



MELOS-ETHOS

2nd INTERNATIONAL FESTIVAL

OF CONTEMPORARY MUSIC

NOVEMBER 7 - 17, 1993

BRATISLAVA



MELOS-ETHOS'93

2nd International Festival of
Contemporary Music

Member of the European Conference of
Promoters of New Music

November 7-17, 1993
Bratislava

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of Culture of the Slovak Republic

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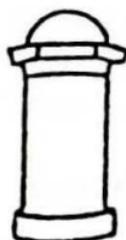

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World premiere ★

Piece was written for performer ∞



SUNDAY 7 November

Moyzes Hall
5 p.m.

DOUBLE EDGE (U.S.A.)
EDMUND NIEMANN, NURIT TILLES
duo pianists

Presented with the assistance of
the United States Information Service

Meredith Monk*Phantom Waltz* (1989)∞**Ioannis John Psathas**from *Zeal* (1992) ★*Lulling Imagination to Sleep**Amalgam**Unstoppable Forces Immovable Objects***James Tenney***Chromatic Canon* (1980/83)

* * * *

"Blue" Gene Tyranny*The De-Certified Highway**of Dreams* (1991)∞**John Cage***Two² for two pianos* (1989)∞**Paul Bowles***Night Waltz* (1949)**David Borden***The Continuing Story of Counterpoint,**Part 2* (1989)∞

Meredith Monk (1942) is a composer, singer, filmmaker and director/choreographer. Since 1964 she has been a leading figure in new music and performance, creating over sixty multi-media works and compositions based on her unique vocabulary of extended vocal techniques. In 1968 she founded The House, a company dedicated to interdisciplinary performance, and in 1978 formed Meredith Monk and Vocal Ensemble. Her many recordings include Dolman Music, Do You Be, and Book of Days (ECM).

In recent years she has composed a music/movement sequence for David Byrne's Film *True Stories*, collaborated with vocalist Bobby McFerrin and presented a retrospective of her film and video work at the Whitney Museum of Art. Monk's 1988 Film *Book of Days* was aired on PBS (national public television) and shown at the Montreal, Berlin, Florence, Hong Kong, and New York Film Festivals. *Atlas*, an opera commissioned by the Houston Grand Opera, toured the United States and Europe in 1991.

Monk's piano music shows certain affinities with that of Satie. Economy of means, apparent simplicity, and a curious mixture of expressiveness and detachment. Her language is modal, with hints of dissonance and bi-tonality. The richness of melodic invention seems to stem naturally from her vocal work. Her pieces are created with infinite care and attention to detail, yet the listener has an impression of something fluid and spontaneous.

Asymmetry, rhythmic displacement, and subtle melodic variation in repetition all found in much of Monk's work - are used in *Phantom Waltz* to create a disturbing, mysterious sense of dream-logic.

Nurit Tilles

Ioannis John Psathas (1966) is a New Zealand composer descended from Greek immigrant parents. Having spent his life in New Zealand, he is currently travelling the world while simultaneously completing commissions which extend to 1994. In 1990 he gained first prize in the NZ National Orchestral Composition Competition, and

received a Master's Degree with distinction from the Victoria University of Wellington. In April 1991, "Piano Duo" was premiered by Double Edge at the New York Town Hall. In 1992 "Matre's Dance" - a piece for piano and percussion - was performed by Evelyn Glennie as a part of the NZ International Festival of the Arts. This work has been performed thirty times now, in most parts of the world, and has been broadcast on German Television.

Psatha's interest currently lies in percussive writing, and in all his recent works it is clear that rhythm is the motivating energy propelling the music. He has recently been commissioned to write a third piece for Double Edge (in 1993), and a second Piano-Percussion work for Evelyn Glennie.

Lulling Imagination to Sleep, Amalgam and Unstoppable Forces Immovable Objects are names of three parts of five-movement piano cycle called Zeal. This piece was made possible through a commission from the Queen Elizabeth the Second Arts Council of New Zealand. Much of this piece is a response to what I have experienced during the six months I have been in America although there is no actual specific narrative in the music. The piece begins with a degree of calm, but the subsequent movements generate more and more energy so that by the last of the five, there is almost a sense of mania. The pianos at certain times are used as purely percussive instruments, although this particular work marks a departure for the composer, insofar as exploration has been made into melodic writing, and there are even instances of tonality in use. I would like to take this opportunity to say that it is a great privilege to write for Double Edge and that their interest in my music has had a major positive impact on my experiences as a composer. I would also like to thank once again the QEII Arts Council of New Zealand for their continuing support, without which I would probably not have had the opportunity to develop.

Ioannis John Psathas

James Tenney (1934) received his early musical training in Colorado. He attended the Juilliard School of Music, Bennington College (1968), and the University of Illinois

(1961). His teachers have included Carl Ruggles, Lejaren Hiller, Kenneth Gaburo, and Edgard Varèse.

A performer as well as a composer and theorist, Tenney was co-founder and conductor of the Tone Roads Chamber Ensemble in the New York City (1963-70). He worked with Max Mathews and others at the Bell Telephone Laboratories in the early 1960s to develop programs for computer sound generation and composition.

Tenney has written works for a variety of media, both instrumental and electronic, many of them using alternative tuning systems. He is the author of two books and numerous articles on musical acoustics, computer music, musical form and perception. He has received many awards from the National Science Foundation, National Endowment for the Arts, Ontario Arts Council, Canada Council, American Academy and Institute of Arts and Letters, and Fromm Foundation.

He is currently Professor of Music at York University in Toronto. His music is published by Sonic Art Editions (Baltimore) and the Canadian Music Centre.

Nurit Tilles

■ Principal works: *Monody* for solo clarinet (1959), *Stochastic String Quartet* (1963), *For 12 Strings (Rising)* (1971), *Hey When I Sing These 4 Songs* for choir (1971), *Quintext* for string quartet and bass (1972), *Chromatic Canon* for two pianos (1983), *Glissade* for viola, violoncello, double-bass and tape (1982), *Koan* for string quartet (1984), *Bridge* for two 4-hand pianos (1984).

Double Edge gave the world premiere of this piece at Town Hall in New York in 1981.

"Most music involving what Steve Reich has called a 'gradual process' has been tonal, although this has always been a matter of stylistic choice, not formal necessity. *Chromatic Canon* uses a 12-tone row structurally similar to many of Anton Webern's rows to produce a music quite unlike that of the 'second Viennese School'".

James Tenney

"Blue" Gene Tyranny (1945) has composed over sixty works for various ensembles. As a keyboardist / improviser he has performed avant-garde music for the past thirty years, appearing with the ONCE Group and Laurie Anderson among others. He has also produced, recorded and performed on many albums of other composers' music, published articles about contemporary music, and written over forty soundtracks for films and videos. He has for many years collaborated with composers Robert Ashley and Peter Gordon.

Tyranny's recent scores include *Nocturne With And Without Memory*, written for pianist Louis Svard, *The Driver's Son: An Audio Storyboard*, commissioned by The Electrical Matter Festival, and *The De-Certified Highway of Dreams*, written in 1991 for Double Edge and commissioned by the Lincoln Center Out-Of-Doors Festival. His recent recordings include *Free Delivery* (Lovely Music) and *Somewhere in Arizona 1970* (Elektra/Nonesuch).

The De-Certified Highway of Dreams (1991)

"Route 66 no longer appears on any new maps but once stretched across cornfields, deserts, cities to shores from Chicago to Santa Monica, and was known as Gateway To the West from its birth in 1928 until a last patch of it near Williams, Arizona was "de-certified" in 1984. It inspired art and legend about the community of thousands who both travelled it and provided services on the way. This music with its evolving rhythmic and harmonic mobiles based on winding melodies, describes a state of search where intuition jogs back and forth with intention."

"Blue" Gene Tyranny

John Cage - see page 103

The piece *Two² for Two Pianos* reflects Cage's continued fascination with different ways to approach time. While he was writing the piece, he said, "I'm moving away from measurement. The question is, if you don't have a clock, when are you going to play? I think it will be in relation to resonance having stopped, or its not having stopped, or there

being a space after it stops and the next thing begins. In other words, I'm moving away from time and turning to sound itself."

By the time he completed *Two*², he seems to have found an answer to the question. His preface to the score is as follows:

"This piece is in response to a conversation in Leningrad with Sofia Gubaidulina. "There is an inner clock." It is also a renga (36 x 5 . 7 . 5 . 7 . 7).

Quietly but equally, no tones inaudible, damper pedals down throughout.

Though the order of tones within a measure is to be observed by each pianist, the relation of each to the other is completely free. Do not begin the next measure until the previous one is finished by both pianists. Pauses between the renga units without release of pedals."

The *renga* form in Japanese poetry is a variant of *haiku*. The numbers 5 and 7 refer to the number of syllables in a line of poetry. Here, there are an equivalent number of events in each measure of unit.

All the pitches are notated, but time, amplitude and timbre are "indeterminate" - that is, left entirely up to the performers. No explicit direction is given as to how and when to play. The pianists are to refrain from making *conscious* relationships between one sound and another; a different sort of awareness is required.

Cage has often said that he is not interested, as a composer, in telling other people what to do. On the other hand, he does not want performers to "compose" or "improvise" his music, or to take a careless, "anything goes" approach. What does interest him is the discipline of *non-intention*. He asks us, as musicians and listeners, to let fall our tastes, memories, and expectations and simply pay attention to whatever we are hearing at the moment.

He has written: *"Art and music, when anthropocentric (involved in self-expression) seem trivial and lacking in urgency to me. We live in a world where there are things as well as people. Trees, stones, water, everything is expressive. I see this situation in which I impermanently live as a complex interpenetration of centers moving out in all directions without impasse. This is in accord with contemporary awareness of the*

operations of nature. I attempt to let sound be themselves in a space of time. There are those ... who find this attempt on my part pointless. I do not object to being engaged in a purposeless activity." (John Cage)

Nurit Tilles

Paul Bowles (1910) has led a double life as both a composer and a writer. He studied composition with Aaron Copland, Virgil Thompson and Nadia Boulanger in the late 1920s and early 1930s. His compositions include two opera, one (*Yerma*) written for Libby Holman; sixteen film scores; many songs; a concerto, a sonata, and a waltz for two pianos; and incidental music for numerous New York theater productions.

Bowles has lived in Tangier, Morocco since 1952. Since the publication of his first novel, *The Sheltering Sky*, in 1949, he has become well known as a writer and translator.

There is a startling difference in the aesthetic that Bowles evinces as a writer and as a musician: his strongest literary works are depictions of isolation and despair, while his most representative concert music is imbued with lightness and true charm. *Night Waltz* dates from the year of publication of *The Sheltering Sky*. Like the *Sonata for Two Pianos*, it was dedicated to the superb duo-pianists Gold and Fizdale. This brief piece contains an astonishing number of musical ideas, boldly juxtaposed, and reflects Bowles' interest in polytonality, jazz, and Moroccan folk music.

David Borden (1938) studied composition at Eastman School of Music, Harvard University, Tanglewood, and Berlin Hochschule für Musik. Among his teachers were Leon Kirchner, Jaki Byard, and Gunther Schuller. He also studied synthesizer techniques with Robert Moog in 1967-69. Borden was Composer/Pianist for Dance at Cornell University from 1968 to 1988. He was recently appointed to create and direct a Digital Music Program at Cornell.

In 1969 Borden founded Mother Mallard's Portable Mas-

terpiece Company, one of the first live synthesizer groups in the world. The group toured throughout the United States and released two records on the Earthquack label. It is now known as Mother Mallard, and has recorded most of Borden's music on the Red and Cuneiform labels. In 1989 the band appeared at Town Hall in New York to give the first complete performance of *The Continuing Story of Counterpoint*, Parts 1 Through 12, and in 1990 performed at Lincoln Center in Angels, an evening-length multimedia collaboration.

The Continuing Story of Counterpoint was begun in 1976 and finished in 1988. Each of its twelve Parts is an independent piece. Parts 2 and 11, written for Nurit Tilles and Edmund Niemann respectively, differ from the other Parts in being for just two musicians, and for acoustic pianos rather than synthesizers and electric keyboards. Part 2 can be thought of as a two-part invention in which the two voices are represented by the two pianos. Both are equal musically and technically, and thematic material is constantly exchanged between them.

Unlike composers since the Renaissance, Borden writes not in score but in part books. His music and thought have been much influenced by the work of Buckminster Fuller, in particular by his concept of *synergie*: "the behavior of whole systems unpredicted by any one of its parts taken separately." Each performer's part is composed to stand independently and so can be examined separately, but when all the parts are played together, something unexpected will result.

Nurit Tilles

Double Edge - piano duo formed by Edmund Niemann and Nurit Tilles in 1978 with aim to explore and expand the modern repertoire for two pianos. Edmund Niemann is a founding member of Parnassus, now in its 16th season, and has been guest artist with Speculum Musicae, New Music Consort, The Da Capo Players and many other contemporary ensembles. Nurit Tilles - one of new music's most valuable pianists has recorded with composer/vocalist Meredith Monk since 1984, and has

worked with Kirk Nurock, Petr Kotik and Laura Dean. Her solo recording of contemporary piano rags was produced by the late Rudi Blesh.

Double Edge's unusual programs reflect the rich diversity of this century: from recognized masterpieces to rarely-heard gems, from the experimentalists of earlier generations to the most radical voices of our time. They have given many performances of pieces written for them by such composers as David Borden, David Lang, and Meredith Monk. They bring to their work the technical artistry of classical training, and an extraordinary range of experience in new music. Both have performed and recorded with Steve Teich & Mother Mallard Band. They have given concerts in many European and American countries and participated on contemporary music festivals. American appearances have included New Sounds Live, Lincoln Center Out-Of-Doors Festival, Bang On A Can Festival, Walker Art Center, a New York State New Music Network Tour, and frequent returns to Town Hall. Guest artist appearances include the Concordia Chamber Symphony under Marin Alsop, and the Richmond Symphony under George Manahan. Following their London debut at Queen Elizabeth Hall in 1990, duo gave a nine-concert Contemporary Music Network Tour under the auspices of the Arts Council of Great Britain. Their ten-concert tour of Australia in 1993, including Sydney Opera House, Melbourne Concert Hall, and Adelaide Town Hall, was sponsored by Musica Viva Australia. Other tours abroad have taken Double Edge to Holland, Belgium, Germany, Switzerland, Ireland, Italy, Portugal, Hungary, Bulgaria, Canada and New Zealand.



SUNDAY 7 November

**Concert Hall of
Slovak Philharmonic
8 p.m.**

**STATE PHILHARMONIC ORCHESTRA
BRNO (CR)**

**Conductor: ARTURO TAMAYO (Spain)
JULIA MENDE, soprano (Germany)**

Olivier Messiaen

Un sourire (1989)

Roman Berger

*Memento after the Death of
Miro Filip* (1974)

Pierre Boulez

Don (version 1989)
for soprano and orchestra

Iannis Xenakis

Jonchaies (1977)

Olivier Messiaen (1908-1992) studied organ (with M. Dupré) and composition (with P. Dukas) at the Paris Conservatoire. He graduated as an organ player and piano répétiteur as well as in improvisation, counterpoint and composition. In 1931 he became an organist in the Cathedral of the Trinity in Paris. Since 1936 he taught at the Ecole normale de musique, during the years 1942-1979 he led the class of harmony at the Conservatoire. In 1936 together with A. Jolivet and others, he formed the group Young France. Being a strongly religious Catholic leaning to mystics, Messiaen always looked for unusual inspirative sources for his creation. He was interested in the study of Indian rhythms (namely with the problematics of deci-Talas, which are country rhythms of the ancient India, according to Indian theorist Garngadeva), in Greek measure, Gregorian chant, theology as well as exotic folklore. He was also interested in ornithology. He tried to create a notation system, with which he could write down the bird singing of all birds of the French land. He classified the birds according to their surroundings and regions: birds living in meadows, in the forest, in the high mountains, at the seaside, in the bushes, moorlands and swamps.

In the 50's he created the theory of the modes, concerning the pitch, dynamics, duration and way of tone creation, according to mathematic relations given ahead. By this he immensely influenced Boulez and others serialists. Majority of his works attract attention by their timbre (Messiaen speaks of the sound of a rainbow; this is attained by frequently used so-called Martenot-waves).

■ Principal works: *Preludes* for piano (1929), *Hymn* for orchestra (1931), *La Nativité du Seigneur* for organ (1935), *Chants de Terre et de Ciel* for voice and piano (1938), *Les Corps Glorieux* for organ (1939), *Quator pour la fin du Temps* for violin, clarinet, violoncello and piano (1941), *Trois petites liturgies de la Présence Divine* for female choir, Martenot waves, piano, celesta, vibraphon, percussion instruments and string orchestra (1944), *Vingt regards sur l'Enfant Jesus* for piano (1944), *Turangalila-Symphonie* (1946-48), *Reveil des oiseaux* for piano and orchestra

(1953), *Catalogue d'oiseaux* for piano (1956-58), *Chronochromie* for orchestra (1960), *La Transfiguration de Notre Seigneur Jesus Christ* for orchestra, mixed choir and solo instruments (1965-68), *Méditations sur le Mystère de la Sainte Trinité* for organ (1969), *Des canions aux étoiles* for piano, French horn, xyloimba, glockenspiel and small orchestra (1971-74), *Saint Francois d'Assise*, opera on composer's libretto (1975-83), *Un vitrail et des oiseaux* for piano and orchestra (1988).

Roman Berger (1930) attended the College of Music in Katowice, where he studied piano. He finished the studies at the Academy of Music and Dramatic Arts in Bratislava. He completed his University education in the composition class with D. Kardoš finishing it with honours in 1965. He was an active of the Conservatoire in Bratislava. Berger was also engaged in the Czechoslovak Television, in the Union of Slovak Composers, he was a part-time teacher at the Department of Music Theory at the Academy of Music and Dramatic Arts. For years he has worked as a scientist at the Institute of Arts of the Slovak Academy of Sciences. At present he is engaged at the renewed Institute of Musicology of the SAS.

Berger is the kind of an author, who lays stress on the philosophical and ethical dimension of the expression. From the compositional and technical point, he has been solving the problems of serialism, aleatorics, structuralization of music material under the influence of music style trends of the 20th century and their expressive means. Since the seventies one may find the inclination towards expressiveness and symbolism.

■ **Principal Works:** *Suite in the Old Style* for strings, percussion and keyboards (1963), *Transformations* for orchestra (1965), *Elegy in memoriam J. Růčka*, EA composition (1969), *Convergencies I,II,III* for string instruments solo (1969, 1970, 1975), *Epitaph for Copernicus*, EA composition (1973), *Memento after M.Filip's Death* (1974), *Litany to a Tree* for male choir on the text by H.Jasiczek (1975), *De profundis* for bass, piano and violoncello on the text by T.Rózewicz (1980) *Exodus II (with motif by*

M.Kabeláč) for organ (1981), *Sonata for violin and piano (with motif by K.Szymanowsky)* (1983), *Exodus - Finale* for organ solo (1987), *Adagio for Jan Branny* for violin and piano (1987), *November Music I* for piano (1989), *Adagio II 'Penance'* for violin and piano (1988-90) - Czechoslovak critics' award (1990), *Wiegenlied* for mezzosoprano and piano on the text by E.Gutjahrová (1991).

Roman Berger composed the symphonic poem *Memento after the Death of Miro Filip* in 1974 and dedicated it to the memory of Miroslav Filip, one of the greatest names in modern Slovak musicology.

It was not my intention to write obituaries.

Elegy in memoriam Ján Ručka, 3rd Sonata, dedicated to the memory of Frisco Kafenda, Memento after the death of Miro Filip - those are not obituaries and they were not made according to a particular plan. Unexpectedly, especially in the first and the last cases, I witnessed the passage of people, whom I met in the "Slovak musicland" and whom I loved. Thus I was forced to react to question marks they left behind.

I wrote the first version of Memento immediately after the tragic death of Miroslav Filip in a span of four days and nights in summer 1973. Later I realized that this music (or a dispute with the dead, if you want) is extremely dense and so I started again. During the next eight months or so, I wrote a score which together with the initial forms - "arguments" - contains also "comments".

I didn't investigate, whether the resulting form can be defined by any of the formal analysis criteria: I feel at least (and I wish it were so) that the form has its logic. I declare ex post that the material of this composition varies between extremes - especially as far as complexity is concerned.

These swings and the random character of the form are perhaps the connection with the non-musical sphere which evoked this music.

I believe that the basic dimension of a work of art is the ethical one.

I believe, ie. I know positively, although I have no means to prove it.

It's the truth that matters in art - exactly as in life.

To reach the truth, we need energy supplies.

How can we make them last?

How can we live our lives without falling into the trap of practical thinking?

How to compose so as to meet the symbolic function of a work. A composition shouldn't be only a sign of weakness or a seismograph-like record of random emotions.

"How to compose?" - or "How to live"...?"

(Roman Berger - composer's text for the 1977 first performance)

Art brings changes to the world. Only the old metaphysics suggests the opposite. Only fragmentary vision of the world (D. Böhm) - rationalistic and mechanical - suggests the opposite. To be precise: art brings changes to the world insofar it respects the state of the world. A work born out of the universal tragedy becomes a part of the universe by revealing its new dimension.

Therefore, world "without the work X" is different from "world with the work X". The quality is different. A world with "a witness account" is substantially (in quality) different from a world without witnesses - world of the blind, deaf and dumb, world of negligence and of the pacified, world of Mafias "Omerta".

The transition from the world without witnesses to one which is full of testimonies is of qualitative nature. In the field of art, it is the superficial game that has no power to change the world: it stays on its periphery. But art changes the world.

Cries of contemporary art are not those of desperate individuals: the fate of all mankind lies in the tragic fate of an individual. The whole world cries, expresses its "fear and shivers" with strangled and cut throats and stuffed-up mouths of countless individuals. Memento after the death of one of them is a memento after the death of all. Those who perish this evening as well. Innocent. Far away but also quite near.

Our "confederacy of the negligent" (B. Jasinski) will be too expensive.

Our immunity to human misery and misfortune will be too expensive.

The outburst of AIDS has not only a biological dimension but a symbolic one, too.

Pierre Boulez (1925) gave up his studies in mathematics in favour of the Conservatoire de Paris, where he studied under René Leibowitz and Olivier Messiaen. Since 1946 he has been a music director of Jean-Louis Barrault's theatre and together with him he initiated the Domaine Musical concerts. The first performance of *Le Marteau sans Maître* under Rosbaud at the festival of the ISCM in Baden-Baden made him famous as a composer. In 1959 Boulez settled permanently in that town. His London debut with the BBC Symphony Orchestra strengthened his fame, as well as such events as conducting his own work *Pli selon pli* at the Edinburgh Festival, the famous stagings of Berg's *Wozzeck* in the Paris Opera and in Frankfurt, Debussy's *Pelleas and Melisande* at Covent Garden, Wagner's *Tristan and Isolde* in Japan, *Parsifal* and the *Ring* in Bayreuth. From 1971 to 1975 Boulez led the BBC Symphony Orchestra and in 1971-1977 the New York Philharmonic. Since 1976 he has been a director of the IRCAM in Paris and president of Ensemble InterContemporain.

■ Principal works: *Le Marteau sans Maître* for alto voice and 6 instruments (1953-55), *Piano Sonata No.3* (1955-57), *Pli selon pli - Portrait de Mallarmé* for soprano and orchestra (1958-62), *Poésie pour pouvoir* for mixed choir, chamber orchestra, large orchestra and electronic devices (1958, new version 1982-83), *Figures-Doubles-Prismes* for orchestra (1964), *Eclat* for orchestra (1965), *Domaines* for clarinet and 21 instruments (1968-69), *Cummings ist der Dichter* for 16 solo voices and instruments (1970), *...explosante-fixe...* for ensemble and live electronics (1972-74), *Messagesquisses* for cello principale and 6 cellos (1976-77), *Notations* for orchestra (1978/...), *Répons* for 6 soloists, chamber ensemble, computer sounds and live electronics (1984), *Dialogue de l'ombre double* for clarinet and tape (1984), *Memoriale (...explosante-fixe... originel)* for solo flute and chamber ensemble (1985).

The road from *Deux Improvisations sur Mallarmé* (premier performance in January, 1958 in the Hamburg "das neue werk" cycle) to "Mallarmé's portrait" *Pli selon pli* lasted five years and led through several versions and remakings. The outside measurements of the work

gradually grew, and together with this an exploration of new artistic areas took place. The first two *Improvisations* seemed fascinating (today one may say "only") because of the synthesis of Webern and Debussy contained in them, towards which Boulez consciously aimed. However, in relation to the entire work and the outstanding personality of its creator, models and associations seem of little importance. A new attitude appears clearly in the first part, composed last, entitled *Don*. The characteristic trait presented here is above all elasticity of the musical language and composer's technique. Boulez's creativity up to then did not have anything comparable in regards to variety, subtlety, wealth of nuances, colours and sound values; a masterly use of these sources makes useless asking of their origin as well as the technical subordination (serialism, pointillism, Klangfarbenmelodie, instrumental adaptation of electronic means, etc.). From the point of view of large form, *Don* is, so to say, the left panel of a triptych; its symmetrical counterpart material is *Tombeau*. Material variations in *Tombeau* create the musical structure of *Don*; however, in *Don* it follows its own rules and during its development it takes quotations from the music and text of the following three *Improvisations*; therefore, *Don* is, in a way, a "pre-recollection" of the entire work.

The title *Pli selon pli* was taken from the verse *Remémoration d'amis belges*, which speaks of the fog covered Brugge; the text used in *Tombeau* - "Un peu profond ruisseau calomnié la mort" - comes from the *Sonnet on the Death of Paul Verlaine*. In 1958 on the pages of "Melos", Boulez spoke of the relation between poetry and music: "When I choose a verse, which will not be a starting point for sound decoration but a fertilizing source of my music and when I desire to create an amalgam, in which the verse is at the central point but at the same time it is not present, then I cannot limit myself only to the emotional relationship that both of these facts deliver; a whole network of references come to my mind which I have to take into account, among others, emotional relations, as well as the whole mechanism of the verse, from the pure sound substance up to its own spiritual order... The encounter of music with poetry, a chance for the vocal shaping" (1958).

Iannis Xenakis (1922) - composer, architect, civil engineer; graduated at the Polytechnic School of Athens; music composition studies with Hermann Scherchen, Olivier Messiaen. Doctor of Letters and Humanities, Université de Paris I (Sorbonne), 1976. Greek resistance fighter, World War II; condemned to death; political refugee in France since 1947; French citizenship, 1965. Architectural collaborator for 12 years of Le Corbusier, Paris: innovator of stochastic and symbolic music through introduction of probability calculus and set theory into instrumental, electroacoustic, and computerized musical composition, inventor of several compositional techniques constituting the lingua franca of the avant-garde. Realized several *Polytopes*: sonic and light compositions. Founder and director of the Centre d'Etudes de Mathématique at Automatique Musicale (CEMAMu: since 1966, Paris) and Center of Mathematical and Automated Music (1967-72), Indiana University; associate professor of music, Indiana University (1967-72); member of the Centre National de Recherche Scientifique, France (1970-72); professor at the Université de Paris I, France. Honorary Member of the American Academy and Institute of Arts and Letters, 1975. Prix Beethoven, 1977. Member of the French Institute, 1983. Member of several other academies. He has had several books published: *Musiques formelles* (Paris, 1963), *Musique, Architecture* (Tournai, 1971), *Formalized Music* (London, 1971), *Arts, Sciences, Alliages* (Paris, 1979), *Xenakis/Les Polytopes* together with Olivier Revault d'Allonnes, Paris, 1975.

■ Principal works: *Metastasis* for orchestra (1953-54), *Pit-hoprakta* for orchestra (1955-56), *Achorripsis* for 21 instruments (1956-57), *Diamorphoses* for tape (1957), *Concert PH* for tape (1958), *Syrmos* for 18 or 36 strings (1959), *Orient-Occident* for tape (1960), *Herma* for piano (1960-61), *ST/4* for string quartet (1956-62), *ST/48* for orchestra (1962), *Stratégie* for two orchestra (1962), *Polla ta Dhina* for children choir and orchestra (1962), *Morsima-Amorsima* for piano, violine, violoncello and double-bass (1962), *ST/10* for 10 instruments (1962), *Eonta* for piano and brass (1963-64), *Akrata* for wind instruments

(1964-65), *Terretektorh* for orchestra (1965-66), *Oresteia*, theater music for two choirs and chamber orchestra (1965-66), *Nuits* for a cappella choir (1967), *Polytope de Montreal*, audio-visual performance with music for 4 orchestras (1967), *Nomos alpha* for violoncello (1966), *Nomos gamma* for orchestra (1967-68), *Anaktoria* for instrumental ensemble (1969), *Hibiki Hana Ma* for 12 tapes (1969-70), *Antikhten* ballet music for orchestra (1971), *Mikka* for violine (1971), *Charisma* for clarinet and violoncello (1971), *Polytupe de Cluny*, audio-visual performance with music for tape (1972), *Cendrées* for choir and orchestra (1973), *Evryali* for piano (1973), *Gmeoorh* for organ (1974), *Phlegra* for 11 brasses (1975), *Retours-Windungen* for 12 violoncellos (1976), *Mikka "S"* for violine (1976), *Kottos* for violoncello (1976), *Jonchaies* for orchestra (1977), *La légende d'Eer* for tape (1977), *Pléiades* for 6 percussionists (1978), *Nekuia* for mixed choir and orchestra (1980), *Mists* for piano (1981), *Serment-Orkos* for a cappella choir (1981), *Pour les baleines* for large string orchestra (1983), *Pour la paix* for mixed choir, tape a reciters (1982), *Shaar* for large string orchestra (1983), *Tetras*, string quartet (1983), *Khal Perr* for quintet of brass instruments and percussions (1983), *Naama* for harpsichord (1984), *Lichens I* for orchestra (1984), *Idmen A*, *Idmen B* for mixed choir and 6 percussionists (1985), *Akea* for piano and string quartet (1986), *Keqrops* for piano and orchestra (1986), *Horos* for orchestra (1986), *Jalons* for 15 instruments (1986), *Xas* for saxophone quartet (1987), *Tracées* for large orchestra (1987), *A r. (Hommage Ravel)* for piano (1987), *Ata* for large orchestra (1987), *Waarg* for 13 instruments (1988), *Rebonds* for percussions (1988), *Oophaa* for harpsichord and percussions (1989), *Tetora*, string quartet (1990), *Paille in the wind* for violoncello and piano (1992).

"The general idea of rhythmic structures in *Jonchaies* was the transition from regularity to irregularity. There are, at least, two ways to achieve this. One way is to adopt a regular principle, which is of course very easy. The other way uses irregular steps and offers again two options. One is to construct irregularity with the help of probability analysis. Why? Because it is safer to achieve irregularity through calculations based on probability.

The other way lies in the inability of the human mind to perceive extremely complex phenomena. I'll give an example. Consider once again a line with points. These points are spaced out at different distances and they stand for regular events. On another line the points are spaced out also regularly - they are shifted in relation to the first line, even though the two sequences start at the same point. This procedure can be repeated. After some time, we arrive at a sequence of events, which consists of regular series and which has an interval structure but which we are unable to perceive as whole.

Our mind is totally unable to comprehend such a complex chain of events. This is, in fact, one of the basic principles used in Jonchaies, as far as rhythm is concerned. I used this general principle in connection with pitches and durations. I made different lines intended for various instrumental sections. This produced a whole mass of events in which the individual elements cannot be discerned due to the overall complexity. From time to time we can hear certain fragments depending on their volume."

Iannis Xenakis

Arturo Tamayo - in 1970 he completed his studies of piano, percussion, music theory and composition at the Royal Conservatory in Madrid. In 1969 he attended conducting courses with P.Boulez, later he studied composition with W.Fortner and K.Huber and conducting with W.Rowicki in Vienna. Since 1977 he has performed a number of classical and contemporary compositions in concert and for the radio. His collaboration with major European orchestras started in 1980. Tamayo gave first performances of many works, e.g. *Tutuguri* (1982) and *Jacob Lenz* (1983) by W.Rihm, *Ophelia* (1984) by R.Kelterborns, *Los Alamos* (1988) by M.Neikrug and *Tanz-Schul* (1988) by M.Kagel. In October 1991 in Strasbourg he first performed *Dox-Orkh* by I.Xenakis with the BBC Symphony Orchestra. In December 1991 he conducted works by Castiglioni, Donatoni and Berio with the Radio Symphony Orchestra in Cologne. At festivals Wien modern and Musikbiennale Berlin 1993 Tamayo conducted works by I.Xenakis, H.W.Henze, L.Nono, V.Silvestrov a G.Ligeti.

Julia Mende - studied singing at Staatlichen Hochschule

für Musik in Freiburg with Prof. Brinck-Hilleman and Ch. Whittlesey in 1984-92. At the high school she already started her concert career as an oratorio soloist, while having interest in the *lieder* repertoire. Since 1987 she has made guest appearances in opera houses in Freiburg, Hamburg, Basel and Biel. She specializes in contemporary music repertoire, with which she appeared at festivals Frankfurter Feste, Warsaw Autumn, Extasis Festival in Geneva, Festival d'automne in Paris. She worked with E. Bour and P. Eötvös. In 1990 she co-founded the vocal ensemble Coloratura specialized in contemporary music.

Czech State Philharmonic Orchestra Brno was founded in 1956. It was led by several conductors - B. Bakala, J. Vogel, O. Trhlík, J. Waldhans, J. Bělohlávek and since 1978 by F. Jílek. Many guest conductors helped the progress of orchestra - Munch, Meylan, Mackerras, Kubelík, Roždestvensky, Beaudry, Delogu (just a few names of all). The very first tour immediately 1956, proved the quality of SPB in the competition of six of the foremost European orchestras at the Warsaw Fall Festival. Since this first success the orchestra has undertaken 84 tours and is well known in concert halls throughout Europe, North America and Japan. The orchestra regularly makes recordings for Czech Radio and for record companies. The last recordings completed the whole of Janáček's orchestral work. Among other native composers, Martinů and Dvořák are the most popular ones.



MONDAY 8 November

Moyzes Hall
5 p.m.

THE SILESIA QUARTET (Poland)
MAREK MOŚ, 1st violin
ARKADIUSZ KUBICA, 2nd violin
ŁUKASZ SYRNICKI, viola
PIOTR JANOSIK, violoncello

*Presented with the assistance of
the Polish Cultural and Information Centre, Bratislava*

Eugeniusz Knapik*String Quartet (1980)*

I. Densité

II. Le chant

Ivan Parík*Music for Miloš Urbásek (1981)***Bronius Kutavičius***String Quartet No.2 (1980)*

"Anno cum tettigonia"

* * * * *

Iannis Xenakis*Tetora (1990)***Henryk Mikołaj Górecki***Already it is Dusk (1988)*

string quartet No.1

Eugeniusz Knapik (1951) studied composition under Henryk Mikołaj Górecki and piano under Czesław Stanczyk at the State Higher School of Music in Katowice in 1970-76. He teaches at the Academy of Music in Katowice. He appears as a pianist in Poland and abroad, and his repertory consists mostly of twentieth-century music. He has made a number of recordings for Polish Radio and Television, Polskie Nagrania and Wifon (*Vingt Regards sur l'Enfant Jésus* by Messiaen). He has received prizes at the Tenth Festival of Polish Pianists in Słupsk (1976) and at the Youth Forum in Cracow (1973), the Youth Competition of the Polish Composers' Union (1976), the International Competition for Composers in Vienna (1977), the Festival-Competition "Young Musicians for the Young City" in Stalowa Wola (1978). In 1978 he received an honourable mention at the UNESCO International Composers' Rostrum in Paris for *La Flute de jade*; in 1984 he was awarded a first prize for his *String Quartet* at the same competition. In 1985 he received the S. Wyspianski Award.

■ Principal works: *Sonata* for violine and piano (1971), *Sonata* for solo flute (1972), *Concerto grosso* (1972-77), *La Flute de jade* for soprano and orchestra (1973), *Psalmus* for solos, choir and orchestra (1973-75), *Le Chant* for soprano and orchestra (1976), *Comme au bord de la mer* for instrumental ensemble and tape (1977), *Corale, interludio ed aria* for flute, harpsichord and string ensemble (1978), *String Quartet* (1980), *Hymnus* for clarinet, trombe, violoncello and piano (1980), *Partita* for violine and piano (1980), *Versus* for organ (1982), *Islands* for chamber string orchestra (1983), *Strophes* for barytone, horn and organ (1985), *Das Glas im Kopf wird vom Glas*, opera (1987-89), *Silent Screams*, *Difficult Dreams*, opera (1990-91).

"*String Quartet* was composed in the spring 1980 on a commission from Krzysztof Penderecki. The piece was premiered on August 28, 1980, at the First Festival of Chamber Music in Lusławice. My intention was to write a piece relating to the apogee of string quartet development, which was achieved in Beethoven's quartets. I did not intend to use the same compo-

sitional techniques, or constructions. What was important to me was their major importance. String Quartet consists of two movements.

Eugeniusz Knapik

Ivan Parík (1936) attended the Conservatoire in Bratislava, where he studied conducting with A.Schimpl and composition with A.Očenáš. In 1962 he finished his compositional studies (with A.Moyzes) at the Academy of Music and Dramatic Arts. During the years 1959-68 he worked as a dramaturgist at the Music Department of the Czechoslovak Television and then he changed for the Academy of Music and Dramatic Arts, where he lectured on the music education and aesthetics as an assistant at the Department of Dance Creation. After 20 years at the Academy, he became a professor and vice-chancellor of the Academy in 1990. Parík presented himself from the outset of his creation as a master of miniature and fragment. Tendencies to detail, intimacy of expression, elements of refined sound and accentation of instrumental genres may be found especially in his chamber works. His interest in detail and its characteristics is connected with his interest in fine arts and it conditions his approach to music, material techniques, aleatorics, emphasizing the richness of timbre. He was active as an author of electroacoustic compositions. He also wrote a lot of scenic music and deals much with musical theory.. Intellectuality as well as subjectivity of Parík's music expression bring a special feature into the context of creation of his generation.

