *Twilil by Twilight* [\*2005. NPO / Yuasa], *Vocalism A. I* [2005. tape];
- Takenaka**, Yasuhiro: *Memory of the Universe* [\*94. Dąbrowski, perc / tape];

- Taktakishvili**, Otar: *Piano Concerto* [\*58. Zak / Leningrad PO / Sanderling], *The Cranes* [\*69. State Academic Choir of the USSR / Sveshnikov];
- Talma-Sutt**, Michal: *Avalon's Gates* [\*97. Imienińska, fl / Talma-Sutt, computer], *Cellotronicum* [\*2002. Bauer, vc / computer], *Light and Shade* [2001. tape], *Soundscape One* [audio-video version] [\*2003. tape / Gantner, video], *Without title* [\*2003. New Music Orch./ Bywalec];
- Tan**, Anthony: *Pose II. On the Shadows of Ideas* [\*2017. Nakamura, pf / SWR Experimentalstudio];
- Tanaka**, Karen: *Song of Songs* [\*2002. Bauer, vc / tape], *Wave Mechanics* [\*98. Polish Radio Orch. / Gazon];
- Tanaka**, Masaru: *Innervation IV* [\*76. Shinozaki, hp];
- Tansman**, Aleksander: *Concerto for Orchestra* [\*60. NPO / Wistocki], *String Quartet No. 4* [97. Silesian String Quartet], *String Quartet No. 6* [97. Silesian String Quartet];
- Tao**, Yu: *The Peach Blossom Fan* [\*2012. Jünger, b fl / Błażejczyk, sound];
- Tapkov**, Dimitar: *Lamento* [\*83. Sofia PO / Ilyev];
- Taranu**, Cornel: *Alternances* [\*74. Orch. Philh. de la RTF / Amyl], *Ode* [\*73. Budouiu, bar / Ars Nova Cluj / Taranu], *Racorduri* [\*72. Cluj Philh. Chamber Orch. / Cristescu];
- Tarnopolsky**, Vladimir: *Echoes of the Passing Day* [\*2004. Tantsov, cl / Galotchkina, vc / Dubov, pf], *Le vent des mots qu'il n'a pas dits* [\*96. Berger, vc / Sinfonia Varsovia / Michniewski], *Welt voll Irrsinn* [\*95. De Ereprijs / Boerman];
- Tavener**, John: *Coplas* [\*73. Radiokören Stockholm / Ericson], *Eonia* [\*91. BBC Singers / Joly], *Fall and Resurrection* [\*2005. Voice, sopr / Bellini, counter-ten / Kruszewski, bar / NPO and Choir / Wit], *Prayer for Bass and Piano* [\*87. Ostapiuk / Witkowski], *Song* [97. Kotnowska, fl], *The Bridegroom* [\*2004. Karasińska, Mikołajczyk-Niewiedziat, 2 sopr / Kryger, m-sopr / Rappé, alto / Huget-Skiba, Walawska, 2 vn / Tużnik, vl / Steczek, vc / Moś], *The Whole* [\*69. Dorow, sopr / Artysz, bar / tape / NPO and Choir / Markowski], *Today the Virgin* [\*91. BBC Singers / Joly], *Two Hymns to the Mother of God* [\*91. BBC Singers / Joly], *We Shall See Him As He Is* [\*95. Armanowska, sopr / Kusiewicz, Minkiewicz, 2 ten / NPO and Choir / Kaspczyk];
- Tchaikovsky**, Boris: *Concerto for Cello and Orchestra* [\*66. Rostropovich / Moscow PO / Kondrashin], *String Quartet No. 3* [\*72. Prokofiev Quartet], *Zodiac's Signs* [\*84. Miroshnikova, sopr / Latvian Philh. Chamber Orch. / Lifšics];
- Tchaikovsky**, Peter: *Symphony No. 5 in E Minor*, Op. 64 [56. State Orch. of the USSR / Ivanov];
- Tempo Reale**: *LFO #8* [\*2017. Canavese, electr gtr / Górczyński, cl / Krzyżanowski, vc / Zemler, perc / Wolek, computer / Meacci, sound / Giomi];
- Tempo Reale** – David Moss: *Many More Voices* [\*2017. Moss, texts and voice / Tempo Reale: Canavese, live electronics / Giomi, sound and live electronics];
- Tenney**, James: *Form 1. In memoriam Edgard Varèse* [2009. New Music Orch. / Bywalec];
- Termos**, Paul: *E Dominio* [\*2003. Hijmans, electr gtr];
- Terterian**, Avet: *Symphony No. 6* [\*85. Bolshoi Orch. Soloists, Moscow / Lazarev];
- Terrugi**, Daniel: *Aquatic* [\*87. tape];
- Terzakis**, Dimitri: *Chromatischer Tanz* [\*80. Music Workshop], *Gesänge der Liebe und des Todes* [\*84. Collegium Vocale Köln], *Katawassia* [\*74. Collegium Vocale Köln], *Sappho-Fragmente* [\*80. Łukomska, sopr / Esztényi, pf], *Tropi* [\*86. Silesian PO / Stryja]; *The Endless Register. Images and Their Musical Interpretations* [2015. Exhibition within the *Musical Images* project in Zachęta – National Gallery of Art];
- The Fifteen Directions of the World*, excerpts of radio drama [2019. Solakiewicz, dir. / Rudnik, music];
- The Spatial Compositions of Katarzyna Kobro* [2019. screening of a film; Robakowski, dir. Rudnik, music];
- Thomas**, Adrian: *Even's* [\*76. Mazurek, hp];
- Thomas**, Zach: *Braid* [\*2019. Górczyński, cl / Patoš, vc];
- Thommessen**, Olav Anton: *Introduction and Macrolantasy on Grieg's Concerto in A Minor* [\*98. Örmény, pf / NPO / Michniewski], *The Overtone* [\*83. Taranger, sopr / Ny Musikk Ensemble / Eggen];
- Thoresen**, Lasse: *Fire and Light* [\*98. Leegaard, Opheim, 2 sopr / Grzybowski, keyboard / Mleczek, alto sax / Sikorzak-Olek, hp / Szczecińska-Szulińska, perc / Strahl, vc / Schola Cantorum Gedanensis / Btaszczyk], *With an Open Hand or a Clenched Fist* [\*83. Dørum, fl], *Yr* [\*98. Bąkowski, vn];
- Tiensuu**, Jukka: *Alma III* [\*98. Sinfonia Varsovia / sampler / Kaspczyk], *Arsenic and Old Lace* [\*95. Tiensuu, cemb / Wilanów String Quartet], *Fantango* [\*96. Tiensuu, cemb], *Musica ambigua* [\*96. 'Il Tempo' Ensemble of Baroque Instruments; 2000. Patkowski, fl a becco / Sapiecha, Baroque vn / Pyzik, viola da gamba / Tiensuu, cemb], *nemo* [\*98. Avant! Ensemble / tape / Franck], *Prélude mesuré* [\*96. Tiensuu, cemb], *Puro* [\*98. Kriiiku, cl / Polish Radio Orch. / Gazon];
- Tippett**, Michael: *Boyhood's End* [\*61. Pears, ten / Britten, pf], *Symphony No. 4* [\*78. Scottish NO / Gibson], *The Vision of Saint Augustine* [\*89. Shirley-Quirk, bar / Silesian PO and Choir / Stryja];
- Tishchenko**, Boris: *Concerto for Flute, Piano and String Orchestra* [\*79. Chernyadyeva / Korchmar / Leningrad Chamber Orch. of Old and Contemporary Music / Serov];
- Toeplitz**, Kasper T.: *Inoculate?* [\*2015. Lary, dance / Gourfink, choreography / Trio Journal Intime / Cammoun, sound], *MSG#9* [\*2003. Casamitjana, perc / Ensemble Musiques Nouvelles / tape / Dessyl];
- Topolski**, Krzysztof [Arszyn]: *Falowanie. W powietrzu i w wodzie* [\*2017. kinetic-sound installation];
- Tormis**, Veljo: *Autumn Landscapes* [\*73. Latvian Academic Choir / Cepitis], *Blizzard and Dawn* from the cycle *Winter Patterns* [\*75. Tallinn Chamber Choir / Areng], *Charming of the Iron* [\*75. Tallinn Chamber Choir / Areng], *Overture No. 2* [\*61. Silesian PO / Stryja], *Song of Millstone* [\*75. Tallinn Chamber Choir / Areng], *Three Wedding Songs from Vadja* [\*75. Tallinn Chamber Choir / Areng];
- Torres Maldonado**, Javier: *Primer libro del canto alado* [\*2008. Caroli, fl];
- Torstenson**, Klas: *Aurora borealis* [\*2002. KammarensembleN / Rivolta], *Jörn* [\*90. Orkest de Volharding / van Zeeland], *Lantern Lectures, Volume III: Brass Link III* for trumpet, horn and trombone [\*2002. members of the KammarensembleN / Rivolta], *Polarhavet [The Polar Sea]* [\*2012. Polish Radio NSO / Vis];
- Touma**, Habib: *Sama'i* [\*63. Faber, ob / Rzewski, pf];
- Toyama**, Yuzo: *Berceuse Itsugi* [\*60. Orch. NHK / Iwaki], *Japanese Rhapsody* [\*60. Orch. NHK / Iwaki];
- Tómasson**, Haukur: *Concerto for Violin and Chamber Ensemble* [\*98. Edvaldsdóttir / Caput Ensemble / Gunnarson], *Storka* [\*98. Swedish Radio SO / Swensen]; *Traditional gamelan music* [2017. Kordylasińska-Pękala, Pękala, 2 perc / Warsaw Gamelan Group];
- Treibmann**, Karl Ottomar: *Sinfonischer Essay III* [\*73. Gruppe Neue Musik Hanns Eisler / Pommer];