■ Principal works: *Two Songs to the Texts by Old Japanese Poets* (1959), *Music for Vernisage* for Flute Solo (1968), *Hommage à William Croft*, electroacoustic work (1969), *Fragments*, ballet (1970), *Epitaph II* for Flute and Guitar (1976), *Time of Departures*, 2 songs for soprano(tenor) and piano (1978), *Music for Winds, Contrabasses and Percussion* (1979), *Music for Miloš Urbásek*, string quartet (1981), *Musica pastoralis* for large orchestra (1984), *Quadrophony* for 4 violoncelli (1987).

Parík's string quartet *The Music for Miloš Urbásek'* (1981) was composed under influence of his friend's

pictures. The relatively small area with coherent, though richly segmented structure and moderate dynamic level reflects great sensation of its author. The composition is a suggestive piece, revealing also the other nuances of Parík's compositional sources.

Marta Földesová

Bronius Kutavičius (1932) graduated from the Lithuanian State Conservatory (composition class of Anatanas Račiūnas) in 1964. He now teaches composition at the M.K.Čiurlionis Artistic School in Vilnius. He is a winner of the Lithuanian State Award (1987).

■ Principal works: *Poem* for violoncello, string quintet and piano (1967), *Prelude and Fughetta* for 4 violins (1967), *Sonata for Viola and Piano* (1969), *Panteistinė oratorija* (Panteistic oratorios) for soprano, speaker, 4 male voices and instruments (1970), *Ant kranto* (At the seashore), vocal cycle for male voice and 4 violas on the text of I.Mekas (1972), *String Quartet No.1* (1971), *Symphony No.1* for male choir and orchestra (1973), *Dzukishkos Variations* for string orchestra and tape (1974), *Mažasis spektaklis* (Little performance) for actress, two violins and two pianos (1975), *Du paukščiai giriu ūksmėj* (Two Birds in the Thick of Woods), cantata for soprano, oboe, prepared piano and tape by the text of R.Thagore (1978), *Clocks of the Past I* for string quartet and guitar (1977), *Perpetuum mobile* for violoncello and piano (1978), *Paskutines pgoniu apeigos* (Last Pagan Rites), oratorium for soprano, organ, 4 horns and girl choir (1978), *String Quartet No.2 —Anno cum tettigonia—* (1980), *Strazdasžalias paulištis* (Green Bird), opera - poem for soprano, bass, mixed choir, organ and string orchestra (1981), *Debate with Unknown Person*, concert for two pianos and tape (1982), *Ad Patres* for organ (1983), *Iš jotvingiu akmens* (Jatvingian Stone), oratorium for vocal ensemble, old folk instruments (1983), *Pasaulio medios* (The Tree of the World), oratorium for mixed choir, vocal ensemble and orchestra (1986), *Cranes Dances*, *Sonata for clarinet and two pianos* (1986-89), *Clocks of the Past II* for 13 instruments (1988), *Twelve Gates* for string orchestra (1990-92), *Magiškas sanskrito ratas* (Magic Circle of Sanskrit) for

instrumental ensemble and actor (1990).

One of the latest piece by Xenakis, his string quartet *Tetora*, has assumed sort of a dual form. A simple melodic modus from the beginning of the piece is confronted with a more impetuous and dense rhythmic one. Sometimes the both merge together, sometimes they violently collide. Contrary to many previous compositions by Xenakis, *Tetora* is in its rhythmic structure and melodic technique a truly plain and intelligible piece to the listener. Yet it breathes the same spirit as the "violent" compositions of 1960s; being "easier" and more transparent, for sure, it incorporates, though, the same momentum.

The piece was commissioned by the Westdeutscher Rundfunk for the Arditti Quartet. Its first performance took place on 28th of April 1991 during the Wittener Tage für Neue Kammermusik.

Iannis Xenakis - see page 29

Henryk Mikolaj Górecki (1933) studied composition with Boleslaw Szabelski at the State Higher School of Music in Katowice, and later did his post-graduate studies in Paris. In 1960 he received the first prize at the Young Composers' Competition of the Polish Composers' Union. His works belong to the most original phenomena of contemporary music. Górecki's compositions have often received awards at Polish and international competitions for composers (including first prize for his "1959" *Symphony* at the Youth Biennale in Paris, and first place for *Ad Matrem* at the UNESCO International Composers' Rostrum). His psalm *Beatus vir* was presented during a special concert organized in Cracow on the occasion of Pope John Paul II's visit to Poland in 1979. Henryk Mikolaj Górecki has received a State Award (1970), the Award of the Minister of Culture and Fine Arts (1965, 1969, 1973), and the Annual Award of the Polish Composers' Union (1970). From 1975 to 1979 he was Rector of the State Higher School of Music in Katowice, where he was also in charge of the composition class.

■ Principal works: *Four Preludes* for two pianos and

orchestra (1955), *Toccata* for two pianos (1955), *Sonata* for two violins (1957), *Concert for 5 Instruments and String Quartet* (1957), *Epitaphium* for mixed choir and instrumental ensemble by the text of J.Tuwim (1958), *Five Pieces* for two pianos (1959), *I.Symphony "1959"* for string orchestra and percussions (1959), *Three Diagrams* for solo flute (1959), *Monologhi per soprano e tre gruppi di strumenti* (1960), *Scontri per orchestra* (1960), *IV Diagram* for solo flute (1959), *Genesis (Elementi per tre archi, 1962, Canti strumentali per 15 esecutori, 1962, Monodram per soprano, metalli di percussione e sei violbassi, 1963), Choros per strumenti ad arco* (1964), *Refren* for orchestra (1965), *Muzyczka I* for two trumpets and guitar (1967), *Muzyczka II* for 4 trumpets, 4 trombones, 2 pianos and percussion (1967), *Muzyczka III na altówki* for 3 violas (1967), *Canticum graduum* for orchestra (1969), *Muzyczka IV "Koncert puzonowy"* for trombe, clarinet, violoncello and piano (1971), *Ad Matrem* for solo soprano, mixed choir and orchestra (1971), *II.Symfonia "Kopernikowska"* for soprano, barytone, mixed choir and large orchestra (1972), *Euntes ibant et flebant* for choir a cappella (1973), *Amen* for choir a cappella (1973), *III.Symphony, "Symphony of Sorrowful Songs"* for solo soprano and large orchestra (1976), *Beatus vir*, psalm for solo barytone, mixed choir and orchestra (1979), *Concerto* for harpsichord (piano) and string orchestra (1980), *Blagoslawione Piesni Malinowe* for voice and piano (1980), *Miserere* for choir a cappella (1980), *Recitativa i ariosa. Lerchenmusik* for clarinet, violoncello and piano (1984-85), *O Domina Nostra* for soprano and organ (1985/90), *Dla ciebie, Anne-Lile* for flute, and piano (1986-90), *Aria* for tube, piano, tam-tam and bass drum (1987), *Totus tuus* for choir a cappella (1987), *Already It is Dusk* for string quartet (1988), *Good-night* for soprano, flute, piano and 3 tam-tams (1990).

Already It is Dusk was commissioned for the Kronos Quartet by Lincoln Center and the Beigler Trust. It was composed in Chocholów and in Katowice in the autumn of 1988. Its first performance took place on January 21, 1989 in Minneapolis. "This String Quartet No.1 - so described because Górecki already has a successor in mind - has a structure entirely derived from an old Polish folk

melody. The opening section and finale marked by Górecki's use of canonic writing, while the initial dialogues between paired instruments, before climaxing with a wild and furious folk dance. It is here that Górecki draws most strongly on the folk music of the Tatras, the Polish resort region that was also a source of inspiration for the composer Karol Szymanowski". A recording of *Already It is Dusk* is available on the Elektra/None-such label.

N.Tesser and C.Hicklin

The **Silesian Quartet** was formed in 1978 in Katowice. During the years 1979-83 it came under the wing of the Polish Radio National Symphony Orchestra. The Quartet has extended its skills as master classes directed by Kurt Lewin, Fiodor Druzynin, Uzi Wiesel, Friedrich von Hausegger; the ensemble worked with famous quartets: 'Amadeus', Alban-Berg-Quartet, Juilliard String Quartet, LaSalle Quartet, Smetana Quartet, Gaudeamus Quartet. One of the ensemble's most important currents of interest is contemporary music. It has achieved considerable success in this field, evidence of which is seen in the 2nd prize gained at a Competition of Contemporary Music in Cracow, and a prize received for best interpretation at the 'Poznan Musical Spring' festival. The ensemble is a regular participant at such festivals as 'Warsaw Autumn' Wroclaw Festival of Polish Contemporary Music and the Musical Encounters festival at Baranów. The quartet has given a number of first performances of Polish contemporary music. In 1984 its recording of Eugeniusz Knapik's *String Quartet* took 1st place at the UNESCO International Composers' Rostrum in Paris. The Silesian String Quartet has appeared many times on concert stage in Poland and abroad (West Germany, GDR, Italy, France, Holland, Finland and the USSR), and has made recordings for Polish Radio and Television and for Polskie Nagrania. The ensemble has extended its skills at master classes directed by Kurt Lewin, Fiodor Druzynin, Uzi Wiesel and Friedrich von Hausegger. Since 1982 the Quartet has worked with pianist-composer Eugeniusz Knapik.



MONDAY 8 November

Moyzes Hall
8 p.m.

AGON Ensemble (CR)
MARTIN ČECH, flute
PAVEL POLÁŠEK, oboe
KAMIL DOLEŽAL, clarinet
PAVEL BOREK, trumpet
IVO KOPECKÝ, trombone
JAROMÍR KUBÍČEK, percussions
JOSEF LITOŠ, keyboards
MARTIN SMOLKA, keyboards
MIROSLAV ŠIMÁČEK, electric guitar
RENÉ VÁCHA, viola
DAVID REJCHRT, violoncello
IVAN BIERHANZL, double bass
Conductor: **PETR KOFROŇ**

Presented with the assistance of
the Czech Cultural Centre, Bratislava

Anestis Logothetis*Styx* (1968)

for any combination of instruments

Martin Smolka*Rent a ricercar* (1992/93)

for chamber ensemble

Cornelius Cardew*Material* (1960)for any ensemble of
harmony instruments**Milan Grygar***Linearpartitur* (1981)*(version of M.Smolka, 1993)*

for chamber ensemble

Petr Kofroň*Enhexe* (1991/92)

for chamber ensemble

Milan Grygar*Linearpartitur* (1981)*(version of P.Kofroň, 1993)*

for chamber ensemble

Peter Graham*Get Out Of Whatever**Cage You Are In* (1992)

for variable ensemble and tape

Anestis Logothetis (1921), the "classic" of graphic notation, completed gymnasium in Thessaloniki. Since 1942 he has been living in Vienna where he studied the theory of music and composition at the Hochschule für Musik und darstellende Kunst. Since 1952 he has worked as a composer and tutor. He is a creator of graphic notation, the concept of which he developed in 1958 and presented in detail in the book *Zeichen als Aggregatzustand der Musik* (1974).

■ Principal works: *Texturen* for chamber ensemble (1957), *Polynom* for orchestra in 5 groups (1958), *Himmelsmechanik*, ballet in 6 pictures, *Fünf Porträte der Liebe*, ballet (1960), *Kulmination I, II, III* for chamber ensemble in 2 groups (1961), *Impulse* for chamber orchestra (1961), *Odysee* for orchestra and soloists (1963), *Dispersion* for chamber orchestra (1964), *Labyrinthos* for orchestra and soloists (1965), *Integration* for chamber orchestra (1966), *Polychronon* for chamber orchestra (1967), *Karmadhar-madrama*, musical performance in 7 pictures (1967), *Sublimationen* for chamber orchestra (1968), *Konvektionsströme* for orchestra (1968), *Kollisionen* for optional instruments (1970), *Styxische Flüsse* for orchestra and choir (1970), *Fusion* for optional instruments (1971), *Volant* for orchestra (1972), *Wellen* for orchestra (1972), *Klangraum I, II, III* for orchestra (1972), *Emanation* for clarinet and electronic instruments (1973), *Apollonion* for chamber orchestra with 2 conductors (1975), *Pour l'heure* for orchestra (1975), *Klangfelder und Arabeska* for piano and tape (1976), *Daidalia*, musical performance (1977), *Rondo* for orchestra (1979), *Woraus ist der Stein von Sisyphos*, musical performance (1982-84), *Sinfonie Zyklischer Kontrapunkte* for orchestra (1987).

"*Styx* (1968) is one of the scores in graphic notation which, when combined with various graphic symbols, define the musical realization of the work in a fairly accurate manner. Logothetis uses three kinds of symbols: (1) pitch symbols which are the least important, (2) association factors, which in a quite ordinary way express the relation between the graphic form and musical dynamics and (3) action signals which are

the most vital ones. Their meaning is concealed rather in graphic expression and their musical realization results from the depth of human psyche."

Anestis Logothetis

Martin Smolka (1959) studied composition at the Conservatory in Prague and at the Prague Academy of Fine Arts, but his composer's style was influenced most of all by a private education under Marek Kopelent (1980-85). His pieces of the eighties can be characterized by simplicity of the musical material and, at the same time, by the intensive sensitivity with which this material has been worked out. In the nineties, his works have been influenced by an idea of destruction. The destruction reveals itself in different ways: sometimes it refers to the form (progressing formal transition from the organized shape toward entropy), some other time - to change of the particular music elements (a sound, or a line are often "crumbled" and the instruments pass those crumbles to each other at the high speed).

■ Principal works: *Meander* for guitar, 3 violas da gamba (1985), *Music Sweet Music* for chamber ensemble (1985/88), *A v sadech korálů...* for soprano solo (1987), *Hudba pro přeladěné nástroje* for flute, viola, cello and piano (1988), *Zvonění* for percussion (1989), *Nokturno* for violin and chamber ensemble (1989), *Netopýr* for chamber ensemble (1990/92), *L'orch pour l'orch* for orchestra (1990), *Ibabu* for instrumental ensemble (1991), *Rain, a Window*, 18 instruments (1992), *For Woody Allen* for instrumental ensemble (1992/93).

"Rent a Ricercar (1992/93)

way from somewhere to elsewhere
dispersion by the technique of advertising shots (the poor
musicians cannot catch up with the changes of instruments)

noise, always this noise!
breaking, slitting, crumbling, smashing

way from somewhere to nowhere

*idea: civilization machinery (rent a car!) versus artist
(ricercar)*

artist gazes at the world rushing to hell

what should a Czech peeper say?

gazing

gazing with a sound track provided

orgy of futility

way from nowhere to nowhere"

Martin Smolka

Cornelius Cardew (1936-1981) received his musical education as chorister at Canterbury Cathedral (1943-50) and subsequently studied viola, piano and composition at the Royal Academy of Music in London (1953-57). In 1957-60 he worked as assistant to Karlheinz Stockhausen at the electronic music studio in Cologne, in 1964-65 he continued his composition studies at the Accademia di Santa Cecilia in Rome. He learned most of his artistic experience from John Cage and David Tudor; their contacts were enlivened by the idea of indefiniteness, changeability of interpretation and creative approach to performance. Those principles were developed in his pieces and work with AMM (improvisation and live electronic music, 1966) and with the Scratch Orchestra (founded in 1969 by the enthusiasts of avant-garde music). In the seventies influenced by the left-wing thought, Cardew began to work with the conventional melodic and harmonic language, writing among others pieces of political commitment. He died a tragic death under unclear circumstances in London on 13th December 1981.

■ Principal works: *Third Piano Sonata* (1957), *Octet 59*, (1959), *February Pieces* for solo piano (1959-60), *Third Orchestra Piece 1960* for orchestra (1960), *Octet 61 for Jasper Johns* (1961), *Movement* for orchestra (1962), *Three Winter Potatoes* for solo piano (1964), *Four Works: 1. Autumn 1960, 2. Material, 3. Solo with Accompaniment, 4. Memories of You* (1960-64), *Treatise* for optional instruments (1963-67), *Schoolltime Composition* (1968), *The Great Learning* (1969).

"Material for any ensemble of harmonic instruments, which belongs to the Four Works cycle (1960-64), contains concise

and simple guidelines how to cope with the notation of chord and single sound. The principles of selecting sound, form (including the piece's duration), dynamics, agoge and instrumentation are so unrestrained that one can interpret the piece in a quite different way from the style of the sixties, even starting a kind of polemics with it."

Cornelius Cardew

Milan Grygar (1926) is a graphic designer who develops his work bordering on music. In 1945-50 he studied at the Higher School of Fine Arts and Industry in Prague. In 1965 he turned to so-called acoustic drawings - he used moving mechanic toys, bells and various objects which after having been immersed in paint, left traces on paper and the sound produced by their motion was simultaneously registered on tape. Subsequent graphic scores and so called touchable drawings are of a similar double nature, visual and musical. Grygar's scores have been realized by musicians playing various types of music, including jazzmen and electronic music performers. Since 1992 the artist has worked with the AGON group.

■ Principal works: *Akustická kresba 22* (1968), *Adagio* (1968), *Barevná partitura* (1969), *Hmatova kresba* (1970), *Partitura směřů zvuku* (1970), *Architektonická partitura* (1970), *Partitura krajiny* (1991), *Modrá partitura* (1972), *Zvukoplastická kresba* (1974), *Kresba pro trojící zvuk* (1974), *Živá kresba* (1975), *Zvukové realizace* (1974/79), *Prstová partitura* (1980), *Partitura s akustickými předměty* (1980), *Geometrická partitura* (1990).

"Linearpartitur (1981) contains 194 black horizontal lines arranged against the white background at even distance, which differ slightly from each other only at the bottom of the painting. Several variants appear interchangeably following the rules set by the strictly designed algorithm. The artistic expression of Grygar's work concentrates on asceticism, subtlety and formal discipline. The musical realization of the score is not determined by any clearly formulated principles; the only goal is to preserve the work's spirit. The AGON's realization is a carefully thoughtout transcription whilst the previous interpretations involved more improvisation."

Milan Grygar

Petr Kofroň (1955) studied at the Academy of Music in Brno (1974-79) and also privately with Marek Kopelent (1971-79). In the seventies he wrote nostalgic, neotonal music; since the early eighties his music have been revealing close relations to the subjects dealt by the hermetic philosophy. Kofroň's compositions radically changed. Material is still the same, simple diatonic material, however, the author's approach is full of expression, even brutality.

■ Principal works: *In memoriam Isaak Osipovič Dunajevsky* for the quintet of brass instruments (1975), *Valčík na rozloučenou* for orchestra (1977), *Růžový pokoj* for two pianos (1977/78), *Luk* for two keyboard instruments (1979/81), *Knihy Los* for baritone and instrumental ensemble (1980/81), *String Quartet* (1981/82), *Tři kusy* for orchestra (1981/82), *Pro soprán a orchestr* (1982), *Pro varhany a bubny* (1982/83), *Jednou za život* for cello and synthesizer (1985), *Sedm scén z opery Francek* (1986/87), *Liber LXXII* for orchestra (1987), *E.S.T.*, piano concerto (1987/88), *Alfa a Kentaur* for violin and chamber ensemble (1988/89), *Spira* for 5 instruments (1989/90), *Zlaté kapradi*, opera (1989/91), *Enhexe* for ensemble (1991/92), *Mitternachtmusik I* for instrumental ensemble (1992), *The Fire Is Mine* for instrumental ensemble (1993).

Enhexe (1991/92). "Each of us must experience this route through fire. And we will be either consumed by fire and turned into ashes or fire will kindle light in us. These are the moments of the ultimate despair necessarily followed by either disintegration or reunion."

Petr Kofroň

Peter Graham (1952) after his studies at the Conservatory and Academy of Music in Brno, made himself submitted to continuous disintegration. He went in for various occupations, he changed his surname several times and gave up following his own musical style. He persisted in rejecting any solid basis to lean on. So no wonder that he has attempted so many kinds of music: jazz, conceptualism, electronic music, naivism, children music, graphic scores, instrumental conventional music, etc.

■ Principal works: *Čtyři písně* for baritone, clarinet, viola, guitar and piano (1977), *Kama* for grand orchestra, 2 synthesizers, piano and tape (1978), *Two Studies* for piano: 1. pro Zygmund Krauzeho, 2. pro Keith Jarrett (1978), *Trojkoncert* for French horn, violin, piano and orchestra (1978/80), *Largo* for orchestra (1981), *String Quartet* op.1 (1977/82), *Z plání a pralesů*, 3 songs to Indian poetry for male voice and percussion (1981-82), *Duo for Oboe and Accordion* (1982), *Džemsešn*, music scene for jazz musicians (1980/83), *Bosé nožky*, melodrama for reciter and chamber ensemble (1986), *Adrienne* for piano and orchestra (1986), *Violin Concerto* (1989), *Tao* for chamber ensemble (1990), *Stabat Mater* for choir (1990), *Tichá hudba* for three clarinets (1990).

"The starting material for Get Out Of Whatever Cage You Are In (1992) is a collection of 12 graphic cards which give an artistic picture of the C-A-G-E letters. The piano part of those graphic cards is played from tape and as the piece proceeds, it is covered by a live-played sound layer, which comes from the adjustment of a John Cage's quotation to the group performance (the vowel is a lower octave and consonance - an upper one)."

Peter Graham

Agon New Music Ensemble was founded in Prague in 1983. In the eighties when the communist clique of the Composers' Union had a control over all undertakings in contemporary music, Agon was the only realm of activity for new generation of Czech composers whose pieces went beyond any official aesthetic canons (Petr Konfroň, Miroslav Pudlák, Martin Smolka and others). Aside from native compositions, Agon presented to Czech listeners the works of world contemporary music (among others by Cage, Feldman, Pärt, Reich, Scelsi). In the field of interpretation, Agon also did not fit into the academic pattern of a chamber ensemble performing classical music; Agon, beside the classical trained musicians from e.g. the Czech Philharmonic, played with the musicians from the alternative and underground rock circles, modern jazz and early music performers. After

1989 Agon developed its career on a domestic scale as well as abroad (concerts, recordings), continuously popularizing the works of young composers and reviving new music which provided them with experience - the works of the Czech avant-garde of the 60s. The ensemble has initiated the creation of new pieces form beyond the field of "classical" music (by rock musicians, painters); the ensemble is committed to searching for searching for specific, exceptional and often forgotten phenomena in Czech and world music. The ensemble is financially supported by: the Czech Music Fund, the Czech Republic Ministry of Culture, the Czech Performing Rights Society and the Society for New Music in Prague. Agon has participated in many international music festivals among others the Neue Musik in Münster, New Music Biennale in Brno, Electronic Spring in Vienna, 20th Century Music Panorama in Prague, Berliner Festwochen and Spring Festival in Budapest; it produced a number of recordings for radio, TV, and record companies (Arta Records).



TUESDAY 9 November

**Slovak Radio
Studio 2
5 p.m.**

TRIO SALOMÉ (France)
CLARA NOVÁKOVÁ, flute
HILARY METZGER, violoncello
YUKARI BERTOCCHI-HAMADA, piano

Presented with the assistance of the Air France

Jean Marc-Singier

Apendice (1983)
for flute and cello

Alexander Mihalič

Ce 7 (1993)★

Alejandro Viñao

Tripple Concerto (1983-84)
for flute, violoncello, piano and tape

Miroslav Pudlák

The Last Word (1993)★

George Crumb

Vox Balaenae (Voice of the Whale) (1971)
for three masked players

I. Vocalise (...for the beginning of time)

II. Variations on Sea-Time

Sea Theme

Archeozoic (Var.I)

Proterozoic (Var.II)

Paleozoic (Var.III)

Mezozoic (Var.IV)

Cenozoic (Var.V)

III. Sea-Nocturne (...for the end of time)

Jean-Marc Singier (1954) started studying music theory subjects with Solange Chiaparin and guitar with P. Urban and G. Iglesias after two years of literature studies. Then he studied percussion (African in Dakar and Iranian in Paris). In 1979 he continued his studies with G. Ligetti and next four years with F. Donatoni (Academia Chigiana and Academia Santa Cecilia). In 1985 Maurice Ravel foundation granted Singier a scholarship and a year later he received a scholarship in Villa Medici. Singier's works (partly published by Salambert) are written for solo instruments and instrumental ensembles.

Appendice for flute and cello.

"The composition is divided into two parts: the first one reminds of a prelude of a recitativo character and has a flexible construction. The cello solo announces the second part: it is very rhythmical and represents a mixture of characteristic elements - flute figures, fast, rhythmic elements with a changing timbre of the cello. Overall texture is based on the soloist's play. But the author attempted to adjust the work to the requirements of complementarity and formal unity."

Jean-Marc Singier

Alexander Mihalič (1963) having finished the grammar school he devoted himself to composition with J.Podprocký at the Conservatoire in Košice, continued with I.Zeljenka at the Academy of Music and Dramatic Arts in Bratislava. He went through a period study with Y.Taira at the École normale de Musique in Paris, concerned himself with electroacoustic composition with M.Zbara at the Conservatoire National de Région in Boulogne and with M.Vaggione at Paris University. Now he lives in France and occupies himself with composition and study of the musicology of the 20th century.

Even in his first compositions A.Mihalič appeared as an original composer with his own ideas and intentions. His sovereign compositional style combines conscious organization of musical material with spontaneity and invention. He doesn't identify himself with post-

modernist tendencies of his contemporaries, he confronts himself with the creation of the European avant-garde and New Music. Mihalič has a sense for a dramatical construction and balance of the elements of the music composition.

■ Principal works: *Music for String Orchestra, Wind Quintet and Piano* (1980), *Music for Piano and Tape* (1987), - Prix de Résidence at the 16th International electroacoustic competition in Bourges (1988), *Music for String Quartet* (1988), *Composition*, electroacoustic opus (1990).

Alejandro Viñao (1951) studied guitar, conducting and composition, as well as, for two years, architecture at the University of Buenos Aires. In 1975, he was awarded a British Council scholarship to study composition and electronic music at the Royal College of Music in London. While at the Royal College of Music, he won the "Cobbett Prize" in chamber music composition. He continued his work in electronic and computer music at the City University, graduating with First Class Honours in 1979. After graduating, he taught electronic music composition at the latter and is currently completing his research in computer music towards a Ph.D. in composition at the same institution. In 1979 his composition *Una Orquesta Imaginaria* won the second prize ex-aequo at the International Competition for Electroacoustic Music at Bourges, France. Two years later his composition *Go* was awarded the first prize at the same competition. Since then his compositions have been played and broadcast in more than fifteen countries. Viñao has received commissions from various performing groups with the assistance of the Arts Council of Great Britain and also from IRCAM in France. In 1984, The International Rostrum of Electroacoustic Music at the UNESCO World Music Council selected *Go* as the piece of the year. In 1987, Viñao resided in the USA, where he was a composer in residence at the Massachusetts Institute of Technology. He is at the moment working on a commission from the Arts Council of Great Britain for the vocal ensemble Sing Circle. New commissions for 1988/89 include a piece for the Kronos String Quartet of

San Francisco, a multi-media piece for the Groupe de Musique Expérimentale de Bourges in France and an orchestral piece for the Ensemble InterContemporain at IRCAM. In addition to his instrumental, electronic and computer music compositions he has also been involved in writing and playing rock music, the creation of multi-media works, and film music.

■ Principal works: *Una Orquesta Imaginaria*, *Go*, *Toccata del Mago*, *Triple Concerto*, *Son Entero*, *Chant d'Ailleurs*.

"The Triple Concerto (1983-84) starts with a computer solo introducing the main melodic cell and the harmonic field created by it, as well as most of the timbres that are heard in the composition.

In the section that follows, two different discourses develop. The first one, consisting of mechanical rhythms, is played by the acoustic instruments and is at times interrupted by the second one, more flexible and complex, played by the computer. The two contrasting discourses come together towards the end of the section.

The central section of the piece consists of three instrumental cadenzas alternating with computer solos. The function of the computer during the instrumental cadenzas is to extend the sound world of each acoustic instrument without putting forward its own.

In the final section all acoustic instruments and computer play together. The computer part in the 'Triple Concerto' consists entirely of sounds taken from the piano, flute, and cello. These sounds were fed into the memory of a computer and modified by precise digital editing or simply by changing their envelope, vibrato, register and general articulation.

The computer part is often conceived as an extension of the instrumental parts, only developing an identity of its own during the computer solos. I wanted the players to produce sounds which felt natural in the context of their instrument, leaving the computer to enhance and articulate "unusual" instrumental sounds such as flute multiphonics, scraped sounds inside the piano, cello harmonics, etc.

A concerto is supposed to be a virtuoso piece. The greatest difficulty in this concerto is not in the playing of the instrumental parts themselves, but in conveying a structure which relies on the exact rhythmic synchronicity between players

and computer. The basic melodic and harmonic material of the piece somewhat predictable so as to focus on other types of changes.

I was interested in the relationship between phrasing and timbre; in the opposition of the mechanical and the flexible; I wanted to write a piece where the performers would have to listen hard and play easy.

The 'Triple Concerto' was commissioned by Option Band with funds provided by the Art Council of Great Britain. The tape was produced and composed with a Fairlight computer music instrument at The City University Electroacoustic Music Studio in London.

Alejandro Viñao

Miroslav Pudlák (1961). He studied music with J.Felda at Conservatory and musicology at the Faculty of Arts in Prague and in Paris (with Ivanka Stoianova). He took part in composer course in Darmstadt, Amsterdam (Gaudeamus), and Kazimierz. From 1985 to 1990 Pudlák worked as an art director of Agon, Prague ensemble for contemporary music. He was awarded 1993 Young Composer Prize by the London Academy of St.Martin - in-the-Fields.

■ Principal works: *At Rest* for string orchestra (1983), *Rotations and Canons* for wind sextet (1983), *Imprints* for chamber ensemble (1985), *I Am Flying* for chamber ensemble (1985), *Voices* for flute and percussion, *Downstream* for 6 instruments (1988), *Give Me a Fixed Point* for tape (1992), *Chaosmos* for voice, tape and instrumental ensemble (1993),

The Last Word for flute, cello and piano (1993)

Irritation and nostalgia are two basic impressions that are also evoked by the title, which bears a lot of meanings. One can find the course of musical gestos having a coda character, frenetic beating of quavers, instruments in a rhythmic unison, rock elements. Everything represents aggressiveness, absence of dialogue, deafness (of the present world). The reminiscences of minimalism (which is probably not dead) sound rather nostalgic, but, finally, they fit in the horrible music composition, where everything is allowed. It is an unclear desperate scream.

Miroslav Pudlák

George Crumb (1929) studied at the no longer existing Mason College in Charleston and, later on, at the University of Illinois. In 1959 he received doctor's degree at the University of Michigan where he studied with Ross Lee Finney, in between completing complementary studies with Boris Blacher at the Hochschule für Musik in West Berlin. He gave lectures at the University of Colorado and at the Hollings College in Virginia and was also a member of the Creative and Performing Arts Center at the State University of New York at Buffalo. Since 1965 he has been professor of composition at the University of Pennsylvania. He has been awarded many prizes, including the Pulitzer Prize in Music in 1968 (for the *Echoes of Time and the River*), the prize at the International Composers' Rostrum in 1971, and the Kousseviczky International Recording Award (for the *Ancient Voices of Children*).

■ Principal works: *Sonata for Solo Cello* (1955), *Variazioni for Orchestra* (1959), *Five Pieces for Piano* (1962), *Night Music I* for soprano, piano (cellesta) and percussions (1963), *Four Nocturnes (Night Music II)* for violin and piano (1964), *Eleven Echoes of Autumn* for violin, alt flute, clarinet and piano (1966), *Echoes of Time and the River (Echoes II)* for orchestra (1967), *Songs, Drones and the Refrains of Death* for barytone, electric instruments (guitar, double-bass, piano, harpsichord) and two percussionists (1968), *Night of the Four Moons* for alt, alt flute, piccolo, banjo, electric violoncello and percussions (1969), *Madrigals* for soprano and instrumental ensemble (1965-69), *Black Angels* for electric string quartet (1970), *Ancient Voices of Children* for soprano, boy soprano, oboe, mandoline, harp, electric piano, children piano and three percussionists (1970), *Lux Aeterna* for soprano, bass flute, soprano flute, sithar and percussions (1971), *Vox Balenae* for three masked players on electric instruments: flute, violoncello and piano (1971), *Makrokosmos I* for amplified piano (1972), *Makrokosmos II* for amplified piano (1973), *Music for a Summer Evening* for two amplified pianos (1974), *Dream Sequence* for violin, violoncello, piano, percussions and "glass harmonica" 1976), *Star-Child* for soprano, antiphonal children voices, male spoken choir,

bells and large orchestra (1977), *Celestial Mechanics (Makrokosmos IV)* for amplified 4-hand piano (1979), *Apparition* for soprano and amplified piano on the texts by Walt Whitman (1979), *A Little Suite for Christmas, A.D.1979* for piano (1980), *Gnomic Variations* for piano (1981), *Pastoral Drone* for organ (1982), *Processional* for piano (1983), *A Haunted Landscape* for orchestra (1984), *The Sleeper* for soprano and piano, by the poetry of E.A.Poe (1984).

Vox Balaenae (Voice of the Whale) is a kind of oceanic equivalent of Olivier Messiaen's birdcalls, based on the songs of the humpback whale. Crumb first heard the eerie submarine singing of the huge mammals on tape in 196; the twenty-minute *Vox Balaenae* for electric flute, electric cello, crotales and electric piano was finished two years later. The composer directs "that each of the three players should wear a black half-mask (visor-mask) throughout the performance of the work. The masks, by effacing a sense of human projection, will symbolize the powerful impersonal forces of nature (nature dehumanized). *Vox Balaenae* can be performed under a deep blue stage lighting, if desired, in which case the theatrical effect would be further enhanced."

Typically, Crumb calls on the pianist to play upon the instrument's strings pizzicato and also to produce harmonics; the cello is tuned scordatura (B-F#-D#-A); the flutist is called upon to sing and play simultaneously. The work itself is a three-movement fantasy, beginning with a Vocalise (*...for the beginning of time*) for the flute that is suddenly interrupted by leaping, incantatory chords on the piano. There follows a set of five variations on *Sea-Time* (each with the name of a different geologic period) whose sea-theme, played in harmonics, is tated by the cello and piano. The last movement is a radiant *Sea-Nocturne (...for the end of time)* - the Messiaen reference is unmistakable here-with a performance direction of "*serene, pure, transfigured*".

Trio Salomé (Artrio) founded in January 1991 in Paris represents in itself the joint of three artists, three

continents, three cultures: Italian flutist of Czechoslovak origin Clara Novak, American violoncellist Hilary Metzger and Japanese pianist Yukari Bertocchi. The trio repertory encompasses music of four centuries focusing its attention on contemporary music in particular. Some of the pieces were written especially for Trio Salomé. Beside the concerts in Paris, the ensemble has toured Germany, where it presented compositions of J. Bodin de Boismorier, P. Arma, J. Haydn and G. Pierné.



TUESDAY 9 November

Moyzes Hall

8 p.m.

ELEONÓRA SLANIČKOVÁ, piano

ALEŠ SOLÁRIK, PETER PAŽICKÝ,
piano duo

The SILESIAN QUARTET (Poland)

MAREK MOŚ, 1st violin

ARKADIUSZ KUBICA, 2nd violin

ŁUKASZ SYRNICKI, viola

PIOTR JANOSIK, violoncello

JOZEF LUPTÁK, violoncello

JOZEF ĎURDINA, oboe

OTAKAR ŠEBESTA, piano

JOSEF RISSIN, violin (Germany)

OLGA RISSIN-MORENOVA, piano
(Germany)

Presented with the assistance of:
the Polish Cultural and Information Centre,
Bratislava.

Witold Lutosławski

Two Studies for Piano (1941)

I. *Allegro*

II. *Non troppo allegro*

Variations on a theme by Paganini (1941)
for 2 pianos

String Quartet (1964)

I. *Introductory Movement*

II. *Main Movement*

* * * * *

Sacher Variationen (1975)

for violoncello

Epitaph (1979)

for oboe and piano

Grave (1981)

metamorphoses for violoncello
and piano

Partita for violin and piano (1984)

I. *Allegro giusto*

II. *Ad libitum*

III. *Largo*

IV. *Ad libitum*

V. *Presto*

Witold Lutosławski (1913), in 1936-37 he graduated with a degree in piano and composition from the Warsaw Conservatory where he studied with Jerzy Lefeld and Witold Maliszewski. He was a member of the board (1959-65) and later vice-president of the International Society of Contemporary Music (until 1969). He has lectured at the European and American schools of music as well as at courses for composers. As one of the most outstanding authorities on contemporary music, he has been elected an honorary member of the ISCM and a member of several academies (the Royal Swedish Academy of Music, the Freie Akademie der Künste der DDR, the American Academy of Arts and Letters, the Royal Academy of Music in London, the Académie des Beaux-Arts in Paris, the Académie Européenne des Arts et des Lettres, the Académie Européenne des Sciences). He is also an honorary member of the Polish Composers' Union and the British Association of Professional Composers. He holds honorary doctorate degrees from Warsaw University, Cracow University, Lancaster University, Glasgow University, Durham University and the Cleveland Institute of Music. He has received numerous artistic awards, including the annual Award of the Polish Composers' Union, the Award of International Music Council, the Ravel Award, UNESCO Award and many others.

■ Principal works: *Symphonic Variations* (1938), *Variations on a Theme by Paganini* for two pianos (1941), *First Symphony* (1947), *Overture* for string orchestra (1949), *Concerto* for orchestra (1954), *Dance Preludes* for clarinet and chamber orchestra (1955), *Five Songs* for female voice and 30 solo instruments after poems by K. Illakowicz (1958), *Musique funebre* for string orchestra (1958), *Three Postludes* for orchestra (1958-60), *Jeux vénitiens* for orchestra (1961), *Trois poemes d'Henri Michaux* for 20-part choir and chamber orchestra (1963), *String Quartet* (1964), *Second Symphony* (1966-67), *Livre pour orchestre* (1968), *Concerto* for cello and orchestra (1970), *Preludes and Fugue* for 13 solo strings (1972), *Les espaces du sommeil* for baritone and orchestra (1975), *Sacher Variations* for solo cello (1975), *Mi-parti* for orchestra

(1976), *Novelette* for orchestra (1979), *Epitaph* for oboe and piano (1979), *Double Concerto* for oboe, harp and chamber orchestra (1980), *Grave* for cello and piano (1981), *Third Symphony* (1982), *Chain 1* for chamber orchestra (1983), *Partita* for violin and piano (1984), *Chain 2* for violin and orchestra (1985), *17 Polish Christmas Carols* for female choir, soprano and chamber orchestra (1985), *Chain 3* for orchestra (1986), *Piano Concerto* (1988), *Partita*, version for violin and orchestra (1988), *Slides* for chamber ensemble (1988).

"At present we can already state that the work of the Polish composer Witold Lutosławski represents one of the main pillars of the 20th century music. His work concentrated predominantly on compositions for orchestra, but a closer look on his chamber compositions would definitely reveal a new characteristic of his creative profile. Even though his chamber compositions do not represent the main development line of his work, they are present in all phases of Lutosławski's work.

They were chamber compositions that stood at the beginning of his work. Unfortunately, due to the war, these pieces have not preserved (compositions for piano: *Prelude, Small Pieces, Lullaby, Three Preludes, Poem, Variations, Dancing Chimera, Prelude and Aria*, two *Sonatas* for violin and piano). The only pre-war composition that has preserved is *Sonata* for piano. Nevertheless, due to the author's self-criticism, *Sonata* has not been released from his private archives.

Two Studies for piano (1941) dated back to the German occupation had its public first-night performance. Author's intention was to write a cycle of studies, but he did not complete it. Two Studies represent a fragment of the cycle. The first study paraphrases an introductory study from Chopin's study cycle, however, at the same time it reveals author's fully crystallised new harmonic language. The second one is a double-stop study. Lutosławski concentrated on the rhythm, which possesses similarities with Igor Stravinski.

Variations on a theme by Paganini for two pianos were also written in 1941. It is the only preserved work from

the occupation, when Lutosławski and his friend Andrzej Panufnik used to play in a bar as a piano duo. Thirteen variations on a famous theme by Paganini (24th capriccio) brings always new texture and harmonic ideas and they appear to be an impressing and balanced cycle. Variations belong to the most popular compositions by Lutosławski and in 1976 he wrote a version for piano and orchestra *Two studies* and *Variations* give us a chance to enter the world of a beginning author who considered the core of his work to be in a modern harmonic language, psychological balance of the form and richly structured musical detail.

String Quartet brings completely new musical problems. In the 50s the author worked out a special harmonic language. On the threshold of the 60s, Lutosławski brought his work to the so-called controlled aleatoric, which loosens mutual metric and rhythmic connections of voices. It creates so-far unseen type of texture. The *String Quartet* represents an attempt to shift the experience of controlled aleatoric into a chamber composition. It is an extraordinary work, in which, for the first time, Lutosławski used his idea of a two-movement cycle, the first part of which is subjected to the final, core part (Introductory Movement - Main Movement). This stresses the fact that all discoveries in the field of the creation of a new musical language are subjected to the superior principle of the psychological moulding of the musical time.

Sacher Variations for solo cello (1975) is a minute musical dedication to Paul Sacher. It is based on a transformation of the name Sacher into a musical cryptogram. In its variations, the cryptogram becomes a refrain that is followed by epical passages having various expressions. (In a similar way, the refrain was used in *The Second Symphony*.) The cello part uses the experience from the *Cello Concert* (1971) dedicated to M. Rostropovitch.

Epithaphium for oboe and piano (1979), dedicated to the English composer Alan Richardson, leads us directly into the heart of the author's final creative period.

Controlled aleatoric loses its exclusive position, the author ascribes a greater task to strictly composed music. This enables him to fit the process action into required shapes. *Epitaph* also uses the refrain principle - here, the refrain is created by a melodic phrase of the solo instrument having an ascending character. The refrain is encircled by fragmentary episodes, which bear the basis of the composition. The composition ends in a lament code grown up from the last variation of the refrain.

Grave, *Metamorphoses* for cello and piano (1981) is dedicated to the author's close friend and the Polish musicologist J. Jarociński. Jarociński is the author of two important monographs on Debussy. The Lutosławski's composition is based on the quotation of the introductory motif from Debussy's *Peleas and Melisanda* (d - a - g - a). The composition is build up on a variation principle. Particular phases accelerate the musical process by making the metric and rhythmic development denser. This principle was used already in *Metamorphoses*, the third part of *Mourning Music in the Memory of Béla Bartók*.

Five-movement *Partita* for violin and piano was written in 1984. The first, third and fifth movements tend to the characteristics features of the baroque music (prelude, aria, gigue), and so they represent author's neo-classicist approaches. The second and fourth movements represent interludes *ad libitum*, which use new techniques of limited aleatoric. The composition reaches synthesis. In one of the most beautiful adagios (the third movement), it reveals new possibilities of the inspiration by old music."

Vladimír Godár

String Quartet consists of a sequence of mobiles which are to be played, one after another, without any pause, if there is no other indication. Within certain points of time particular players perform their parts quite independently of each other. They have to decide separately about the length of pauses and about the way of treating *ritenutos* and *accelerandos*. However, similar material in different parts should be treated

in a similar way. You wrote that you 'must have a score so that each one knows what the other one is doing and at what points events coincide'. The point is that one of the basic techniques used in my piece is that, in many sections of the form, each particular player is supposed not to know what the others are doing, or, at least, to perform his part as if he were to hear nothing except that, which he is playing himself. In such sections he must not bother about whether he is behind or ahead of the others. This problem simply does not exist because of measures which have been taken to prevent all undesirable consequences of such freedom. If each performer strictly follows the instructions written in the parts, nothing could happen that has not been foreseen by the composer. All possible lengthening or shortening of the duration of the sections as played by each particular performer cannot affect the final result in any decisive way. The lack of a score is partly compensated by a whole system of signals written in the parts, fragments of the piece scored traditionally, frequent use of cues, etc. In a given part I have often written the part of another instrument when the first instrument is to accompany the second one...

(...) You may ask me why attach such great importance to the non-existence of a score of my piece. The answer is quite simple: if I did write a normal score, superimposing the parts mechanically, it would be false, misleading, and it would represent a different work. This would suggest e.g. that the notes placed on the same vertical line should be always played at the same moment, which is the contrary to my intention. Further, it would prevent each performer from being free enough in his rubatos, ritenutos, accelerandos, pauses and above all in his own tempos. That would deprive the piece of its 'mobile' character, which is one of its most important features ...

(...) To satisfy your wish, however, I did write a sort of score, which differs considerably from a normal one. You will see in it that there are very few moments in the whole piece in which the different parts coincide precisely. I have marked these places with broken vertical lines. Short fragments scored traditionally are to be played normally. Throughout the rest of the score each performer plays quite independently of the others. He must only observe certain general indications such as the approximate tempo, the approximate pauses (in

brackets), the approximate rhythmical values, etc. I put each section on a separate page in order that you might see clearly what happens in each separate mobile. As you see, each part of a given section is to be read as in the parts. This makes it impossible to read the four parts vertically, except when the notes are placed on the same broken vertical line. I have done this purposely in order to avoid the false assumption that other notes might be understood as coinciding...

(Excerpts from letter from Witold Lutosławski to Mr. Walter Levin, first violinist of the La Salle Quartet.)

Eleonóra Slaničková studied piano at the Conservatoire in Bratislava, later at the Academy of Music and Drama with D. Rusó. As an Academy student, she played with State Philharmonic Orchestra in Košice and with Symphonic Orchestra of the Slovak Radio. Continuously she specialized in the 20th century music. She gave premiéres of several pieces of young Slovak and foreign composers. She is a sound member of the ensemble VENI, playing in Italy, Germany, Rumania, Austria. She made recordings for Hessische Rundfunk in Germany, or CD recording for the Slovak Music Fund. She acquired a scholarship of the Slovak Music Fund in 1992. At present she teaches at the Church Conservatoire in Bratislava.

Piano duo - Peter Pažický and Aleš Solárik was founded in 1986 while both its members were still studying at the Conservatoire in Žilina with D. Švárna. The artists took part in several Slovak as well as foreign competitions. They were awarded the first prize at the Competition of Piano Duetts in 1986 and 1989 in Jeseník, and at the Competition of Slovak Conservatoires in 1989. At present both the pianists study at the Academy of Music and Dramatic Arts in Bratislava with Marián Lapšanský. From among the latest exceptional successes, let us name the first prize at the International Competition Citta di Marsala in Italy (1991), or the first prize at the International Competition Premio Valentino Bucchi in Rome (1991) as well as the participation in the festivals Hexagon in Žilina (1992) or Bratislava Music Festival (1992).

Jozef Ďurdina studied at the Bratislava Conservatoire (1971-73) and at the Academy of Music and Dramatic Arts in Bratislava (1973-77). Jozef Ďurdina is the artistic leader of Bratislava Wind Trio. The chamber ensemble was founded in 1983 and it is the first of its kind in Slovakia. Classic music and 20th century music are included in the repertoire, but also other style periods are represented. Jozef Ďurdina is the Oboe I. in the Slovak National Opera Orchestra and he has been performing as a soloist on Slovak and foreign stages as well. At present he teaches the oboe play at the Academy of Music and Dramatic Arts in Bratislava.

Silesian Quartet - see page 40

Jozef Lupták, born in 1969, begun to play cello at the age of six and reached several successes as a child. From 1984 to 1990 he studied at Bratislava Conservatory under Prof. K.Filipovič and now he continues in his studies at the Academy of Music and Dramatic Arts in Bratislava in the class of prof. Jozef Podhoranský. In 1986 he won first prize at National Cello Competition in Marcia (Spain). In 1989 he obtained "Prize of Jury". Two years later at festival "Allegro Vivo" in Austria, he won the prize for "The best performance". He participates at Slovak and foreign master classes held by leading cellists - D. Shafran, I.Monighetti, R. Cohen, A.Maz etc. He has concerts not only in Slovakia, but also in Austria, Spain, England, Germany. He has made recordings for Slovak Radio and ORF, and as a member of ensemble VENI he recorded a CD.

Josef Rissin & Olga Rissin-Morenova - see page 75

WEDNESDAY 10 November

Moyzes Hall
5 p.m.

MARIANNE SCHROEDER,
piano (Switzerland)

JOSEF RISSIN,
violin (Germany)

OLGA RISSIN-MORENOVA,
piano (Germany)

Galina Ustvolskaya

12 Preludes (1953)
for piano solo

Piano Sonata No.5 (1986)

Sonata for violin and piano (1952)

Duet for violin and piano (1964)

Galina Ustvol'skaya (1919) studied in the year 1937-39 at the music college attached to the Rimsky-Korsakov Conservatory in Leningrad and then, until 1947, at the Conservatory itself. She subsequently was a postgraduate student and taught composition at the college. Ustvol'skaya is one of the most original individualities in Russian contemporary music. She is the only former student of Shostakovich to have worked out an aesthetical style of her own, quite different from that of her great teacher. He sent some of his own as yet unfinished works to Ustvol'skaya, attaching great value to her comments. The intimate spiritual and artistic relationship between the two composers resembles that of Schoenberg and Webern. Ascetic when it comes to the means used yet expressive, Ustvol'skaya's compositions - according to Victor Suslin - are not "avant-garde" in the commonly accepted sense of the word, and consequently they were not officially condemned; nonetheless, they were accused of being difficult to understand, "narrow-minded" and "obstinate". It is only recently that they have come to be appreciated properly. By remaining uncompromisingly true to herself and her musical ideals she has come to resemble a lonely rocky island in the ocean of twentieth-century compositional trends. Such self-sufficiency and stylistic and aesthetic isolation is probably unique in the music of our time. Her specific idealism is informed by an almost fanatical determination; this should be construed not only as a typically Russian trait, but also - in terms of Dostoyevsky - as a "St. Petersburgian" one.

■ Principal works: 5 symphonies (1955, 1979, 1983, 1985-87, 1989-90) 6 piano sonatas (1947, 1949, 1952, 1957, 1986, 1988), *Concerto* for piano, string orchestra and timpani (1946), *Trio* for clarinet, violin and piano (1949), *Oktet* for 4 violins, 2 oboes, timpani and piano (1949-50), *Sonata* for violin and piano (1952), 12 *preludes* for piano (1953), *Great duet* for violoncello and piano (1959), *Duet* for violin and piano (1964), 3 compositions: No.1 - *Dona nobis pacem* for flute piccolo, tube and piano (1970-71), No.2 - *Dies irae* for 8 double-basses, percussion and piano (1972-73), No.3 - *Benedictus qui venit* for 4 flutes, 4

bassoons and piano (1974-75).

"It is difficult to talk about one's own music... my ability to compose music unfortunately does not coincide with the ability to write about it. There is, by the way, a commonly held view which says that the two are mutually exclusive..."

"All who really love my music should refrain from theoretical analysis of it..."

"My works are not, it is true, religious in a liturgical sense, but they are infused with a religious spirit, and to my mind they are best suited to performance in a church, without scholarly introductions and analyses. In the concert hall, that is, in 'secular' surroundings, the music sounds different..."

Galina Ustvolskaya

G.Ustvolskaya wrote **12 Preludes** in 1953. Number 12 can be interpreted from the semantic as well as structural point of view. This mystical number plays an important role since the oldest ages. "Each prelude represents a closed unit, structurally and semantically. It represents a typical way, how to work with material and all forms of rhythm and rhythmical characteristics.

Piano Sonata No.5 was written in 1986 and it consists of ten parts. The last one, as a repetition of the first one, closes the whole cycle in a circle. The author herself said about the composition: "I would like to ask everybody who likes my music not to use it as an object of a theoretical analysis and evaluate it according to conclusions. If you are able to make theoretical analysis of my music, do that on your own and in a dialogue for yourself only. Those who are not able to do that, just listen to my music: that is the best of it all.

From Galina Ustvolskaya's letter to Josef and Olga Rissin, 21st April, 1991:

"Two weeks has passed since the concert in Leningrad, but it is still in my mind... Thank you for this kindness, thank you for your devotion, thank you for your admirable and unique interpretation of the Sonata and Duet. The violin sound

crosses my mind and I let myself again and again to get inspired by Joseph playing. I think a lot about the concert and about the meeting afterwards. I am really sorry that I am not omnipotent and I cannot present you with some island, or an old castle, or, at least, a wind-mill. I can give you my dreams. That is all that I can give you and since now, they are with you."

Josef Rissin is a violinist, coming from Riga. He studied at the Moscow Conservatoire of P.I.Tchaikovsky in the class of prof. Boris Belenky. As a student he, won several prizes at violin competitions as "Reigne Elisabeth" in Brusel and "Niccolo Paganini" in Genova. His concert activities led him to music centres of the Soviet Union. Moving from the Soviet Union, he opened concert halls of west world for himself. Concerts, records, radio and TV recordings accompanied by exalt critics and "astonishment caused by his violin virtuosity" prove an extraordinary mastership of the artist. His wide repertory encompasses the compositions of chamber music, famous violin concertos to the most difficult virtuoso pieces of violin literature.

Olga Rissin-Morenova, pianist, wife of Josef Rissin accompanying him at his chamber evenings, studied at the Moscow Conservatoire of P.I.Tchaikovsky, too, finishing her studies with distinction.

Marianne Schroeder - see page 95

Pres

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WEDNESDAY 10 November

**Slovak Radio
Studio 5
8 p.m.**

**IRCAM (France)
XAVIER CHABOT, supervisor (France)**

ANTON VISKUP, double bass

CLARA NOVÁKOVÁ, flute (Italy)

RONALD ŠEBESTA, clarinet

ALEXANDER JABLOKOV, violin

Presented with the assistance of the:

Institut Français, Bratislava

Air France

Experimental Studio of Slovak Radio

Centre for Electroacoustic and Computer Music, Bratislava

Institut für Elektroakustik und experimentelle Musik, Wien

Yi Xu*Tui* (1991)

for double bass and computer

Philippe Manoury*Jupiter* (1987)for flute and electronic operations
in real-time

Frédéric Durieux*Devenir* (1993)for clarinet and electronic operations in
real-time

1. *Très lent, mystérieux*
2. *Assez modéré vif, très flexible*
3. *Brusque, vif*
4. *Suspendu/flexible/Rubato*
5. *Très lent, de plus en plus dense*
6. *Brusque, vif*
7. *Rapide, immuable*
8. *Brusque, cassant*
9. *Frémissant, très mobile*
10. *Lent, rêveur, très lié*

Fabio Cifariello Ciardi*Finzione* (1992)for violin and quadrophonic
playback system

Xu Yi deals with music since the age of 9. She studied at the Conservatory in Shang-hai. In 1988 she was granted a scholarship by the French government and in 1989 she graduated from École Normale de Musique de Paris. She studied with G.Grisey and I.Malec at the Conservatoire de Paris. She succeeded at several competitions in China (festival Shanghai Spring and others) and her works were recorded by China Record Co., Fu Mao Record Co. Xu Yi's works were presented in the U.S.A., Japan, the Netherlands and France. She has just finished recording the Chinese folk music for Auridis.

The term *Tui* is used in Yi-King (a work of classic Chinese cosmogony) and it denotes *happiness*: "moment when soft and happy processes evoke humility to the heavens and unity with people. True happiness comes from inert certainty and strength, which, on the outside, appears as softness and mildness". *Tui* consists of three inter-connected parts. The composition is the result of an interaction of a spectrum imagination and a pitch and duration organisation, according to Yi-King. The basis of the musical idea is created by the idea of the fusion of aliquot and non-harmonic, regular and transformed tones from the ancient East and modern West.

The sound material was created by an additive synthesis of sound transformations of the double-bass, Chinese instruments and Chinese poetry in the programme Csound (by the synthesiser Yamaha SY77).

Philippe Manoury (1952). He studied piano with P.Sancan, composition with G.Condé, M.Deutsch, M.Philippot and I.Malec (Conservatoire de Paris). From 1975 he studied computer-assisted composition with P.Barbaud.

In 1978 he left for Brazil. He came back to France in 1980, the next year came to IRCAM as a guest research worker. The result of this research is *Zeitlauf*, a piece for mixed choir, instrumental ensemble, synthesizers and tape.

The continuing research at IRCAM leads him through the field of instrument/machine interaction, the principal goal being the development of systems allowing

real-time contact with instruments, resulting at the integration of performing phenomena in composition and electroacoustic music.

After *Jupiter* and *Pluton* Philippe Manoury completed the cycle with two other pieces, made at IRCAM: *La partition du ciel et de l'enfer* for ensemble and computer (1989) and *Neptune* for three percussion players and computer (1991). During the season 1992-93 he wrote the overture to the opera *La nuit des sortilèges*, winning a prize at the UNESCO Composers Rostrum, *Michigan Trio* for clarinet, violin and piano and *Pentaphone*, a commission of Orchestre d'Ile-de-France.

He works presently on the opera *La nuit des sortilèges* to be first performed in Chatelet theatre in 1996.

"When I began composing Jupiter in 1986, I hadn't the slightest model at my disposition. Interactive real-time systems between a traditional instrument and synthesizer were still far from perfect. At IRCAM, we had the 4X and a project of connecting a flute to this machine initiated by Larry Beauregard to whose memory this piece is dedicated. The idea was to make a machine follow an instrument in real time. The necessary computer environment was finally set up by Miller Puckette.

The first victory was that of the tempo. The player is followed by the machine, a bit like a conductor follows a soloist. Overwhelmed by this experience, I decided that I should intensify it leaving the responsibility for all sounds surrounding the soloist to the 4X. Thus, the flute, through different treatments it undergoes and provokes, produces the majority of surrounding electronic music.

The piece is nowadays played on a device conceived at IRCAM by Eric Lindeman and Miller Puckette, the 4X being now an old lady to which I hereby pay honour. The communication between the flute and the machine is more complex and more natural. The process of transferring the piece to the new machine was in a sense like reconstructing ancient music. Machines accelerate time, that's a problem, but we love them."

Philippe Manoury, June 1992

Frédéric Durieux (1959) studied composition at Conservatoire national de région de Grenoble, where he

graduated with awards. Then he continued his studies at Conservatoire de Paris, in analysis and composition classes with Betsy Jolas and Ivo Malec (he graduated in analysis in 1984 and composition in 1986). In the mid 80s he joins IRCAM, first, he was granted a scholarship at the department of the music research (1985-86) and later, he becomes a guest composer thanks to a state commission. He composed *Parcours pluriel* that was staged by the ensemble Itinéraire in 1991. From 1987 to 1989 he was granted a scholarship in Vila Medici in Rome. Since 1991 he has been working as a professor of analysis and compositional techniques in IRCAM. He is also a professor of orchestration and analysis at Conservatoire de Paris. Many ensembles as, for instance, Ensemble InterContemporaine (led by P. Boulez), Itinéraire, 2e2m, Forum, commission for his works from. In 1994 IRCAM in co-operation with Ensemble InterContemporaine published a disk dedicated to Durieux's work.

Devenir puts together amplified solo clarinet and a computer environment: the whole clarinet part was first saved in a computer memory, so that the required operations (like sound transformations, space decomposition, beginning of sequences) can be done when necessary.

The choice of sounds was voluntarily restricted to clarinet in B and bass-clarinet (these were sampled in advance), and to some sound transformations. These transformations, however, never overshadow the original sound of the solo instrument. *Devenir* does not represent a confrontation between a soloist and electronic equipment, but it is a reduction of the clarinet into a series of transformations and figures. Space diffusion then reveals various layers, which are organised one on the top of another.

The title *Devenir* comes from the idea of the instrument evolution (or musical idea evolution). Nevertheless, another part of the meaning is the ever-lasting stream of our lives and the lives of our friends. Our memory starts perceiving at the present moment, but the future depends on it, too. It is some eternal action (*devenir*), and

it is more likely a set of possibilities than strict deductions of a cause and reason.

Fabio Cifariello Ciardi (1960) studied composition with Edgar Alanida, electronic music with Walter Branchi at the conservatory S.Cecilia of Rome. As a post-graduate, he studied with Giacomo Manzoni, Tristain Murail and Phillipe Manoury at the IRCAM in Paris and with Franco Donatoni at Accademia Nazionale di S.Cecilia in Rome (best diploma 1992).

He studied musicology at the University of Bologna. From 1979 to 1989 he has been interested in microtonal music, history and perception, and in the theory of dissonance. His papers on these subjects have been presented and published in several national and international conferences such as ICMC 1986, Lancaster 1987, Colloquio d'Informatica Musicale 1985 (Naples), 1989 (Cagliari, Italy).

Since 1989 he is studying the processes of memorization and recognizability in music perception and composition. In 1991 he has won a scholarship to spend an year of studies and research in Paris at the Institute de Recherche Acoustique Musique (IRCAM). As a result of this period he composed "Finzioni" for violin and violin sounds modified

with the aid of digital media. His compositions are published by EDIPAN and played or broadcast in Italy, France, Czechoslovakia, Jugoslavia, Germany, Australia, USA, Brazil.

In 1989 he won the "Ennio Porrino" competition with his composition for harpsichord "Il gioco delle gabbie" and in 1992 the prix "Citta di Varese" at the Russolo international competition with "Finzioni".

F. Cifariello Ciardi is also interested in musicological aspects of the 20th century music. He collaborates regularly with the Italina Radio RAI RADIO3 as a compare and author. He is Professor of composition at the conservatorium of Foggia.

Finzioni for violin and quadrophonic playback system.

"Finzioni (Fictions) is the title of an anthology of short stories by Jorge Louis Borges.

Usually Borges astonishes the reader with his associations between real and imaginary worlds, between things already stored in our common memory and things which are totally new. In this same sense in "Finzioni", I have used listeners memory as a pole in the exploration of a sonic universe entirely derived from violin samples.

I considered our common mental "Image" of the violin as the result of complex Interaction among three different memories: a timbric memory, a memory of instrumental gestures and a memory of very well-known musical fragments. In this sense the exploration of the violin's sonic universe in the tape part is intended as the exploration of an interplay between the music and these three memories.

In the tape part, timbric memory is explored through a slow and irregular interpolation going from the deeply transformed sound of the beginning which prolongs tone ending the solo introduction like a frozen resonance, to the pure violin tones at the end which recall some figures previously played by the soloist.

The interplay with our memory of instrumental gesture is stimulated by artificial granular articulations of transformed violin sample, but also by "untouched" samples of unorthodox violin articulations (like the smooth passage between normal and harmonic tones in the central part of the piece) embedded between natural violin samples articulated in an artificial way.

Finally, fragments from a very well known violin repertoire have been used to interact with a common musical memory. These fragments are: 1) the first theme from the "Danse Macabre" by Camille Saint-Saens;

2) the first theme from "The Sorcerer Apprentice" by Paul Dukas;

3) The first theme of the third movements of Brahms' violin concerto;

4) The first theme of the third movement of Brahms' violin sonata in D minor op.100;

5) The evergreen "The man I love" by George Gershwin.

All fragments join the same melodic micro-structure that is used as basic material for all pitch structure of the piece.

I imagined this music travelling quickly sharply through the virtual space of our memory, a virtual space simulated by the quadraphonic reproduction system. The soloist should be placed at center of this space, not on the stage: the entire sonic universe is dreamed, or created and explored by him."

"Finzioni" has been released at IRCAM during the Coursus d'Informatique Musicale 1991 and a dedicated, to my son Francesco.

"Finzioni" won the "City of Varese" award at the 1992 Luigi Russolo International Competition."

Fabio Cifariello Ciardi

Xavier Chabot (1957) studied flute at the Conservatoire in Boulogne, chamber music and theory with A. Marion at the Conservatoire in Malmaison. He graduated from electrotechnics and physics at the University Paris VI (1979). In 1980 he studied saxophone and jazz at the Conservatoire in Bagneux. He specialized on playing the so-called performance flute, motional interpretation and gestures in connection with electro-acoustic music. Later he launched a research in electronic music and development of software. In 1982-84 he studied with Pierre Boulez at IRCAM (program on computer 4X). In 1989 he received Ph.D. in music at the University of California in San Diego. In 1989-91 he went for a study stay in Mon Busho in Japan and he studied and made research in Osaka and Tokyo. He performed as a soloist with his own pieces and compositions by other composers in Japan, U.S.A, Italy and Germany. He organizes workshops of electronic music and he worked in Italy, had courses New Music in Darmstadt, Tokyo, Poland, Finland, Canada.

Anton Viskup (1953) studied doublebass with K. Ílek at conservatory and at the Academy of Music and Dramatic Arts in Bratislava. He studied composition at Janáček University in Brno. Anton Viskup is the first doublebass player in the Slovak Philharmonic Orchestra. He specializes on contemporary music.

Clara Nováková studied flute with M. Klaus Schochow at Staatliche Hochschule für Musik in Stuttgart. She con-

tinued her studies with M. Michel Debost at the Conservatoire National Supérieur de Musique in Paris. In 1988 she won the first prize at the competition Flute l'Unanimité and in the same year she won Prix de Musique Chambre. Since 1988 she has been working with the l'Ensemble Orchestral de Paris, as the first flautist. She also makes recordings for radio, television and publishing houses.

Ronald Šebesta (1967) studied clarinet at the Conservatory and at Academy of Music and Dramatic Arts in Bratislava. His studies abroad started with Hans Deinzer in Germany. He continued with Jean Max Dussert at Boulogne Conservatory in Paris and then at the National School of Music in Fresnes with Pierre Francois Boeta. He was working also with Pascal Moraqués. Ronald Šebesta is a member of contemporary music ensemble VENI. He is the first clarinet player at the Slovak Radio Symphonic Orchestra.

Alexander Jablokov (1954) studied violin at the Tchaikovski Conservatory in Moscow with Olga Kaverzeva. He was a member of the Slovak Philharmonic Orchestra from 1981. His solo activity contains many concerts in European countries. Since 1988 Alexander Jablokov is a leader of the Trávníček String Quartet.



THURSDAY 11 November

**Moyzes Hall
5 p.m.**

MARIANNE SCHROEDER,
piano (Switzerland)

Jozef Sixta

Piano-Sonata (1985)

Morton Feldman

Last Pieces (1959)

1. Slow. Soft. Durations are free.
2. Fast. Soft. Durations are free.
3. Very slow. Soft. Durations are free.
4. Very fast. Soft as possible.

Durations are free for each hand.

Giacinto Scelsi

Suite No.10 "KA" (1954)

Morton Feldman

Piano (1977)

Jozef Sixta (1940) attended the composition class of A.Očenáš at the Conservatoire in Bratislava. He continued his studies at the Academy of Music and Dramatic Arts as a student of A.Moyzes. Since the graduation in 1964 till today, he has been teaching at the Conservatoire, in the past 15 years at the Academy in Bratislava, where he became a reader.

The constant of music thinking of J.Sixta is the preference of horizontal line and counterpoint-like leading of voices. The homogenous choice of interval material, the well-arranged chamber facture and the typical way of rhythmical and metrical formation are characteristic features of all Sixta's work. Economy, clarity and almost ascetic character of his music is a result of a concentration on the logic of relations and strict structuration. Approximately since the seventies, Sixta cares more of the vertical organization. Hence the preceding loosens in the score is substituted by a fixed notation, which concerns also the metrical and rhythmical plan of his works. Sixta's sense for rationality does not superimpose all omnipresent musicality of his expression and the ability to reveal the effectivity of chosen methods.

■ *Principal Works: Quintet for Flute, Oboe, Clarinet, Bassoon and Piano* (1961), *String Quartet* (1965), *Variations for 13 Instruments* (1967), *Asynchrony for String Orchestra* (1968), *Nonet for 4 String and 5 Wind Instruments* (1970), *Punctum contra punctum for Orchestra* (1971), *Quartet for 4 Flutes* (1973), *Octet for 2 flutes, 2 oboes, 2 clarinets and 2 Bassoons* (1977), *Trio for Clarinet, Violoncello and Piano* (1981), *Piano Sonata* (1985), *Music for Four Players for oboe, clarinet, bassoon and clavichord (cembalo)* (1988).

"Piano-Sonata was written in 1985 and its first-night performance was held during the Week of New Slovak Compositions in 1986. It was interpreted by Stanislav Zamborský who also recorded the composition for OPUS. Regarding the musical form, Piano-Sonata represents a cyclic three-movement composition, having a traditional structure: fast - slow - fast, with an added coda. The movements are connected very closely and it seems that it is just one movement composition.

Comparing with a traditional sonata cycle, particular move-

ments in this composition are shortened. For instance, due to its character and length, the first movement represents a wide sonata exposition, creates a consistent arch with gradation climax, descend and return to the former mood. As far as the slow middle part is relatively brief, it has only an episode character. A timbre element in the harmonies gets to the foreground. After a short, expressively neutral interplay, the final part starts. It is very dramatic, and, regarding the piano techniques, it is the most difficult. There are faster rhythmical values and stronger amplitudes and, therefore, it is the climax of the whole composition. After the climax, there is only a short coda, which uses the introductory motif from the beginning of the first part."

Jozef Sixta

Giacinto Scelsi (1905-1988) was practically unknown up to a few years ago, and his name did not even figure in most works of reference. He stems from an old aristocratic family of Southern Italy. Scelsi always resolutely refused to give any biographical or personal detail concerning himself, just as he did not let himself to be photographed. After a good academic training in Rome, he studied for some time with a pupil of Schönberg's in Vienna, and thus became the first Italian (as early as 1936, long before Dallapiccola) to write 12-tone music. This hardly satisfied him, and he broke away from serialism, which he considered to be a dead end, many years before the post-war serialist wave. He got more out of studying with a disciple of Scriabin's in Geneva, as much on the harmonic or sound level as on the metaphysical and spiritual: he too felt drawn to the East, India, China, and to Zen Buddhism.

Scelsi had already composed about thirty pieces, when, towards the end of the war, he underwent a serious crisis, calling for years of hospitalization. Whilst in the nursing home, he found his own therapy: he would spend hours at the keyboard, endlessly playing the same note and immersed in concentrated and intense listening. This saved him, and from 1952 onwards he started composing again, but in the entirely new and different language which allowed him to create about a hundred works within thirty years. In direct contradiction with

the then prevailing serial combinatorial way of thinking, his music explored the very center of sound, in order to liberate the infinite energy within. He himself explains this: "He who does not penetrate to the interior, to the heart of sound, even though a perfect craftsman, a great technician, will never be a true artist, a true musician".

No composer has marked the passage from the conception of note, hitherto dominating Western music, to the conception of sound, in a more radical way than Scelsi. To him a sound is a living organism, blessed with an infinitely subtle and complex organic life. A living organism, filled above all with movement. And Scelsi likes to say: "Sound is immobility's first motion", adding: "There is the beginning of Creation!". Scelsi's first explorations into this new musical continent took place on the level of monody, instrumental as well as vocal. The piano, which up till then had been essential to his work, had soon to be abandoned, because of its impossibility to produce micro-intervals. On the other hand, Scelsi extended his conquests to the orchestra towards the end of the fifties.

This music moves beyond tonality and equal temperament, yet it never sounds aggressive or discordant, for it spreads out in the whole sound spectrum, which encompasses and integrates all the overtones. It is much less music describing a state of being, than of becoming. Its exploration into the infinitely small reaches the infinity of the theme suspended. Infinity and Eternity: Scelsi's music brings us closer to the origin of all energy and all life: it brings us closer to God.

Harry Halbreich

■ Principal works: *Rotative* symphonic poem for 3 pianos, winds and percussions (1929), *40 Preludes* for piano (1930-40), *String Quartet No 1* (1944), *Suite No 8 (BOT-BA)*, Tibet rituals, prayers and dances (1952), *PWYLL* for flute (1954), *COELOCONATH* for viola (1955), *IXOR* for B-clarinet (1956), *YAMAON* for bass and 5 instruments (altsaxophone, baritonesaxophone, contrabassoon, doublebass and percussions (1954-58), *KYA* for B clarinet solo and 7 instruments (English horn, French horn,

bassclarinet, trumpet, trombone, viola and cello) (1959), *Quatro pezzi su una nota sola* for chamber orchestra (1959), *WO-MA* for bas (1960), *HURQUALIA* for orchestra with electric amplified instruments (1960), *AION* (4 episodes of one Brahma's day for orchestra (1961), *String Quartet No 2* (1961), *TAIAGARÚ* (5 invocations) for soprano (1962), *KHOOM* for soprano and 7 instrumentalists (2 violins, viola, cello, French horn and 2 percussions) (1962), *CHUKRUM* for string orchestra (1963), *String Quartet No 3* (1963), *String Quartet No 4* (1964), *YLIAM* for female choir (1964), *ANAHIT* (Lyric poem about Venus' name) for violin solo and 18 instruments (1965), *KO-LHO* for flute and clarinet (1966), *UAXUCTUM* for mixed choir, orchestra and Ondes Martenot (1966), *OHOI* (Creative principles) for 16 strings (1966), *CKCKC* for soprano with mandoline (1967), *TKRDG* for 6-voice male choir, electric guitar and percussions (1968), *OKANAGON* for harp, tom-toms and doublebass (1968), *KONX-OM-PAX* for mixed choir, organ and orchestra (1969), *PRANAM I* for soprano, 12 instrumentalists and tape (1972), *PRANAM II* for 9 instrumentalists (1973), *SAUH* (Two Liturgies) for soprano and tape (1973), *MAN-TO* (per quattoro) for voice, flute, trombone and cello (1974), *PFHAT* ("Un éclat... et le ciel s'ouvrit") for mixed choir, large orchestra, organ and dinner bells (1974), *Et maintenant c'est vous de jouer* for cello and doublebass (1974).

Word "KA" has several meanings, but the principal one is substantiation.

"Basic elements representing the human connection with the universe are: Rhythm, Affection (melody, Intellect, Architecture, Form, Psyche (harmony)). The suite was written in 1954 and consists of seven movements that are, very obstinately, heading for the centre - centre of sound, rhythm, intellect, harmony. The seventh movement, dynamically the tensest, reminds the Chinese traditional fighting art, in which one can hear piercing, irritating air blows cutting the air only."

Giacinto Scelsi

Morton Feldman (1926-1987) studied composition with Riegger and S.Wolpe, but it was his meeting with Cage

in 1950 that had most effected his compositional attitudes. For the next few years he was closely associated with Cage, Brown, Wolff and Tudor, and with the abstract expressionist painters in New York. Influenced by the work of these artists more than by that of any musician (except for A. Webern and, much less directly, E. Varèse), he began composing pieces immediately recognizable for their extreme point-style scoring and their subdued dynamic range. At the same time he invented new means of notation to give certain freedoms in performance. In the *Projection I-IV* (1950-51), for instance, Feldman introduced graph notation. Only a broad registral range - upper, middle or lower - is indicated for each instrument, and durations are shown by means of equally timed segments: a horizontal line through the segments may specify the length of a held note, or a numeral within that period. Thus pitches and rhythms are notated only in very general terms: Feldman's main interest is in different densities and combinations of timbres, usually played very softly.

Feldman abandoned graph scoring in 1953, feeling that he had exhausted the possibilities of such imprecision, but the return to conventional notation proved equally restrictive: he still considered flexibility essential to his musical expression, and with conventional notation he could achieve only written-out, fixed versions of pieces which ought to have been mobile. Three solutions to this problem presented themselves in the late 1950s and early 1960s. The first was the abolition of rhythmic notation while retaining absolute control over pitch (by writing only note heads) and general tempo markings (*Last Pieces for Piano*, 1063). Feldman's second solution was simpler but more experimental: a single part was given to a number of players to produce 'a series of reverberations from an identical sound source' (*Piece for four pianos*, 1957). The third solution was to retain most aspects of precise notation but to make durations relatively free (*Durations series*, 1960-62).

Then, around 1970, he returned completely to conventional notation, having found the means to create fixed works retaining the very distinctive qualities of his

sound world, one of quietness, stillness and lack of rhetoric.

Feldman's compositions from the eighties are still longer - with the duration for several hours (*String Quartet II*). By his former endeavour may be justified, the incessant endeavour to reach the silence, the spiritual sound, the endlessness. His life work interrupted by his premature death is - similarly to almost every of his compositions - left open forever...

■ Principal works: *Projection I-V* (1950-51), *Intermission 5* for piano (1952), *Piano Piece* for piano (1963), *Vertical Thoughts 4* for piano (1963), *Last Pieces* for piano (1963), *The King of Denmark* for percussions (1964), *The Viola in my Life* for viola and other instruments (1970-71), *Piano* for piano (1977), *String Quartet No.2* (1983), *Palais de Mari (for Francesco Clemente)* for piano (1983).