- Tremblay, Gilles:** *Envol (Alleluia)* [\*86. Aitken, fl];
- Trębacz, Ewa:** *Errai* (\*\*2009. Niedźwiedź, sopr / Boothby, cr / Trębacz, e, electronic media and ambisonic sound projection / Sowa, integration of visual spaces, lighting), *Miniature* (\*\*2003. New Music Orch. / Bywalec), *Minotaur* (\*2005. Kaliński, hrn / tape), *Spinning Zone* (\*2003. Drzymała, Brauhoff, Nowakowski, 3 perc / tape), *things lost, things invisible* for ambisonic space and orchestra (\*\*2007. Karol Szymanowski Academic SO in Katowice / Tamayo);
- Trifunović, Vitomir:** *Impulses* [\*76. Samardziski, cb / Slovene PO, Ljubljana / Nanut];
- Trojahn, Manfred:** *String Quartet No. 3* [\*90. Auryrn-Quartett];
- Truax, Barry:** *Sonic Landscape No. 3* [\*78. tape], *Riverrun* (2009. Miso Music Portugal's Loudspeaker Orch. / Azguime, sound);
- Tsangaris, Manos:** *Vivarium – Travel, Cooking, Zoo...* (\*\*2012. new version, Park, sopr / Schmitz, bar / Majchrowski, speaker / European Workshop for Contemporary Music / Pupils of the Grammar School No. 50 run by the Culture and Education Association / Bohn);
- Tsoupaki, Calliope:** *Vita Nova* (\*2002. Harpaz, voice / Faulborn, cemb);
- Tudor, David:** *Rainforest* [\*72. Merce Cunningham Dance Company / music from tape];
- Tulev, Toivo:** *Gare de l'Est* (2012. Aukso / Moś), *Swing Low* (\*2004. Kwarttium);
- Tulve, Helena:** *Cendres* (\*\*2001. Nydd Ensemble / Elts), *Sula* (\*2005. Mansikka-aho, didgeridoo / Slovak Radio SO / Nagyl);
- Tuominen, Harri:** *Spring Shower* [\*75. Tallinn Chamber Choir / Juleoja];
- Turski, Zbigniew:** *Sinfonia da camera* (61. NPO / Wistocki), *Small Overture* (58. Leningrad PO / Sanderling), *Titania and the Donkey* (\*\*66. symphonic fragments. Polish Radio NSO / Krenz), 68. Ballet Ensemble and Orch. of Baltic Opera / Jarzynówna-Sobczak, choreography / Katlewicz, musical dir.), *Violin Concerto* (56. Topolski / Wiener Symphoniker / Gielen);
- Tutev, Georgi:** *Musica concertante* [\*68. Sofia Chamber Orch. / Kazandjiyev];
- Tüür, Erkki-Sven:** *Architectonics III: Postmetamiminal Dream* (\*2001. Nydd Ensemble / Elts), *Symbiosis* (\*2001. Raidmets, vn / Lukk, cb);
- Twardowski, Romuald:** *Antifone* (\*\*62. Silesian PO / Stryja), *Campane II-III* (95. Esztényi, pf), *Carmina de Mortuis*, part 1: *Momento* (75. Tallinn Chamber Choir / Juleoja), *Laudate Dominum* (79. Szczecin Technical University Choir / Szyrocki), *Lamentationes* (85. Szczecin Technical University Choir / Szyrocki), *Nomopedia* (84. Silesian PO / Stryja), *Sculptures of Master Peter* (74. Ballet Ensemble and Orch. of the Grand Theatre, Warsaw / Kujawa, choreography / Nowakowski, musical dir.), *Study in a* (\*\*76. Polish Radio and TV SO, Cracow / Halffter), *The Nude Prince* (\*\*64. Ballet Ensemble and Orch. of the Grand Theatre, Warsaw / Gruca, choreography / Madey, musical dir.), *Tre studi secondo Giotto* (70. Czechoslovak Radio SO / Nohejl), *Two Landscapes* (\*\*86. Silesian PO / Stryja);
- Ueno, Ken:** *...blood blossoms...* (\*2015. New Music Orch. / Bywalec / Olko, sound), *On a Sufficient Condition for the Existence of Most Specific Hypothesis* (\*2012. Ueno, overtone singer / NPO / Janiak);
- Uijlenhoet, René:** *Wedge* (\*2001. tape);
- Uitti, Frances-Marie:** *Ricercare* [\*88. Uitti, vc];
- Ulherr, Birgit:** *5 out of 10* [\*98. European Improvisation Orch.], see also 1) Björkenheim, Raoul – Birgit Ulherr – Albert Márkos – Christer Irgens-Møller, 2) Hodgkinson, Tim – Birgit Ulherr – Albert Márkos;
- Ullmann, Jakob:** *komposition à 9 – palimpsest* (\*2001. Luz, sopr / United Berlin / Hirsch);
- Ungvary, Tamás:** *Akonel II* [\*78. Aitken, fl / tape];
- Urbański, Kazimierz:** see Krzanowski, Andrzej – Kazimierz Urbański;
- Ustvolskaya, Galina:** *Duet for Violin and Piano* [\*91. Beths / de Leeuw], *Grand Duo* [\*86. Monighetti, vc / Meyer, pf], *Octet* [\*90. Camerata Vistula / Borkowski], *Piano Sonata No. 5* [\*91. de Leeuw], *Sonata for Violin and Piano* [\*62. Vayman / Karandashova], *Symphony No. 1* (\*2001. Gadałiński, boy sopr / Gagatsek, boy alto / Moscow PO / Simonow), *Symphony No. 2 'True and Eternal Bliss'* (\*2001. Rappé, alto / Silesian PO / Btaszczyk), *Symphony No. 3 Jesus Messiah, Save Us!* (\*2001. Rappé, alto / Silesian PO / Btaszczyk), *Symphony No. 4 'Prayer'* (\*2001. Rappé, alto / Silesian PO / Btaszczyk), *Symphony No. 5 'Amen'* (\*2001. Rappé, alto / Silesian PO / Btaszczyk) *Trio for Clarinet, Violin and Piano* (2004. Tantsov / Khodina / Dubov);
- Vaggione, Horacio:** *Myr-S* [\*97. Strahl, vc / tape], *Octuar* [\*83. tape], *Scir* [\*90. Schmitt, cb fl / tape], *Tar* (\*\*87. tape, see also Polonio, Eduardo – Horacio Vaggione);
- Valen, Fartein:** *Cantico di ringraziamento*, Op. 17, No. 2 [\*63. Silesian PO / Stryja];
- Vandenbogaerde, Fernand:** *Héliçoïde* (\*2001. Joste, microtonal pf / tape);
- Varèse, Edgard:** *Amériques* [\*72. Polish Radio NSO / Kord; 2005. Polish Radio NSO / Lyndon-Gee], *Arcana* [\*62. NPO / Wistocki; 96. NPO / Krenz], *Density 21,5* [\*59. Gazzelloni, fl], *Déserts* [\*65. Instrumental Ensemble of Poznań Philh. / tape / Markowski; 2009. NPO / tape / Wit], *Ecuatorial* [\*67. NP Choir / Orch. Philh. de la RTF / Markowski], *Hyperprism* [\*61. Ensemble 'Die Reihe' / Cerha], *Intégrales* [\*61. Ensemble 'Die Reihe' / Cerha; 66. NPO / Wistocki; 69. Instrumental Ensemble of the Grand Theatre, Warsaw / Krenz], *Ionisation* (72. Les Percussions de Strasbourg), *Nocturnal* [\*83. Armanowska, sopr / Silesian Philh. Choir / Polish Radio NSO / Wistocki], *Octandre* [\*60. Cracow Philh. Chamber Orch. / Markowski; 61. Ensemble 'Die Reihe' / Cerha], *Offrandes* [\*61. Escribano, sopr / Ensemble 'Die Reihe' / Cerha; 74. Lukomska, sopr / Orch. Philh. de la RTF / Amyl], *Poemé électronique* (2009. Miso Music Portugal's Loudspeaker Orch. / Azguime, sound), *Tuning Up* (2016. NPO / Kaspszyk, see also *Mobile [...]*);
- Varga, Judit:** *Entitas* (\*2013. Ensemble Modern / Heil);
- Variations 'Trash'* – collective composition by performers [\*74. Ansambel Acezantez];
- Vasks, Peteris:** *Cantabile* [\*99. Sinfonia 21 / Brabbins], *Flying Birds Music* [\*97. Moscow Contemporary Music Ensemble / Vinogradov], *Latvija* (\*\*87. Armanowska, sopr / Cimoszko, alto fl / Esztényi, pf / Ptaszyńska, cmpn), *Musica adventus* (\*2002. Aukso / Moś), *Musica dolorosa per archi* [\*84. Latvian Philh. Chamber Orch. / Lifšics];
- Veerhoff, Carlos H.:** *String Trio*, Op. 56 [\*91. Deutsches Streichtrio];
- Veldhuis, Jacob ter:** *Honky Tonk Blues* (\*2001. Worms, pf);
- Vercoe, Barry:** *Synapse* [\*85. Szczepański, vla / tape];
- Veress, Sándor:** *Diptych* [\*93. Ensemble Contrechamps];
- Vermeulen, Matthijs:** *Symphony No. 4 'Les Victoires'* [\*80. Het Residentie Orkest / Bour];
- Vetter, Michael:** *Konstellationen* [\*67. Krauze, pf];
- Vickery, Lindsay:** *Zealous Activity* [\*94. Harvey, pf];
- Vidovszky, László:** *Autoconcerto* [\*75. Uj Zenei Stúdió], *Double* [\*81. Körmendi, Fellegi, 2 pf], *La mort de Schroeder* [\*77. Fellegi, pf], *Soft Errors* [\*96. Compenensemble / Serei];
- Vieru, Anatol:** *Museum Music* [\*72. Cluj Philh. Chamber Orch. / Cristescu];