Regarding the notation, the composition *Last Pieces*, written in 1959, is quite different from *Piano*. Loose, trembling tones with fermatas, which indicate phrases, seem to represent notes.

Marianne Schroeder

Rhythm, pitch and meter of the piece *Piano* (1977) are precisely notated in a musical image that includes three simultaneously played staves. The placement of chords or single notes within the measures creates a distinct visual appearance which might best be described as an aura, or an aspect of the notation that is left beautifully approximated which is rendered especially by way of the touch of a sensitive performer and which projects itself on another level of musical imagery. One is reminded of a similar phenomenon in art, where image and color undergo a certain metamorphosis as they are projected in space from the canvas. In the varying placement of these images in *Piano* there seems to emerge a counter subject of extreme beauty that is never in itself revealed, but whose presence is somehow alluded to in a notation that accommodates a mixture or precisely notated

rhythmic details with another level of rhythmic approximation that is included in the composition.

Barbara Monk Feldman

Marianne Schroeder was born in Reiden (Switzerland) and studied with Klaus Linder in Basel and Eliza Hansen in Hamburg. She won several scholarships of DAAD and the prize of Masefield-Stiftung FVS of Hamburg. Thanks to her orientation on interpretation of new music, her co-operation with composers flourished and she is active as a soloist appearing at majority of festivals in Europe and the U.S.A. She is keen in promoting young composers, she was a reader of Darmstadt summer courses and spring seminar for New Music, as well as Artist in Residence of the Bucknell University in Lewisburg, PA, or jury-member of international seminar of composers in Boswil 1991 and international competition Frauenmusikforum in Basel (1992). She premièred the compositions by John Cage, Pauline Oliveros, Giacinto Scelsi, Dieter Schnebel and others. At present she prepares the concert from the piano works of Galina Ustvol'skaya. She made some CDs with the pieces of Morton Feldman, Giacinto Scelsi, John Cage, Anthony Braxton, Karlheinz Stockhausen, Galina Ustvol'skaya as well as her own compositions. Marianne Schroeder lives in Basel.



THURSDAY 11 November

**Moyzes Hall
8 p.m.**

**TATIANA GRINDENKO, violin (Russia)
ALEXANDER MALKUS, piano (Russia)**

Luciano Berio*Sequenza VIII* (1976)

for violin solo

Alexander Mossolov*Two Preludes*

for piano solo

Iannis Xenakis*Dikhthas* (1980)

for violin solo

Vladimir Martynov*Partita* (1976)

for violin solo

John Cage*5 Melodies***Alfred Schnittke***Sonata No.2 (Quasi una sonata)* (1968)

for violin and piano

Luciano Berio (1925) studied with G.C.Paribeni and G.F.Ghedi at the G.Verdi Conservatoire in Milan and with L.Dallapiccola in the USA. In 1953 he established the Studio di Fonologia Musicale dalla RAI in Milan together with B.Maderna, where he was engaged as a director till 1961. In 1956 he founded the magazine *Incontri Musicali*. He was active as a teacher of composition both in Europe and in America, including the courses in Tanglewood, Mills College, Darmstadt, Cologne and the Harvard University and during the years 1974-79 he worked in IRCAM. He conducted the leading symphonic orchestras in the USA and in Europe, and in 1980 he got the Degree of Honours of the City University of London. Berio came out from the Dallapiccola's school as to the style and in his instrumental compositions, he loosely uses all techniques of new music. In his works, he applies human voice as a sound object; he often connects music with movement and scenic action. In the series of opuses for diverse solo instruments (*Sequenza I-XI*) he discovers their new sound possibilities.

■ Principal works: Chamber Music for soprano, clarinet, cello and harp on words by J.Joyce (1953), *Nones* for orchestra (1954), *Allelujah I-II* for orchestra (1955-58), *Serenada* for flute and 14 instruments (1957), *Thema (Ommagio a Joyce)* for tape (1958), *Differencies* for 5 instruments and tape (1958), *Tempi concertati* for flute, violin, 2 pianos and other instruments (1958-59), *Circles* for female voice, harp and percussion (1960), *Epifanie* for orchestra and female voice (1961), *Passaggio* for soprano, 2 choirs and instruments (1962), *Folk Songs* (1963), *Sinfonia* for 8 voices and orchestra (1968-69), *Melodrama* for tenor and orchestra (1969), *Opera*, an opera in 4 parts (1969-70), *Ora* for soprano, mezzo-soprano, flute, cor anglais, small choir and orchestra (1971), *Amores, rappresentazione da camera* for 16 solo vocalists and 14 instrumentalists (1971-72), *Recital I (for Cathy)* for mezzo-soprano and 11 instrumentalists (1972), *Concerto for 2 Pianos and Orchestra* (1972-73), *Still* for orchestra (1973), *Linea* for 2 pianos, vibraphone and marimba (1973), *Eindrücke* for orchestra (1973-74), *Points on the Curve to*

Find... for piano and 22 instruments (1973-74), *Il ritorno degli Snovidenia* for cello and small orchestra (1976), *Encore* for orchestra (1978), *Chemins I, II, IIb, IIc, III, IV, V* for various instrumental combinations (1965-80), *Entrata* for orchestra (1980), *La vera storia*, an opera (1976-81), *Duetti per due violini* (1979-82), *Corale* for violin, strings and two horns (1981-82), *Un re in ascouto*, an opera (1979-83), *Requiem* for orchestra (1983-84), *Sequenze I-X* for various instruments and solo voice (1958-85), *Naturale* for viola, tom-tom and voice (1985-86), *Formazioni* for orchestra (1986), *Ricorrenze* for wind quintet (1985/87), *Concerto II (Echoing Curves)* for piano and two instrumental groups (1988), *Schubert/Berio: Rendering* for orchestra (1989), *String Quartet* (1986/90).

"*Sequenza VIII* for solo violin is a sequence of instrumental actions ('gestes' in the historical French sense of the word), transforming them and superposing one another. It is concentrated round two pivot notes A and B (mini-passacaglia?), on which the piece is constructed. *Sequenza VIII* was commissioned by Serena de Bellis and is dedicated to Carlo Charappa. I used the main theme of *Sequenza VIII* also in another composition - *Corale* (su *Sequenza VIII*) for violin, two horns and strings (1981)."

Luciano Berio

Alexander Mossolov (1900-1973) was a student at the Moscow Conservatory under Nikolai Miaskovsky (1921-25), and, as a pianist, under Grigori Prokofiev. From 1927 to 1929 he worked as a radio producer. During the 1930s, when his compositions were practically banned, he was occupied with exploring the musica folklore of the Turkmen, Kirghiz, and Bashkir peoples, and from 1928 collected folk songs from the areas of Krasnodar, Stavropol, northern Osetia, and the Kabardine Autonomous Republic. The results of these activities influenced his works (*The Turkmen, Uzbek, Kabardine suites*). In 1936 Mosolov was excluded from the Composer's Union, but later he was re-instaled. His music was not properly appreciated for many years and only recently was it re-evaluated (in the Soviet Union, especially due to the publications of the Russian

musicologist, Ina Barsova).

Apart from Arthur Lourié and Nikolai Roslavets, Mosolov was one of the most characteristic and talented composers of the early revolutionary period, in which he was personally engaged. His mother, a singer of the Bolshoi Theatre in Moscow, lost her job when, after the revolution of 1905, she collected funds for its victims. The 17-year-old Alexander joined the Red Army, fought in the Civil War, and participated in the activities of Soldier's Councils and the People's Commissariat for State Control.

Mosolov's works of the 1920s very consciously and consistently reflect the ideas of a revolutionary renewal of music and aesthetics, going back to the futuristic trends of the second decade of our century, being then expressed in the New Objectivity of the 20s and 30s. Some of these ideas (the continuation of which can be found, for example, in Stravinsky's *Poetics*) represent the objectivization of music, its liberation from individual, psycho-logical, emotional, and pompous conditions which were considered redundant. Instead, music was to satisfy the requirements of a technical epoch, to accept every noise on a par with sound as an aesthetic medium, and to recognize machine rhythm as the song of a new era. Such ideas, which were expressed in the manifestos of the Italian futurists as well as in Ferruccio Busoni's reflections, aim at the creation of a new classicism. From the point of view of music, these ideas found their expression in a conception of a "primitive synthesis" which was propagated by Arthur Lourié in the manifesto of the Petersburg futurists - *We and the West*. Former elements of music structure - figurations, impulses, and short motives - are to be "substantial", that is, they should act as media of a differently shaped scheme of music structure which arranges the particles and replaces them like building blocks. Mosolov who was accused of "urbanism" and "constructivism" had already composed his earlier works in such a "block system", reducing the division between "life" and "art" in such works as the *First String Quartet*, or in his widely discussed machine music *Zavod (Iron Foundry)*, a praise of industrial reality

with elements of a futuristic utopia. In the same spirit, sometimes criticized as cynical, he wrote his four songs on advertisements in the "Izvestia" daily in which somebody offers applying leeches, someone else looks for a lost dog, someone announces the change of his name, and in the end a rat killer offers his service. This composition is analogous to similar musical advertisements of Hanns Eisler or to Darius Milhaud's music for an agricultural machine catalogue.

Iannis Xenakis - see page 29

"Dikhthas was specially written for Salvatore Accardo and Bruno Canino, on the request of Hans-Jürgen Nagel, cultural adviser of the City of Bonn for the 30th Beethoven Festival of 1990. Premiered on June 4, Dikhthas is dedicated to the three of them; Salvatore Accardo, Bruno Canino, and Hans Jürgen Nagel.

This piece is like a personage made up of two natures: a dual entity (dikhthas). Moreover the two natures contradict each other, though sometimes they merge in rhythm and harmony. This confrontations realised in a varying dynamic flux which exploits the specific characteristics of each instrument."

Iannis Xenakis

Vladimir Martynov (1946) finished Tschaikowski Conservatoire in Moscow, where he studied composition with N. Sidelnikov and piano with M. Mešdumov. His creative development contains several very radical breaks. He started composing in the 60s and his piece *Sonata* for violin and piano is closely connected with A. Webern's tradition. In the 70s he approaches the rock music and his co-operation with the rock group Bumerang bore the composition *Seraphic Vision of St Francis*. At the same time Martynov attempted the first experiments in minimalism. It resulted in *Autumn Songs* and *Christmas Music* (1976). In the 80s Martynov's work reflected the beginning of neo-realism. This can be viewed in his *Further On* and *Piano Concert*.

Martynov belongs to one of very few Russian composers who very persistently, deal with minimal techniques. The music substance consists of pop music elements, ba-

roque ritornelli and cultic sounds. Martynov also teaches seminarists at Sagon Monastery, deciphers old Russian songs and attempts to reconstruct liturgical songs according to the examples from the 17th century.

Partita for solo violin was written in 1976 and represents one of the very first examples of the Minimal Music in the U.S.S.R. Following the tradition of sonatas and partitas by Bach, Martynov's composition consists of six parts. These parts are not contrasting, but they are written in the same tempo, rhythm and they evoke the same mood. The author's intention was to drag the listener into the homogenous, magic space, where unexpected wonders might happen.

John Cage (1912) is now undisputedly the legend of contemporary art. He studied composition with H.Cowell and A.Schoenberg. During the years 1937-39 he worked at Cornish School of Music in Seattle, where he organized the concerts for percussion instruments. In 1941 he acted as a repetiteur at the Chicago School of Design, but he soon moved to New York, where he met with Merce Cunningham for the first time in 1942. For him he wrote the music to the ballet *Credo in Us*. In the early 40s he wrote especially percussion compositions and later works for prepared piano. Because of the successes he had reached in these fields, he was awarded the Prize by the National Academy of Arts and Letters and in 1949 he won the Guggenheim Prize, too. In 1951 a group of young musicians was formed around Cage, including Morton Feldman, David Tudor and Christian Wolff. In 1952 he organized the first happening at the Black Mountain College. In his works since the 50s he applies the chance elements. In Europe he became to be known in 1954, when at the festival in Donaueschingen his composition "34'46.776" for two prepared pianos was performed causing scandal. In 1956-60 Cage taught at the New School of Music in New York and simultaneously he often visited Europe (Darmstadt, Koln, Milan). Since 1960 he was a free-lance composer and besides, he taught privately and gave guest lectures at American universities.

■ Principal works: Sonata for clarinet (1933), Trio, suite for 3 percussionists (1936), *Bacchanale* for prepared piano (1938), *First Construction (in Metal)* for 6 percussionists (1939), *Second Construction* for 4 percussionists (1940), *Third Construction* for 4 percussionists (1941), *Amores* for 2 prepared pianos solo and 3 percussion trios (1943), *Ophelia* for piano (1946), *String Quartet in Four Parts* (1950), *Concerto* for prepared piano and chamber orchestra (1951), *Music of Changes* for piano (1951), 4'33", tacet for any ins/instruments (1952), *Radio Music* for 1 - 8 radios (1956), *Concert* for piano and orchestra (1957-58), *Fontana Mix* for tape (1958), *Theatre Piece* for 1 - 8 performers (1960), *Rozart Mix* for tape (1965), *Bird Cage* for 12 tapes (1972), *Etcetera* for small orchestra and tape (1973), *Freeman Etudes* for violin (1977).

Alfred Schnittke - see page 117

As an inversion of Ludwig van Beethoven's subtitle for his *Piano Sonata in E flat major*, Op.27 No.1, Schnittke gave his *Violin Sonata No.2* the alternative title '*Quasi una sonata*'. The composer once explained this as follows: "*The piece is a sort of borderline case of sonata form. The form is called into question; it seems not to be achieved, - and then the sonata is already over. It is reminiscent of Fellini's film '8 1/2', which is really only the story of how difficult and impossible it is to make the film. And it is not made; but, meanwhile, the film has already come into existence. For me it was similar with this piece.*"

The Sonata begins with a loud, short G minor triad. That was very important for me then, in 1968. It was the first entirely newly-conceived piece after a very long period of exclusively serial music. Suddenly I had to write this piece, without rules of construction. It was, so to speak, a mutiny against everything else. There is a continual exchange between this triad and a dissonant violin chord: the piece seems to stammer. Then, suddenly, the motif B-A-C-H appears, first in transposed form, but at the end it stands out clearly as the solution. The solution consists of the fact that nothing is solved: both (the traditional triad and the sounds of atonal order) remain as contrasting elements which are balanced against each other". Later he enlarged upon these remarks: " Here I

tried out a polystylistic method of writing for the first time, a technique which was to determine many of my later works. Polystylisticism is, for me, a conscious playing-out of stylistic differences, by means of which a new musical dimension is created and a dynamic creation of form - which had become impossible because tonal thinking had been overtaken in the course of the development of the avant-garde - is once again made possible.

Simultaneously, sonata form is called into question in 'Quasi una sonata': it is built up, in the process of which it collapses. It is a report of the impossibility of the sonata, made in the form of a sonata (I later wrote a similar 'un-symphony'). For this reason there are no proper tempo indications for the three continuous movements."

Tatiana Grindenko has been playing the violin since her six, since eight she's been appearing at concerts. After short studies with Sergejev in Leningrad she became a student of Jury Jankelevitsch at the Moscow Conservatoire. In 1970 she was awarded at the Tchaikovsky competition, in 1972 she won the violin competition in Warsaw. At present Grindenko belongs to the most demanded instrumentalists worldwide, she co-operated with Gennady Rozhdestvensky, Kurt Sanderling, Kurt Masur, Gidon Kremer and Valery Afanassiev. She recorded a series of titles of the most renowned authors of the present as well as the past beginning with Bach and finishing with Schnittke and Denisov. She is a leader of the ensemble of the Academy of Old Music playing the viola d'amore, too.

Pianist **Alexander Malkus** has got acquainted with music through his parents - musicians. He studied at the secondary music school with Vera Chertkova, at the Music School and then - at the Moscow Conservatory of P. I. Tchaikowski (class of Prof. V. Natansen). Now A. Malkus is the soloist of Moscow Philharmonic Orchestra. He started to participate at competitions, when he studied in the Conservatory. A. Malkus became the laureate of International Competitions in Budapest (1970) and the Competition in Belgrad (1972), and after finishing the education in 1976 he won the Second Prize at the Inter-

national Competition of Viotti in the Italian city of Vercelli. Concert programs of the pianist include works by Scarlatti, Bach, Haydn, Mozart, Beethoven, Chopin, Liszt, Brahms, Franck, Debussy, Ravel, Barber, Messiaen. A. Malkus pays special attention to Russian music.



FRIDAY 12 November

**Slovak Radio
Studio 2
5 p.m.**

BRATISLAVA CHAMBER ENSEMBLE
Conductor: **DANIEL GAZON** (Belgium)

Realized with support of Belgian cultural exchange

Peter Kolman

Panegyrikos (1964)

Ivan Hrušovský

Combinazioni sonore (1963)
per 9 stromenti

Jozef Sixta

Variations for 13 Instruments (1967)

Juraj Beneš

Waltz for Colonel Brumble (1975)
for 11 players

Peter Kolman (1937) studied composition both at the Conservatoire and the Academy of Music and Dramatic Arts in Bratislava, where he graduated (in 1961) in the class of J.Cikker. He worked at the Czechoslovak Radio, first as an editor and since 1965 as a dramaturgist of a newly established Experimental (later Electroacoustic) studio. He cooperated as an organizer of the Courses of New Music in Smolenice. After troubles, caused by the political situation in the seventies in Czechoslovakia he decided to emigrate from the country and since 1977 he has lived in Vienna, where he is employed as an editor of a music publishing house Universal-Edition.

Music of P.Kolman is influenced by the Second Vienna School and its followers. Especially, in his early compositions, he was coping with dodecaphonic and serial tendencies. He reacted very intensively to experimental avant-garde trends of the fifties and sixties. Since then his creation has been characterized by elaborated instrumentation, combination of compositional techniques, sense for contrast and timbre. He is one of the pioneers in electroacoustic music in Slovakia, where he fully applied his inclination toward experiment. His opuses were presented at several international music festivals in Warsaw, Palermo, Budapest, Bourges...

■ **Principal Works:** *Partecipazioni per 12 stromenti* (1962), *4 Orchestral Pieces* (1963), *Panegyrikos* for 16 instruments (1964), *Monumento per sei milioni* (1964), *Molizati-onmobile* for flute and vibraphone (1965), *D 68*, electronic composition (1969), *Slowly, But Not Too Much*, electronic composition (1972), *9¹/₂*, electronic composition, (1976), *Music for 14 String Instruments* (1978), *Like an Expiration of Bliss*, for violin and piano (1978), *Jeu de touches*, for organ (1986).

"**Panegyrikos** is a composition for 4x4 players. Each group of instruments (wood wind, brass, string and percussion) is has four players; there are four oboe, 4 trumpet, 4 cello and 4 percussion players. The piece was written in 1964, in the situation when a new generation of composers attempted to overcome the cultural and political isolation and establish connections with the creation of European avant-gard.

The main theme of the composition is a "eulogy", a recitation

of four oboes playing one tone (with replications of 4 trumpets). This motif is repeated at the end. The influence of Edgar Varés and the Polish avant-garde is evident."

Peter Kolman

Ivan Hrušovský (1927) studied composition with A.Moyzes at the Conservatoire in Bratislava and simultaneously attended the lectures on musicology, philosophy and aesthetics at the Faculty of Arts at Comenius University in Bratislava. He graduated from composition at the Academy of Music and Dramatic Arts in 1957. After a short stay at the Institute of Arts of the Slovak Academy of Sciences, he worked as a teacher at the Academy of Music and Dramatic Arts, since 1953 as a lecturer of music theory, since 1984 as a professor of composition, too.

Hrušovský's creation is marked by his synthetic mind, which absorbs achievements from modern contemporary compositional styles and methods. Especially, the first period of his creation brings their confrontation. The next period falling approximately to the seventies is characterized by choosing vocal and choir medium for setting forth his music thoughts. A deeper concentration of expressive means is connected with this tendency. He used his experience later when he turned back to chamber and orchestral pieces. His contemporary compositional work is characterized by a deep and humanistic statement. For Slovak music culture, the author's theoretical and publicistic activity is equally important.

■ **Principal Works:** *Against Death*, the trilogy of cantatas (1., 2. - 1961; 3. - 1965), *Musica nocturna per archi* (1970), *Madrigal Sonata*, choir (1974), *Confrontations* for orchestra (1979), *Suita quasi una fantasia* for chamber string orchestra (1980), *String quartet* (1983), *Canticum pro pace*, oratorio for reciter, mezzosoprano solo, bass solo, mixed choir and large orchestra (1985), *Music for V.Hložník*, symphonic fresco (1986), *Symphony No.1*, for large string orchestra (1988),

"*Combinazioni sonore per 9* was written in 1963-64.

Ensemble: flute, oboe, bass clarinet in B flat, trumpet in C, vibraphone, piano, violin, viola and cello. Introduction, Structure I., II., III., IV., V., Coda (all attacca). I wrote this piece in response to the ensemble *Hudba dneška* (Music of Today) led by Ladislav Kupkovič, which played avantgarde pieces by contemporary European and Slovak composers. Composer P. Kolman and musicologist P. Faltin collaborated extensively with the ensemble. Apart from that

I was tempted to use the opportunity to show, what I could compose by means of the most extreme avantgarde techniques - dodecaphony, multi-serialism, aleatorics, etc. I was slightly older than the Slovak avant-garde and I knew very well that I was taken for a "conservative", "pupil of A.Moyzes", who was not able to contribute to revolutionary changes in Slovak music. Therefore one has to judge this piece as a personal revolt, "a proof" of my adaptability to the avantgarde.

The Introduction is based on spatial development of three tones. Structure I. uses freely the series technique both horizontally and vertically, Structure II. works with series of pitches and rhythms in a polyphonic texture, Structure III. deals with dynamics and timbre, Structure IV. joins freely various chords in different positions while stressing the timbre. Structure V. is aleatoric. Coda repeats the operations of the Introduction (3 tones in space). Transitions from one movement to the other (attacca) are deliberately made invisible so as to give the work a compact appearance. *Combinazioni sonore* was first performed by ensemble *Hudba dneška* in 1965.

Ivan Hrušovský

Jozef Sixta - see page 89

"Variations for 13 instruments were finished in 1967. The first-night performance took place at the Exhibition of the New Slovak Music in 1970. The chamber ensemble consisting of the members of the Slovak Philharmonic was directed by Ladislav Halásek. The composition was recorded at OPUS with Juraj Beneš as a director.

The composition is written for following instruments: piccolo, 2 flutes, 2 oboes, English horn, clarinet in Es, 2 clarinets in B, bass-clarinet, 2 bassoons and piano. The composition is

based on the wind instruments, the function of the piano is complementary only. Variations have a three-movement form: A B . The basis of the parts A and are two triads in major second and the basis of the B part is an augmented triad. The movements A and are based on an even principle, the result of which is the two-voice, four-voice and eight-voice of wind instruments. On the other hand, in the movement B there are three-voice, six-voice and twelve-voice.

This composition does not represent thematic variations. There are rather different changes that take place in the framework of the given interval structure."

Jozef Sixta

Juraj Beneš (1940) studied piano with R. Rychlo at the Conservatoire in Bratislava, then composition with J. Cikker at the Academy of Music and Dramatic Arts in Bratislava (graduated in 1966). He worked as a répétiteur in the Opera of the Slovak National Theatre in Bratislava, lectured on musico-theoretical subjects at the Department of Music Education of the Teachers' Training College in Trnava. At present he teaches at the Department of Music Theory of the Academy of Music and Dramatic Arts in Bratislava, since 1991 as a reader.

A strong sense for drama is a characteristic feature of the author's creative personality. This feature appears in his chamber, orchestral and stage compositions. A ludic seizing of musical material in his early opuses was later replaced by a mature and ingenious structure with a strong expressive moment. The author investigates the effects of rarely used instrumental combinations (6 flutes, 12 violoncellos) as well as technical facilities and borders of the expressivity of the human voice. Beneš's operas stand for fundamental break in Slovak musical and dramatic creation. For him, the principle of operatic psychologism is alien; speaking about the drama in which the music tries to set forth the emotional states of the stage characters. The opera is not a drama, but only an evocation, something like a stylized "theatral game", where music in accordance with the author's conviction "rhythmically determines the stage action and also shapes the partial rhythm of the articulations of outer as well as inner gestures".

■ Principal Works: *Préférence* for 9 Instruments (1974), *Musique pour Grock No.1* for flute and guitar (1975), No.2 for clarinet, violin and trombone (1975), No.3 for violin, viola and violoncello (1975), *Fragments of Janko Král'* for low male voice (1976), *Events* for string quartet (1977), *Mémoire* for chamber orchestra (1977), *Music for Trumpet, Strings and Percussion* (1978), *Intermezzo No.2* for 12 violoncelli (1979), *In memoriam P.Raška* per archi (1981), *Il sogno di Poppea*, 7 canzoni per soprano e pianoforte (1984), *Sonata for violoncello solo* (1985), operas: *The Emperor's New Clothes* (1969), *The Petrified* (1974), *The Feast* (1980).

"*Waltz for Colonel Brumble* (1975) was very discreetly asked for by the colonel himself. (It is one of the secrets of this work how and when a changed into u.) Major Parker, curate Mac Ivor, doctor O'Grady and the French interpreter Aurelle entertained themselves in endless discussions that were accompanied by music of a private disco of the always silent colonel (André Maurois: *Les silences du colonel Bramble*). The disco was dominated by a speciality (*Messiou...je vais jouer Destiny Waltz pour vous*), which was served by the colonel to his audience with strong enthusiasm as well as with resolute persistence ("Why then, sir, did he talk so? Why, sir, to make you answer as you did.")"

Juraj Beneš

Daniel Gazon - conductor, at the conservatoire in Lüttich he studied the trumpet and double-bass at first. He devoted to conducting under the leadership of Igor Markevitch and Max Deutsch. Having acquired several diploma from international seminars in Salzburg (Mozarteum) and Weimar, he accepted the invitation of Seiji Ozawa and left for Berkshire Music Centre in Tagelwood /USA/, where he improved his abilities led by Seiji Ozawa, Kurt Mazur and Joseph Silverstein. His encounter with Sergiú Celibidache was an important point in his career; he studied phenomenology and conducting with him in Munich, Mainz and Paris. Since 1985, when he was initiated as a guest conductor of the Philharmonic Orchestra in Lüttich, he became an internationally active personality (in Belgium, the U.S.A.,

Latin America, Poland, Spain, Great Britain, France). In 1989 he was appointed the professor of the music analysis at the conservatoire in Liège. Since 1990 Daniel Gazon is an artistic leader of HARMONIA NOVA, an ensemble which aims at preparation of young musicians for an orchestral work. Three concerts marking the end of the first working seminar in July 1991 led by Daniel Gazon brought him an eminent success.

Bratislava Chamber Ensemble groups the leading string as well as wind players and soloists of Bratislava orchestras. Its members are known by their activity in the field of chamber music, some of them are still studying at the Academy of Music and Dramatic Arts in Bratislava. Owing to its variable possibilities the ensemble is a demanded partner and performer at festivals of chamber classic and contemporary music.



FRIDAY 12 November

**Concert Hall of
Slovak Philharmonic
7.30 p.m.**

SLOVAK PHILHARMONIC ORCHESTRA

Conductor: **ANDREY BOREYKO** (Russia)

TATIANA GRINDENKO, violin (Russia)

EWA IŻYKOWSKA, soprano (Poland)

Alfred Schnittke

*Concerto for violin
and orchestra No.4 (1984)*

- I. Andante
- II. Vivo
- III. Adagio
- IV. Lento

Henryk Mikołaj Górecki

Symphony No.3, Op.36 (1976)
*Symphony of Sorrowful Songs for
soprano and orchestra*

- 1. Lento, sostenuto tranquillo ma
cantabile
- 2. Lento e largo
- 3. Lento cantabile semplice

Alfred Schnittke (1934) studied at the Moscow Conservatoire (1953-58) with E. Golubiev and in 1961 he became the teacher at the same school. During the late 50s, the cultural public noticed Schnittke's imposing entrance into the Soviet music with his 1st Violin Concerto. The domestic criticism marked him as the Prokofjev's follower. But Schnittke disappointed the "official critics" and in the early 60's he directed himself at dodecaphony, serial technique and other new trends. In Moscow his activity, together with others' - Volkonskij, Gubajdulina, Denisov - found only minimal support and critics opposed it for a long time, but the author's creation got greater response abroad. It is interesting, that Schnittke, resembling the other composers roughly in the same time comes back to traditional expressive means. By this he creates his own pendant to retrostyle tendencies from other musical centres.

His artistic profile and development are reflected in the works presenting both polarities of his personality: the rootedness in the traditions of the Russian as well as European music and an endeavour to join the accepted impulses with seeking effort in the sound spectrum of music (especially since 1963, when he made friends with L. Nono). Schnittke composes almost exclusively in traditional music forms. In several compositions he uses folkloric music material and in the others he consciously archaizes his own music material. He works with his own as well as with alien music material as a composer, who acquired the techniques of "New Music". Schnittke has great compositional knowledge, clean-cut richness of ideas in the realm of material and form, ability to construct expressive tension. Today his works are published by Soviet publishing houses as well as by Universal Edition and are played in fact all over the world.

■ Principal works: 4 String Quartets (1966, 1981, 1983, 1989), 2 Piano Concertos (1969, 1979), 4 Violin Concertos (1957, 1966, 1978, 1984), 2 Cello Concertos (1986, 1990), 5 Symphonies (1972, 1980, 1981, 1984, 1988); *Pianissimo* for large orchestra (1968), *Concerto for Oboe, Harp, and Strings* (1970), *Suite in Old Style* for violin and piano (1971), *Labirynth*, ballet (1971), *Der gelbe Klang*, stage

composition (1974), *Requiem* for soli, choir, and orchestra (1975), *Hymns I-IV* for instrumental ensemble (1974-79), *Piano Quintet* (1976), *Der Sonnengesang des Franz von Assisi* for choir (1976), *Concerto grosso I* for two violins, harpsichord and string orchestra (1977), *Passacaglia* for orchestra (1980), *Minnesang* for choir cappella (1980-81), *Concerto grosso II* for violin, cello, and orchestra (1982), *Faust-Kantate, Seid nüchtern und wachet* for soli, choir, and orchestra (1983), *Esquisses*, ballet (1985), *(K)ein Sommernachtstraum* for orchestra (1985), *Ritual* for orchestra (1985), *Viola Concerto* (1985), *Concerto grosso III* for two violins, harpsichord and strings (1985), *String Trio* (1985), *Concerto for Choir* (1985), *Peer Gynt*, ballet (1986), *Piano Sonata* (1988), *Piano Quartet* (1988), *Four Aphorism* for orchestra (1988), *Concerto* for two pianos and chamber orchestra (1988), *Concerto grosso No 4/Symphony No 5* (1988), *Monologue* for viola and string orchestra.

"My Fourth Violin Concerto, a commission from the Berlin Festival, is dedicated to my dear friend Gidon Kremer, as a sign of my great admiration and most heartfelt thanks. Gidon has contributed decisively to the spread of my works, both through countless performances and also by inspiring and stimulating other musicians. For this reason the musical material of this four-movement concerto is taken from monograms of Gidon Kremer and of myself - and in the last movement also of three other kindred souls, Edison Denisov, Sofia Gubaidulina and Arvo Pärt. It is not, however, a constructed Babel (except for the perpetuum mobile passacaglia in the second movement); rather it is an attempt to create a melodic tension both between one note and another and also between notes and rests, with free application of techniques both 'new' and 'old'. Two beautiful plush melodies (the first running through the entire piece as a fatum banale, the second appearing as a false relief in the third movement) are merely two 'corpses decorated with make-up'. On a few occasions (for example the 'cadenya visuale', second movement) a peep is ventured behind the curtain into the soundless, hypnotic musical Hereafter into the world of silent sound (otherwise called 'rest'). But these are only moments, brief attempts to fly; the foundering descent back into the world of sound is inevitable. Or is it?"

Alfred Schnittke

Górecki - see page. 38

Whereas Górecki's earlier two symphonies (1959, 1972) are remarkable for their high energy, the Third inhabits a quite different world, one that is reflective, dynamically subdued and orchestrally restrained. The Symphony's concept is unusual and daring: three slow movements (totalling some 50 minutes), in which the emotional focus is centred on the plaintive texts and lyrical melodies sung by a solo soprano.

The first movement opens with a chantlike melody whose long-breathed phrases and inflections Górecki has fashioned in part from the same folk sources that inspired the *Stabat Mater* (1925) of this compatriot, Karol Szymanowski (1882-1937), a composer with whom Górecki shares his love of the Tatra mountains. With this model melody, heard first in the double basse, Górecki creates a blossoming canonic arch-structure of stunning resonance, each new voice entering a fifth higher than its predecessor within given Aeolian mode on E. When the soprano eventually enters, her simple scalic line is given a magical halo by the strings. Her words are drawn from a 15th century Polish text known as the Holy Cross Lament, in which the Virgin Mary asks her dying Son to share his wounds with her. At the climax of her plea, the full eight-part canonic texture returns and is gradually pared down to the solitary statement for double basses with which the movement had begun.

The short second movement is perhaps the most touching of the three. Here, the melodic material is Górecki's own, but the poignant text comes from the Tatra mountain resort of Zakopane. After the Second World War, the Gestapo prison in Zakopane was found to contain cells whose walls had been inscribed with graffiti by Polish prisoners. One of these inscriptions read: "*Mother, please do not cry. Queen of Heaven, Virgin most pure, protect me always. Hail Mary, full of grace*". It had been scratched on the wall by "*Helena Wanda Blazusiak, aged 18, detained since 25 September 1944*." It is not known if she survived her ordeal. Górecki characteristically resists any temptation to exploit her emotive plea

for all that it is worth and his habitual reticence pays rich expressive dividends. The affecting directness of the second movement is carried over into the third, in which a mother laments the loss of her soldier son. According to the composer, the text probably dates from the First World War, although the principal melody (which comes from the Opole region of his native southwest Poland) is of 19th century origin. Gorecki also makes reference here to other early 19th Century pieces: the haunting choral oscillation that opens the movement is a direct quotation from the start of Chopin's Mazurka Op.17 No.4, and when the harp and piano touch off the sustained violin E a few bars later Gorecki is making the subtlest of allusions to the crunching climax of the first movement of Beethoven's own Third Symphony. In each of the first three verses, Gorecki sensitively inflects the folk melody and its Aeolian accompaniment. The fourth verse is set to a mesmerisingly simple idea in A major. Here, the mother asks the birds of the Good Lord to sing and the flowers to bloom all around the grave where her dear son rests, wherever that may be. And it is with the majore drone that Gorecki concludes the Symphony after a brief backward glance to the minore oscillations of the opening verse.

The *Symphony of Sorrowful Songs* has a quality of devotion that draws its inner strengths from Poland's religious history and folk culture. Nowhere has Gorecki's search for his roots been given more eloquent testimony.

Adrian Thomas

Symphony No.3 - "Symphony of Sorrowful Songs"

I.

*Synku miły i wybrany,
Rozdziel z matką swoje rany;
A wszakom cię, synku miły,
w swem sercu nosiła,
A także tobie wiernie służyła.
Przemow k matce, bych się ucieszyła,
Bo już jidziesz ode mnie,
moja nadzieja miła.*

*My son, my chosen and beloved
Share your wounds with you mother
And because, dear son,
I have always carried you in my heart,
And always served you faithfully
Speak to your mother, to make her happy,
Although you are already leaving me,
my cherished hope.*

Lament swietokrzyski z "Piesni Lamentation of the Holy Cross Monastery lysogórkich" (druga polowa XV w.) from the "Lysagóra Songs" collection.

(Second half of the 15th century.)

II.

Mamo, nie płacz, nie.
 Niebios Przczysta Królowo
 Ty zawsze wspieraj mnie.
 Zdrowas Mario.

No, Mother, do not weep,
 Most chaste Queen of Heaven
 Support me always.
 "Zdrowas Mario."

*Zakopane "Palace" Prayer inscribed on wall 3 of cell no.3
 cela nr 3 sciana nr 3 in the basement of "Palace", the Blazu-
 siakówna Helena Wanda Gestapo's headquarters in Zakopane;
 lat 18, siedzi od 25 IX 44 beneath is the signature of Helena
 Wanda Blazusiakówna, and the words 18 years old, impriso-
 ned since 26 September 1944*

III.

Kajze mi sie podziol
 mój synocek miły?
 Pewnie go w powstaniu
 zle wrogi zabily.

Where has he gone
 My dearest son?
 Perhaps during the uprising
 The cruel enemy killed him

Wy niedobrzy ludzie,
 dlo Boga świętego
 cemuście zabili Holy,
 synocka mojego?

Ah, you bad people
 In the name of God, the most
 Tell me, why did you kill
 My son?

Zodniej jo podpory
 juz nie byda miała,
 choćbych moje stare
 ocy wyplakała.

Never again
 Will I have his support
 Even in I cry
 My old eyes out

Choćby z mych łez gorzkich
 drugo Odra byla,
 jesce by synocka
 mi nie ożywiła.

Were my bitter tears
 to create another River Older
 They would not restore to life
 My son

Lezy on tam w grobie,
 a jo nie wiem kandy,
 choć sie opytuja
 między ludźmi wsandy.

He lies in his grave
 and I know not where
 Though I keep asking people
 Everywhere

Moze nieboroczek
 lezy kaj w dołeczku,
 a mógłby se lygac
 na swoim przypiecku.

Perhaps the poor child
 Lies in a rough ditch
 and instead he could have been
 lying in his warm bed

Ej, ćwierkejcie mu tam,
wy ptosecki boze,
kiedy mamulicka
znaleźć go nie moze.

Oh, sing for him
God's little song-birds
Since his mother
Cannot find him

A ty, boze kwiecie,
kwitnijze w około,
niech sie synockowi
choć lezy wesoło.

And you, God's little flowers
May you blossom all around
So that my son *
May sleep happily

Folk song in the dialect of the Opole region

Ewa Iżykowska, soprano, belongs to a group of the most outstanding Polish singers of the young generation. She is a graduate of F.Chopin Academy of Music in Warsaw where she studied singing under Kazimiera Gollawska. She continued her studies at Accademia Chigiana di Siena, Accademia di Santa Cecilia in Rome and Teatro alla Scala under Giulietta Simionato. She is also a graduate of Academy of Drama in Warsaw.

Ewa Iżykowska won several prizes at international vocal competitions, such as Belvedere Competition in Vienna, Mozart Competition in Alessandria, Vocal Competition in Rome. Operatic career of Ewa Iżykowska started at Opera House in Poznan in 1981 where she created the part of Fiordiligi in *Così fan tutte*, Violetta in *La Traviata*, Micaela in *Carmen*, Liu in *Turandot*, and many others.

In 1986 Ewa Iżykowska made her debut at Vienna Chamber Opera House where she sang the part of Nodda in *I pagliacci* and Countess in *Le nozze di Figaro*. In 1987-1991 she is a soloist of the Opera House in Lucerne where she sang among others the part of Poppea in *L'incoronazione di Poppea*, Countess in *Le nozze di Figaro*, Tatyana in *Eugen Onegin*, Violetta in *La Traviata*, Adriana Lecouvreur.

Ewa Iżykowska is a distinguished oratorio/cantata singer and her repertoire includes the best known works of this line starting from Baroque through Romantic oratorios to contemporary works.

She has co-operated with Polish Radio and TV and Austria Television ORF. Recently she has been singing

the role of Salome in the National Opera House in Warsaw.

Andrey Boreyko was born in St. Petersburg (former Leningrad) in 1957, where he graduated from the Conservatory under Ilya Musin and Alexander Dmitriev. He made his debut as a conductor at the age of 20, and in 1985 he became a conductor of the Music Theatre in his native city.

International acclaim came in 1987 when he won prizes at the conductors competition "Grzegorz Fitelberg" in Katowice, Poland, and in 1989 at the conductors competition "Kirill Kondrashin" at the Concertgebouw in Amsterdam. His success resulted in numerous invitations to conduct orchestras throughout the world.

Between 1987 and 1989, Andrey Boreyko was Principal Conductor of the Ulyanovsk State Symphony Orchestra and the Ulyanovsk Chamber Music Theatre. In 1989 he was appointed General Music Director of the Ural Philharmonic Orchestra in Ekaterinenburg (formerly Sverdlovsk). In March 1992 Boreyko became winner of the international competition for the post of the Music Director of the Poznan Philharmonic Orchestra, Poland, effective from September 1992. He combines this position with that of Principal Guest Conductor of the Ural Philharmonic.

Andrey Boreyko toured the U.S.A. and Germany with the St. Petersburg Symphony Orchestra, and he appeared as guest-conductor in Italy, Poland, Holland, Belgium, Luxemburg, Switzerland, Greece, Yugoslavia. Future guest-appearances include those with the Berlin Symphony Orchestra, the Orchestra of RTL-Luxemburg, the Dutch Radio Symphony Orchestra, the St. Petersburg Philharmonic, St. Petersburg Chamber Orchestra, Moscow Philharmonic, Moscow Symphony Orchestra, New Sinfonietta Amsterdam

The Slovak Philharmonic Orchestra was founded in 1949 as the state symphonic orchestra. The task of forming the Slovak Philharmonic Orchestra devolved primarily on its conductors Dr. Ľudovít Rajter and La-

dislav Slovák. Its artistic mastery had been intensified also thanks to Václav Talich (1949-1952). The post of a chiefconductor was occupied by many conductors L.Slovák (1961-81), L.Pešek (1983-84), B.Režucha (1985-90), A.Ceccato (1990). From July 1991 the orchestra is led by Ondrej Lenárd. Many eminent guest conductors have stood behind the conducting desk of the SPO, such as Claudio Abbado, Carlo Zecchi, Dmitrij Kitajenko, Sergio Celibidache, Christoph von Dohnányi, and many others. The ensemble cooperates with many musical editions, every year they give a number of concerts at home as well as abroad.

Tatiana Grindenko - see page 105



FRIDAY 12 November

**Moyzes Hall
10 p.m.**

WIM KONINK, percussions (Holland)

Presented thanks to sponsorship of
Gaudeamus Foundation, Amsterdam

Iannis Xenakis*Rebonds* (1988)

for membranophones and woodblocks

Tera de Marez Oyens*Nam San* (1993) ∞

for marimba

Brian Ferneyhough*Bone Alfabeth* (1992)

for percussions

Frederic Rzewski*Lost and Found* (1985)**John Cage***Composed Improvisation* (1990)

for snare drum alone

"*Rebonds* consists of two sections, A and B, the order of which is not fixed. Section A only uses membrane instruments, whereas in section B a set of woodblocks is added. The sections are to be played without intermission.

Rebonds is characterized by a driving rhythm. In section A, the more or less irregular musical structure develops to a perpetual movement. Section B is built on a regular bongo rhythm, over which there are shifting accents in the lower drums. Sometimes this construction is interrupted and mixed by the woodblocks.

The driving rhythm and the almost continuous dynamic level of *fff* associates *Rebonds* with primitive and exotic rites although no real folkloristic connotations are present. *Rebonds* is dedicated to Sylvio Gualda. First performance, Avignon, 24 July 1989."

Wim Konink

Xenakis - see page 29

Tera de Marez Oyens - after graduating from the Amsterdam Conservatorium, where her main subject was piano, combined with violin and conducting, Tera de Marez Oyens studied composition and Orchestration with Hans Henkelmans, and electronic music at the University of Utrecht with Gottfried Koenig.

She has performed as a concert pianist, conducted both amateur and professional choirs and orchestras, produced music programme series for radio, and has lectured on music education, group improvisation and introduction to the modern sound idiom at international forums and numerous conservatoria and universities. In addition to a large number of articles she has authored a book on "Working with Modern Sounds".

She has been teaching composition and modern music at the Conservatorium in Zwolle until 1988, since then she is a full-time composer with more than 200 compositions to her credit. They include Orchestral, chamber, choral and electronic works. Her main publisher is Donemus in Amsterdam. She has been Composer in Residence at Georgia State University in Atlanta, and received many prizes and a grant from "Meet the Composer" in New York.

"From my hotel room in Seoul, I looked directly at the Southern mountain (in Korean *Nam San*). This daily view, added with staying in a Zen-Buddhist Temple impressed me deeply. In this composition I tried to capture this impression, but avoided to write quasi oriental music.

The use of the wooden prayer drum in the Temple, on which the returning *accelerando* is specially fascinating, gave right away the idea for a marimba-solo piece. *Nam San* should be played almost meditatively. The *accelerando* patterns and *tremoli* can be performed freely. Soft mallets should be used. The composition is dedicated to Wim Konink, and it was commissioned by the "fonds voor Scheppende Toonkunst".

Tera de Marez Oyens

Brian Ferneyhough was born in 1943 in Coventry; studied composition at the Royal Academy of Music in London with Lennox Berkeley, and continued his studies with Ton de Leeuw in Amsterdam and Klaus Huber in Basel. In 1973-1986 he taught composition (in 1978 became a professor) in the Hochschule für Musik in Freiburg. Since 1976 he lectures at summer courses in Darmstadt. He has regularly given master classes at the Civica Scuola di Musica, Milan since 1984. Ferneyhough has also lectured at the Royal Conservatory in Stockholm, at the Conservatoire National Supérieur de Paris, at the University of Chicago and at several other North American universities and colleges. During the academic year of 1986/87 he was the principal composition teacher at the Royal Conservatoire of the Hague, and the fall of 1987 became professor at the University of California in San Diego. He is a winner of many awards, among others, first prize at the competition of the Italian ISCM section (for *Time and Motion Study III*), the Koussevitsky Award (for *Transit*), Grand Prix du Disque (for the recording of *Superscriptio*). In 1984 he was made Chevalier de l'Ordre des Arts et des Lettres.

■ Principal works: *Sonatas for String Quartet* (1967), *Epicyle* for 20 string instruments (1968), *Missa Brevis* for 12 solo voices (1969), *Cassandra's Dream Song* for solo flute (1970), *Sieben Sterne* for organ (1970), *Firecycle Beta* for orchestra (1969-71), *Time and Motion Study III* for 16 solo voices with percussions and electronic instruments

(1974), *Transit* for 6 solo voices and chamber orchestra (1972-75), *Unity Capsule* for flute (1975-76), *Time and Motion Study II* for violoncello and electronics (1973-76), *Time and Motion Study I* for bassclarinet (1971-77), *Le Terre est un Homme* for orchestra (1976-79), *Funérailles* for instrumental ensemble (1969-80), *String Quartet No. 2* (1980), *Lemma-Icon-Epigram* for piano (1981), *Superscriptio* for piccolo (1981), *Carceri d'Invenzione I* for chamber orchestra (1982), *Adagissimo* for string quartet (1983), *Carceri d'Invenzione IIb* for solo flute (1985), *Etudes Transcendentales/Intermedio II* for instrumental ensemble and soprano voice (1982-85), *Carceri d'Invenzione III* for 15 wind instruments and percussions (1986), *Mnemosyne* for bass flute and recorded tape (1986).

Bone Alphabet

Solo percussion work making use of as "small" an instrument as possible. Within certain limits the performer is free to choose the seven instruments himself so that, in theory, they might all be transported in a single suitcase. The piece takes, as its "text", the rhythmic matrice underlying Allgebrach for oboe and strings, albeit reordering and filtering the three types of activity there present according to entirely different formal criteria. Thirteen "comportmental areas" of starkly contrasted textural quality and development technique are defined and, in a subsequent operation, kaleidoscopically redistributed. As a result, the overall flow is characterised by a preponderance of sudden, sharp contrasts and unpredictable changes of direction. Seven sound sources are to be selected, each located on a separate one line staff in the score. These instruments may be of different types (wood, metal, skin etc.) but must share closely similar envelope characteristics i.e. sharp attack rapid decay and a broadly similar dynamic spectrum (pppp-fff).

Frederic Rzewski (1938) studied with Walter Piston and Randall Thompson at Harvard College, and with Roger Sessions and Milton Babbitt at Princeton University. In the 1960s, he was active in Europe as a pianist and peda-

gogue, worked in Italy under the direction of Luigi Dallapiccola, participated in premiere performances of Stockhausen's works, lectured in Cologne. In 1971 he returned to New York.

Lost and found

In the fall of 1984 a monument was erected in New York City in memory of American soldiers killed in the Vietnam war, on the sides of which texts written by some of these soldiers were engraved. One of these is an excerpt from a letter to his parents written by Lieutenant Marion Lee (Sandy) Kempner of Galveston, Texas, on August 7, 1966. The text reads as follows:

"I have just given a class on ambushes. I was chosen because of my charm, intelligence, and messianiclike personality, and besides, I am the only graduate of the Basic School besides the Captain in the whole company, and therefore have all the books. So I give a brilliant dissertation on the fine art and finer points of committing mayhem from a hidden position on unsuspecting and probably innocent people..."

The text was printed in the New York Times of October 1, 1984, which is where I found it. It seemed to me strangely moving. I clipped it out and saved it, with the idea that I might be able to do something with it, but without knowing exactly what.

Around that time the percussionist Jan Williams asked me to think about a solo piece which he could take on tour, which would require a minimum of equipment to be transported. One late night in early 1985 the idea came for a piece, in which the percussionist played only on his own body, while reciting the letter from Vietnam. I wrote it in a couple of hours. It was not an original idea. Although I was not thinking about it all the time, I realized later that I must have been influenced by a performance of Vinko Globokar "Laboratorium" which I witnessed in Toronto, in which a similar technique is used. But perhaps the idea of playing the human body, dead or alive, dates from the beginning of music.

Frederic Rzewski

Composed Improvisation for snare drum alone is based on a use of chance operations. (In memoriam Marcel Duchamp, take a hat, put all possible answers for a single question in it,

each on a separate piece of paper, and then, not seeing which one you have, pick one out.)

The only rules are that piece has a duration of 8 minutes and there is one very loud stroke.

John Cage - see page 103

Wim Konink studied percussions with J.Pustjens and J.Gordon and marimba P.Prommel at Sweelinck Conservatory in Amsterdam. He also studied at the Royal Conservatory in Brussels with the marimbist R.van Sice. Wim Konink is a member of various contemporary chamber music ensembles and works free-lance in several symphonic orchestras. As a soloist, Wim Konink gives solo concerts and recitals on a number of European stages - like the Ars Musica Festival (Brussel), Münster, Metz, Amsterdam, Liège etc. During these concerts Wim Konink performs new compositions that have been written specially for him. Some composers who have written pieces for him are: David Little, Luc Breweays, Peter Vermeerch, Chiel Meijering, Philippe Boesmans and Terra de Marez Oyens. Wim Konink performance of the composition "*Day Dreams*" by Philippe Boesmans has been released on the CD label "Ricercar".



SATURDAY 13 November

Moyzes Hall**5 p.m.****FINNISH RADIO CHAMBER CHOIR**

(Finland)

Conductor: ERIC-OLOF SÖDERSTRÖM

(Finland)

Presented with the assistance of the:

Esittävän säveltaiteen edistämiskeskus (ESEK) Finland

Luovan säveltaiteen edistä misseätiö (LUSES) Finland

Einojuhani Rautavaara*Credo* op.63 (1972)**Jouni Kaipainen***Lacrimosa* op.36 (1989)

for 2 mixed choirs a cappella

I. *De profundis*II. *Lacrimosa*III. *Recordare*IV. *Lux aeterna***Peter Peitsalo***Three poems by W.Blake* (1988-89)I. *The Fly*II. *The Tiger - The Lamb***Mikko Heiniö***Three Finnish Folk Songs* (1977)

for double mixed choir

1. *Tiril (Tweedledee)*2. *Kesäyönä (Summer Night)*3. *Pelimanni (Fiddler)***Kajia Saariaho***Suomenkielinen Sekakuorokappale* (1979)

for mixed choir

György Ligeti*Éjszaka, Reggel* (1955)

2 a cappella mixed choirs

on text by S.Weöres

Ivan Hrušovský*Three Studies* (1974)1. *Little variations of two tones*2. *Chords*3. *Rhythm***Iannis Xenakis***Nuits* (1967/68)

for 12 mixed voices

Jouni Kaipainen (1956) was a member of the group of young Finnish composers (Esa-Pekka Salonen, Magnus Lindberg and Kaija Saariaho) called "Korvat auki" ('Open ears') and criticizing the older generation of composers.

Kaipainen's music is complicated enough but he has an ability to write interesting vocal line. In the both two of his choral works he operates with two choirs. In *Antiphona SATB* op.40 (Super "Alta Trinita Beata") (1992) a children's choir and a male choir are located on opposite sides of the performance hall. In *Lacrimosa* op. 36 (1989) two mixed choirs sing different texts. The Latin text of the second choir forms a ground, which the English text by William Blake of the first choir comments.

Einojuhani Rautavaara (1928) was one of the composers, together with Erik Bergman and Bengt Johansson who were first modernizing the language of Finnish choral music since the 1950's. Rautavaara made his international breaking through in 1954 with the work *A Requiem in our time* for brass and percussion and has since then frequently composed also for choir. *Credo* was written in the same year (1972) as the famous *Cantus Arcticus*, Concerto for birds and orchestra. If *Cantus Arcticus* with its recorded sounds of birds refers to the natural feature of mysticism in Rautavaara's style, *Credo* brings out the religious part of the mysticism which certainly is essential to him. In his large scale works, eight operas are important, for example the opera *Vincent* about Vincent van Gogh (1985-87) and six symphonies.

Peter Peitsalo (1970) in his so far only choral work *Three poems by William Blake* also (like Kaipainen) uses texts by the British poet and painter who lived in 1757-1827. Peter Peitsalo has studied composition with Einojuhani Rautavaara and Kalevi Aho at the Sibelius Academy in Helsinki. This year he is preparing a diploma in organ playing.

Mikko Heiniö (1948) is a Finnish composer and a professor of musicology at the University of Turku. He has

not composed so much for choir a cappella but has coloured his large scale works like symphony *Luominen* ("The Creation") and the *Fourth piano concerto* with choir parts. **Three folk songs for double mixed choir op.28** is composed in Berlin, 1977. The composer has mentioned that "*although these songs are primarily arrangements, I wanted to avoid the typical chunk-by-chunk verse structure and provide a continuous texture, instrumental if you like*".

Kaija Saariaho (1952) has in her work concentrated on exploring the timbre of a sound. She has lived in Paris for many years and working at the IRCAM center there has been inspiring and significant. At the IRCAM Saariaho has had fine possibilities to explore the amplification of instruments and the transformation of sounds electronically. Nowadays Saariaho composes mostly instrumental music.

Suomenkielinen sekakuorokappale ('Mixed choir piece in Finnish') is composed in 1979 in Siena, Italy. The text of the piece comes from the Finnish calendar - an almost alphabetical list of first names, in which similar words and sounds follow one another while their meaning changes constantly. The process of gradual change illustrates the endless spectrum of nuances, tones and characteristics. Kaija Saariaho tells: "*I can no longer remember where the idea of using the names of the almanac as a text came from, but the piece was developed through free association*".

Johanna Talasniemi

György Ligeti - see page 211

"*Éjszaka* (*The Night*) and *Reggel* (*The Morning*) represent two related compositions (i.e., they are two parts of one composition) that are based on two short poems by Sándor Weöres. I have composed them in Budapest in 1955. The compositions represent last works from the cycle of 30 a cappella works. Weöres's texts are "snap-shots" of certain moods. Sándor Weöres wrote hundreds of such poems with brief, concentrated pictures. They all possess very emotional density. One of the devices he used was the onomatopoeic possibility of the Hungarian language. In *Éjszaka*, one will see night as a vast jungle, wilderness filled with magic silence. In *Reggel*, morning roosters and a bell ringing create exaggerated sur-re-

alistic picture of the early morning. These two small choir compositions are important because they stand between my attempts to imitate Bartók and of my own ripe style - which can be characterised by a complex polyphony and sonorism. In The Night, for the first time, I have used cluster sections created by canonic organisation of voices. The Morning is an early example of the imitation of a machine-like automatism and montage piling-up of sound layers."

György Ligeti

Ivan Hrušovský - see page 110

"Three Studies for mixed choir and capella are dated from 1974, when I started writing compositions for choir. It is a three-movement cycle based on my own Latin text. (Ave Eva fons amoris tu regina venustatis.) The composition is devoted to the mixed choir Technik who performed the first two movements (Chords, Rhythm). The whole work was interpreted and recorded by the Slovak Philharmonic Chorus with L. Mátl. Rhythm became the most frequently performed part (by Czech and Slovak choirs as well as by several foreign ones).

1 Little variations of two tones depict the development of two vocals from the text: a - e - e - a. The first two words appear after adding the consonant v (Ave Eva).

2 Chords with text Ave Eva are based on a sound and colour usage of different chord configurations.

3 Piano rhythm in quick tempo embodies the complete Latin text. The second movement contains a difficult polymeric part with changes of metrical units. The end is solemn and rhythmical."

Ivan Hrušovský

Iannis Xenakis - see page 29

Nuits was commissioned by Calouste Gulbenkian Foundation and written in 1967-68 for the Royan Festival of Contemporary Music. It was first performed in May 1968 in Chateau de la Roche-Courbon. It is written for 12 mixed voices a cappella and dedicated to: "You, unknown political prisoners Narciss Julian, imprisoned since 1946, Costa Philinis, imprisoned since 1947, Hélène Erythriadou, imprisoned since 1950, Joachim Amaro, imprisoned since 1952 and you, forgotten thousands,

whose names will never be known." It's a short piece with great dramatic tension swinging between linear purity of plain-chant and howling of the jackals in the night. It's a dream-like desire of prisoners who are encouraged in their dreams by Eumenids' singing - and a nightmare full of despair thrusting them in the midst of Euryrnies' yells. In any case it's a shocking and powerful work with immense poetic content.

Claude Rostand

Eric - Olof Söderström is the artistic director, leader and conductor of the Finnish Radio Chamber Choir and the Singers. He is a thoroughly trained musician whose earlier appointments include the choral director of the Savonlinna Opera Festival, director of the Kirkkonummi Chamber Orchestra since 1987 and conductor of the Mikkeli City Orchestra since 1991. Starting in September 1993 he is responsible for the education of choir leading students at the Sibelius - Academy.

The Finnish Radio Chamber Choir was founded in 1962 by Harald Andersen and it is Finland's only active professional chamber music choir. Therefore, it is naturally charged with the responsibility for the upkeep of a considerable part of Finnish choral music culture. In 1983 the singers of the Finnish Radio Chamber Choir founded an auxiliary association called "The Radio Chamber Choir Singers", the aim of which is to promote domestic choral music in Finland and abroad by an available means. The ensemble has become well known to friends of contemporary music on several occasions, for example, at the Helsinki-Biennale and Viitasaari Festival. It has given over one hundred first performances to works of Finnish composers of contemporary music. In September 1992 the Finnish Radio Chamber Choir performed at the Dortmund Music Festival and this year the choir shall make a concert tour in Japan. The choir has also been conducted by several guest directors, such as John Alldis, Clutys Gottwald, Paul Hillier, Simon Joly (The BBC Singers), Tonu Kaljuste (The Estonian Philharmonic Choir), Peter Phillips (The Tallis Scholars) and Gustaf Sjöqvist (The Swedish Radio



SATURDAY 13 November

Reduta, Chamber Studio
7 p.m.

MOVING MUSIC THEATRE (Great Britain)
IAN STUART, clarinet, dance
FRANCESCA BEST, soprano, dance
PAOLO ALVARES, piano

Presented with the assistance of the:
Goethe Institut, Bratislava
British Council, Bratislava

Karlheinz Stockhausen

Harlequin (1975)

Tierkreis (1974/75)

Zodiac, 12 melodies for musical boxes

1. *Aquarius*
2. *Pisces*
3. *Aries*
4. *Taurus*
5. *Gemini*
6. *Cancer*
7. *Leo*
8. *Virgo*
9. *Libra*
10. *Scorpio*
11. *Sagittarius*
12. *Capricorn*

Karlheinz Stockhausen (1928) studied at the Staatliche Hochschule für Musik in Cologne and Cologne University and with Olivier Messiaen in Paris. His first pointilistic works *Kreuzspiel* (1951) and *Kontra-Punkte* (1953) brought him international recognition. His compositions are connected with every important innovation of music after 1950; serial music, electronic music, new percussion music, new piano music, spatial music, static music, aleatoric music; the synthesis of music and speech, music theatre, ritual music; group composition, process composition, momental composition, formula composition, multiformula composition; the integration of found objects (national anthems, the folklore of various countries, short wave sounds) into a universal music, the synthesis of European and Asian music in "Telemusik", etc.

The expression "sacred music" seems appropriate for Stockhausen's work, referring not only to compositions with religious texts, but also to other works, through intuitive music, mantric music, to cosmic music in *Aus den sieben Tagen*, *Sternklang*, *Inori*, *Atmen gibt das Leben*, *Sirius*. Stockhausen has conducted nearly all of the premiere of his works either as a conductor, instrumentalist, or sound engineer; he has presented model performances in several countries. During the Expo '70 in Osaka, his music was presented in the circular auditorium he designed for six months five and a half hours daily; these concerts were heard by nearly a million people.

After the concert length works *Momente*, *Hymnen*, *Stimmung*, *Mantra*, *Sternklang*, *Alphabet*, *Inori*, *Sirius*, in 1977 Stockhausen began working on a large music/dramatic project under the title *LICHT, Die sieben Tage der Woche*, which should be finished in 2002. In 1981 the premiere of *Donnerstag aus LICHT* was given in Teatro alla Scala, in 1984 *Samstag aus LICHT*, and in 1988 *Montag aus LICHT*. Stockhausen was guest professor on several universities (Philadelphia - 1965), Davise (1966-67), Cologne (1971-77). He was also co-editor of "Die Reihe" edition about serial music, founder and artistic director of new music courses in Cologne (1963-68).

■ Principal works: *Chöre für Doris* for a cappella choir (1950), *Drei Lieder* for voice and chamber orchestra

(1950), *Choral* for four-part unaccompanied choir (1950), *Sonatine* for violin and piano (1951), *Kreuzspiel* for ensemble (1951), *Formel* for orchestra (1951), *Konkrete Etüde* (concrete music 1952), *Spiel* for orchestra (1952), *Schlagtrio* (1952), *Punkte* for orchestra (1952-62), *Kontra-Punkte* for 10 instruments (1952-3), *Klavierstücke I-IV* for piano (1952-53), *Elektronische Studie I* (electronic music 1953), *Elektronische Studie II* (electronic music 1954), *Klavierstücke V-X* for piano (1954-55), *Zeitmasse* for 5 woodwind instruments (1955-56), *Gruppen* for three orchestras (1955-57), *Klavierstücke XI* for piano (1956), *Gesang der Jünglinge* (electronic music 1955-56), *Zyklus* for percussionist (1959), *Carré* for four choirs and orchestras (1959-60), *Refrain* for three players (1959), *Kontakte* (electronic music, a version with piano and percussion too (1959-60), *Originale* (1961), *Momente* for soprano, four choirs, and 13 instrumentalists (1962/9), *Mikrophonie I* for tam-tam and 6 players (1964), *Mixtur* for orchestra, sine-wave generator, and ring modulators (1964), *Mikrophonie II* for 12 singers, Hammond organ, 4 ring modulators and tape (1965), *Stop* for orchestra (1965), *Telemusik* (electronic music 1966), *Adieu* for wind quintet (1966), *Hymnen* (electronic and concrete music 1966-7), *Prozession* for 4 players (1967), *Stimmung* for six vocalists (1968), *Kurzwellen* for 6 players (1968), *Aus den sieben Tagen*, 15 texts for intuitive music (1968), *Spiral* for a soloist with short-wave receiver (1968), *Fresco* for four orchestra groups (1969), *Für kommende Zeiten*, 17 texts for intuitive music (1968-70), *Trans* for orchestra (1971), *Alphabet für Liège*, 'thirteen musical pictures' for soloists and duos (1972), *Am Himmel wandre ich...*, 'Indian songs' for two voices (1972), *Ylem* for 19 players or singers (1972), *Atmen gibt das Leben...*, choir opera with orchestra (or tape) (1974-7), *Herbstmusik* for four players (1974), *Musik im Bauch* for six percussionists and musical boxes (1975), *Tierkreis*, '12 melodies for the signs of the Zodiac' for a melody and/or chord instrument (1975-6), *Harlekin* for clarinet (1975), *Sirius* (electronic music ant trumpet, soprano, bass clarinet, bass) (1975-7), *Amor* (5 pieces for clarinet, 1976), *Jubiläum* for orchestra (1977), *In Freundschaft* for solo player (1977), *Licht: Die sieben Tage*

der Woche for solo voices, solo instruments, choir, orchestra, ballet and mime, electronic and concrete music (1977).

Harlequin was written in 1975, and is dedicated to Suzanne Stephens, Stockhausen's companion for over 15 years. The traditional figure of Harlequin is reborn in a new form, that of a clarinet player, and moreover one who acts and dances as he plays. During 45-minute solo, which is performed from memory, Harlequin shows himself to be an eccentric, amusing and perplexing mixture of characters - *Dream Messenger*, *Playful Constructor*, *Enamoured Lyric*, *Pedantic Teacher*, *Roquish Joker*. His music covers an enormously wide expressive range, which, together with his acting and dancing, creates a unique musical and theatrical experience.

1. "*The Dream Messenger*"

The first trill begins backstage left. HARLEQUIN dances, coming in from the left in rather fast, circular movements, predominantly turning to his right. Until the beginning of the second part, "The Playful Constructor", his turns form an inward spiral, ending at the front edge of the centre of the stage. He changes tempo, steps and body expression according to the musical figures, pauses, and selfchosen breathing interruptions, freezing every now and then in a pose. He plays the intire time enchanted, completely lost in himself and often with closed eyes.

2. "*The Playful Constructor*"

Having arrived at the front edge of the stage. HARLEQUIN is wide-awake, electric, his movements are loosely relaxed and carried out in a jerky and marionette-like fashion, with precise, almost geometric figures. Often at pauses or sustained tones, he freezes in a pose. He establishes a close contact with the audience. This character gradually transforms himself into the following:

3. "*The Enamoured Lyric*"

HARLEQUIN is quiet; hardly moving at all, he looks into the void, standing thoughtfully surrendered. Very

expressively he plays his melody "SLOWLY" for the first time, then he kneels gradually, still quieter, and plays his melody a second time "VERY SLOWLY" in the lowest register, with eyes closed.

4. "The Pedantic Teacher"

HARLEQUIN becomes a strict, uncompromising music teacher. From now on, all instrument and body movements indicate the melody in the air as exactly as possible, with all intervals (up-down), rhythmic durations (in mirror-writing from right to left, and as much as possible, also the dynamics: from **ppp** - instrument directly in front of body in a straight vertical position - to **fff** - instrument and torso bent as far as possible to the front (as in INORI). The entire space from the floor to the highest possible position of the bell must be divided evenly into a "chromatic" scale which corresponds to the pitch range of the clarinet.

5. "The Roguish Joker"

From this point on, HARLEQUIN gets into all kinds of burlesque difficulties. His instrument cannot play high enough; he himself is too short; he squeaks and purports to have saliva in a key hole, and so on...

Harlequin is the personification of mischief and magic: a human, sensual, comic counterpart to the austere divinities of *Sirius*. These pieces for Suzanne Stephens are both affectionate portraits of virtuoso high spirits, and further developments of a more fluid, secular art of music-theatre, fully and continuously choreographed and consolidating the relationship between visual and musical actions.

Harlequin is composed as a large-scale wave form in both music and action. It begins in the high register, expands downwards to cover the pitch range, descends to lurk briefly in the low register, only to ascend again to the extreme upper register by a reverse process of expansion and retreat upward in pitch. The transformational journey across the registers - which has much in common with the spirit of the composer's earliest pointillist

works - is measured by a series of staging posts at which a principal formula, 'the enamoured lyrist' is heard at different registers and tempi. Connecting these are cyclic *moto perpetuo* figurations based on the pitch sequence of the formula, condensing out of an initial trill and gradually increasing in number of pitches and dynamic spread to fill the entire range of the instrument. These musical processes are also associated with rotational movements by the performer; it is as though the imagery of Stockhausen's 'rotation table' heard in *Sirius* were being translated into human terms. Their almost baroque figurations relate too to the continuous transformation processes of the Synthi 100 sequencer as encountered in the version of *Aries* described above, and subsequently in *Jubiläum* for orchestra.

***Tierkreis* (Zodiac, twelve melodies for musical boxes)**

These twelve melodies introduce a new flexibility of scale and expression to the concept of a melody formula. They are longer and conform more nearly to existing classical and folk-melody idioms; with their simple accompaniments they also appear more natural in cadence and rhythm than the severe, concentrated formulas of *Mantra* or *Inori*. They are also simpler, omitting serial dynamic and attack specifications, and abandoning the stop-go structures, with interpolated fermatas, of the earlier melodies.

Considering their celestial names one thinks of *Sternklang* and the idea of substituting composed melodies at the point where the players look heavenwards and improvise melodies to the shapes of the visible constellations. Such an idea would imply a collection of melodies designed to make musical sense in any combination or sequence, which is an attractive challenge. The wider implications of having a range of interrelating melodies instead of only one formula are considerable. In an operatic context, for example, characters could be associated with their own distinctive melodies, and their dramatic interactions be exactly reflected in appropriate contrapuntal combinations.

Stockhausen has to some extent designed the twelve melodies after the *Sternklang* 'models'. Each is composed as

an indefinitely repeating cycle, each is based on a different tonal centre ('Aquarius'=Eb, ascending in a chromatic scale via 'Leo'=A to 'Capricorn'=D), and each pulsates at a different degree of a tempo scale between crotchet=MM 71 and 134 (which is a minor-third transposition of the scale MM 60-120). There is more. Composed for musical boxes, their high tessituras, cyclic structures, and relatively limited range of durations are also associated with the parameters of musical box construction. There is therefore an additional mechanical dimension influencing their composition and notation, and the concept of mechanically recurring melodies has significant further implications.

If we analyse the new melodies we see that the distribution of pitches in time, meaning the number and pattern of repeats of individual pitches as well as the pattern of intervals they form in combination, is quite unlike the decorated but essentially literal serialism of his orthodox formulas.

The inner composition of these *Tierkreis* melodies is much closer to the pitched impulse sequences of *Kontakte*, which were of course designed to be accelerated enormously until their inner rhythms were transformed into timbres. So in an important respect these six melodies also correspond to wave forms, designed to be capable of making the transition from the human scale of pitch and rhythm to the time-scale of tone colour. Evidently, the immediate pretext for this aspect of melody composition is the composer's work with the Synthi 100.

A number of editions of the melodies have been published, both for instruments and for accompanied voices (to texts by the composer). A version for chamber orchestra, in which the complete cycle of twelve melodies is performed, dates from 1977, and a shorter form incorporating only six melodies is also authorized and has been recorded. An especially beautiful version dates from 1984, created for his co-workers Markus Stockhausen (trumpet and piano), Suzanne Stephens (clarinet), and Kathinka Pasveer (flute and piccolo), which is also recorded.

These versions keep to the human time-scale of the original melodies. In *Musik im Bauch* and *Sirius*, on the other hand, the possibilities of combining melodies in polyphonic structures of varying time proportions are examined in greater detail.

Robert Maconie

Ian Stuart studied clarinet at the Queen's College Oxford, the University of Freiburg, and the Royal College of Music. His teachers have included Basil Tschaikov, John McCaw and Hans Deinzer. During his studies he won many awards and scholarships, including one to study with Stockhausen. He has also trained as a dancer at The Place, home of the London Contemporary Dance Theatre. Ian Stuart has now combined his skills as a musician and a dancer to perform Stockhausen's masterpiece *Harlequin* and *Michael's journey round the earth*, under the direction of the composer. He arranged also the programmes of shorter pieces of music theatre, including some works for children. Stuart is in constant demand, and has played at festivals all over Europe. In addition to his performances of contemporary music, he appears frequently as a member of chamber and orchestral ensembles. He also plays early clarinet in a group dedicated to the performance of works from the Classical Period on original instruments.

Moving Music Theatre was formed in 1993 with the aim of presenting contemporary music in a new way. The musicians also dance and act simultaneously creating a total fusion music and theatre. Their first project choreographed and produced by Michael Rolnick is a stage version of *Tierkreis* by Stockhausen.

The

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SATURDAY 13 November

**Moyzes Hall
10 p.m.**

KARINE GEORGIAN, violoncello
(Great Britain)

ELSBETH MOSER, bayan
(Switzerland)

THE YOUNG SOLOISTS OF BRATISLAVA

Conductor: **DANIEL GAZON**
(Belgium)

Isang Yun

Intermezzo (1988) — 3. 11. 1995
for violoncello and bayan

Toshiro Mayuzumi

Bunraku (1964)
for violoncello solo

Sophia Gubaidulina

De Profundis (1976)
for bayan solo

Sophia Gubaidulina

In Croce (1979)
version for violoncello and bayan (1992)

Sophia Gubaidulina

Seven Words (1982)
for violoncello, bayan and
string orchestra

*I. Father, forgive these people that
are killing me, they don't know what
they are doing*

II. Dear woman here is your son

*III. Listen! What I say is true: Today you
will be with me in Paradise!*

*IV. My God, my God, why have you
left me alone?*

V. I am thirsty

VI. It is finished

*VII. Father, into your hands
I commit my spirit*

Isang Yun (1917), the son of the poet Ki-Hyong Yun, studied music in Korea and Japan until 1943. He was active in the resistance against the Japanese occupation of Korea, acted in a conspiracy and was held as a political prisoner. From 1946 he was a music teacher in Tongyong and Pusan and after the Korean war taught at the University in Seoul. From 1956 to 1959 he completed his studies in Paris and West Berlin (with Boris Blacher); he also took part in the Darmstadt courses. Since 1959 his works have been performed at festivals of contemporary music; his music has become part of the classical concert repertoire. In 1964 Isang Yun made his home in West Berlin. In 1967 he was abducted to Seoul by the South Korean CIA of the Chun Hee Park regime and sentenced to jail for alleged communism. As a result of international protests he was discharged in 1969 and returned to West Berlin. In the years of 1967-70 he taught at the Musikhochschule in Hannover, and since 1970 he has been a professor at the Hochschule der Künste in West Berlin. In 1971 he was granted German citizenship. He is a member of the Hamburg and West Berlin Academies of Art and an honorary doctor of Tübingen University.

■ Principal works - operas: *Der Traum des Liu Tung* (1965), *Die Witwe des Schmetterlings* (1968), *Geisterliebe* (1969-70), *Sim Tjong* (1971-72); choral music: *Om mani padme hum* (1975), *An der Schwelle* (1975); works for voices and orchestra: *Namo* for three sopranos and orchestra (1971), *Teile dich, Nacht* for soprano and orchestra (1980); orchestral works: *Colloides sonores* (1961), *Flukuationen* (1964), *Réak* (1966), *Dimensionen* (1971), *Konzertante Figuren* (1972), *Muak* (1978), *Exemplum* (1980), 5 symphonies (1983, 1984, 1985, 1986, 1987); concertos: *Cello Concerto* (1976), *Flute Concerto* (1977), *Double Concerto for Oboe, Harp and Chamber Orchestra* (1977), *Clarinet Concerto* (1981), *Violin Concerto* (1981); compositions for chamber ensemble: *Musik für sieben Instrumente* (1959), *Loyang* (1962), *Pièce concertante* (1976); solo-chamber pieces: *Gasa* for violin and piano (1963), *Garak* for flute and piano (1963), *Tuyaux sonores* for organ (1967), *Riul* for clarinet and piano (1968), *Images* for flute, oboe, violin and cello (1970), *Piri* for oboe (1971), *Etudes* for flute solo

(1974), *Rondell* for oboe, clarinet and bassoon (1975), *Königliches Thema* for violin solo (1976), *Sonata for Oboe, Harp and Cello* (1979), *Duo for Harp and Cello* (1984).