- Villa-Lobos**, Heitor: *Miniatures* [58. Sabatier, pf], *Quintette pour instruments à vent* [\*62. The Dorian Quintet], *String Trio* [87. Livschitz Trio];
- Viñao**, Alejandro: *Son entero* [\*91. Singcircle / tape / Rose], *Toccata del Mago* [\*89. Camerata Vistula / Viñao, computer / Szreder], *Triple Concerto for flute, cello, piano and tape* [\*88. Electric Swedes: Thiwång, Rondin, Widlund / tape], *The World we Know* [\*2008. Okoń-Makowska, sound];
- Vine**, Carl: *Bagatelles I-IV* [\*95. Harvey, pf], *Bagatelle V* [95. Harvey, pf], *Sonata* [\*94. Harvey, pf];
- Vir**, Param: *Hayagriva* [\*2007. Klangforum Wien / Furrer];
- Vivier**, Claude: *Bouchara* [\*96. Narucki, sopr / Schönberg Ensemble / tape / de Leeuw], *Hiérophanie* [\*2010. Barkowski, sopr / Musikfabrik / Pomárico], *Zipangu* [\*99. Sinfonia 21 / Brabbins];
- Vladigerov**, Pancho: *Improvisation and Toccata* [\*61. Sofia PO / Iljev];
- Vlijmen**, Jan van: *Nonet* [\*91. Schönberg Ensemble / de Leeuw], *Sonata per pianoforte e 3 gruppi strumentali* [\*71. Bruins / Radio PO, Hilversum / Hupperts];
- Vogel**, Vladimir: *Graphique* [\*86. Livschitz Trio];
- Voguet**, Jean: *Jeu Midi No. 6* [\*95. performance];
- Voigtländer**, Lothar: *Drei Gesänge nach Ketschua-Lyrik* [\*93. Camerata Silesia / Iwicki, perc / tape / Szostaki], *Variation und Collage* [\*80. from tape];
- Voinova**, Marina: *Wie ist es möglich?* [\*2005. Moscow Contemporary Music Ensemble / Vinogradov];
- Vostřák**, Zbynek: *Emotions* [\*64. Musica viva Pragensis / Vostřák], *Tao* [\*71. Musica viva Pragensis / Vostřák];
- Rhunc**, Larisa: *Swamp Forest* [\*2004. Polish German Youth Ensemble / Bohn], *Wooden Stones* [\*2003. Slavko Osterc Trio];
- Vriend**, Jan: *Bau* [\*70. Amsterdam Studenten Kamerorkest / Vriend];
- Vries**, Klaas de: *...Sub nocte per umbras...* [\*90. Schönberg Ensemble / de Leeuw];
- Vulcu**, Sorin: *Cicloide I, II, III* [\*77. Popa, cl and sax / Rogojina, pf and electr org / tapes];
- Vuursteen**, Frans: *Wanton Wiles* [\*86. Duo Contemporain: Bok, b cl / Le Mair, mrb];
- Wagemans**, Peter-Jan: *Alla Marcia*, Op. 11 [\*80. Culbertson, tba / Het Residentie Orkest / Bour], *Three Dances* [\*78. Radio Chamber Orch., Hilversum / Bour];
- Wagenaar**, Diderik: *Roostery Hill* [\*99. Icebreaker / McAlindin], *Tam Tam* [\*79. Hoketus Ensemble];
- Walaciński**, Adam: *Divertimento interrotto* [\*75. Ensemble 20. Jahrhundert / Burwik], *La vida es sueño – reminiscences from Calderon* [\*98. Thivång, fl / Helander, vla / Östersjö, gtr], *Lyric Poems Before Falling Asleep* [64. Ensemble MW2];
- Walczak**, Maciej: *AV-Quintet plus many for quintet of audio-visual instrumentalists* [\*98. G. Walczak / M. Walczak / Ochotny / Rudi / Kanki], *Just Look* [\*2001. Walczak, audio-visual performer];
- Waliczky**, Tamás: see Spassov, Bojidar – Tamás Waliczky;
- Wallin**, Rolf: *Boyl* [\*98. Oslo Sinfonietta / Eggen], *Fisher King* [\*2015. Hardenberger, tr / NPO / Kaspszyk], *Ground* [\*2001. Koziak, vc / Aukso / Moś], *Phonotope I* [\*2004. Cikada String Quartet / Wallin, computer], *Solve e coagula* [\*94. Cikada Ensemble / Eggen], *Stonewave* [92. Cicadow Percussion Group], *Stråk* [2010. Rudi, computer];
- Wallin**, Rolf – Josse De Pauw: *Strange News* [\*2011. Kisenyi, actor / Polish Radio NSO / Valade / Wallin, De Pauw, concept / De Pauw, text, video, dir. / Green, sound];
- Walsh**, Jennifer: *Everything you Own has been taken to a Depot Somewhere* [\*2014. Scenatet], *[your name here]* [\*2017. Aulbert, voice, vn / video];
- Walter**, Caspar Johannes: *Fünf Ohren* [\*2004. van der Poel, sopr / Thürmchen Ensemble / Oña], *Luftspiegelung* [\*2006. Schlagquartett Köln];
- Wang**, Ying: *ROBOTiCtack* [\*2017. Frenkel, alto / Ensemble Experimental / Heusinger / SWR Experimentalstudio];
- Warsaw Autumn – The New Generation* [2019. concert footage presentation; Jarzyna, dir.];
- Warwarin**, Gala: see *Enkyclopaideia*;
- Warzecha**, Piotr: *Concerto for Orchestra* [75. Polish Radio NSO / Warzecha], *Concerto for Four Soloists and Orchestra* [79. Mroziak, fl / Bortel, vn / Gtombik, vc / Proksa, perc / Polish Radio NSO / Warzecha], *Penetration* [\*69. Dresdner PO / Masur];
- Wassermann**, Ute: see Barrett, Richard – Ute Wassermann;
- Weber**, Bartosz: *improvisation* [2018. Weber, electronics];
- Webern**, Anton: *Das Augenlicht*, Op. 26 [58. NP Choir / Silesian Philh. Chamber Orch. / Markowski], *Drei Gesänge*, Op. 23 [\*60. Nendick, sopr / Bennett, pf], *Drei Lieder*, Op. 18 [64. Dorow, sopr / Kostohryz, cl / Zelenka, gtr], *Drei Lieder*, Op. 25 [63. Nendick, sopr / Krauze, pf], *Entflieht auf leichten Kähnen*, Op. 2 [72. Schola Cantorum Stuttgart / Gottwald], *Fünf Kanons*, Op. 16 [\*60. Nendick, sopr / Instrumental Ensemble of NP / Markowski], *Fünf Lieder*, Op. 3 [81. Mitrega, alto / Ensemble 20. Jahrhundert / Burwik], *Fünf Sätze*, Op. 5 [\*58. Juilliard String Quartet; 84. version for string orchestra. Polish Chamber Orch. / Maksymiuk; 90. Wilanów String Quartet], *Fünf Stücke*, Op. 10 [\*58. Silesian Philh. Chamber Orch. / Markowski], *I. Kantate*, Op. 29 [73. Trexler, sopr / Polish Radio and TV Choir, Cracow / Polish Radio NSO / Wistocki; 78. Łukomska, sopr / ORF-Chor und -Orchester Wien / Segerstam; 95. Towarnicka, sopr / Camerata Silesia / Sinfonia Varsovia / Spanjaard], *II. Kantate*, Op. 31 [62. Łukomska, sopr / Artysz, bar / Cracow PO and Choir / Markowski; 95. Towarnicka, sopr / Artysz, bar / Camerata Silesia / Sinfonia Varsovia / Spanjaard], *Konzert für neun Instrumente*, Op. 24 [\*60. Polish Radio and TV Chamber Orch., Katowice / Krenz; 81. Ensemble 20. Jahrhundert / Burwik], *Passacaglia*, Op. 1 [66. NPO / Wistocki], *Quartett für Violin, Clarinet, Tenor Saxophone and Piano*, Op. 22 [81. members of Ensemble 20. Jahrhundert / Burwik; 97. Anderszewska / Mykietyń / Mleczo / Grzybowski], *Satz für Streichtrio*, Op. posth. [91. Deutsches Streichtrio], *Sechs Bagatellen*, Op. 9 [59. Quatuor Parrenin; 62. LaSalle Quartet], *Sechs Lieder*, Op. 14 [81. Mitrega, alto / Ensemble 20. Jahrhundert / Burwik], *Sechs Stücke*, Op. 6 [\*59. NPO / Rowicki], *Streichquartett*, Op. 28 [61. Novák String Quartet; 87. Silesian String Quartet], *String Quartet 1905* [\*97. version for string orchestra. Münchener Kammerorchester / Poppen], *Streichtrio*, Op. 20 [64. Musica viva Pragensis], *Symphonie*, Op. 21 [\*59. Silesian Philh. Chamber Orch. / Markowski; 64. Ensemble Instr. de Musique Contemporaine / Simonovitch], *Vier Lieder*, Op. 13 [60. Nendick, sopr / Cracow Philh. Chamber Orch. / Markowski; 78. Łukomska, sopr / Radio Kamerorkest Hilversum / Bour], *Variationen*, Op. 27 [63. performed as ballet. Wroniecka, pf / Miniature Ballet of Baltic Opera / Jarzynówna-Sobczak, choreography; 77. Pollini, pf], *Variationen*, Op. 30 [\*62. Polish Radio NSO / Krenz; 95. Sinfonia Varsovia / Spanjaard; 98. Oslo Sinfonietta / Eggen], *Vier Stücke für Geige und Klavier*, Op. 7 [81. members of Ensemble 20. Jahrhundert / Burwik], *Zwei Lieder*, Op. 8 [81. Mitrega, alto / Ensemble 20. Jahrhundert / Burwik], see also *Mobile [...]*;



- Weddington**, Maurice: *Seul* [\*78. Sparnaay, b cl];
- Weinberg**, Moisei: *Sinfonietta No. 2* [64. Moscow Chamber Orch. / Barshay], *String Quartet No. 8* [\*63. Komitas Quartet];
- Wetin**, Karl Erik: *Etwas für...* [\*70. Filharmonikernas Blaser, Stockholm], *Manzit* [68. XLII World Festival of the ISCM. Music Workshop], see also *Enkyklopaideia*;
- Wendel**, Eugen: *Diason* [\*86. Duo Contemporain: Bok, b cl / Le Mair, perc];
- Wenjing**, Guo: *Parade* [\*2006. Schlagquartett Köln], *She Huo* [\*93. Nieuw Ensemble / Spanjaard];
- Wennäkoski**, Lotta: *λελελε Lelele* monodrama, lib. by composer [\*2011. Freund, S / New Ensemble / Wikström, lighting, stage design / Brotherus, video / Karvonen, dir.];
- Werte**, Lars Johan: *Nautical Preludes* [\*73. Radiokören Stockholm / Ericson];
- Werner**, André: *Augen-Blicke* [\*2009. Kowolik, alto / Schuppelius, performer / European Workshop for Contemporary Music / Bohn], *Il, 1 per stygia, per manes vehor* [\*2004. Zajkowski, pf / Polish-German Youth Ensemble / Bohn];
- White**, Frances: *Valdrada* [\*91. tape];
- White**, John: *P. T. Machine* [\*70. Tilbury, pf / Music Workshop];
- Whitney**, James: see *Klang / Licht / Duft-Spiele*;
- Whyms**, Carlos Edmond Malcolm: *Queztzalcoatl* [\*85. Arizpe, fl / Witkowski, pf];
- Widtak**, Wojciech: *Wziemięwzięcie* [2008. Bialic, org / NPO / Urbański];
- Widmann**, Jörg: *Armonica* [\*2014. Schönfeldinger, glass harmonica / Frąckiewicz, acc / NPO / Kasprzyk], *Insel der Sirenen* [\*97. Faust, vn / Münchener Kammerorchester / Poppen], *Quartet* [\*99. Kreuzer Quartet];
- Wiechowicz**, Stanistaw: *A Letter to Marc Chagall* [61. Lukomska, sopr / Szostek-Rodkowa, m-sopr / Mikotajska and Holoubek, recitation / NPO and Choir / Wistocki], *From the Other Side of the River* [56. Polish Radio and TV Choir, Cracow / Klucznik], *Harvest Cantata* [56. Polish Radio and TV Choir, Cracow / Klucznik; 63. Cracow Philh. Choir / Bok], *Passacaglia and Fugue* [\*60. Poznań Philh. Choir / Stulgrosz], *The Little Eyes Want* [56. Polish Radio and TV Choir, Cracow / Klucznik];
- Wielecki**, Tadeusz: *Anamnesis* [\*2019. Polish Radio NSO / Bancroft / Okoń-Makowska, Kunda, sound], *Beggar's Ballad* [\*94. Cikada Ensemble / Eggen], *Collage Tango* [\*88. Mikhashoff, pf], *Concerto à rebours* [\*98. Bąkowski, vn / Sinfonia Varsovia / Kasprzyk], *Ductus* [91. Polish Radio Chamber Orch. 'Amadeus' / Duczmal], *Egocentric Poem* [95. Krzanowska, pf / tape], *Gestures of Soul* [90. Szoka, org / Koźlik, acc / Kapuściński, synth / Celiński, gtr / Skoczyński, perc], *Hazard and Necessity* [\*2006. Silesian String Quartet / tape], *He Breathen Upon Him...* [93. Klonowski, fg / Wilson, vn / Zalewska, vn / Bator, vla / Grochowicki, mime], *Id* [\*96. Polish Radio NSO / Wit], *I Sound Therefore I Am* [\*2017. Frąckiewicz, acc / Bojanowicz, vc], *Melody with an Accompaniment* [\*84. instrumental ensemble / Gawroński], *Numerous Branches of Ramified Plaits* [\*89. Pokrzywiński, cl / Wróbel, vc / Miler, pf], *Points of Hearing* [\*2012. Ensemble intercontemporain / Davin], *Sound Pranks* [\*2017. Ostapczuk, mime / Idzikowski, Mazur, 2 tr / Dworakowski, Tomaszczyk, 2 tbn / Wielecki, direction], *String Quartet* [2004. Silesian String Quartet], *Taflę* [2005. Polish Radio NSO / Lyndon-Gee], *The Thread is Spinning... IV* [2017. Wielecki, cb / European Workshop for Contemporary Music / Bohn], *The Valley of Dry Water* [\*2007. Klangforum Wien / Furrer], *The Very True Story* [\*97. tape];
- Wielecki**, Tadeusz – Tadeusz Wierzbicki: *The Little Shoemaker and the False King*, chamber opera for children and adults [\*2013. Wieczorek, voice, vn / Wierzbicki, fairy tale text author, light figures' theatre / Poznański, lights / Semenowicz, costume];
- Wierzbicki**, Marcin: *Continuo* [96. Mykietyń, cl / tape];
- Wierzbicki**, Tadeusz: see Wielecki, Tadeusz – Tadeusz Wierzbicki;
- Wilhelm**, Jens: *Caravane; Tears* [\*70. Tom Pohn's Group];
- Wilhelm Tell* – collective improvisation by performers [\*70. Music Workshop];
- Williams**, Jan: see *Nonimprovisation [...]*;
- Williams**, Joan Frank: *Humpty Dumpty Sat on a Waltz* [\*80. Music Workshop];
- Wingate**, Mark: *Ode To the South-Facing Form* [\*94. tape];
- Wings* [\*2015. sound installation consists of works by Włodzimierz Kotosiński];
- Winter**, Kirsten: see Kats-Chernin, Elena – Kirsten Winter;
- Winther**, Niels: *Ur open 2* [\*98. European Improvisation Orch.], see also Jørgens, Pere Oliver – Niels Winther – Krzysztof Knittel;
- Wintule**, Ruta: *What a Bright Night* [\*73. Latvian Academic Choir / Cepitis];
- Wishart**, Trevor: *Tongues of Fire* [\*99. tape], *Vox 2* [\*91. Singcircle / tape / Rosel], *Vox 5* [\*89. tape];
- Wistocki**, Stanistaw: *Piano Concerto* [56. Kędra / Silesian PO / Skrowaczewski];
- Wiszniewski**, Zbigniew: *Db-Hz-Sek* [62. tape], *Duo für Altsaxophon und Violoncell* [\*84. Pituch / Wróbel], *Duo per flauto e viola* [71. Świątek / Tomaszewski], *Neffru*, radio opera [60. from tape], *Pezzo concertante per flauto alto e percussione* [\*77. Schmitt / Rutkowski, Skoczyński and Lauks], *Three Postludes* [\*63. tape], *Tre pezzi della tradizione* [\*64. Cracow PO and Choir / Markowski], *Trio for Oboe, Harp and Viola* [\*63. Faber / Pierre / Kamasal], *Tristia* [\*65. Instrumental Ensemble of the Grand Theatre, Warsaw / Madey];
- Wojciechowski**, Sławomir: *Blind Spot* [\*2013. Silesian String Quartet], *Handmade* [\*2019. Plus-Minus Ensemble / Knoop / Bereza, Niedźwiedz, sound], *Rope of Sands* [\*2009. Kwartidium];
- Wojnakowska**, Natalia: *Earth: Miniature no. 1* [\*2014. Cracow Music Academy Composition Students / Koczurk];
- Wolfe**, Julia: *Believing* [\*99. Bang On A Can];
- Wolff**, Christian: *Accompaniments* [\*73. Rzewski, pf], *For 1, 2 or 3 People* [\*93. Paradowski, sopr counter-ten / Stępańska, fl / Rosenberg, pf], *For Piano with Preparation* [\*58. Tudor], *Pairs* [\*99. Blum, fl / Schleiermacher, pf], *Rune* [\*64. Tudor, pf / Merce Cunningham Dance Company], *Sticks* [\*70. Tilbury, pf; 2011. students of the Emanuel Buthak Primary School No. 12 in Warsaw / Jabtonowska, Poore, dir.], *Stones* [2011. students of the Primary School No. 86 of Culture and Education Association in Warsaw / Zak-Kornowicz, Poore, dir.];
- Wolfram**: see XV Parówek – Eran Sachs – Seventeen Migs of Springs – Wolfram;
- Wollny**, Zorka – see Zagajewski, Artur – Zorka Wollny
- Wolman**, Amnon: *Barrier; Stop for Inspection* [\*2018. Wolman, live electronics / video];
- Wolpe**, Stefan: *String Quartet* [90. Silesian String Quartet];
- Wotek**, Krzysztof: *Amplified, What is There?* [\*2018. Kwartidium / Wotek, electronics / Migas, sound], *Elements* [\*2009. Tempo Reale, live electronics / New Music Orch. / Bywalec], *Eppur si muove* [\*2007. Zubeł, sopr / Aukso / Rafalski, video / Mos], *Motions, Stases* [\*2015. Walentynowicz, pf / New Music Orch. / Bywalec], *The Body* [\*2012. Vocaallab / Polish Radio NSO / Vis], *Un claro*