Intermezzo for cello and accordion was written in 1988 and originally intended to be interpolated between the movements of the *Quartet* for flute, violin, cello and piano of the same year. However it exists perfectly well in its own right as an independent work and is often performed as such.

Toshiro Mayuzumi (1929) studied at the Tokyo University of Art and Music from 1945 to 1951 and at the Conservatoire Nationale de Musique in Paris from 1951 to 1952. Following his graduation from the Paris Conservatoire he returned to Japan and began a career which has brought him to the forefront of his generation of Japanese composers. Organiser of the contemporary music group *Ars Nova Japonica*, he has also worked in the Tokyo Radio electronic studio.

A prolific composer, Mayuzumi's impressive body of work includes large scale orchestral works such as the *Nirvana-Symphonie* for full orchestra and 12-part male chorus, *Bacchanale*, performed by the Leonard Bernstein and the New York Philharmonic at Carnegie Hall in 1961, *Microcosmos*, *Sphenogrammes*, concertos for xylophone and for mixed percussion, two operas (*The Temple of the Golden Pavilion* and *Minoko*), the ballet *Bugaku Olympics*, film music (*The Bible*) and much chamber music. Mayuzumi has a deep interest in electronic music and has written extensively for that medium, some purely for tape and some for electronic instruments - in particular the clavioline - in combination with traditional instruments. Examples of the latter are *Ectoplasme* for clavioline, guitar, percussion instruments and string orchestra, and *Microcosmos* which is scored for clavioline, musical saw, guitar, vibraphone, xylophone, percussion and piano.

In general, Toshiro Myuzumi's music explores ways of fusing Oriental and Western music. For the most part he

does this by subjecting Japanese sources to avant-garde Western techniques, including serialism and electronic media.

Although less experimental than some of his works, *Bunraku for solo cello* exemplifies this approach: the subtitle reads "Adaptation of Samisen techniques to a Western instrument". The samisen is a traditional Japanese 3-stringed guitar; Bunraku is the ancient artform of Japanese puppet theatre in which large puppets, about one metre in height, are each manipulated by three human actors in full view of the audience.

Sophia Gubaidulina (1931) studied piano and composition at the Kazan Conservatory and in 1959 she terminated graduate studies at the Moscow Conservatory with Nikolay Peyko (pupil of Shostakovich) and Vissarion Shebalin. Since 1963 she's been living in Moscow as a free-lance composer. In 1975, together with V. Artyomov and V. Suslin, she founded the ensemble Astreya which focused on improvisation on rare Russian, Caucasian and Middle Asian traditional instruments. The particular sound character of these instruments influenced Gubaidulina's musical experiments. During the eighties Gubaidulina's works began to appear on concert programmes more frequently (thanks to Gidon Kremer) and the composer attracted attention of international contemporary music festivals and record companies. Gubaidulina has been awarded several prizes: International Composition Competition in Rome (*Degrees*, 1975), Prix de Monaco (1987), Koussevitsky International Record Award (1989), Premio Franco Abbiato (recording of *Offertorium* violin Concerto, 1991), Russian State Award (1992). Although one cannot refer to Gubaidulina as a "national composer" by romantic standards, the Russian surrounding in which she lives and works and her Tartar origin play an important role in her music. In her works she combines elements of European and American avant-garde music with eastern philosophy, mythical and christian symbols. Music to Egyptian, Persian and modern (Tsvetayeva) poetry shows her

thorough knowledge of and interest in literature.

■ Principal works: *Fatselya* for soprano and symphonic orchestra (1956), *Piano Quintet* (1957), *Chaconne* for piano (1962), *Allegro rustico* for flute and piano (1963), *Five Etudes* for harp, double-bass and percussions (1965), *Sonata* for piano (1965), *Pantomíma* for double-bass and piano (1966), *The Night in Memphis*, Cantata for alto,* male choir and chamber orchestra (1968), *Rubayat*, Cantata for barytone voice and instrumental ensemble (1969), *Music Toys*, piano works for children (1969), *Concordanza* for 10 instrumentalists (1971), *Stupne* for symphonic orchestra (1972), *Detto 2* for violoncello and 13 instruments (1972), *Stunde der Seele* for mezzosoprano and large wind orchestra on the words of M.Tsvetayeva (1974), *Concerto for Bassoon and Low String Instruments* (1975), *Quartet for Four Flutes* (1977), *Introitus*, concerto for violin and chamber orchestra (1978), *Misterioso* for 7 percussionists (1977), *Sonata organ and percussions* (1978), *De profundis* for bayan solo (1978), *In croce* for violoncello and organ (1979), *Garten von Freuden und Traurigkeiten* for flute, alto and harp (1980), *Offertorium*, concerto for violin and orchestra (1980), *Freut euch*, sonata for violin and violoncello (1981), *Sedem slov* for violoncello, accordion and string orchestra (1982), *Perception* for barytone, soprano and seven string instruments (1983), *Stimmen... Verstummen...*, symphony in 12 movements (1986), *String Quartet No.2* (1987), *String Quartet No. 3* (1987), *Stunde der Seele*, concerto for percussions, mezzo-soprano and large orchestra on the poem by M.Tsvetayeva (1976/88).

De profundis for bayan solo

"Just like people, musical instruments have their 'social status'. Bayan was for a long time treated as "Schweineorgel" - a lower class instrument. Only folk tunes and dances or obscure, sinister arrangements of piano and organ music were played on it.

Attributes like "noble" and "common" are relative when you speak about an instrument. They depend on music written for it. The violin - where would it be, were it not for all the great masterpieces written by great composers? A village - musician's instrument!

Sophia Gubaidulina counts among the few composers able to penetrate the unattractive facade of bayan and discover its hidden possibilities. Unlike organ (as Stravinsky put it: "This monster can't breathe!"), the bayan is an instrument that breathes. The continuous swelling and contraction of the bellows, which tends to end up in obtrusive and endlessly sentimental crescendi and decrescendi, taked on a symbolical meaning with Gubaidulina. Breathing as a sign of life distincts the living from the dead. The instrument as a symbol, a feature typical of Gubaydulia's works, is outwardly present in *De profundis*. The work represents a slow and gradual rise from the distorted lowest register up to the pure and beautiful sound of the highest - a rise from the pepths right to the top (breath - soul - soul of the world - sophia/ wisdom)."

In Croce for cello and bayan

"Sophia Gubaidulina wrote *In croce* in 1979 for the Russian cellist Vladimir Tonkha. Written originally for cello and organ, the work was first performed in the same year by Tonkha and Oleg Yanchenko in the Great Hall of the Moscow Conservatory. The version for cello and bayan was inspired by the accordion player Elsbeth Moser in 1992. The title *In croce* refers not only to the substance of the work but it defines also its structure: at the beginning both instruments play in extreme registers - high (bayan) and low (cello). Gradually the instruments approach each other and they "cross". Every time this happens the music culminates (like in an electric discharge). Gubaidulina's symbolic treatment of sounds and instruments can be seen in the functional usage of cello and bayan. Although both instruments start from the same pedal (E), they treat it yuite differently. On one hand there are th disturbing, pounding, chromatic entrances of cello, full of micro-intervals, on the other the joyous, ethereal background of the bayan. Here we can identify it clearly as the dominant of A major, present in the form of a broken triad and a scale. In this particular configuration of instruments the thesis and atitheses, standing next to it, form a unity of contra-

dictions. The meeting of the instruments in the Coda, after a violent and passionate culmination, has a deeper sense: the cello gives up its distraught, man-like sound and takes on ethereal formulae over the pedal of E, played at the beginning by the bayan. These formulae finally dissolve in rainbow-like colours of A-string overtones. *In croce* reveals itself as a true meditation on "the cross".

Viktor Suslin

Seven Words (1986)

The title of this composition is related to the chorale by Heinrich Schütz, which was written in 1945 in Dresden - *Seven Words of our Redeemer and Saviour Jesus Christ as He uttered them on the holy cross*.

Hans-Olaf Meyer-Grothjan wrote at the occasion of Sophia Gubaidulina 60th birthday: After Gubaidulina had changed the neutral title (which was inevitable because of the Russian first-night performance) by the original one, seven parts of the composition again represents Christ's words on the cross. In spite of the musical figurativeness, we should not understand these titles as some "description of a scene", but, similarly to Liszt's symphonic poems, as thematic approaches in another medium.

One can find one basic structural principle in all levels of the work, from the shape of the main motif to the change of particular parts. The principle is symmetry. Therefore, it is the 4th part, which represents the core of the whole composition. The first movement contains an unmixed solo and choir. The sound of the violin "choir", which was by Gubaidulina described as "Evangelists", reminds of an orthodox choir of monks. The motif of the first solo section is connected with Schütz's quotation (5th word). In the second movement, which is created in a similar way, the expression of the solo instruments takes over the rhythmical elements of the violin from the first part. Bayan clusters are introduced and they reach central importance in the 6th movement that represents a symmetrical counterpart to the second one. In the third part, both instrumental groups overlap. The violin is

still present, although it plays only one chord in the first part of the sentence. Introductory melodic phrase is the same one, as is the one that is expressed by the violin at the end of the 4th part. Even stronger interconnection of this movement contains several ascents that lead to a cello solo, which is played only in chained thrills. If we want to look for dramatic peripetia, we will find it by the end of the 5th movement, where, after a short, calm section, cello (upwards) and bayan (downwards), finally, meet in a three-part dialogue in fortissimo. The cluster in the bayan part in the 6th movement represents only noise, while the violin finds again its melodic line and the material comes back completely mixed. Now all the instruments play simultaneously, unlike the first movement. At the end cello leaves the ensemble with a stronger and stronger tone repetition, which is, eventually, played on the bridge. Now the strength of the work breaks (1978) through. We can still find here aliquot tones: harmonies, sounds on the other side of the bridge (between the bridge and the string-holder). There are chain thrills and flickering ornaments of the bayan and string instruments, everything without metric stability. In all this uncertainty, we find again the picture of the cross on the tone E."

(Sophia Gubaidulina)

Karine Georgian, violoncellist, the pupil of M. Rostropovich, the medallist at the third Tchaikovsky International Competition. Like her teacher and mentor, she is an outstanding exponent of the great classical tradition. Like him, she is an artist passionately committed to the music of our time. She plays Lutosławski, Dutilleux, Denisov, Tippett, Britten, Prokofiev, Shostakovich. She has worked closely with Henze, Penderecki, Schnittke, Mansurian and Alexander Goehr, most of whom have written works for her. While still a student at the Moscow Conservatoire, she appeared with Khachaturian on a tour of major American Orchestras, giving with the Chicago Symphony Orchestra the U.S. premiere of his Concerto Rhapsody, a work she was subsequently to record for Melodiya. Her grasp of twentieth century music

is as detailed and intellectually comprehending, as her way with the classics and emotionally elevating. Generous, demanding, imperious, Georgian is a cellist in the grand manner.

Russian -Armenian by birth, Georgian enjoys the highest international profile. During the last two seasons in America she has appeared with the Philadelphia, Pittsburgh, Houston and Los Angeles Philharmonic Orchestras. In Europe with the Royal Concertgebouw, Orquestra Nacional d'España, the Lausanne Chamber Orchestra, and the RAI Orchestras of Milan and Turin. In Britain she has appeared with the Philharmonia, the Royal Philharmonic, the English Chamber Orchestra, the BBC Philharmonic, the BBC Scottish Symphony, the City of Birmingham Symphony Orchestra, the Scottish National, and the London Sinfonietta. She appears regularly at the Royal Festival Hall and Queen Elizabeth Hall, and made her BBC Proms debut in 1985. She returned to the 1990 Proms with a performance of Pendericki's Second Concerto under Barshai. She has taken part in many festivals across America, Europe and the UK. She has also participated in the Dartington International Summer School. Recent career highlights have included Shostakovich's Second Concerto with the Philadelphia Orchestra (broadcast throughout the United States), the U.S. premier of the Schnittke Concerto in Carnegie Hall, and, at the beginning of 1990, her return to Moscow after a long period of absence.

This April she took part in the South Bank's "Russian Spring" Festival, playing Prokofiev with BBC Philharmonic under Edward Downes. Georgian has recorded for Melodiya, Hyperion and Newport Classics. With Pavel Gililov she has recently completed a recording of the three Brahms cello sonatas. Professor of Cello at the Detmold Hochschule für Musik (in succession to Andre Navarra) she now divides her time between Germany and England.

Elsbeth Moser was born in Switzerland. She studied the Bayan (the Russian name for the button-accordion), the piano and theory in Germany and won prizes in various

international competitions. Since 1983 she has been professor of Bayan at the Hannover Academy of Music. She first met Sophia Gubaidulina in Moscow in 1985, and in the following year she was invited by Gidon Kremer to give the first performance in the West of the composer's "Seven Words" with the cellist David Geringas and the German Chamber Philharmonic at the Loskengaus Festival in Austria. Since then she has been invited to many prestigious festivals, such as the "Berliner Festspielwochen", the "Zürich Festspiele", with the emphasis on Gubaidulina's works.

Daniel Gazon - see page 113

The Young Soloists of Bratislava - see page 206



SUNDAY 14 November

Mirror Hall of Primatiale Palace
10.30 a.m.

TOMÁŠ GAÁL, piano

MARTA BEŇAČKOVÁ, mezzo-soprano

JOZEF ĎURDINA, oboe

PAVOL SELECKÝ, viola

DUO CLARINETTINA

FRANTIŠEK REK, percussions

MILOŠ JURKOVIČ, flute

PETER MICHALICA, violin

BRATISLAVA WIND QUINTET

*Presented with the assistance of
the Association of Slovak Composers
City Council, Bratislava*

Egon Krák

Panoptikum (1985)

7 pieces for piano

Iris Szeghy

De profundis (1990)

4 canzoni per voce e

2 stromenti melodici

secondo le poesie di Michelangelo

Buonarotti

1. *All' amore*

2. *All' amico*

3. *Al mondo*

4. *Al Dio*

Hanuš Domanský

Ad libitum (1987)

for clarinet, vibraphone,

percussions and piano

Pavol Bagin

Pastorale (1978)

for flute solo

Ilja Zeljenka

Sonata for violin and piano (1991)

Vladimír Bokes

Wind Quintet No.3 (1982)

Egon Krák (1958), after his studies he devoted to music theory at the Academy of Music and Dramatic Arts in Bratislava. Since 1982 he worked as programme assistant in Slovak Philharmony. In 1983 he acquired a scholarship of the Slovak Music Fund and since 1984 he has worked as books and music literature editor in the Czechoslovak Publishing House OPUS. Now he works as composer, recording supervisor and teacher (history of music and music theory).

His *Elegidon, De vita et dignitate ecclesistica* was premiered in Roma at Festival Musica Sacra Contemporanea in 1992.

■ Principal works: *Trio* for violin, viola and violoncello (1982-1986), *Suite from Goldberg Variations* for chamber orchestra (1985), *Septet* (1986), *Fantasia a tre parti* (1986), *Two Odes of Ján Hollý* for mezzo-soprano and piano (1987), *Sonate en deux expressions caractéristiyues francaises* for violoncello and piano (1987-1988), *Symbolon mentis gratae*, cycle of mixed choires, lyrics by Jakub Jacobaeus (1987-1988), *Responsio* for bass clarinet and violoncello (1988), *Pulcherrima* for two string quartets and piano (1990), *Elegidon, De vita et dignitate ecclesistica* for mezzo-soprano, French horn and orchestra (1992), *Missa pro defunctis*, requiem for soloists, choir, boys choir, organ and orchestra (1993).

"In Panoptikum I wanted to reveal the world of the human soul. It is difficult to be more specific about it. Panopticum could also be called The Charm of the Moment. I wrote it in 1985 with loving memory of my student years".

Egon Krák

Iris Szeghy (1956) studied piano under M.Reiterová and composition under Jozef Podprocký at the Košice Conservatory. Then she continued at the Academy of Music and Dramatic Arts in Bratislava under A. Očenáš. She graduated in 1981 with *Concertino for Orchestra*. From 1981 to 1984 she taught at the People's Art School in Bratislava (music theory). Since then she has devoted herself exclusively to composing, at first as a scholar of the Slovak Music Fund and later as a post-graduate stu-

dent of the Academy of Music and Dramatic Arts.

"The development of Iris Szeghy's compositional expression was influenced by the development of both European and Slovak modernism. In the field of harmony she employed loose (extended) tonality, atonality and modal thinking. As far as other parameters (metrorhythmics, sonoristics and form) are concerned, she continually advanced the laws which were codified by tradition. She, unlike her other contemporaries, did not conform to the conceptions of minimal, repetitive, meditative music, to the so-called new simplicity or to retro-style expressions of the musical postmodernistic period (the latter in its orthodox meaning). Each of her opuses desires to be like a perfectly chiseled statue, even a lively micro-organism expressed in its integrity and complexity. Szeghy thus stands remarkably closer to the orientation of the Slovak middle generation composers striving for synthesis of the compositional and expressive means of the classical and modern music than to that of her contemporaries. In this sense Szeghy's compositional expression continues in the line of the 20th century modernism."

Zuzana Martináková

■ Principal works: *Simple and Difficult* - three songs for mezzo-soprano and piano on poems by M. Rúfus (1978), *To You* - four love songs for soprano, tenor, flute, violoncello, guitar and triangle on Song of Solomon (1983), *Spring Sonata* for organ solo (1984), *Poetic Studies* for violin, violoncello and piano (1984), *String Quartet (Musia dolorosa)* (1985), *Vivat Summer*, little suite for solo clarinet (1985), *Canto triste* - nocturne for trombe, (viloncello) and piano (1986), *Pocket suite* for guitar (1986), *Ciaccona per viola sola* (1990), *De profundis*, 4 canzoni per voce e 2 stromenti melodici secondo le poesie di Michelangelo Buonarotti (1990).

De profundis

It is a cycle of 4 songs based on poetry by Michelangelo inspired by its unusual power, beauty and intellectual simplicity. The choice of poems was determined by the idea of devoting each song of the cycle to one strong hu-

man feeling or relationship - love, friendship, the world and God. The work is written for various combinations. It is up to the performers to choose voices and instruments.

Hanuš Domanský (1944) studied composition at the Conservatoire in Brno with J.Duchaň and piano with J.Sháněl (1962-65). During the years 1965-70 he was a student at the Academy of Music and Dramatic Arts in Bratislava in the compositional class of D.Kardoš. In 1970-75 he worked as a vice-head of the concert department of the Czechoslovak Artistic Agency Slovkoncert and since 1975 he was a deputy of the chief editor at the Music Department of the Czechoslovak Radio in Bratislava. He has been a chairman of the committee of the Slovak Music Fund since 1987.

■ Principal works: *Fiat lux*, oratorio for reciter, soprano, choir and orchestra (1970), *Symphony* for orchestra (1983), *Concerto for Piano and Orchestra* (1986), *String Quartet* (1977), *Bagatelles* for piano (1987), *Ad libitum* for clarinet, vibraphone, percussions and piano (1987), choir pieces, vocally-instrumental compositions (*When My Beloved Went to War*, *Lullabies from Liptov*).

Pavol Bagin (1930) studied composition with A.Očenáš and Š.Jurovský, conducting with K.Schimpl, both at the Bratislava Conservatory. He also entered the High School Pedagogy where he took courses of music teaching. During 1955-59 he studied conducting with Ľ.Rajter at the Academy of Music and Dramatic Arts in Bratislava. In 1986 he received a one-year scholarship at the Tchaikovsky Conservatory in Moscow. Musical career: 1957-79 principal conductor and assistant artistic director of the VUS military ensemble, senior manager at the Ministry of Culture (1969-71), artistic director of the Slovak National Theatre Opera Ensemble (1971-83), chief editor of Opus Publishing House in Bratislava (1983-87).

■ Principal works: *Melancholic miniatures* for orchestra (1975), *Aquarels* for wind quintet (1976), *Three songs on poetry of M.Válek* for soprano and orchestra (1977), *Pastorale* for solo flute (1978), *Preludes* for string quartet

(1979), *Bagatelles* for clarinet, violin, viola and violoncello (1980), *Music for string orchestra* (1981), *Symfonietta slovacca* (1983), *Interludes* for organ (1985), *Romantic miniatures* for piano (1986), *Allegro festivo* for large orchestra (1987).

Ilja Zeljenka (1932) finished his studies of composition with J.Cikker at the Academy of Music and Dramatic Arts in Bratislava (1956). After that he was a dramaturgist of the Slovak Philharmonic Orchestra, later a dramaturgist and lector at the Czechoslovak Radio in Bratislava. Since 1968 he has been active only as a composer. Since the mid-eighties he has been a part-time teacher of the composition at the Academy of Music and Dramatic Arts. In 1990-91 he was the chairman of the Slovak Music Union and also the president of the International Music Festival MELOS-ETHOS.

Since his school years Zeljenka has been seeking and forming his own style and individual compositional language. Following the period of reaction to the music of the past - especially the music of the representatives of the 20th century, he did not avoid the experiment with electroacoustic and concrete music, serialism, aleatory. He was the leading personality of the avant-garde in the sixties in Slovakia. He was open to everything new, the highest criterion for him was his own imagination about the quality and the character of the music he wanted to write; neither the popularity, nor the attraction of the trend just now in fashion. In the seventies his manuscript has been established and formed into distinct and unrepeatable shape. Its basis is an identifiable motivic or thematical nucleus, from which the whole composition is unwound. The opuses have a typical dramatical arch, the form being closed with a return to the outset.

■ Principal works: 5 symphonies (1.-1954, 2.- *in C for string orchestra*, 1961, 3.-1972, 4.- *Ballet Symphony*, 1978, 5.-1985), 6 string quartets (1.-1963, 2.-1976, 3.-1979, 4.-1986, 5.-1988, 6.- *Incantations* for alto and string quartet, 1988), 4 piano sonatas (1.-1957, 2.-1974, 3.-1985, 4.- *dedicated to November 17th*, 1989), *Oswienczym*, cantata for 2 choirs, 2 reciters and orchestra composed on

M.Kováč's poem (1960), *Polymetrical Quartet* for 4 piano voices (1965), *Metamorphoses XV* for chamber ensemble and reciter on Ovid's text (1966), *Concerto for Piano and Orchestra* (1966), *Plays for 13 Singers Playing Percussion Instruments* (1968), *Polymetric Music* for 4 String Quintets (1969), *Variations for Orchestra* (1971), *Elegy* for Strings and Violin Solo (1973), *Concertino per violino et archi* (1974), *Trio for Violin, Cello and Piano* (1975), *Galgenlieder* for Soprano, String Quartet, Clarinet, Flute, Piano on Ch.Morgenstern's poems (1975), *Musica per piano forte ed archi* (1976), *Wind Quintet with Drums* (1977), *A Word*, cantata for reciter, mixed choir and orchestra on the text by M.Válek (1980), *Piano Concerto No.2* (1981), *Monologues* for Violoncello Solo (1982), *Dialogues* for Violoncello and Chamber String Orchestra (1984), *Aztecans Songs* for soprano, piano and percussions (1986), *Music for Warchal* for chamber orchestra (1987), *Concerto for Violin and Large Orchestra* (1989), *Spellbound Motion* for large orchestra (1989).

"Sonata for violin and piano was written in December 1991, in a series of compositions that were created one after another. Except for Sonata for violin and piano, there are: VIIth string quartet, Games for Bianca, Marekánia, Pulsation's and Toccata for organ, choir score Praise of Singing and piano compositions. I have mentioned all these compositions because they all have certain common features, the main of which is that to the contrary with the author's previous works, they stress the rhythm. By rhythm, I do not mean certain characteristic rhythmical models, but certain irregular time relations between particular voices, or score layers. Harmony and timbre solutions are not as stressed as they used to be in the past. To use a comparison, this kind of music reminds me more of a graphic, than of a painting. I have devoted the violin sonata to my friend and an interpreter of the contemporary music, P.Michalica.

Ilja Zeljenka

Vladimír Bokes (1946) studied violoncello and composition (with J.Pospíšil) at the Conservatoire in Bratislava. He graduated from the Academy of Music and Dramatic

Arts in 1970, where he was a student of D.Kardoš.

At first he lectured theoretical subjects at the Conservatoire and later at the Academy, where he has been teaching composition for the last decade and has become a reader.

Bokes is a composer of a rational disposition. He has been developing the message of the Second Vienna School in a creative and individual way. He compounded the consequential organization of elements with aleatorics endeavouring to seize the timbre qualities of New Music. He confronts serialism with tonality by setting the row into tonal context. In 1993 he was appointed as professor of composition at the Academy of Music and Dramatic Arts. Presently, he is the president of MELOS-ETHOS festival.

■ Principal works: 5 symphonies (1970, 1978, 1982, 1986, 1988), 2 piano concertos (1976, 1985), 4 piano sonatas (1963, 1973, 1979, 1985), *String trio* (1963), *Sequenza per 9 stromenti* - oboe, clarinet, bassoon, French horn, trumpet, tuba, violin, viola and violoncello (1965), *La Folia*, ciaccona for violin solo (1967), *String Quartet No.1* (1970), *Cadence Commemorating P.Picasso* for flute and guitar (1973), *String Quartet No.2* (1974), *Good Day, Mr. Fibonacci*, cycle of piano compositions (1977), *The Way of Silence*, cycle for bass and 4 instruments - French horn, bassoon, violoncello, piano (1977), *Lines* for 12 Singers (1978), *Music for organ and wind instruments* (1986), *Pater noster* for trumpet and baritone (1990), *Missa posoniensis* for soli, choir, organ and orchestra (1990), 5 symphonies, 2 piano concertos, 3 string quartets, 4 piano sonatas.

"...everybody plays aloud (singing, talking, moving their hands) one after the other, only fragments of sentences can be heard ... suddenly there comes silence ... again everybody, each one has something different to say, now maybe even louder ... silence again, this is repeated several times, sometimes firmly, but more often with less vigour, in a contemplative manner ... later only few are playing (talking), less and less, with resignation ... the words are getting more simple (more clear?)... finally, everybody plays alone...

Was it really so then? And how is it today? By the way, the composition contains also the strict golden-cut construction. I

wrote it in 1982 and it's a reflection of my own experience during the long period of restrictions imposed by the guardians of the Fortress of marxist-leninist aesthetics. Only by them? It was first performed in December 1992 by the Bratislava Wind Quintet."

Vladimír Bokes

Tomáš Gaál is a significant representative of the younger generation of pianists. He studied at the Bratislava Conservatoire with Prof. Elanová and at the Academy of Musical Arts in Bratislava, continued his studies with E. Fischerová-Martvoňová. In 1977 he won the second prize at the Smetana Competition and in 1979 the second prize in the Interpretation Competition in Banská Bystrica. In 1981 Gaál won a two year scholarship of the Slovak Musical Fund. In 1988 he became a teacher at the Academy of Music and Dramatic Arts in Bratislava, yet at the same time he continues his concert career. He has played throughout Eastern Europe and also with a number of top class Orchestras. He is considered to be a sensitive and creative performer and among the top class of Slovak pianists. With a wide repertoire ranging from Classical to Modern composition, he is regarded as a future star prospect.

Jozef Ďurdina - see page 69

Marta Beňáčková studied the piano at the Bratislava Conservatoire and singing at the Academy of Music and Dramatic Arts (1980). In 1985 she became a Laureate of the General Singing Competition of Mikuláš Schneider-Trnavský in Trnava and won the prize of Czech Music Fund for the best interpretation of a contemporary Czech composition. Since the season of 1986-87 he has been a member of the chamber ensemble Musica Aeterna. She cooperates with the Chamber Opera in Bratislava, Virtuosi di Praga, Prague Radio Orchestra. She is mostly involved in concert singing, oratorial and vocal-symphonic genre. She also teaches at the Bratislava Conservatoire.

Duo Clarinettina is a chamber ensemble, performing the clarinet (bass clarinet) and piano compositions. Origin and concert activity of the ensemble go back to February 1985. Beside the presentation of world literature, it aims at the study and promotion of Slovak music creation. The Duo members are Peter Drlička and Alena Ulická. Except of their concert activities they participated in several festivals - Week of New Music in Prague, Week of New Slovak Music Creation in Bratislava, Review of Young Concert Artists in Trenčianske Teplice, Cultural Summer in Bratislava and others.

Peter Drlička studied the clarinet at the Conservatoire in Bratislava (graduated in 1972) and at the Academy of Music and Dramatic Arts with E.Bombara (1976). He was the first clarinettist of the Orchestra of New Scene in Bratislava and the director of the Basic Art School in Stupava. Since 1990 he teaches at the Conservatoire in Bratislava. He concerts since 1977, not only in Slovakia but in Germany, Austria, Italy and Hungary, too. He concentrates himself mostly on chamber music. His relation to Slovak music can be seen from the fact, that 35 Slovak pieces are to be found in his repertory, 26 of which were premiéred and 19 recorded by him for the Slovak Radio.

Alena Ulická studied piano at the Conservatoire in Žilina with A.Kállay. She won the competition of the Slovak Conservatoires twice, she was awarded the third prize at the Chopin Competition in Mariánské Lázně and acquired honorary mention at the Dušek Competition and at the Beethoven's Hradec. She finished her studies with M.Starosta and I.Palovič at the Academy of Music and Dramatic Arts in 1984. At present, beside her concert activities she works at the Conservatoire in Bratislava as a repetiteur in the class of P.Drlička.

Miloš Jurkovič, flautist, studied at the Bratislava Conservatoire and Academy of Music and Dramatic Arts in the flute class of Vladislav Brunner. Between 1961 and 1965 Jurkovič was a principal flautist with the Symphonic Orchestra of the Czechoslovak Radio in Bratislava, and shortly afterwards, he began career as a soloist

which was to become highly successful. He has played at many concerts with orchestras from Czechoslovakia, East and West Europe and the U.S.S.R. In 1974 he formed a duo with the guitarist Jozef Zsapka, with whom he has made several successful recordings including the six sonatas by Handel. He has also recorded a large number of baroque concertos as well as works by contemporary Slovak composers including the flute concerto by Alexander Moyzes. More recently Miloš Jurkovič has completed recording of the six Bach flute sonatas with the celebrated Czech harpsichordist Zuzana Ružičková. As well as being a much sought-after soloist, Miloš Jurkovič is President of the Slovak Music Society and Rector of the Academy of Music and Dramatic Arts in Bratislava.

Peter Michalica studied at the Bratislava Conservatoire and the Academy of Music and Dramatic Arts in Bratislava (with J.Skladaný). After finishing his studies in Czechoslovakia, he went to Moscow where he attended the class of J.Jankelevic at the I.P.Tchaikowsky Conservatoire and then to Brussels to the Royal Conservatoire. He attended the piano courses of H.Szeryng and W.Schneiderhan. He is a Laureate of the International Competition of C.Flesh in London, he won *Première Prix avec Grande Distinction* at the Royal Conservatoire in Brussels. He proved his outstanding talent at many concerts in India, Switzerland, Italy, Spain, Germany, Belgium, the U.S.A., Canada, etc. He collaborates with radio and television and the publishing house Opus in Bratislava as well as many other foreign companies. In 1982-83 he lectured at the University of Michigan and in 1985-88 at the University of Detroit.

Bratislava Wind Quintet was founded in 1967 at the Conservatoire in Bratislava by its artistic leader Jozef Illéš. The present members of the ensemble are Jaroslav Harvan - flute, Igor Fábera - oboe, Gabriel Končer - clarinet, Jozef Illéš - French horn and Roman Menšina - bassoon. The Quintet successfully participated in *Rostrum of Young Concert Artists INTERPODIUM* in the frame of Bratislava Music Festival in 1971. Concerts in

Slovakia as well as abroad, recordings for radio and TV followed. In 1977 it was awarded the title Laureate at the INTERPODIUM in Bratislava, which resulted in visiting the concert stages in Poland, the U.S.S.R., Bulgaria, Germany, Japan, France, Italy and Sweden. The repertory of the ensemble encompasses the range from classic to contemporary music.



SUNDAY 14 November

Moyzes Hall
5 p.m.

VENI ensemble and guests
Artistic director: DANIEL MATEJ
Conductor: TONINO BATTISTA (Italy)

Presented with the assistance of the:
Music Publishing House Musica, Bratislava
Intech Ltd., Bratislava

Peter Zagar

Music for Video (1990)
for chamber ensemble

Allison Cameron

Chamber of Statues (1987)
for bass clarinet, horn, percussion, piano,
violin and double bass

James Tenney

Quiet Fan for Erik Satie (1970-71)
for 13 instruments

Daniel Matej

Musica aeterna (1989)
for chamber ensemble
I. Ad infinitum - Preludio
II. Musica aeterna - Sequenza
III. Silentium - Postludio

Charles Ives

The Unanswered Question (1906)
version for trumpet solo, 2 flutes, oboe,
clarinet and string quintet

Peter Zagar (1961), during his studies at the grammar school, he attended private lessons of composition with V.Kubička. At the Academy of Music and Dramatic Arts, he was in a composition class of I.Hrušovský, he graduated in 1986. Now he is engaged as a music producer of the Slovak Radio in Bratislava.

Zagar belongs to a generation of composers who identify themselves with the style expression of postmodern art. His music can be characterized by simplicity, reduction of compositional and expressive means, clarity and lucidity, emphasizing linear contours. The sound course leaves a static impression, it is meditative music shaded with nostalgia almost resignation.

■ Principal works: *A White Path* for soprano and piano (1987), *Many More Stains and Emptiness* for string quartet (1989), *Music for 2 Flutes, 2 Clarinets, 2 Bassoons, Strings and Tape* (1988), *I Dreamt of Your Hands* for soprano, flute and piano (1988), *Music to Passion*, mixed choir (1990), *Music to Video* for flute, clarinet, bassoon, piano, 4 violins, alto, violoncello (1990).

Music for Video was written for flute, clarinet, bassoon, 4 violins, viola, cello, piano. The first-night performance was held by the ensemble VENI directed by T. Battista at the festival New Music Evenings '91. The title itself reveals that the composition was formerly written for video and that it is one of the possibilities, how it can (but does not necessarily have to) be presented. Therefore, it depends on the interpreter, which kind of an interpretation he or she chooses. Regarding the structure, it is based on a simple diatonic melody, which, in author's words, "does not know when to finish". The melody is being repeated several times and the introductory unison is paralysed, as the interval spectrum increases. Afterwards, there is a sudden change and the melody vanishes.

D. Matej

Allison Cameron (1963) studied composition first with a distinguished exponent of Czech avant-gard of the sixties, emigrant Rudolf Komorous, later she moved to Europe, where she continued her compositional studies with L.Andriessen and P.Norgard. Besides, she appeared as a pianist occasionally and played the percussions

in a rock group. Presently, she lives in Canada, where she originated an ensemble concentrating on presentation of new music. Orientation on diversified types of progressive music production effected the shape of her handwriting, revealing rock roots as well as connections with minimal music, with American experimental school and the influence of her teacher, too.

"First of all, Cameron is deadly serious, reaching the edges of expressional and not seldom also of performing absurdity (e.g. *Raw Sangudo*). Strangely seized, often purposefully too forcible repetitiveness, very slow rigid flow of processual changes, or reversely, fierce, alogic breaks compose an unusual world of strange music, which you can put a label on only with difficulties. The composition *The Chamber of Statues* (1987) is one of the proofs of this world."

Stiff immobility and intentional continuance are basic characteristic features of A. Cameron's music. These characteristics are the result of the material the composer works with and the way she approaches it. The basic material is not subjected to some evolution moulding, similarly to P. Zagar (however, this is true with almost all authors who are presented tonight), but it is present here, it persistently attacks our ears, we cannot escape it. I think that after hearing *The Chamber of Statues* for bass-clarinet, French horn, piano, percussion, violin and contrabass (1987), the listener will agree with me that A. Cameron's music is consistent and uncompromising. After being accidentally found, this composition became a stable part of the repertoire of the ensemble VENI.

Daniel Matej

■ Principal works: *Two Bits* for chamber orchestra (1986), *Raw Sangudo* for trumpet, saxophone and tube (1986), *A Blank Sheet of Metal* for chamber orchestra (1987), *Gibbons Moon* for baroc quartet (1992), *Concerto* for marimba and orchestra (1992).

James Tenney is by many theoreticians considered to be one of the most significant composers of his generation. Such a statement may seem odd, when his work is relatively unknown

outside a small circle of composers and friends, and as of this writing none of his music is available on record. Such a case is unbelievable but not unprecedented, and the reasons for it are various - ones we composers are already well aware of.

Without delving into those, I would like to say a few quick words about why his work should be better known. As I see/hear it, Tenney's great creative talent is one of synthesis. That although he has not developed an instantly identifiable voice like Steve Reich, his work contains in microcosm an entire history of the past twenty-five years of avant garde music, drawing from the widest variety of sources, from other composers, and ideas both musical and extra-musical. In fact this very catholicity of style may be his great contribution to the era of post-Cageian aesthetics. All the more so, given its solid historical grounding. More than anyone else of his generation, Tenney has been responsible, both as a composer and teacher, with re-identifying today's work with the historical lineage of the American experimental tradition - a connection that the serial and post-serial movements have tended to play down (witness the eclipse composers like Ruggles, Rudhyar and Nancarrow went into in the 1950's). At the same time he has never broken that tie to European modernism either, urging his students to be aware of the work of Ligeti, Xenakis and others. And finally, Tenney's work - in composition, acoustics and theory - is one which comprehends the revolutionary impact that John Cage has had on post-1950's music, and uniquely bridges the gap between modernist and post-Cageian (post-modernist) aesthetics. Uniquely too for musicians (who tend to be either one or the other), he combines an acute mathematical/scientific bent with an intimate awareness of the poetics and politics of his creative actions. Thus he is aware of the deeper responsibilities of a radical artist in today's society. A commitment to a kind of creative truth that transcends the mere technicalities of the work.

Peter Garland

Quiet Fan for Erik Satie for 13 instruments is one of the compositions, which establishes a new period in J. Tenney's work in the beginning of the 70's. In this period Tenney leaves electronic music and tends for simplicity as the main idea of his compositions. In Larry Polanski's

opinion it was a very sensitive reaction to the climate, in which Tenney found himself, or he might have been influenced by Harold Budd and Jerome Rothenberg who pushed through new aesthetics of silence and simplicity both in music and poetry.