- del tiempo* [\*2008. Caroli, fl / Kubler, sopr / Costanzo, pf / Giomi, Meacci, live electronics];
- Wood**, James: *Village Burial with Fire* [96. Amadinda Percussion Group]; *Words like Sounds* [\*2019. screening of a film about **Agata Zubel**; Sosiński, dir.];
- Woronow**, Waleri: *Andante luminoso* [\*2001. NPO / Salwarowski];
- Worsaae**, Nicolai: *Du hast gesagt* [\*2014. soundtrack – revised by Anna Berit Asp Christensen];
- Woytowicz**, Bolesław: *Piano Etudes* (from the cycle of *Ten Etudes*, Nos: 7, 2, 8, 9, 6, 10) [63. Szlachta], *Poème funèbre* [79. Polish Radio NSO / Warzecha], *String Quartet No. 2* [56. Tátrai Quartet], *Symphony No. 2 'Warsaw'* [56. Brno PO / Bakala], *Symphony No. 3 [Sinfonia piano concertante]* [64. B. Woytowicz / Polish Radio NSO / Krenz];
- Woźny**, Joanna: *as in a mirror, darkly*, new version [\*2013. European Workshop for Contemporary Music / Bohn], *Loses* [\*2012. Polish Radio NSO / Vis], *Return* [\*2006. Armbruster, sax / Polish-German Youth Ensemble / Bohn];
- Wuorinen**, Charles: *Bamboola Squared* [\*84. tape];
- Wustin**, Alexander: *Trio for Violin, Cello and Piano* [\*2004. Khodina / Galotchkina / Dubov];
- Wyatt**, Scott A.: *Time Mark* [94. Pilch, perc / tape];
- Wytenbach**, Jürg: *Paraphrase* [\*76. Nicolet, fl / Wytenbach, pf];
- Xenakis**, Iannis: *Ais* [\*81. Sakkas, bar / Skoczyński, perc / Polish Radio and TV SO, Cracow / Wit], *Akea* [\*88. Silesian String Quartet / Knapik, pf], *Alax* [\*90. NPO / Tabachnik], *A l'île de Gorée* [\*87. Chojnacka, cemb / members of the BBC Scottish SO / Maksymiuk], *Ata* [\*2000. Polish Radio NSO / Tamayo], *Bohor* [2001. tape], *Concret PH* [\*66. tape; 2009. Miso Music Portugal's Loudspeaker Orch. / Azguime, sound], *Dämmerschein* [\*2001. NPO / Strugata], *Diamorphoses* [\*59. tape], *Echange* [\*89. Sparnaay, b cl / Asko Ensemble / Porcelijn], *Eonta* [\*76. Woodward, pf / Mazurkiewicz, Biskupski, 2 tr / Piwkowski, Kubik, Karolak, 3 tbn / Bernas], *Horos* [\*87. BBC Scottish SO / Maksymiuk], *Idmen A*, *Idmen B* [\*86. Schola Cantorum Gedanensis / Warsaw Percussion Group / Łukaszewski], *Jonchaies* [\*78. NPO / Strugata, 2019. NOSPR / Bancroft], *Keqrops* [\*88. Woodward, pf / Silesian PO / Stryja], *Khoai* [\*76. ; 87. Chojnacka, cemb], *Komboi* [\*84. Chojnacka, cemb / Gualda, perc], *Kottos* [\*79. Monighetti, vc], *Metastasis* [\*64. Cracow PO / Markowski], *Mikka 'S'* [\*86. Lasocki, vn], *Mists* [\*83. Wambach, pf], *Mnamas Xapin* [\*94. Bednarczyk, Niepiekto, 2 tr / Szebesczyk, Sabet, 2 hrn], *Naama* [\*84. ; 87. Chojnacka, cemb], *Nomos Gamma* [\*2007. Karol Szymanowski Academic SO in Katowice / Tamayo], *Nuits* [87. Groupe Vocal de France / Reibel], *Oopha* [\*89. Chojnacka, cemb / Gualda, perc], *Persephassa* [\*75. Les Percussions de Strasbourg], *Phlegra* [\*80. London Sinfonietta / Zollman], *Pithoprakta* [\*62. NPO / Rowicki], *Pléiades* [\*83. Warsaw Percussion Group], *Polla ta Dhina* [\*70. Pathfinder Children's Choir / NPO / Markowski; 2016. Warsaw Boys' Choir / Polish Radio NSO / Pomàrico], *Psappha* [\*80. Knaack, perc; 84. Gualda, perc], *Shaar* [\*85. BBC Scottish SO / Maksymiuk], *ST/10-1,080262* [\*64. Ensemble Instr. de Musique Contemporaine / Simonovitch], *Synaphai* [\*74. Pludermacher, pf / Orch. Philh. de la RTF / Amyl], *Syrmos* [\*70. Amsterdam Studenten Kamerorkest / Vriend], *Terrêktorh* [\*67. Orch. Philh. de la RTF / Bruck], *Tetora* [\*91. Silesian String Quartet], *Tetras* [\*83. Arditti String Quartet], *Thallein* [\*89. London Sinfonietta / Masson; 97. Ensemble InterContemporain / Spano; 2009. European Workshop for Contemporary Music / Bohn], *Voile* [\*97. Münchener Kammerorchester / Poppen], *Zyia* [2008. Kubler, sopr / Costanzo, pf];
- Xiaosong**, Qu: *Mist* [\*93. Kappelle, sopr / Kelong, bar / Nieuw Ensemble / Spanjaard];
- XV Parówek – Eran Sachs – Seventeen Migs of Springs – Wolfram**: *If you speak it – it is no legend* [\*2010. sound installation];
- Yadzinski**, Ed: see *Nonimprovisation [...]*;
- Yamane**, Akiko: *Harakiri Maiden* [\*2018. Nishihara / Polish Radio NSO / Siebens / Okoń-Makowska, Berezka, sound];
- Yanov-Yanovsky**, Dmitri: *Predestination* [\*97. Chojnacka, cemb / Moscow Contemporary Music Ensemble / Vinogradov];
- Yashiro**, Akio: *Cello Concerto* [\*60. Tsutsumi / Orch. NHK / Iwakii];
- Ye**, Guohui: *964•Heterophony* [\*2014. Forbidden City Chamber Orchestra / Liu];
- Yekimovsky**, Victor: *Balletto* [\*88. Mark Pekarsky Percussion Ensemble, Moscow];
- Yi**, Xu: *Gu Yin* [\*2005. Caroli, fl / Pilch, perc], *Le Plein du Vide* [\*2007. Ensemble Orchestral Contemporain / Bywalec];
- Young**, La Monte: *The Second Dream of the High-Tension Line Stepdown Transformer* [\*2015. The Theatre of Eternal Music Brass Ensemble / Neill, Blaauw, ensemble direction / Conti, Becker, lights setup after a Marian Zazeela *Dream Light* concept];
- Yuasa**, Joji: *Chronoplastic* [\*78. Polish Radio and TV SO, Cracow / Wit], *Eye on Genesis III* [\*2011. Polish Radio NSO / Valade], *Icon* [\*69. tape], *Interpsoylation*, version for keyboard instruments, harp and percussion [\*76. Tokk Ensemble], *Mai Bataraki from Ritual for Delphi* [\*2005. Caroli, fl / Kraków Percussion Group], *Not I, but the Wind...* [84. Pituch, alto sax], *Scenes from Bashō* [\*81. Polish Radio and TV SO, Cracow / Wit], *Towards 'The Midnight Sun' (Homage to Ze-Amil)* [\*86. Knapik, pf / tape];
- Yuhas**, Dan: *Coloured Lines* [\*2007. Israel Contemporary Players / Nagy];
- Yun**, Isang: *Concerto for Clarinet and Orchestra* [\*86. Brunner / State SO of the Korean People's Democratic Republic / Kim Byung Hwa], *Concerto for Violin and Orchestra* [\*85. Gawriloff / Ljubljana Radio and TV SO / Nanut], *Dimensioni* [\*72. Grand Orch. RTB, Brussels / Hoffman], *Distanzen* [\*93. Schönberg Ensemble / de Leeuw], *Kammerkonzert I* [\*90. Schönberg Ensemble / de Leeuw], *Espace I* [\*2005. Grimmer, vc / Not, acc], *Monolog* [\*85. Sparnaay, b cl], *Music for Seven Instruments* [\*69. Grupo Alca / Gil], *Octet* [\*2005. Ensemble TIMF / Bohn], *Pièce concertante* [\*93. Schönberg Ensemble / de Leeuw; 2017. European Workshop for Contemporary Music / Bohn], *Piri* [\*79. Glaetzner, obl], *Quartet* [\*93. Schönberg Ensemble / de Leeuw], *Quintet for Clarinet and String Quartet* [\*85. Brunner / Wilanów String Quartet], *Re-ak* [\*67. Cracow PO / Czyż], *Sonata for Oboe, Viola and Harp* [\*80. H. Holliger / Fukai / U. Holliger], *Symphony No. 1* [\*86. State SO of the Korean People's Democratic Republic / Kim Byung Hwa], *Teile dich, Nacht* [\*87. Elstermann, sopr / Musica-Viva-Ensemble / Wirmann];
- Zabel**, Frank: *Chant de la love* [\*2007. Polish-German Youth Ensemble / Bohn];
- Zacher**, Gerd – Donald Knaack: *Improvisation* [\*80. Zacher, org / Knaack, perc];
- Zafred**, Mario: *Sinfonia No. 4* [\*56. Silesian PO / Skrowaczewski];
- Zagajewski**, Artur: *brut* [\*2014. Potoński, vc / Arte dei Suonatori / Asbury], *canto* [\*2012. European Workshop for Contemporary Music / Bohn], *circulatio* [2017. Kołodziejcki, acc / Kubit, quarter-tone acc / Polish Radio NSO / Liebreich], *Modular* [\*2017. Kubit, quarter-tone acc / Domagalski, Owczynnikow, Januchta, Wójcicki, 4 cb], *Śluchodrzewisko* [\*2014. Zawiaślak, fl /

- Piotrowska-Bartoszek, ob / Stefański, cl / Dudek, tr / Klahs, tbn / Szulc, tbn), see also *Opera about Poland*;
- Zagajewski**, Artur – Zorka Wolny: *Oratorio for Orchestra and Warsaw Citizens' Choir* (\*2011. Akwarium Big Band / Warsaw Citizens' Choir / Borowski);
- Zakrocki**, Patryk: *Melodeusz* (\*\*2011. sound installation);
- Zanesi**, Christian: *stop! l'horizon* (\*87. tape);
- Zapf**, Helmut: *Canto dell'aria* (\*2003. Veale, ob / tape), *Pater noster* (\*93. Camerata Silesia / Szostak), *Wandlungen* (\*90. Bauer, tbn / tape);
- Zappa**, Frank: *G-Spot Tornado* (\*99. Icebreaker / McAlindin), *Peaches and Regalia* (95. De Erepijs / Boerman), *Ruth Is Sleeping* (\*95. Harvey, pf);
- Zarebski**, Krzysztof – John King: *Dialogues* (\*\*95. performance);
- Zarin**, Marger: *Madrigal* (\*73. Latvian Academic Choir / Cepitis);
- Zawadzka-Gotsz**, Anna: *Concerto for Eight-String Guitar and Strings* (2004. Sadłowski / Aukso / Moś), *Ex motu* (\*\*2018. Polish Radio NSO / Siebens), *Glissbigliando* (\*99. Dawidek, ob / tape), *Girare* [86. tape / Pilch, perc], *Mirrors* (\*\*99. Sinfonia 21 / Brabbins), *The Suite of Space* (\*\*2006. New Music Orch. / Deroyer);
- Zawadzka**, Barbara: *Esperanza* (91. tape), *Greya* (2000. tape);
- Zechlin**, Ruth: *Canzoni alla notte* (\*77. Lorenz, bar / Gewandhausorchester / Masurl);
- Zeljenka**, Ilija: *Osvienčim* (\*67. Pandik and Gallo, recitation / Slovak PO and Choir, Bratislava / Rajter), *String Quartet* (\*64. Novák String Quartet);
- Zemlinsky**, Alexander: *Sechs Maeterlinck Gesänge*, Op. 13 (\*90. arr. for 9 instr. by R. de Leeuw Nos: 1 and 6, E. Stein Nos: 2 and 5, L. Stein Nos: 3 and 4. Hardy, m-sopr / Schönberg Ensemble / de Leeuw), *Streichquartett No. 3* (\*65. LaSalle Quartet);
- Zender**, Hans: *Fragmente* (\*74. Collegium Vocale Köln), *Hölderlin lesen* (\*84. Langner, recitation / Wilanów String Quartet), *Lo-Shu II (Mondschrift)* (\*2003. Bledsoe, fl), *Muji no kyo* (\*77. Delektka, bar / Mrozik, fl / Grabiec, vn / Mańczyk, pf / Polish Radio NSO / Zender);
- Zielińska**, Lidia: *Cascando* (\*\*91. Luft, speaker / Schola Cantorum Gedanensis / Łukaszewski), *Conrad's Seven Islands* (\*\*2007. New Music Orch. / Bywalec), *Expandata* (2000. Pilch, tmb / tape), *Fiction* (97. Polish Radio NSO / Wit), *In the rear* (\*\*2010. Guziotek-Tubelewicz, computer), *Little Atrophic Symphony* (93. Polish Radio NSO / Wit), *Music for Holy Week* (\*92. Schola Cantorum Gedanensis / Skoczyński, perc / Łukaszewski), *Nobody Is Perfect* (\*\*2004. Polish-German Youth Ensemble / tape / Bohn), *Pleonasmus* (91. Pędziątek, ob / Stuhr, vn / Polish Radio Chamber Orch. 'Amadeus' / Duczmal), *Saturday Dance* (83. Polish Chamber Orch. / Maksymiuk), *Sinfonia concertante* (\*\*2015. Zielińska / Przybyłowicz / Polish Radio NSO / Liebreich / Błażejczyk, sound), *Slices of Music* (\*\*2013. interactive installation), *Sonnet about Tatra Mountains* (87. Haftkowski, vn / Dejniewicz, tr / Wojtyński, tbn and bells / Koźlik, acc), *Ukiyo* (\*\*2012. Ensemble intercontemporain / Davin);
- Zieliński**, Maciej: *Fallen Angel* (\*\*2004. Nowicki, perc / tape);
- Zimmermann**, Bernd Alois: *Canto di speranza* (\*86. Boettcher, vc / Philh. Staatsorchester, Hamburg / Zender), *Concerto pour violoncelle et orchestre en forme de pas de trois* (\*76. Wiederker / NPO / Michniewski), *Die Soldaten* (\*71. Deutsche Oper am Rhein / Reinhardt, staging / Wich, musical dir.), *Monologe für zwei Klaviere* (\*65. Duo Kontarsky), *Omnia tempus habent* (\*2006. Schneider, sopr / Polish-German Youth Ensemble / Bohn), *Sonata for Solo Violin* (\*85. Gawriloff), *Symphonie in einem Satz* (\*84. Junge Deutsche Philh. / Holliger);
- Zimmermann**, Udo: *Sinfonia come un grande lamento* (\*83. Rundfunk-Sinfonieorchester, Berlin / Rögner);
- Zimmermann**, Walter: *Abgeschiedenheit (Vom Nutzen des Lassens 3)* (\*85. Henck, pf), *Die Blinden* (\*91. Neue Vocalsolisten Stuttgart / Junges Philh. Orch., Stuttgart / Schreier), *Lied im Wüstenvogelton* (\*2002. Ensemble Recherche);
- Zinsstag**, Gérard: *Trauma* (\*85. Chor des Süddeutschen Rundfunks / Franz);
- Ziporyn**, Evan: *Tsmindao Ghmerto* (\*99. Bang On A Can);
- Zobl**, Wilhelm: *Schach-Walzer* (\*\*80. Music Workshop);
- Zohrabyan**, Ashot: *Lux fulgebit* (\*2005. Simakovich, m-sopr / The Classic-Avantgarde Soloists' Ensemble / Baidov);
- Zorn**, John: *Cat O'Nine Tails; The Dead Man* (\*92. Kronos Quartet);
- Zubel**, Agata: *Bildbeschreibung* (\*2018. Zubel, sopr / Wörner, bar / Klangforum Wien / Engel / Böhm, Urban, sound / Nalazek, light design), *Cascando* (\*2008. Zubel, sopr / Taub, fl / DeLuca, cl / Shmidt, vn / Sabee, vc), *Lentille* (\*\*2001. Zubel, sopr / Moc, acc / Aukso / Moś), *Not I* (2014. Zubel, sopr / New Music Orch. / Bywalec / Bania, video layer preparation and realisation / Guziotek-Tubelewicz, sound); *Symphony No. 2* (\*2006. SO of the Academy of Music in Kraków / Czepiel), *Symphony No. 3* (\*\*2010. Blauuw, tr / Polish Orch. Sinfonia Iuventus / Gulikers), *The Streets of a Human City* (\*\*2011. European Workshop for Contemporary Music / Bohn), *Violin Concerto* (\*2018. Duda, vn / European Workshop for Contemporary Music / Bohn);
- Zumbach**, André: *Etude* (\*60. tape);
- Zwedberg**, Tommy: *Through Water* (\*94. tape);
- Zych**, Wojciech Ziemowit: *Différance* (\*\*2010. Kwadrofonik), *Hommage à Tadeusz Kantor* (2005. Polish Radio NSO / Lyndon-Gee), *Kaspar Hauser's Friends* (\*\*2004. Marcyniak, fl / Gańko, sax / Michalski, b cl / Łabanow, cemb / Dańo String Quartet / Fiugajski), *Roundflow / Throughflow / Outflow* (\*2014. Cellonet / Bauer / Btaszczyk, sound), *Rozedgranie* (2007. R. and Z. Ibelhauptas, 2 pf), *Soliloquium I – Boilinghot Mind* (2000. The Classic-Avantgarde Soloists' Ensemble / Baidov), *Symphony No. 1* (\*\*2002. New Music Orch. / Bywalec);
- Zykan**, Otto: *Incubation, Choreographie & Polemische Arie* (\*71. Salonkonzerte MobArt & TonArt);
- Živković**, Djuro: *On the Guarding of the Heart* (\*2014. New Music Orch. / Bywalec);
- Žuraj**, Vito: *Re-slide* (\*\*2015. new version. Menotti, tbn / European Workshop for Contemporary Music / Bohn), *Zgübleni* (\*2017. Frenkel, alto / Ensemble Experimental / Heusinger / SWR Experimentalstudio).