The composition we will listen to tonight contains some fan-like principle of the interval spectrum, which increases from minor second symmetrically upwards or downwards. The regular stream (this principle can be found also in Zagar's and Cameron's compositions) is interrupted by several surprising moments, which are based on the logic of the increase of the intervalic relations. However, the word FUN might be more suitable than FAN. Why Erik Satie? According to the author, the choice of specifically used bass tones that are getting stronger and stronger during the composition was subjected to the intention "to sound like Satie's harmonies".

Daniel Matej

James Tenney - see page 14

Daniel Matej (1963) having finished his secondary studies he began studying music theory, later composition with I.Parik at the Academy of Music and Dramatic Arts in Bratislava. In 1988-89 he was a student of B.Jolas in composition and analysis at the Conservatoire National in Paris. Since 1991 he has been studying at the Koninklijk Conservatorium in Haag (with L.Andriessen) and theory and history of the 20th century music at the Academy of Music and Dramatic Arts. He is a dramaturgist of the festival Evenings of New Music a co-founder of VENI - the ensemble of contemporary music.

"Whereas Matej, in his early compositions, seems to have come to terms with several orientations of the heritage of the 20th century music, a greater stylistic compactness is present in his works after 1988. There are connections with what is generally called postmodernism, yet he is emphasizing rather "meditative music". More important, however, is that Matej is searching for and finding unconventional solutions based on the use of structural and expressional means of New Music and

the avant-garde after the war. He uses sonic effects, prepared piano, application of the acoustic qualities of instruments and space (*Lament*, *Always...*, *Musica aeterna*), untraditional use of classical principles (concerto principle in his *Musica aeterna*), new contextual happening connections (*In the End*).

Matej wants his music to be more than music, he wants it to be a protest and criticism of conventional systems, a desorientation, or "simply" also an interpretation of his own emotional experience." (Zuzana Martináková)

■ Principal works: *Lament* for soprano, oboe, clarinet, bassclarinet, piano (without pianist) and tape (1988), *Always...* for two pianos (1988), *In the End...* for flute and violin, or for clarinet and violoncello (bass clarinet and double-bass) (1989), *Good Night, My Sweet Dreams!* for double-bass, vibraphone and two bass drums (1989), *Musica Aeterna* for chamber ensemble (1989), *383 - Music for Two* for voice and chamber ensemble (1990), *Gloria* for voices and chamber ensemble (1991), ("*Nikabrik*" or "*Trumpkin*"?) for flute and piano (1991).

"Musica aeterna (dedicated to Mirek Kaufman) was composed during his stay in Paris. It is a double-concerto where the first group is represented by trumpet, trombone and kettle-drums and the second one by four violins. The other instruments create quasi baroque basso continuo. Three stylized baroque musical fragments serve as a basic material. However, they can never be heard in the accomplished form. They are split up, interrupted and disintegrated into several groups which are frequently repeated. It causes that they become annoying and so the original "beautiful" baroque music often sounds paradoxically unpleasant. Towards the end even the differences between the instrumental groups gradually disappear and the composition ceases to be a concerto. Music also fades away in a nervous silence."

Daniel Matej

Charles Ives (1874- 1954) is the first truly original independent American composer, besides being one of the most fascinating figures of modern music. He lived and worked entirely apart from the musical world of his time. Although he studied music at Yale University, Ives

showed little respect for academicism. Relying on his own imagination he arrived at innovations which to his teachers and contemporaries seemed utter madness. By 1916 he had composed works containing bi-tonal, poly-tonal, atonal, polyrhythmic and aleatory passages - long before his European colleagues, of whom Ives, in any case, had no cognisance. In his 'Essays Before a Sonata' he wrote: "Beauty in music is too often confused with something that lets the ears lie back in easy chair." Since it was clear that he could not earn a living as a musician without compromising, Ives went into the insurance business and established his own highly successful firm. His few attempts to have his music performed were fruitless; he published some pieces privately and at his own expense. During his later life he was disabled and something of a recluse.

From many Ives's fascinating compositions, transcendent *The Unanswered Question*, written in 1906, proves to be the masterpiece. Three transparent kinds of music, which create three independent metric, rhythmic and harmonic layers are represented by three different groups of instruments. Three layers depict the meditation over the problem of the eternal quest for the sense of existence... (Daniel Matej)

Tonino Battista (1960) studied composition with C. Baggiani and electro-acoustic music with L. Ceccarelli at the Perugia Conservatoire. He is a self-taught conductor. Later he studied with P. Eötvös in Hungary and with D. Gatti at the Milan Conservatoire. He is a member of "Musica Verticale", composes and performs electro-acoustic music and he participated in the project "Composition through Cellular Automata" with M. Giri. In 1987 together with other musicians he founded the ensemble L'Artisanat Furieux. He regularly co-operates with Logos ensemble and since 1990 also with VENI. He took part in various festivals of contemporary music as a composer and performer (musica Verticale, Cambridge Festival,, Quaderni Perugini di Musica Contemporanea, Evenings of New Music etc.).

The ensemble **VENI** was founded in autumn 1987 as a result of efforts and initiative of young composers and performers seeking to restore the original function of New Music with the aim to integrate New Music, reshaped in accordance with the mode of thinking and perceiving pertaining to the young, searching generation, into the musical life of Slovakia and gain justification for its existence. This is why the selection of the repertoire has been focused towards composers and pieces proclaiming authenticity, non-conformism, unbridled expressionism. The said attitude allows, for the sake of a higher principle, to merge even stylistically heterogenous elements forming an integral statement on human existence.

VENI stands for an open association of musicians. Full-time members, constituting the core of the ensemble, invite, if necessary, additional members. The ensemble attempts to present works of young Slovak composers confronting their artistic achievements with works by foreign authors of the 20th century. The concerts are for the overwhelming part of the compositions rendered a Czechoslovak or world first performance.



SUNDAY 14 November

**Reformed Christian Church,
nám. SNP 4
8 p.m.**

BRATISLAVA CHAMBER ENSEMBLE

Conductor: **DANIEL GAZON** (Belgium)

KARINE GEORGIAN, violoncello
(Great Britain)

FINNISH RADIO CHAMBER CHOIR

(Finland)

COLLEGIUM IUVENAE POSONIENSIS

Conductor: **ERIC-OLOF SÖDERSTRÖM**

(Finland)

Tigran Mansuryan

*Concerto No.3 for Violoncello
and 13 Wind Instruments (1982/83)*

I. Andante sostenuto - Moderato

*II. Andante sostenuto - Animato -
Vivace - Animato - Vivace*

III. Andante

Arvo Pärt

*Magnificat (1989)
for a cappella choir*

Arvo Pärt

*Berliner Messe (revision V/1992)
for choir and string orchestra*

I. kyrie

II. gloria

III. erster alleluia vers

IV. zweiter alleluia vers

V. veni sancte spiritus

VI. credo

VII. sanctus

VIII. agnus dei

Tigran Mansuryan (1939) devotes himself to music since 1956. He studied at the Music School of Yerevan, later at the Yerevan Conservatory (1960-65) followed by two years of graduate studies. His musical education was influenced predominantly by Lasar Saryan, the son of the most famous Armenian painter. Since 1967 Mansuryan has been teaching contemporary music analysis and forms at the Yerevan Conservatory. Together with E.Erkanyan (1949) and A.Terteryan (1929) he represents the modernistic tendency in Armenian music. Mansuryan speaks of the Armenian composer Komitas and C.Deussy as being his spiritual ideals. Influenced by the poetry of Armenian nature he develops a style akin to the sound mystique with inserted elements of contemporary music. As a composer he's well aware of his national background, yet he's far from being limited by folklor. Mansuryan speaks his own strict and laconic language which has nothing to do with academic avant-garde composers. Stylistically he belongs to the second half of the 20th century. Mansuryan about his link with the music tradition of his country: "*Medieval Armenian monody plays an important part in my music. It is my inner cultural memory, and it helps me understand the present.*"

■ Principal works: *Partita*, *Preludes*, *Serenade* for orchestra, 3 *madrigals* for voice, flute, violoncello and piano, *Tribute to Stravinsky* for 15 soloists , *The Snow Queen*, ballet according to the Andersen's tale, *Miserere* for voice and string orchestra.

Concerto for cello and 13 wind instruments was written by Tigran Mansuryan in 1982-83. The solo instrument is opposed by an ensemble consisting of 2 flutes, oboe, English horn, 2 clarinets, bass clarinet, bassoon, contra-bassoon, trumpet, 2 French horns and trombone. Even though that this work is a three-movement composition, it is dominated by a lyrical motif that is expressed in the exposition of the solo instrument. This motif becomes *idée fixe* of the whole piece. Lyrical composition represents the basis of the compositional action, as well as background for the contrasting expression levels and final return. Orchestral part of 13 wind instruments is

used in an antiphonal function and it takes part in action together with the solo instrument. The solo part is a masterpiece and it explores immense possibilities of the solo instrument which creates the basis of the expression of the whole work. (The composition is dedicated to Natalia Gutman.)

Vladimír Godár

Arvo Pärt (1935) studied composing with Heino Eller at the Tallin Conservatory. In the years 1958-67 he worked as a sound engineer at Estonian Radio. In 1980 he emigrated with his family to Vienna. In 1981 he got a scholarship from Deutscher Akademischer Austauschdienst and moved to Berlin where he has resided ever since. He has been honored with numerous prizes, to mention but the Grand Cultural Award of the Estonian Association in Stockholm (1983), and has received grants from such institutions as the Austrian Ministry of Culture, the Heinrich Strobel foundation, the Musagetis Institute in Zürich.

■ Principal works: three symphonies (1963, 1966, 1971), *Perpetuum Mobile* for orchestra (1963), *Credo* for piano, mixed choir and orchestra (1968), *Wenn Bach Bienen gezüchtet hätte* for piano, string orchestra and wind quintet (1976/84), *Tabula Rasa* for two violins, string orchestra and prepared piano (1977), *Fratres* (1977-91, eight versions for various instrumental ensembles), *Arbos* (1977-86, three versions for instrumental ensembles), *Cantate Domino canticum novum*, Psalm 95 for voices and instruments (1977-91), *Missa syllabica* for voices and instruments (1977/91), *Spiegel im Spiegel* for violin and piano (1979), *De profundis* for male choir, organ and percussions ad lib. (1980), *Summa* (1980-91, four versions for various vocal and instrumental ensembles), *Cantus in Memory of Benjamin Britten* for string instruments and bells (1980), *Annum per annum* for organ (1983/90), *An den Wassern zu Babel sassen wir und weinten*, Psalm 137 for vocal quartet and instruments (1984), *Te Deum* for three choirs, piano, tape and string instruments (1984/85/86), *Es sang vor langen Jahren* for alto/contratenor, violin and viola (1984), *Zwei slawische Psalmen*, Psalms 117 and 131

for soprano, alto, contratenor, tenor and bass (1984), *Ein Wallfahrtslied*, Psalm 121 for male voice and string quartet (1984), *Stabat Mater* for soprano, alto, tenor, violin, viola and violoncello (1985), *Festina lente* for string orchestra and harp ad lib. (1988/90), *Sieben Magnificat-Antiphonen* for a cappella choir (1988/91), *Miserere* for solo voices, choir, instrumental ensemble and organ (1989/90), *Nynje k van pribegayu* for choir and 4 soloists a cappella (1989), *Beatus Petronius* for two choirs and two organs (1990), *Statui ei Dominus* for two choirs and two organs (1990), *Berliner Messe* for choir or soloists and organ or string orchestra (1990/91), *The Beatitudes* for choir or soloists and organ (1990/91), *Silouans Song* for string orchestra (1991).

The centre of the work of the Estonian composer Arvo Pärt shifted from the creative silence and invention of new principles in the mid 70's to the field of liturgical composition, of which he became the most important representative. The substance of his new style that was called tintinnabuli is a continuous synchronisation of the vertical element, which is represented by a broken triad and horizontal melodic lines, which is being moved in a diatonic framework. This reveals an inspiration by the Gregorian chant. Meditative tension based on the connection of two elements strengthens width of the used tonal levels. The principle of contrast itself is used only for articulation of tectonic. The main tonal element in the *Berlin Mass* is the change of the tonal level (Kyrie - g minor, Erster Alleluia vers - major). The task of the orchestration is mainly to strengthen the continuous oscillation of the vertical and horizontal and not to strengthen composition contrasts. The composition is based on the mass ordinarius, which is the main organising factor of phrasing, articulation and tectonic.

Vladimír Godár

Karine Georgian - see page 157

Daniel Gazon - see page 113

Eric-Olof Söderström & Finnish Radio

Chamber Choir - see page 138

Bratislava Chamber Ensemble - see page 114

The chamber orchestra *Collegium Iuvenae Posoniensis* was founded in October 1992 in Bratislava. It was the music publishing house "Škvrna" and violin virtuoso J. Pazdera who supported the ensemble in the very beginning. *Collegium Iuvenae Posoniensis* is an orchestra without conductor. The musicians are students of Conservatory in Bratislava and the Academy of Music and Dramatic Arts. Some of them had played in various orchestras (Gustav Mahler Youth Orchestra, Youth Orchestra of Bayreuth Festival, Symphonic Orchestra of Conservatory in Bratislava, Chamber Orchestra of Conservatory in Bratislava). Presently, the orchestra is preparing second CD in co-operation with "Škvrna Records" and works in collaboration with known Slovak musical figures, such as conductor Z. Bílek and E. Danel, first violin player of Slovak Philharmonic Orchestra.



MONDAY 15 November

**Slovak Radio
Studio 2
5 p.m.**

IGOR MARŠÁLEK, violin
SVETOZÁR SOKOL, piano

**BRATISLAVA CLARINET PLAYERS
ENSEMBLE ZEROCENTO**

MARTIN BURLAS, keyboards
DANIEL BALÁŽ, gramophones, meotar
VLADIMÍR SLÁMA, bicycle

MAREK PIAČEK, flute
KRISTIAN SEIDMANN, piano

Ján Zach

Short Music (1993)
for violin and piano

Miloš Betko

Concerto for Clarinet and 14 Clarinetists
(1989-90)

Kristian Seidmann

Chamber Music (1991)
for 9 players

Martin Burlas

The Twilight of Gods (1993)
with music by Matušík, Brezovský,
Hudec, Barták, Sergepy, Bardoti, Rifi,
Sheller, Baláž, Ferrari
and texts by Ferko, Brezovská, Pálešová,
Okoličány, Škoviera and Karšay

Marek Piaček

*Melodies and Rhythms for Shoko and
Hidemi* (1991)
version for flute and piano (1993)
I. *Melodies*
II. *Rhythms*

Ján Zach (1967) studied flute at the Conservatory in Bratislava (1981-87). Presently, he is in his last year of compositional studies at the Academy of Music and Dramatic Arts with V. Bokes.

■ Principal works: *Bizzaro* for three violins and viola (1988), *Montage* for clarinet (bass clarinet), trombone, violin and violoncello (1989), *Diptychon* for clarinet (bass-clarinet) and piano (1989), *Metamorphosis*, scene cantata for chamber vocal-instrumental ensemble (1992).

Short Music for violin and piano

"The word short is used to refer to things or phenomena, when we miss something. However, we can use the word to refer to moments in human life that are extraordinarily beautiful. Each of these moments is affected by the trauma of finality. The moment is always too short and, therefore precious. I dedicate Short Music to these moments."

Ján Zach

Miloš Betko (1964) graduated from a high school in Bratislava. In 1982 he enrolled in the second year of the violin class of M. Karlíková at Bratislava Conservatory. A year later he changed for composition with J. Pospíšil. In 1991 he graduated from the Academy of Music and Drama in Bratislava, where he studied composition in the class of V. Bokes. In 1990-92 he studied composition with P. Grouvel at Conservatoire national de région de Boulogne-Billancourt. At the same time he attended classes of D. Brisson at the pavilion of music information and he studied composition with P. Méfan and electric and acoustic composition with L. Cuniot, H. Kergomard and Y. Geslin at Conservatoire national supérieur de musique et de danse de Paris. Since 1992 he is a member of a chamber ensemble of old music *Musa Ludens* where he plays rebec and viola de braccio. He also works as a music director at the Slovak Radio.

■ Principal works: *The Bride of the Mountains*, vocal and instrumental octet written by the novel by František Švantner (1987); *GEDA*, suite for violin and piano (1986), *Movement by Dionysius D.* for orchestra (1988); *Walter in Baden* for seven singers, piano, oboe, guitar and conduc-

tor (1988-89); *Subdominanto-dominanto -Dominanto-subdominanto* for chamber orchestra (1989); *Concerto for clarinet and 14 clarinetists* (1989-90); *Quintet* for orchestra (1991).

Concerto for clarinet and 14 clarinetists.

"What we see and what we hear is complementary, self-supporting and self-explained."

(Feruccio Busoni)

(reporter): "What is playing with professional musicians like?"

clarinetist no.2 (age 15): *It's fun. When I'm having my own performance, it's different. Now I'm not so nervous. It's better than usually.*

(reporter): *At this concert, you're not only playing clarinets, but the composer makes you to move on the stage and make possible and impossible things, too. What is it like?*

clarinetist no.3 (age 13): *It's great fun, but it's not easy to move on the stage and play and I am nervous a little bit, too.*

(reporter): *What is your work with Miloš Betko like?*

clarinetist no.4 (age 15): *He tells us what to do and it is quite strange, because what he says seems unnatural to us. Therefore, we have to listen to his advice a lot.*

clarinetist no.12 (age 20): *Listen, does he always have so many of them?*

clarinetist no.11 (age 27): *Yes. The most beautiful are that dark brown.*

clarinetist no.9 (age 62): *ADIS.*

The artistic work potentially contains all possibilities to affect human senses. The author knows very precisely, what is intentional in his work and what is not. The percipient estimates, what is genetically intended and what is not. Opposition of intentional and unintentional may create substance of the work.

Two composer's questions to the audience:

a) *Do you think that I have intentionally omitted anything from the text?*

b) *...if yes, why - no...*

Miloš Betko

Kristian Seidmann (1967) studied piano and composition with J.Pospíšil and K.Ghilány at the Bratislava Conservatory (1981-87). At leaving the school he wrote Concertino in D for piano and strings, performed at the Slovak Radio. From 1987 he studied composition with I.Parík at the Academy of Music and Dramatic Arts in Bratislava. In 1990 he took part in ISCM workshops in Poland and in 1993 he received a scholarship at Trentino composing-conducting courses. In 1991 the Austrian Ministry of Science and Research awarded him a scholarship and in 1992 he graduated in conducting, composition, accompanying and music theory at Hochschule für Musik und darstellende Kunst in Vienna.

■ Principal works: *Down by the Danube* for mixed choir, *Prelude, Build-Up and Toccata* for piano, *Scherzo* for mixed choir, *Concert Music* for trumpet and string orchestra, *Chamber Music* for 9 players, *Two Songs* for soprano and piano, *Minimal constructions* for solo flute, *Duetto per flauto e pianoforte* (1993).

"The piece *Chamber Music for 9 players* was written in 1991. Its material consists from the following:

1. *Ostinato on "a"*;
2. *A series of notes constructed on harmonics of "a"*;
3. *Chords in diatonic keys closely related to "a"*.

The piece lasts 6 minutes."

Kristian Seidmann

Ensemble Zerocento was established in September 1993 and it consists of 3 wind and 5 string instruments and a piano.

The ensemble is led by K.Seidmann.

Martin Burlas (1955) entered after his secondary studies the Academy of Music and Arts in Bratislava to study composition with J.Cikker. During the seventies he devoted himself to minimal music as the first author in Slovakia. His interest oscillates among several kinds of music production (rock projects *Matkovia*, *Sleepy motion*, *Forgotten Curve*, *Vitebsk Broken*, chamber, orchestral as well as electroacoustic creation). He is a member of the

ensemble VENI since 1988, at present he is employed as a music director in the Slovak Radio.

■ Principal works: *Music for Róbert Dupkala* for string quartet, synthesizer, bells, harpsichord and flute (1981), *Sotto voce* for mixed choir and orchestra (1982), *Hudba k rozlúčke* for two melodic instruments, violoncello, bassoon and piano (1982), *Predposledné leto* for harp, celesta, piano, vibraphone, marimba and chamber orchestra (1984), *Hymn for forgotten* for violin, violoncello and piano (1984), *Koľajnice bez vlakov* for piano (1984), *Decrescendo* for oboe, violoncello, bassoon and harpsichord (1986), *Simultánne kvarteto* for violoncello, trombone, guitar, piano and percussions (1987), *Šípková Ruženka*, opera (1984-87), *Plač stromov* EA (1981), *Oáza* EA (1985).

The Twilight of Gods

"Every person has some experience that has a strong impact on his or her whole life. It might influence his or her attitude and opinions to the environment, even though the person does not realise it. However, I do realise that. Therefore, in this collage, I would like to express my humble and respectful admiration of the Slovak popular music of the last twenty or thirty years. Without these songs (and everyday work of the Bratislava Radio orchestra that ceases the existence at present), I think my life and my work wouldn't be the same as it is now. I am aware that I might be accused (as in so many cases before) of simplifying the situation. However, there is another question that will definitely rise: Whose work is it, whose ideas? I answer proudly and without hesitation: It's the work of maestros, not mine! I've only brushed it up, shown it to people, because it has almost been forgotten. People have started turning away from it like a bad step-mother. They are unfaithful and that's not good!

When I was pondering over the form of the variations there arouse several possibilities, of course:

- 1. to use a theme and work with it "in my own way";*
- 2. to use several themes and not to work with it;*
- 3. to use one, or more themes and adjust them sometimes more and sometimes less, or adjust them, more or less;*
- 4. to use a theme (or themes) and work with them like the maestros would do;*
- 5. to use a theme (or themes) and work with them like the*

maestros wouldn't do;

6. *to relate themes to similar ones (e.g., to Russian music-hall and circus melodies, Alla Pugachevova songs, or approaches to melos and ethos, etc.).*

In a word, there was an infinite range of approaches, from which I had to choose. Finally, I made up my mind - the diamond should be set on a neutral background, so that its beauty can glimmer the most. Of course, it wasn't an original idea. However, I just simply felt that it was the inevitable solution, it was simply the right one (and simple, as well). I'm not even sure whether this approach can be called "additive variations". It's rather my humble commentary expressing my thankfulness. Therefore, you should understand the piano part as my attempt to express the commentary, without which the compositions would do, as they did for years, that's for sure. I do not want to analyse other two instruments, for I do not want to insinuate any of possible interpretations. I would like to thank to all the composers and I believe they will accept my admiration with understanding. Finally, I would like to thank to the management of the Slovak Radio in Bratislava for their ability to differentiate the masterpieces from the rest of compositions and their ability to keep the right persons at the right positions. To find a diagnosis is impossible without quoting and description of symptoms."

Martin Burlas

Marek Piaček (1972) studied flute at the Bratislava Conservatory with D.Šebestová-Zsapková. Before finishing he started taking private composition lessons from L.Burlas (in 1986) and since 1989 he studies with I.Zeljenka, presently at the Academy of Music and Drama in Bratislava. He studies also electronic music with J.Ďuriš. In 1990-91 he took part in composition workshops in Boswile, Switzerland and he spent the summer semester of 1993 at Nottingham Trent University.

He appeared in ensemble Tuleň (Seal), The Scratch and Sniff Ensemble and he played at festivals New Slovak Musik (1988, 1990), Melos-Ethos (1991), Evenings of New Music (1992), 23rd International Festival of Experimental Music in Bourges (France) 1993 and on concerts in Germany, England and Italy. His music was broadcast by Slovak and French radios and he

holds several prizes from competitions in Slovakia, Italy and Denmark.

■ Principal works: *Drozd* for voice and string quartet (1988), *String Quartet* (1989), *Priviate vetrom* for four trombones (1990), *Venované Palmströmovi* for violin and flute (1990), *Venované súčasníkom* for flute and little drum (1990), *A! Elbereth Gilthoniel!* for lower voice and instruments (1990-1991), *Flauto dolce '91* for flute and tape (1991), *Dancing Penguin* for vibraphone and piano (1991), *Melodies and Rhythms for Shoko and Hidemi* for clarinet and piano (1991), *King Rist* act-drama (1991-1992), *Melodies II* for 13 strings (1992), *Recitativo e canzonetta* for piano (1992-1993), *Speranza angelica* music for flute and piano (1993), *Corrado* for chamber ensemble (1993).

"*Melodies and Rhythms for Shoko and Hidemi* was commissioned by clarinet / piano duo Hidemi and Shoko Mikai from Tokyo in 1991. The version for flute and piano is from 1993. It consists of two movements. The first (*Melodies*) has a free rhythm and it stressed melody and interval structure. Every section of the second movement (*Rhythms*) is built on a basic pulsation which is joined by a new layer, new pulsation with a different rhythmic ratio (2:3, for example), which alters the meaning of the first one. New layer takes over thus changing the tempo of the piece. *Melodies and Rhythms...* can last 40 minutes."

Marek Piaček



TUESDAY 16 November

Moyzes Hall
5 p.m.

KAMIL ROŠKO, trumpet

MIKULÁŠ ŠKUTA, piano

REITER QUARTET

Conductor: **MARIÁN VACH**

TRÁVNIČEK QUARTET

BERENÍK QUARTET

NEW SLOVAK QUINTET

The YOUNG SOLOISTS OF BRATISLAVA

Conductor: **DANIEL GAZON** (Belgium)

FRANCES LYNCH, soprano (Great Britain)

Ivan Burlas

Spring Song (1986)
for trumpet, string quartet and piano

Mirko Krajić

Laudate Dominum (1992) ★
on motives of gregorian chant "Laudate
Dominum omnes gentes"
for chamber orchestra

Peter Zagar

Four Pieces for Strings (1993) ★

Jozef Malovec

Avvenimento ricercado (1978)
for 2 string quartets and wind quintet

Juraj Hatrík

The Submerged Music (1982)
on poem by John Roberts *Dream People*
for soprano, violin solo
and 12 string instruments

Ivan Burlas (1959) studied the violin with M.Karlíková and composition with J.Pospíšil at the Conservatoire in Bratislava (1974-80). He continued his compositional studies with M.Ištvan at the Janáček Academy in Brno (1980-1985). At present he works as a music supervisor at the Slovak Radio in Bratislava and a part-time teacher at the Conservatoire.

■ Principal works: *The Rock Garden* for dulcimer and bass guitar (1982), *Quartet for French Horns* (1983), *When Will the Blue Moon Sing?*, music for an orchestra (1984), *The Rock Garden* for dulcimer, bass guitar and strings (1986), *Spring Song* for trumpet, string quartet and piano (1986), *Brass quintet* (1987).

Mirko Krajčí (1968) studied composition with Z.Bilek, clarinet with A.Hruška and arrangement with B.Trnečka at Bratislava Conservatory. He wrote a graduation thesis *Danae* (symphonic poem for orchestra) and was awarded "the best graduate of the year". In 1990 his *String Quartet* was awarded at A.Moyzes Competition in "C" category. In 1989-90 he worked as a singing coach with the Children Chorus of the Slovak Radio in Bratislava. At present he is the second conductor of the chorus. Since 1990 he has been studying composition with J.Sixta and orchestra conducting with B.Režucha at the Academy of Music and Drama in Bratislava. In 1992 he completed a study stay for conductors with J.S.Béreau at Conservatoire National Supérieur in Paris. In June 1992 he presented a composition "...and you will be turned into the dust..." at international festival Evenings of New Music in Bratislava. In 1992 his works *Laudate Dominum* for string orchestra and *Evolution* for trumpet and 3 trombones were awarded the first prize in "C" category at A.Moyzes Competition. In "B" category he was awarded second prize for compositions *Metamorphoses* for 6 recorders based on a theme by Ch.Corea. In 1993 he became the second conductor of the chamber orchestra Technik. His compositions *Veni Creator Spiritus* and *Die Freude Jerusalems* were awarded the 2nd prize at the international competition in Fulda.

■ Principal works: *Elegy* for violin and piano (1987); *Arlecchino*, melodrama based on the text by V.Roy for recitor and piano; *Memento*, melodrama based on text by E.B.Lukáč for recitor and piano (1987); *String Quartet* (1988); *Got Hot* for alt-sax and piano (1989); *Danae*, symphonic poem for orchestra (1989); *Correlations between c&J*, octet for flute, piano, contra-bass, percussion and string quartet (1990); "...and you will be turned into the dust..." for solo cello (1991); *Cactus Pie for children chorus, alt-sax ad libitum* (1991); *Evolution* for trumpet and 3 trombones; *Metamorphoses* for 6 recorders based on a theme "Song to the Pharaoh King" by Ch.Corea (1991); *Dialogue* for bass-clarinet and piano (1991); *Sparrow Steve and others...*, 5 songs for children chorus and piano based on poems by D.Hevier (1992); *Laudate Dominum* for string orchestra (1992); *Prelude, toccata and fuga for violin, cello and piano* (1993); *Veni Creator Spiritus* for mixed choir and organ (1993); *Die Freude Jerusalems* for mixed choir and organ (1993).

"The composition *Laudate Dominum* (1992) is based on the Gregorian chant *Laudate Dominum omnes gentes*, which creates the background of the whole work. This chant, representing certain "ever-lasting values" is broken at two places by "external forces". They, however, cannot succeed because they are not strong enough to establish eternal rule. The final part of the chant may represent the best characteristic of the whole composition: "...et veritas Domini manet in aeternum." ("...and the truth of the Lord lasts forever.")"

Mirko Krajčí

Peter Zagar - see page 175

Four Pieces for Strings

"For the sense of all confusion is the longing for clarity and the sense of all darkness is the longing for light."

Stefan Zweig

Jozef Malovec (1933) was a student of A.Moyzes at the Academy of Music and Dramatic Arts in Bratislava and of V.Sommer at the Academy of Music and Dramatic Arts in Prague, where he graduated in 1957. In the six-

ties he co-operated in creating the ensemble Music of Today and took part in Summer courses for New Music in Darmstadt. For a long time he worked as an editor and dramaturgist of the Czechoslovak Radio in Bratislava, where the Experimental (later Electro-acoustic) studio was established (partly thanks to him, too). At present he is active as a composer only. Malovec's name is connected with the beginnings of electroacoustic music in Slovakia. By means of electroacoustic compositions, Malovec, as well as his contemporaries, was exploring sound possibilities of technical media and in this way enlarged the palette of sounds usable in music. He occupies himself with both chamber and orchestral creation with the same intensity. A polarity of spontaneity and rational organization is typical for him. In the seventies the Slovak folklore became an inspirational impulse for him - especially as a rich source of atypic modal bounds. The next decade in his creation brought the poetical ripeness, self-reflection and synthesis of his own as well as generational creative effort.

■ Principal Works: *Three Bagatelles* for string quartet (1962), *Cryptogram 1* for bassclarinet, piano and percussion instruments (1962), *Orthogenesis*, electroacoustic composition (1966), *Concertante Music* (1967), *Little Chamber Music*, octet (1964, revised in 1970), *B-A-C-H* (1975), *Music for Bass and Chamber Orchestra* (1977), *Poem for Violin Solo* in memoriam D.Shostakhovich (1977), *Chamber Symphony* (1980), *Symphony No.2* (1989).

Juraj Hatrík (1941) graduated from the Academy of Music and Dramatic Arts in 1963 where he studied in the composition class of A.Moyzes. He was a teacher at the Conservatoire in Košice, later he worked at the Department of Music Theory of the Academy of Music and Drama in Bratislava. Since 1971 he was engaged as the specialist of the Slovak Music Fund. Since 1990 he has been employed at the Academy of Music and Drama, this time as the reader. Speaking about music of J.Hatrík we must not forget his intense interest in literature and philosophy. Basic features of his work can be characterized by notions confrontation and bipolarity - whether in

the philosophical sense (the fight between the good and evil, confrontation of the dream and reality) or in the musical design of the composition (contrast between rationality and emotionality, traditional and contemporary) up to the musical material itself (series in the background of harmonical relations). An important sign of Hatrík's personality is his interest in the youngest generation of music listeners. He is one of the pioneers in non-traditional ways of musical education, author of music educational projects, scenic compositions for children and instructive opuses.

■ **Principal Works:** *Canto responsoriale* per due cori e timpani (1965), *Introspection on Latin text* for soprano solo and chamber orchestra (1967), *The Home are the Hands where you may cry* for reciter, tenor, mixed choir and orchestra on the poem by M.Válek (1967), *Double-Portrait* for orchestra (1970), *Sonata - ciaccona* for piano (1971), *Da capo al fine (The Singing about Human Life)*, poem for large orchestra (1972-73), *The Diary of Tanya Savichevova*, monodrama for soprano and wind quintet (1976), *Fragments from the Diary* for female choir (1977), *The Happy Prince*, musico-scenic composition composed on motives of O.Wilde (1978), *1st Symphony 'Sans Souci'* (1979), *The Submerged Music* for soprano, violin solo and 12 string instruments (1982), *The Organ Music* for bass, mixed choir and organ on the texts by R.M.Rilke and E.Meister (1982), *Vox memoriae*, cycle for 4 instrumentalists (1983), *Moment musical avec J.S.Bach*, chamber cantata for soprano, flute, French horn, violin, contrabass and piano (1985), *2nd Symphony 'Victor'* for choir, tenor solo and orchestra on the text by V.Jara (1987), *Diptych* for piano trio (1988), *Adam's Children*, tragicfarce for 8 singers, pianists and chamber orchestra on texts of Slovak folk sayings and proverbs (1991).

The piece of Juraj Hatrík *Submerged Music* (1941) comprises the philosophical message of Roberts' poetry from his collection *The Dream People*, presenting it in a new, non-verbal, spiritually attractive form. The work is a creative probe in the world of suffering and yet always dreaming human soul, absorbed in its noblest longings.

The music inspired by Roberts' poetry is indeed extremely clear, looking for inner beauty, not stained by hedonism but searching for the innermost bonds of man's heart and soul. Human voice enters the music action only as a result of the created atmosphere. String instruments and the vocal part soar like a lark on the wings of the cantabile music transformation of Robert's poetry. The vocal-instrumental dialogue actually intensifies the listener's aesthetic experience. In Roberts' poetical visions, everything beautiful and noble is hidden under the layer of rough, morally crippled man's world. The world of noble beauty is submerged and this is the idea the composer stresses in his work.

As to the work itself, the composer remarked the following:

John Roberts: Dream People

You are
backward people
martyrs and victims
submerged in a
lovers row
You are
heroes
feeding on failures
moving restlessly
forward in each other
You are
submerged people
lovers in music
whispering inside secrets
(dream people)

(Translated by Juraj Hatrík)

Kamil Roško studied trumpet at the Conservatoire and at the Academy of Music and Drama in Bratislava. In 1959 he became the first trumpeter of the Symphonic Orchestra of the Slovak Radio in Bratislava. In 1968 he acquired a four year engagement in Deutscher Oper am Rhein Duisburg in Germany. Returning to Slovakia he

became the member as well as the first trumpapist of the orchestra of the Slovak Philharmonic, where he works till now. Simultaneously he is a reader of the Academy of Music and Drama. He realized several solo radio recordings and in 1989 he recorded a CD with baroque compositions for trumpet and organ for the NAXOS company. He is a member of I.T.G. - an International Trumpet Association.

Mikuláš Škuta studied the piano with A.Elanová at the Conservatoire in Bratislava and with E.Fischerová at the Academy of Music and Drama during the period 1979-84. After finishing his studies he got a scholarship of the Slovak Music Fund and continued his studies under the supervision of M.Lapšanský. He went through a period study in Paris attending the master classes of C.Helffer. Since 1986 he appears at the concerts in a number of European countries, he makes recordings for the Slovak Radio, Slovak TV, for publishing houses OPUS, Polydor, Davay. He became the laureate of several Slovak as well as international competitions, he is an active chamber player, an excellent jazz pianist and composer. We must not forget his activities in the field of contemporary serious music, too. His musicality, performing as well as improvisational abilities are highly appreciated by both Slovak and foreign critics.

Marián Vach - conductor, studied the Faculty of Pedagogy in Trnava. From 1972-77 he was a student of chorus conducting in the class of J.Haluzický at the Academy of Music and Dramatic Arts in Bratislava. He began to cooperate with Children Singing Choir of the Czechoslovak Radio and after five years he took the leadership of it. He graduated from the orchestral conducting in the class of prof.L.Slovák in 1981 He worked as an opera house director in the State Theatre Košice and as a chief of the Slovak Folk Ensemble - SĽUK. In 1987 he became the chiefconductor of the Chamber Opera House of the Slovak Philharmonic. He collaborated also with other symphonic orchestras and choirs.

Trávníček Quartet, established in 1972 at the Janaček Academy of Music and Drama in Brno, consists of talented and ambitious chamber players (Alexander Jablůkov - 1st violin, Vítězslav Zavadílek - 2nd violin, Jan Juřík - viola, Antonín Gál - violoncello). The Quartet continues in the tradition established by the Janaček Quartet, one of the best known Czech string quartets. All the members of the Trávníček Quartet learned solo playing under the members of the later quartet whose second violinist, artist Adolf Sykora, was their chamber playing teacher. The quartet's name is a token of esteem for the artistic message of first violinist of Janaček Quartet Jiří Trávníček. Already one year after the new ensemble had been formed, it became laureate of interpretation competition in Kroměříž. One year later it was awarded the Honourable Mention at the international music Competition The Prague Spring. Since the year 1977 the ensemble has been working as a professional ensemble in Banská Bystrica.

In 1979 it earned 1st prize at the international competition of Vittorio Quia in Florence, in 1981 the Liebstoecks's Prize for the best interpretation of the 20th century piece in Colmar (France), in 1980 the Kafenda Prize in Bratislava. The Quartet made besides Czechoslovakia also several foreign tours (Poland, G.D.R., the Soviet Union, Italy, F.R.G., France, Hungary, Bulgaria, Belgium, Portugal, Luxemburg, Austria, Finland, Cuba, Malta, Mexiko, the U.S.A., Japan and others). The ensemble makes frequent recordings at the recording studios of the radio, television and recording company OPUS.

New Slovak Quintet was formed at Bratislava Conservatoire in 1984. Soon after its origin the ensemble became the 3rd -prize winner at the Slovak Conservatoires Competition in Košice (1985) and was given an honorary award at the Interpretation Competition in Banská Bystrica. In the same year the ensemble won the 1st prize at the Chamber Ensemble Interpretation Competition in Prague.