compiled by Kazimierz Nowacki, Jolanta Bilińska, Małgorzata Kosińska, Marcin Majchrowski, Izabela Malec, Beata Boleślawska-Lewandowska, Ewa Radziwon-Stefaniuk



## Polish Composers' Union

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founded in 1945, divided into nine regional branches (Bydgoszcz, Gdańsk, Katowice, Kraków, Lublin, Łódź, Poznań, Warszawa, Wrocław) and the Youth Circle.

- supports musical culture as part of social life
- lobbies for legal regulations in the areas of artistic music composition and academic musicological activity
- stimulates and promotes artistic music composition organising and preparing: festivals, concerts, competitions, sessions, meetings, publications, commissions for music from contemporary composers and awards
- organises the “Warsaw Autumn” International Festival of Contemporary Music
- manages the work of the Polish Music Information Centre jointly with the Institut of Music and Dance: recordings, scores, databases, publications, discs, CD-ROM's, public use of the collection and the website [www.polmic.pl](http://www.polmic.pl)
- is involved in the activity of the European Composer and Songwriter Alliance ECSA, the International Association of Music Information Centres IAMIC and the European Conference of Promoters of New Music ECPNM

## Calendar of Events

### September 2020 – September 2021:

- **18<sup>th</sup>-26<sup>th</sup> September 2020, Warszawa**  
63<sup>rd</sup> “Warsaw Autumn” International Festival of Contemporary Music
- **20<sup>th</sup> September 2020, Warszawa**  
PCU Youth Circle concert – a “Warsaw Autumn” fringe event
- **24<sup>th</sup> September 2020, Warszawa**  
PCU Warsaw Branch concert: “Musical Seasons – Autumn”, a “Warsaw Autumn” fringe event

- **26<sup>th</sup> September 2020, Warszawa**  
Presentation of a website dedicated to Roman Maciejewski
- **October 2020, Gdańsk**  
17<sup>th</sup> concert in the series “New Sounds from Gdańsk”
- **13<sup>th</sup> October 2020, Poznań**  
“Composers from Poznań and Their Guests” – concert
- **19<sup>th</sup>-23<sup>rd</sup> October 2020, Poznań**  
49<sup>th</sup> “Poznań Music Spring” International Festival of Contemporary Music
- **17<sup>th</sup>-25<sup>th</sup> October 2020, Kraków**  
32<sup>nd</sup> International Festival of Cracow Composers
- **23<sup>rd</sup>-27<sup>th</sup> October 2020, Bydgoszcz**  
8<sup>th</sup> “New Music” Contemporary Music Festival
- **25<sup>th</sup> October 2020, Warszawa**  
Generations XXIII – concert in the series “Generations” organised by ZAiKS Authors’ Association and Polish Radio Programme 2
- **25<sup>th</sup>-27<sup>th</sup> October 2020, Kraków**  
49<sup>th</sup> Musicological Conference: “Music Theory – Musicology Here and Now. Impact of the Past – Challenges of the Present”
- **14<sup>th</sup>, 17<sup>th</sup>, 19<sup>th</sup> and 21<sup>st</sup> November 2020, Katowice**  
19<sup>th</sup> Silesian Days of Contemporary Music
- **20<sup>th</sup>-28<sup>th</sup> November 2020, Warszawa**  
3<sup>rd</sup> International Music Festival of Central-Eastern Europe “Euphonie” (co-operation)
- **29<sup>th</sup> November 2020, Wrocław**  
Organs+ concert
- **8<sup>th</sup>-9<sup>th</sup> December 2020, Warszawa**  
31<sup>st</sup> “Composers’ Portraits” – a series of concerts dedicated to individual composers – concerts of music by Mateusz Ryczek and Tomasz Skweres
- **14<sup>th</sup>-17<sup>th</sup> December 2020, Łódź**  
76<sup>th</sup> “Musica Moderna” session accompanied by concerts of contemporary music
- **12<sup>th</sup>-19<sup>th</sup> March 2021, Poznań**  
50<sup>th</sup> “Poznań Music Spring” International Festival of Contemporary Music
- **April 2021, Łódź**  
77<sup>th</sup> “Musica Moderna” session accompanied by concerts of contemporary music
- **10<sup>th</sup>-18<sup>th</sup> April 2021, Kraków**  
33<sup>rd</sup> International Festival of Cracow Composers
- **May 2021, Wrocław**  
9<sup>th</sup> „Musica Electronica Nova” festival
- **7<sup>th</sup>-11<sup>th</sup> May 2021, Bydgoszcz**  
9<sup>th</sup> “New Music” Contemporary Music Festival

- **8<sup>th</sup>-14<sup>th</sup> May 2021, Warszawa**  
35<sup>th</sup> "Warsaw Music Encounters – Early Music – New Music" festival
- **June 2021, Warszawa**  
62<sup>nd</sup> Tadeusz Baird Competition for Young Composers – final concert
- **17<sup>th</sup>-25<sup>th</sup> September 2021, Warszawa**  
64<sup>th</sup> "Warsaw Autumn" International Festival of Contemporary Music

**PCU periodicals:**

- "The Polish Journal of Musicology" (in co-operation with PWM Edition)
- The Yearly "Musicology Today" (in English online, in co-operation with the Institute of Musicology of University of Warsaw)

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## Huihui Cheng

WER 6432 2 (2020)

Youmi Kim, Silke Evers, Noa Frenkel, Ensemble Experimental,  
SWR Experimentalstudio, Detlef Heusinger, Claudia Chan,  
Ensemble Ubu, Ensemble Mosaik, Neue Vocalsolisten



## Naomi Pinnock

LINES AND SPACES | WER 6431 2 (2020)

Quatuor Bozzini, Omar Ebrahim, London Sinfonietta, Richard Uttley, Ensemble Adapter u.a.



## Zeynep Gedizlioğlu

VERBINDEN UND ABWENDEN | WER 6428 2 (2020)

Klangforum Wien, Neue Vocalsolisten, Klavierduo Yukiko Sugawara und Tomoko Hemmi u.a.



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**00:00** – pasmo jazzowe

Sobota

**PREMIEROWA**

**19:00** – *Scena Muzyczna TVP Kultura*

**22:00** – pasmo koncertowe rock / alternatywa

Niedziela

**08:30** – pasmo rodzinne Od ucha do ucha

**15:00** – pasmo klasyczne (opera / koncert)



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Piątek

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**Polish Radio Programme 2**
**at the International Rostrum of Composers since 1994:**

- 1994** **Stanisław Krupowicz** *Fin de Siècle for orchestra* (commissioned by PR2) - recommendation  
**Paweł Szymański** *Miserere for voices and instruments* (commissioned by PR2) - recommendation
- 1995** **Paweł Mykietyń** *3 for 13 for chamber orchestra* (commissioned by PR2) - 1st place in the composers under 30 years of age category  
**Zbigniew Bargielski** *Trigonalia for accordion, guitar, percussion and chamber orchestra* (commissioned by PR2) - recommendation
- 1997** **Aleksander Lasoń** *Concerto Festivo for violin and orchestra* - recommendation
- 1998** **Zygmunt Krauze** *II Grand Piano Concert* - recommendation
- 1999** **Tadeusz Wielecki** *Concerto á Rebours for violin and orchestra* - recommendation  
**Robert Kurdybacha** *Guitar Concert* - recommendation in the composers under 30 years of age category
- 2000** **Jerzy Kornowicz** *Figury w Oplocie for chamber orchestra* - recommendation

- 2001 **Zbigniew Penherski** *Muzyczka na Koniec Wieku*  
for band and tape - recommendation
- 2003 **Hanna Kulenty** *Concert for trumpet and orchestra*  
(commissioned by PR2) - 1st place in the general category  
**Jacek Grudzień** *Ad Naan* for cello and computer - recommendation
- 2005 **Krzysztof Knittel** *Harpsichord Concert* - recommendation
- 2006 **Wojciech Widlak** *Wziemięwzięcie* - recommendation
- 2007 **Paweł Szymański** *Trzy Pieśni do Słów Trakla*  
(3 songs to the words of Trakl) - recommendation
- 2008 **Paweł Mykietyn** *II Symphony* - recommendation
- 2009 **Magdalena Długosz** *Gemisatos* - recommendation  
**Ewa Trębacz** *Things Lost, Things Invisible* - recommendation
- 2010 **Lidia Zilińska** *Siedem Wysp Conrada* - recommendation
- 2013 **Agata Zubel** *Not I* to Samuel Beckett's text for voice  
and band - 1st place in the general category
- 2014 **Andrzej Kwieciński** *Canzon de' Baci*, tenor and orchestra  
-1st place in the composers under 30 years of age,  
recommendation in the general category
- 2015 **Mikołaj Laskowski** *The Tiger Left Me Unsatisfied* for violin,  
bass clarinet and Hammond organ - recommendation in the  
composers under 30 years of age category
- 2017 **Artur Zagajewski** *Brut* for 11 instruments  
- 1st place in the general category  
**Szymon Stanisław Strzelec** *L'atelier de sensorité* for amplified,  
prepared cello and 24 musicians - recommendation  
in the composers under 30 years of age category
- 2019 **Sławomir Kupczak** *Halny* for electronics and improvising  
flautist - recommendation in the general category

**Polish Radio Programme 2**  
at the International Rostrum of Electroacoustic Music (biennale):

- 1990 **Magdalena Długosz** *Mictlan II*  
for accordion, tape and live electronics - recommendation  
**Ryszard Szeremeta** *Entering 1990* - recommendation  
**Barbara Zawadzka** *Greya* for tape - recommendation
- 1996 **Paweł Mykietyn** *Epifora* for grand piano and tape  
- 1st place in the young composers category and  
recommendation in the general category
- 1998 **Michał Talma-Sutt** *Co Nostradamus Zachował Tylko dla  
Siebie* for tape - 1st place in the young composers category
- 2000 **Michał Talma-Sutt** *Light and Shade* for tape  
- 1st place in the general category
- 2004 **Cezary Duchnowski** *Monada III* - 1st place in the general category

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<b>1994</b>	Piotr Anderszewski	<b>2007</b>	Łukasz Borowicz
<b>1995</b>	Stefan Sutkowski	<b>2008</b>	Artur Ruciński
<b>1996</b>	Olga Pasiiecznik	<b>2009</b>	Barbara Wysocka
<b>1997</b>	Dariusz Paradowski	<b>2010</b>	Wioletta Chodowicz
<b>1998</b>	Rafał Kwiatkowski	<b>2011</b>	Aleksandra Kuls
<b>1999</b>	Paweł Mykietyń	<b>2012</b>	TWOgether Duo
<b>2000</b>	Stanisław Drzewiecki	<b>2013</b>	Apollon Musagète Quartet
<b>2001</b>	Mariusz Treliński	<b>2014</b>	Kwadrofonik
<b>2002</b>	Dominik Połoński	<b>2015</b>	Marcin Świątkiewicz
<b>2003</b>	Kuba Jakowicz	<b>2016</b>	Marzena Diakun
<b>2004</b>	Agata Zubel	<b>2017</b>	Joanna Freszel
<b>2005</b>	Rafał Blechacz	<b>2018</b>	Aleksander Nowak

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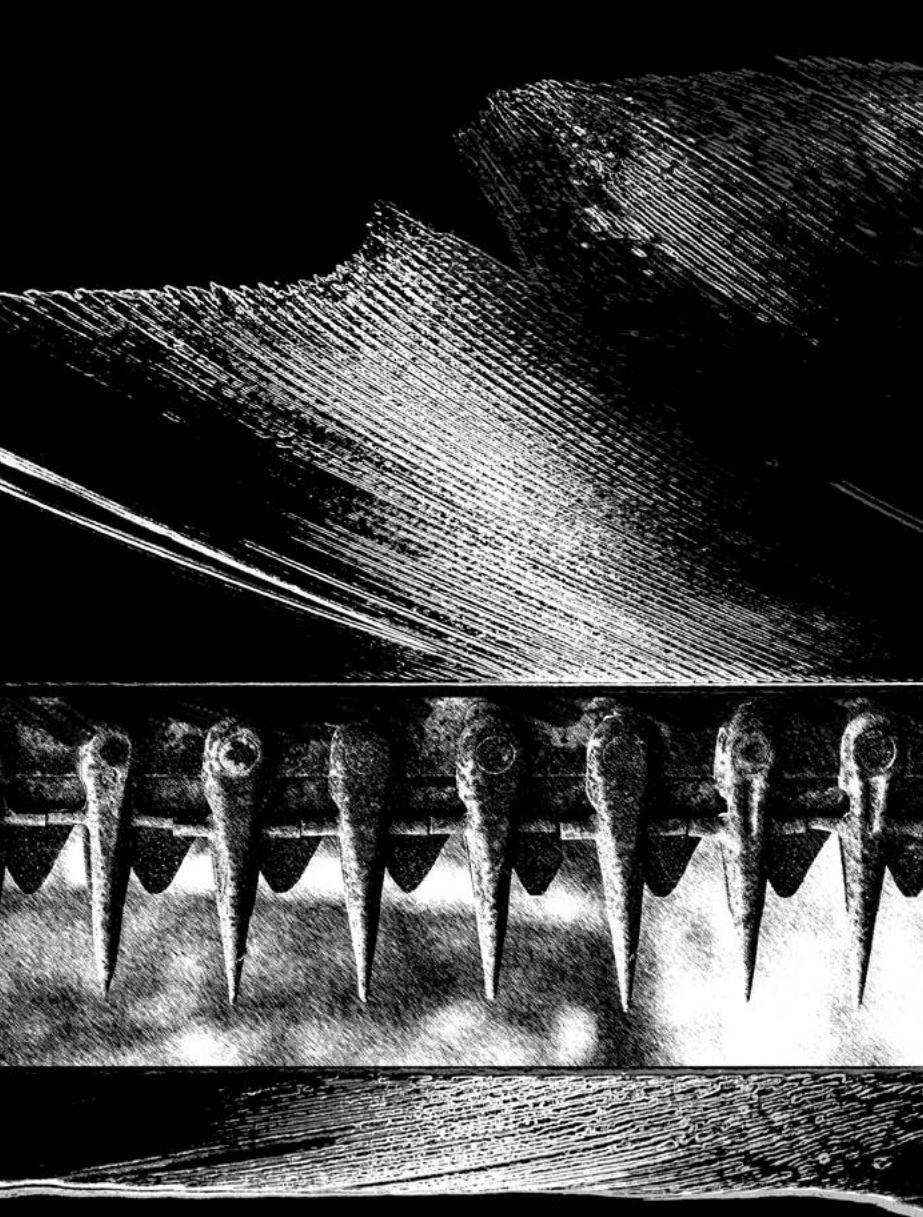
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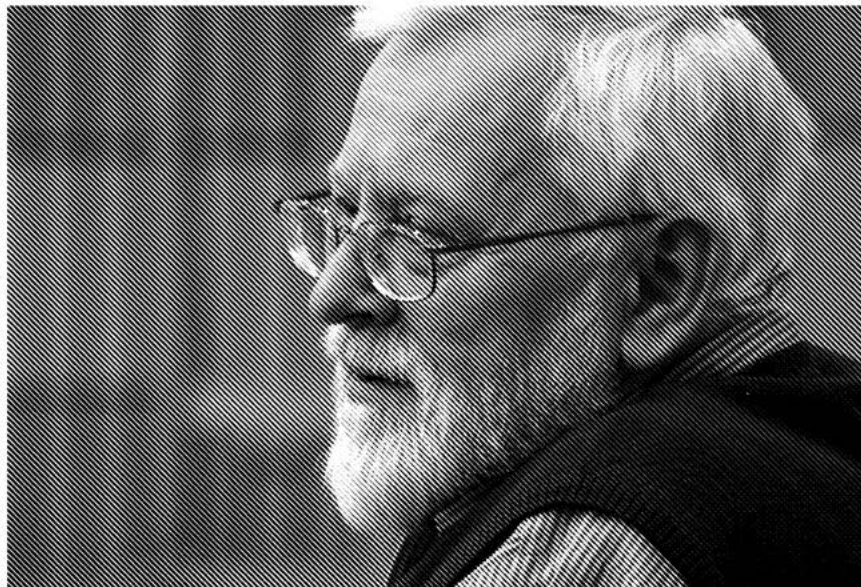
  
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The Editors wish to express their thanks to all the composers and performers who contributed bio notes as well as comments on their work. Every effort has been made to locate the copyright holders. We would be pleased to rectify any errors or omissions.

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We regret not being able to include notes which reached us after 20th August.

The organizers of the Festival reserve the right to alter the programme if absolutely necessary.

The Warsaw Autumn 2020 Sound Chronicle will be available from the Library of the Polish Composers' Union / Polish Music Information Centre after the conclusion of the Festival.

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