The Quintet concerts have been given in Slovakia as well as in abroad. Its recitals were held in Austria, France and

the ensemble toured in Germany in 1988 and 1991. The Quintet regularly co-operates with the Slovak Television and Radio Companies having made many recordings of world and Slovak repertoire. Its cooperation with Austrian ORF was also a success. The concert repertoire of the ensemble covers a wide range of style periods - from Bach up to the contemporary music composers. Cast: Marián Turner - Flute, Igor Fábera - Oboe, Jozef Luptáčík - Clarinet, Branislav Hóz - Horn, Roman Mešina - Fagott.

The Young Soloists of Bratislava

Close relationship to the ensemble playing and joy springing from playing music in chamber orchestras of different composition has led the students of the Academy of Music and Drama and the Conservatoire in Bratislava to forming a string chamber orchestra called "The YOUNG SOLOISTS OF BRATISLAVA".

The mission of the ensemble is clear from its name. Each player can develop his ambition of a soloist and a chamber musician as well. Selection of the repertoire is motivated by that purpose. It will focus its attention to pieces representing the basic repertoire of similar ensembles, and beside them also to compositions played rarely, using different instruments, with special preference of music of the 19th and the 20th centuries.

The ensemble gives regular concerts in Bratislava and other towns of Slovakia since its establishment in December 1990. It has had opportunities to present its music also abroad - in Germany, Spain and Japan. The orchestra co-operates regularly with the Slovak Radio in studio and concert recordings. It works systematically under the artistic guidance of Jindřich Pazdera and Jozef Kopelman.

The orchestra is supported in its work by the Ministry of Culture of the Slovak Republic - Pro Slovakia State Fund and by the Academy of Music and Drama in Bratislava.

Frances Lynch - see page 226

Daniel Gazon - see page 113



TUESDAY 16 November

**Slovak Radio
Studio 2
8 p.m.**

***Rhythm+*
*or the other harpsichord***

ELISABETH CHOJNACKA, harpsichord
(France)

Presented with the assistance of:

*the Air France
Regina Neupert*

REGINA NEUPERT



Iannis Xenakis

Naama (1984) ∞
for harpsichord

François-Bernard Mâche

Korwar (1972) ∞
for harpsichord and tape

György Ligeti

Hungarian Rock (1978) ∞
for harpsichord

Hanna Kulenty

E for E (1992) ∞
for harpsichord

Louis Andriessen

Ouverture pour Orphée (1982) ∞
for harpsichord

Luc Ferrari

Programme commun (1972) ∞
for harpsichord and tape

Harpsichord J.C.Neupert, Bamberg, model "Bach"

Naama, which means "flux", is for amplified harpsichord. Commissioned by the Literary Circles of the European Community and the Société luxembourgeoise de musique contemporaine, at the initiative of Anise Koltz and Olivier Franck.

Naama is dedicated to Elisabeth Chojnacka who played it at its first performance on May 20, 1984, and the Radio-Télévision Luxembourgeoise studio in Luxembourg.

"Here the harpsichord is treated simultaneously under its percussive, harmonic and melodic aspects. Among other things, use is made of periodic constructions, thanks to a group of transformations (exahodric group) and to stochastic distributions. There is a flux of (foreseeable) regularities contrasted with irregularities, sometimes on several planes simultaneously, which demands on the part of the soloist a mastery of architecture, of specifically harpsichord technique and exemplary determination."

Iannis Xenakis

Xenakis - see page 29

François-Bernard Mâche (1935) after completing piano and harmony in the local conservatory studied literature and classical archeology at the Ecole Normale Supérieure in Paris. In 1958 he enrolled at the Conservatoire National Supérieur de Musique in Paris where he studied under Olivier Messiaen. In the same year he lectured on the history of Greco-Latin fine arts at the Université de Paris (Institute of Arts and Archeology). In the years 1958-63 he worked with Groupe de Recherches Musicales de la Radio-Télévision Française. He worked in the electronic music studios of Hermann Scherchen in Gravesano (1965), and at the Experimental Studio of Polish Radio in Warsaw (in 1966, he realized the composition *Nuit blanche*). In 1980 he obtained a doctorate at the Sorbonne dissertating on *L'idée de modèle en musique d'aujourd'hui* (his doctoral advisor was Iannis Xenakis). In 1983 he was nominated professor and director of the Musicology Institute of the University of Strasbourg II. He has lectured in literature and in the history of ancient art at various schools and universities; as a lecturer in music he has given courses at the Sibelius Academy in Helsinki (1979), at the summer courses in Pecs (1980), at

the University of Paris I (1981; the lecture *La composition musicale dans la biosphere*), at universities in Tel Aviv and Jerusalem (1984), at courses in Kazimierz (1985), and at the Viitasaari Festival in Finland (1987). He is the author of numerous works and articles: *Méthodes linguistiques en musicologie* ("Musique en jeu" No 5), *La création musicale d'aujourd'hui* ("Cultures" No 1), *Musique, mythe, nature, ou les dauphins d'Arion* (1983). He is the winner of the following awards: Paris Biennale (1963), SACEM Prize (1974), Prix Italia (1977), Prix Cartier de l'Académie des Beaux-Arts (1984), and the Grand Prix National de la Musique (1988).

■ Principal works: *Volumes* for 11 instruments and tape (1960), *Synergies* for 21 instruments and tape (1963), *Terre de Feu* for tape (1963), *Le Son d'une voix* for 16 instruments (1964), *Coincidences*, ballet (1965), *Nuit blanche* for tape and speaker to a text by Antonin Artaud (1966), *Danaé* for 12 mixed voices and one percussionist (1970), *Kemit* for darbouka or zarb solo (1970), *Agiba* for tape (1971), *Rambaramb* for piano, orchestra and tape (1972), *Korwar* for harpsichord and tape (1972), *Naluan* for 8 instruments and tape (1974), *Soliste* for harpsichord and positive organ (1975), *Kassandra* for tape and 14 instruments (1977), *Areg* for 4-hand piano (1977), *Amorgos* for the ensemble 2E2M (1979), *Ianassa* for tape (1980), *Aulodie* for oboe and a group of instruments (1983), *Styx* for 2 pianos, eight hands (1984), *Heol an ankou* for organ and 3 trombones (1985), *Uncas* for 8 instruments, tape and 2 samplers (1986), *Mesarthim* for 2 pianos (1987), *Tempora* for 3 samplers (1988), *Cassiopee* for mixed choir and 2 percussionists (1988), *Tithon* for tape (1989).

"*Korwar* designates a place in New Guinea, where there is a moulded skull that is at the same time a sculpture regarding clay and colours, as well as it is an "object from reality", if we manage to have a look beneath the its aesthetic surface. In any case, there is an analogy - a tape with unprocessed sounds receives an instrumental dimension. Marginal realism approaches the fantastic and the border between unprocessed sound and musical tone is being removed. The work is devoted to E. Chojnacka and was recorded in the co-operation with the

Biological Sound Laboratory with great help of E. Dzulane in 1972. It was completed in the experimental studio G.M.E.B. in Bourges."

François-Bernard Mâche

György Ligeti (1923), studied composition under Sándor Veress and Ferenc Farkas at the F. Liszt Academy of Music, Budapest. From 1950 to 1956 he lectured there on the theory of music. From 1957 to 1958 he lived in Cologne, working in the electronic studio of the Westdeutscher Rundfunk. In 1959 he settled in Vienna. In the 1960s he lectured regularly at the Darmstadt courses and at the Academy of Music in Stockholm. He has directed composition courses in Bilthoven, Essen, Jyväskylä, Tanglewood, Siena, and Aix-en-Provence. From 1959 to 1973 he lived mostly in West Berlin, at first as a holder of the Deutscher Akademischer Austauschdienst scholarship. He spent the year 1972 at the University of Stanford in California, as a composer in residence. Since 1973 he has been a professor of composition at the Hochschule für Musik in Hamburg. He has received many artistic awards (among others the Beethovenpreis der Stadt Bonn, Berliner Kunstpreis, Bachpreis der Stadt Hamburg, the Prix Maurice Ravel, the Prix Arthur Honegger, and the Grawemeyer Award, etc.) He is a companion of the order Pour le mérite, a member of academies of arts in West Berlin, Hamburg and Munich and an honorary member of the ISCM.

The creation of Ligeti underwent several modifications. The deciding break occurred after 1956, though he soon realized, that development of Bartók's idioms would be not the right way for him. He began to experiment with very simple interval and rhythmic structures and he created a new method of the work as it were from scratch. After leaving for the West he did not accept the serial techniques, but he worked out his own way of the so called net structures, in which single interval and rhythmic patterns act as a part of a rich sound texture. Using clusters and micropolyphony he creates sound objects which appear as functional elements of the so called Klangkomposition (Soundcomposition).

■ Principal works: 6 *Bagatelles* for wind quintet (1953), *String Quartet No. 1 "Métamorphoses nocturnes"* (1953-54), *Éjszaka (Night) and Reggel (Morn- ing)* for , cappella choir (1955), *Glissandi*, electronic music (1957), *Artikulation*, electronic music (1958), *Apparitions* for orchestra (1958-59), *Atmospheres* for orchestra (1961), *Volumina* for organ (1962), *Aventures and Nouvelles Aventures* for 3 singers and 7 instrumentalists (1962-65), *Requiem* for soprano a mezzosoprano, 2 mixed choirs and orchestra (1963-65), *Lux aeterna* for 16-voice mixed choir cappella (1966), *Cello Concerto* (1966), *Lontano* for orchestra (1967), *Two Etudes* for organ (1967-69) *Continuum* for harpsichord (1968), *String Quartet No.2* (1968), *10 Stücke für Bläserquintett* (1968), *Ramifications* for string orchestra or 12 solo strings (1968-69), *Melodien* for orchestra (1971), *Doppelkonzert* for flute, oboe and orchestra (1971-72), *Clocks and Clouds* for 12-voice women's choir and orchestra (1972-73), *San Francisco Polyphony* for orchestra (1973-74), *Le Grand Macabre*, opera in 2 acts (1974-77), *Monument-Selbstportrait Bewegung*, 3 pieces for 2 pianos (1976), *Hungarian Rock* for harpsichord (1978), *Passacaglia ungherese* for harpsichord (1978), *Trio for violin, horn and piano* (1982), *Hungarian Etudes* for , cappella choir (1982), *Drei Phantasien nach F. Hölderlin* for 16-voice mixed cappella choir (1983), *Études pour piano* (1985), *Piano Concerto* (1985-88).

Two harpsichord compositions - *Hungarian Rock* and *Passacaglia ungherese* - were written in 1978. Both are the nature of occasional pieces or compositional warm-up exercises. Both are based, according to Ligeti, on experiences and discussions in his composition class in Hamburg. *Hungarian Rock* represents a "marriage" of "classical" and "pop" elements, to use the current jargon, while *Passacaglia ungherese* poses the problem of "new tonality". In both cases, Ligeti has written pastiche pieces; their titles indicate their mixture of heterogeneous elements.

Hungarian Rock is shaped like a chaconne. It is based on a $9/8$ harmonic and rhythmic ostinato in the left hand with the quavers or eighth notes subdivided 2+2+3+2 as

in Balkan or Caribbean rhythms. Because of the Caribbean influence, the ostinato also suggests rhythmic patterns that come from "commercial" jazz. In the right hand, despite the simple 9/8 meter, a display of fireworks is unleashed based on various subdivisions of nine and period displacements. It imitates with brilliance and irony the jazz practice of alternating solo and chorus and even includes the conventional "break" at the end.

Hanna Kulenty (1981), studied composition under Włodzimierz Kotonski at the Warsaw Academy of Music (1981-85) and under Louis Andriessen at the Royal Conservatory, Hague (1986-88). She participated in the Summer Courses in Darmstadt and in the composers-courses organized by the Polish Society for Contemporary Music. In 1990-91 she was a scholarship-holder of the Deutscher Akademischer Austauschdienst in Berlin, in 1985 for her piece *Ad unum* she won the second prize at the European Young Composers' Competition; in 1987 the second prize for *Ride* at the Young Composers' Competition of the Polish Composers' Union; in 1986-89 she received the following prizes: two first, the third and the second one at the Composers' Competition of the Warsaw Branch of the Polish Composers' Union. She is a winner of the S. Wyspianski Award for Young Artists (1987).

■ Principal works: *String Quartet No. 1* (1984), *Ad unum* for orchestra (1985), *Sesto* for solo piano (1985), *Quattro* for chamber orchestra (1988), *Arci* for percussion solo (1986), *Symphony No. 1* (1986), *Quinto* for two pianos (1986), *Ride* for 6 percussionists (1987), *Symphony No. 2* for orchestra and choir (1987), *Breathe* for strings (1987), *Arous* for 3 percussionists (1988), *Cannon* for violin and piano (1988), *Tre* for viola, violoncello and double-bass (1988), *One by One* for marimba (1988).

Why "E"? Because it starts with the note E, and continues in E-major. Why "for E"? Because it was written for the harpsichord virtuoso Elizabeth Chojnacka. The piece begins with an E-major chord growing gradually out of tune. Then we have arpeggios based on minor chords which are repeated on two

keyboards and thus differ in dynamics and tone-colour. This process becomes increasingly hot. The climate of the work is slightly reminiscent of jazz. It has been my long lasting dream to write a work which should be tonal and jazz-like at the same time.

Hanna Kulenty

Louis Andriessen (1939) studied composition with his father Hendrik Andriessen and later with Kees van Baaren at the Royal Conservatory in the Hague. After receiving the composition prize, he continued his studies with Luciano Berio in Milan (1962-63) and West Berlin (1964-65). In addition to composing and performing, he has taught composition at the Royal Conservatory in the Hague since 1978. He was a co-author of the opera *Reconstructie* (1969). In the 1970s he wrote political works. In 1972 he founded the wind orchestra De Volharding for which he wrote a piece with the same name and one called *On Jimmy Yancey*. From the piece *Hoketus* (1977) there came an ensemble with the same name in which Andriessen was a pianist. In 1977 he received the Matthijs Vermeulen Prize and the first prize of the International Rostrum of Composers UNESCO for his composition *De Staat*. He is co-author, with Elmer Schoenberg, of a book about Igor Stravinsky called *Het Apollinisch Uurwerk*.

■ Principal works: *Nocturnen* for soprano and chamber orchestra (1959), *Ittrospezione II* for orchestra (1963), *Registers* for piano (1963), *Series* for two pianos (1958-64), *Souvenirs d'enfance* for piano (1966, in cooperation with the writer J. Bernlef), *Anachronie I* for orchestra (1967), *Contra tempus* for 22 musicians (1967-68), *Anachronie II* for oboe and chamber orchestra (1969), *Spektakel* for ensemble with jazz musicians (1970), *Volkslied* (1971), *De Volharding* for wind ensemble (1972), *On Jimmy Yancey* for wind ensemble (1972), *Melodie* for recorder and piano (1972-74), *Il Duce*, electronic music (1973), *Il Principe* for two choirs, wind instruments, bass guitar and piano (1972-74), *De Staat* for 4 female voices and instruments (1972-76), *Workers Union* for optional ensemble (1975), *Matheus Passie*, music theatre (1976), *Orpheus*, music the-

atre (1977), *Hoketus* for ensemble (1977), *Symphony for Open Strings* (1978), *Mausoleum* for orchestra (1979), *George Sand*, music theatre (1980), *De Tijd* for choir and orchestra (1981), *De Snelheid* for orchestra (1983), *Doctor Nero*, music theatre (1984), *De Stijl* for the ensemble Kaalslag (1985), *De Materie*, music theatre (1989), film music.

Ouverture pour Orphée: "Harpichord has little common with piano. In the past it was used similarly to harp, guitar or lute as a plucked instrument. When composing it I thought of *Preludio to Orfeo*. This piece, in which certain features of dramatic development are to be found, looks like an overture to opera, protagonist of which is *Orfeo*. There are detectable some characteristics in it typical for my music written during last 15 years which represent the boundary between canon and universal in musical composition."

Louis Andriessen

Luc Ferrari (1929) studied piano with Alfred Cortot and composition with Arthur Honegger at the *École Normale de Musique*; later (1953-54) he studied composition with Olivier Messiaen. In the years 1958-66 he was active with the *Groupe de Musique Concrète*; he worked with Pierre Schaeffer in the organization of the *Groupe de Recherche Musicale*. From 1959 to 1960 he was the director of GRM; from 1960 to 1962 he experimented with making new instruments. From 1961 to 1962 he was the artistic director of an instrumental chamber ensemble which was conducted by Konstantin Simonovic. In 1962 and 1963 he supervised work on the project *Concert Collectif*, composition for tape and orchestra in which all of the composers from GRM took part to compose. In 1963 he was the head of the research at GRM and along with Pierre Schaeffer began research on the analysis of sound. From 1964 to 1965 he was the co-author of a television series on the subject of great people from different countries. In 1964 to 1965 he was a professor of composition at the *Rheinische Musikschule* in Cologne. In 1965 he made a film based on Messiaen's *Turangalila*, and in the years 1965-66 he made a TV series about contemporary music. In 1966 he lectured on experimental music in

Stockholm. From 1978 to 1980 he taught composition at the Conservatory in Pantin. In 1982 he created La Muse en Circuit, an association as well as an electronic studio which he still runs today.

■ Principal works: concrete music - (*Etudes aux accidents* 1958, *Etudes aux sons tendus* 1958, *Passage* 1959, *Visage V* 1959, *Tete et queue de dragon* 1959, *Tautologos I-II* 1961), electronic music - (*Hétérozygote* 1964-64, *Und so Weiter* for piano and tape 1965-66, *Music Promenade* 1964-69, *Portrait-Spiel* 1971, *Unheimlich Schoen* 1971, *Musique Socialiste?* for harpsichord and tape 1972, *Danses organiques* 1971-73, *Petite symphonie intuitive pour un paysage de printemps* 1973-74, *Ephémère* 1974, *Labyrinthe de violence* 1975, *Cellule 75*, *Force du Rythme et Cadence Forcée* for piano, percussions and tape 1975, *Algérie 76 no. 1-2* 1976-77, *Et tournent les sons dans la garrigue* for tape and unspecified instruments 1977, *Promenade symphonique dans un paysage musical*, *Algérie no.4: El Oued* 1976-78, *Ce qu'a vu le Cers* for tape and instruments 1978), instrumental music - (*Visages I-IV* 1956-58, *Spontané I-IV*, improvisation 1962, *Composé Composite* for orchestra and tape 1962-63, *Flashes* for 14 instruments 1963, *Symphonie inachevée* for large orchestra 1963-66, *Société II - Et si le piano était un corps de femme* for 4 soloists and 16 instruments, *Interrupteur* for 10 instruments 1967, *Apparition et disparition mystérieuse d'un accord* for quartet of alto saxophones 1978, *Bonjour, comment ca va?* for piano, violoncello and bass clarinet 1972-79, *Histoire du plaisir et de la désolation* for symphonic orchestra 1979-81, *Journal intime*, musical comedy for speaker, pianist and singer 1980-82, *Sexolidad* for 15 instruments, speaker and tape 1982-83, *Préface pour piano* 1983, *Patajaslotcha*, dance suite for 9 instruments 1984, *Collection de petites pièces* for piano and tape-recorder 1985, *Conversation intime* for harpsichord and percussions 1987-88, *Tangos Pass* for piano, clarinet, percussion, keyboard instruments and voice (1988), *La musique l'envers* a part of a collective opera to a text by P. Schaeffer (1965), *Monologos* for voice and 2 tape-recorders (1970), *Allo, ici la terre*, a play-light and time - show (1972, 1974), *Tuchan, village no. 11350* an audiovisual show (1876-77), verbal scores, radio works, and film music.

The piece *Programme commune* was written in 1974, and the title undoubtedly contains a reference to the "common programme" set up at that time by the French socialist and communist parties. However, it sounds astonishingly new and vital in this new interpretation by Elisabeth Chojnacka. To begin with, a few short groups of notes on the harpsichord emerge timidly from the silence that contained them, and we soon realize that they are linked together by underlying thread of a continuous tempo. The sudden entry of the tape confirms this. Our fascination is such that we cannot decide which aspect of the work we prefer: its splendid medium tempo linked to our rate of breathing, its uninterrupted electronic sound beating like a heart, its rellerations on the harpsichord which are both "mechanical" and obviously human, or the conjunction of all of these features in a gradual progression towards a tremendous exacerbation of sound lapsing into a kind of coda comprising the magical "next-to-nothing" of the repetitive song of the crickets.

Elisabeth Chojnacka completed her studies at the Academy of Music in Warsaw in 1962. She continued her studies with Aimée van de Wiele in Paris where she settled. In 1968 she was rewarded the first prize in harpsichord at the International Competition in Vercelli. In 1971 she recorded "Clavecin 2000" for the Philips recording company. Since then she has cut twelve long-playing records for ERATO: with classical and contemporary music, solo or with chamber ensembles and orchestra. Her repertoire comprises both early music (since the 16th century) and contemporary music, in which she specializes. She has collaborated with Marius Constant's Ars Nova group, Gilbert Amy's Domaine Musical, 2e2m, Itinéraire, and has performed with many outstanding orchestras. Xenakis, Ligeti, Halffter, Constant, Donatoni, Mâche, Ferrari, Bussotti and Górecki have composed for her. She has taken part in major contemporary music festivals, has recorded for radio and television, and has given master-classes. She has performed in almost all countries of Europe, in the U.S.A.,

Japan and Mexico. Since 1981 she has performed regularly with the percussionist Sylvio Gualda, together commissioning composers to write for them. In 1983 she received Grand Prix SACEM for interpretation of French contemporary music. Radio France devoted an entire day to her on February 15, 1986, a retrospective of works written for her over the last 15 years. In 1987 she was decorated with the order of "Chevalier dans l'ordre des Arts et des Lettres".

WEDNESDAY 17 November

**Slovak Radio
Studio 2
5 p.m.**

"1 x Electric Voice"

FRANCES LYNCH, soprano (Great Britain)

Alan Burgess, sound engineer (Great Britain)

Alejandro Viñao*Chant d'Ailleurs* (1991) ∞

for solo voice and tape

*Chant I "enchantment du timbre"**Chant II "rituel unconnu"**Chant III "somos"***Alejandro Viñao***Borges y el Espejo* (1992) ∞

for solo voice and tape

Judith Weir*King Harald's Saga* (1979) ∞opera in 3 acts for soprano solo
(arranged for solo voice and live
electronics with the permission
of the composer)

Act I.

Harald (aria), Fanfare, Tostig (aria)

Act II.

*St. Olaf (aria), Harald (aria),**Harald's wives (duet)*

Act III.

*Norwegian Army (chorus),**Messenger (recit.), Soldier (aria),*

Epilogue

*Islandic sage (recit.)***Elzbieta Sikora***On the line* (1991-92) ∞

Chant D'Ailleurs

(*Chant from Another Place*) for soprano and computer (1991) is a set of three songs loosely based on a Mongolian folk tune. The piece explores the different types of melismatic articulation which are characteristic in Oriental singing and in particular the glottal vibratos which are a predominant feature in ethnic Mongolian singing. Each movement/song of the piece is a variation on the singing style of the original Mongolian tune rather than on the tune itself.

In Eastern music, a tune is often less important than its ornaments, which can have a much stronger musical identity. An oriental tune is difficult to remember. We recall the style of the phrasing but not the phrase itself. Following this approach, I developed an imaginary style, with its own melismas, its own ornamental identity, the identity of a chanting 'tradition' that I have just invented.

The computer is also part of this imaginary style. The vocal sounds it manipulates and the new timbres it creates are articulated and 'performed' in a way that is consistent with the new chanting style of the singer.

Chant D'Ailleurs was commissioned by Group de Recherche Musicales and will be premiered by Frances Lynch at the Grand Auditorium of Radio France in Paris, the 10th of February of 1992. The computer part was produced at G.R.M. using a Syter Computer to process original vocal sounds.

Alejandro Viñao

Viñao - see page 54

"At the time when I first learnt this piece I was very struck by it's magical atmosphere and was inspired both by the titles of the movements and by the impending birth of the composer's son, to create my own "rituel un-connu" as the bases for the staging. The ideas are simple, the first movement enchants the singer towards a place of ritual, the second involves a candle ceremony, and the final movement is as it were, an answer to this ceremony. The detail of what exactly is happening is entirely open to the audiences imagination - I myself feel different energies during each performance, (usually a result of the acoustics of each venue) which often come as a

surprise - particularly when the final movement has drastically different implications to those I had originally planned!"

Frances Lynch

Borges y el Espejo (Borges and the Mirror) for soprano and computer (1991/92) is loosely based on a Turkish semiclassical song. I was primarily interested in the rhythmic complexity of the melismatic singing in the Ottoman and pre-Ottoman music traditions of Turkey. In this type of singing, the melisma seems to be the centre point from which repetitive rhythms are triggered and multiplied, creating complex and diverse rhythmic phrases and yet, retaining a great sense of unity. In Borges y el Espejo I used the simple repetition of melismatic singing to generate complex rhythms and to create an ever changing perception of pulse.

Turkish phrases that are copied, repeated and transformed by mirrors which may multiply them into the perfection of symmetry or the abyssm of obsessive repetition. Mirrors and the Islam, two of Borges' favourite subjects and in a metaphorical sense, the subject matter of this work, too.

Borges y el Espejo was commissioned by Group de Musique Experimentale de Bourges, and will be premiered by Frances Lynch during the 1992 International Musique Festival at Bourges, France. The computer part was produced at G.M.E.B.

Alejandro Viñao

"I began by discussing the abstract concepts which I felt shone from the music with Nick Herrett - of looking at memories, of recalling past feelings, as opposed to events, and of the basis of the Turkish love song from which the text is used - "Zahide kurbanim" "Zahide I love you". Nick came up with the idea of packing those memories away finally - the jacket being loosely associated with an absent, loved person. He gave me the framework of this jacket, the mirror and the suitcase with which to punctuate the music at points where we felt there was a change of mood, or idea, without too clearly defining a story, thus keeping the abstract nature of the music intact."

Frances Lynch

Judith Weir (1954) studied composition with John Tavener and played in the National Youth Orchestra. From 1973-76 she was a music student at King's College, Cambridge where her composition teacher was Robin Holloway. In the summer of 1975 a Koussevitsky Fellowship enabled her to attend the summer school at Tanglewood where she studied with Gunther Schuller. From 1976-79 she was the Southern Art Association's Composer in Residence working in schools, adult education classes and community arts projects. She taught in the Music Department at Glasgow University from 1979-82 and from 1983-85 held a creative arts fellowship at Trinity College, Cambridge.

In 1987 her first full-length opera *A Night At the Chinese Opera* commissioned by the BBC for Kent Opera, was premiered at the Cheltenham Festival and subsequently toured and performed in London to great critical acclaim. The U.S.A. premiere of the work took place in Santa Fe in July 1989. From 1988-1991 she held the position of Guinness composer in Residence at the Royal Scottish Academy of Music and Drama. Her dance/opera collaboration with Ian Spink and Second Stride, *Heaven Ablaze In His Breast*, toured the UK in the Autumn of 1989 and was filmed for screening on BBC television. In 1991 this television production was awarded first prize at the international Opera Screen Festival in Helsinki. Her most recent opera *The Vanishing Bridegroom* was commissioned by Glasgow City District Council for Scottish Opera to celebrate the 1990 European City of Culture and was premiered in Glasgow in October that year. Two months later it had its first London performance at the Royal Opera House and the USA premiere of the work followed in May 1992 in St Louis.

Her most recent projects have included a television film in the Not Mozart Series, *Scipio's Dream*, (BBC2, November 1991), the orchestral works *Music Untangled* for the Boston Symphony Orchestra and *Heroic Strokes Of the Bow* for the Westdeutsche Sinfonia, a reworking of Monteverdi's *Il Combattimento* for the pan-European Group Ensemble Interculturel (part of a music theatre triple bill premiered in Antwerp in May 1993), and the music for

Sir Peter Hall's RSC production of *The Eight Of the Gorgon*. Forthcoming commissions include a work for the City of Birmingham Symphony Orchestra and Simon Rattle, and an opera for English National Opera, provisionally titled *Blond Eckbert*.

King Harald's Saga is a 3-act opera based, as is a good deal of 19th century grand opera, on an actual historical event; in this case, the Norwegian invasion of England in 1066 led by King Harald 'Hardradi', which ended in defeat at the Battle of Stamford Bridge, 19 days before the successful Norman invasion at the Battle of Hastings.

As *King Harald's Saga* is scored for solo soprano only and lasts for just under 10 minutes, a certain amount of compression has been necessary. The soprano sings 8 solo roles, as well as the part of the Norwegian army; and none of the work's musical items lasts over a minute. Furthermore, since it would be difficult to stage a work which progresses so quickly, the soprano gives a short spoken introduction to each act to establish the staging, as might happen in a radio broadcast of a staged opera.

The musical items are as follows: Act 1 - Harald (aria), Fanfare, Tostig (aria); Act 2 - St Olaf (aria), Harald (aria), Harald's wives (duet); Act 3 - the Norwegian Army (chorus); Messenger (recit), Soldier (aria); Epilogue - Icelandic sage (recit).

Much of the detail in the libretto has been taken from the account of the invasion in the 13th century Icelandic saga *Heimskringla* by Snorri Sturluson (1179-1241).

Judith Weir

"I was trying to develop a dramatic envelope for the piece which would allow Frances to perform freely and make the whole experience more theatrical. "*King Harald's Saga*" suggested a number of possibilities. The fact it contains several characters, including an army, to be sung by solo voice, was an immediate clue. We settled on the idea of a solitary woman in a Radio studio, performing the piece to an unseen audience. She may have played it many times, but she has developed her frantic performance, acting out the characters to keep her interest and so sing the piece as well as she can for her in-

visible patrons. Just as her endeavours go unseen so to do the events of which she speaks. There is a sad and lonely feel to the piece but also a great deal of playfulness and dry humour."

Nick Herrett

Elzbieta Sikora (1944) completed studies at the Sound Engineering Department of the Music Academy in Warsaw. From 1969 to 1970 she studied electronic music in Paris, at the Groupe de Recherches Musicales, under the direction of Pierre Schaeffer and Francois Bayle. After returning to Warsaw she studied composition in the Music Academy there with Tadeusz Baird and Zbigniew Rudyński. During these studies she, along with Krzysztof Knittel and Wojciech Michniewski, founded KEW, a group of performing composers, which performed on concerts in Poland, Sweden, Austria, and West Germany. Since 1981 she has been in France; she has taken part in computer music courses at IRCAM and has studied composition with Betsy Jolas. At present she is a professor of electronic music at the Music Conservatory in Angoulême. She has held scholarships from the French government, the city of Mannheim, and the Kosciuszko foundation, in order to study at the Center of Computer Research for Music and Acoustics at Stanford University, under the direction of John Chowning. She is a prizewinner of the Youth Competition of the Polish Composers' Union (1978, honorable mention for *According to Pascal*), the Weber Competition in Dresden (1978, second place for the chamber opera *Ariadna*), the competition at Bourges (1980, 2 honorable mentions for *The Waste Land* and *Letters to M.*), as well as the competition for women composers in Mannheim (1982, first place for *Guernica*). Her works have been performed in most European countries and in the U.S.A.: at the festival in Avignon (1969), Festival ESTival de Paris (1975), Fylkingen in Stockholm (1975), GMEB i Bourges (1973, 1976, 1978, 1980, 1982), "Warsaw Autumn" (1974, 1976, 1981, 1988). Dresdner Musikkfestspiele (1979), in Brunswick (1980), West Berlin (1981), and Brighton (1984). She is the author of numerous musical illustrations for

film, theatre, radio and television.

■ Principal works: *Interventions* for tube, 2 percussions and mime (1969), *Prenom* for tape (1970), *The View from the Window* for tape (1971), *Uncertainty of Summer* for tape (1973), *Heart Brightening Songs* for soprano, 5 instruments (1973/83), *Journey No.1* for double-bass and two tape-recorders (1974), *String Quartet* (1975), *Cercles for Orchestra* (1975), *Guernica - Hommage , Pablo Picasso* for choir (1975-79), *Journey No.2* for tape (1976), *Ariadna*, chamber opera (1977), *In the Night, Face to Heaven* for tape (1978), *The Waste Land*, radio piece for tape (1979), 2. *String Quartet* (1980), *Journey No.3* (1981), *Eine kleine Tagmusik* for 7 instruments (1983), *L'arrachecoeur*, opera (1984-86), *La Creation*, oratorium (1986), *Loreley* for soprano and instrumental ensemble (1987), *Suite* for violoncello and tape (1989), *Suite II* for harpsichord and electronic sound transformation (1990), *Chant de Salomon* pre soprano and chamber ensemble (1991), *Geometries variables* for tape (1991), *On the Line* for soprano and tape (1992).

On the Line is dedicated to Frances Lynch, who made its first performance. Material for tape was prepared in G.M.E.B. studio in Bourges in November 1991 and April 1992. Text was written and adopted by composer from different sources, mostly anonymous. All resemblance with reality is accidental, hallo?

Frances Lynch is most noted for her performances and achievements as Artistic and Musical Director with VOCEM - electric voice theatre. In 1990 VOCEM were honoured in the Prudential Opera Awards with a "special citation as a small company tackling contemporary and experimental repertoire with a consistently high standard of execution and imagination".

This year, Frances's work with Vocem has led to a successful series at London's South Bank Centre; an appearance on BBC television in Judith Weir's "Heaven Ablaze in his Breast". Future Vocem projects include commissioning Karen Wimhurst, Vic Hoyland, Peter Weigold and Judith Weir.

Frances also finds time to go out on her own. Over the last year she has appeared:- as the soloist in Poulenc's "Gloria" and Boulez's "Improvisation sur Mallarme" in Liverpool Cathedral; as the singer in the COMMUNICADO production of "Danton's Death" and also in a production of Lorca's "Blood Wedding" in Tennessee directed by Gerard Mulgrew with music by Karen Wimbhurst.

On 18th of August 1991 she will perform "Songs for the Falling Angel" - a Requiem for Lockerbie - for voice, harp, saxophone and choir with music by Karen Wimbhurst, at the Edinburgh International Festival.

"1 x Electric Voice"

The beginnings of "1 x Electric Voice" date back to 1989 when the composer Alejandro Viñao invited me to do a recording session for him. He gave me a cassette with two songs by two different singers - one, a Turkish Boy singing a love song, and one extraordinary Mongolian woman.

I listened endlessly to the tape, copying their words, phrases, styles and ornamentation as closely as possible. The imitation of the Mongolian woman coupled with related improvisations and ethnic samples formed the basis of "Chant D'Ailleur" which I first performed for Radio France in Paris in 1992. From there we went to the Festival at Bourges in June of that year where I first performed the next work in this cycle - "Borges y el Espejo" which was more closely associated with the Turkish song. At this festival I was also asked to premiere two other works, one by Leo Kupper and the other by Elisabeth Sikora. I enjoyed this challenge so much that I resolved to develop my own performances of works with electronics, and so I began to look around for pieces that I really liked, and that would provide a complete contrast to the Viñao. The performance style was most important to my commitment to work in this field. I am by instinct a theatrical performer and so our performances naturally contain a strong theatrical element, which I develop with the help of the director and movement specialist, Nick Herrett.

On the musical side, it was crucial to work with a sound design engineer who would reflect and compliment my interpretations of the music, as well as providing his own clearly defined interpretative style. For this reason I approached Alan Burgess to join me in this venture, as we have worked successfully together with Vocem electric voice theatre for some years. He also provides practical support, and some expertise in lighting design. The final addition to my team is Herbie Clarke, who, although his major field of work is unrelated to the electro-acoustic music world - he produces dance records for the club circuit (among other things) - was a natural manager for the project following his very successful publicity campaign for Vocem in 1992.

Frances Lynch

WEDNESDAY 17 November

Moyzes Hall
8 p.m.

IGOR FÁBERA, oboe
members of **TRÁVNIČEK QUARTET**

CAPELLA ISTROPOLITANA

SLOVAK CHAMBER ORCHESTRA
Artistic director **BOHDAN WARCHAL**
JURAJ ČIŽMAROVIČ, violin
Conductor: **LADISLAV KUPKOVIČ**

*Presented with the assistance of
the Österreichisches Generalkonsulat, Bratislava*

Klaus Ager*An die Stille* (1987)

for oboe, violin, viola and violoncello

Tadeáš Salva*Slovak Concerto Grosso Nr.I/b* (1991)for solo violin, viola, violoncello and
string orchestraI. *Adagio*II. *Allegro*III. *Adagio*IV. *Allegro poco e poco*

Vladimír Godár*Barcarole* (1993) ★for violin solo, 12 string instruments,
harp and harpsichord**Ladislav Kupkovič***Little Rococo Symphony in B flat major*
for Strings (1981) ★I. *Allegretto*II. *Adagio*III. *Valse*IV. *Presto*

Klaus Ager (1946) studied composition at "Mozarteum" and at the University in Salzburg, as well as at the Conservatoire National et Supérieur in Paris with O.Messiaen and P.Schaeffer. Since 1975 he was an artistic leader of the Österreichischen Ensembles für Neue Musik, which concerted both in Austria and abroad. His creation encompasses orchestral compositions, choir pieces, chamber, electronic, as well as computer music. His compositions were performed at several festivals of new music in Europe, Japan, Korea, Australia, North and South America. He is president of European Conference of Promoters of New Music.

■ Principal works: *Reflexions* for symphonic orchestra (1976), *I Remember a Bird* for clarinet, trombone, piano, percussions and tape (1976), *Silences VII* for piano, amplifier, two musicians and sound control (1973), *CLB 512* for clarinet and tape (1983), *wind um ein grab* for flute, guitar, percussions and soprano (1983).

Tadeáš Salva (1937) began studying the violoncello, accordion and piano at the Conservatoire in Žilina. In composition he was a student of A.Moyzes and J.Cikker at the Academy of Music and Dramatic Arts. Before graduation, he left for Poland, where he continued his studies led by B.Szabelski at the Panstwowa Wyszka Szkoła Muzyczna (graduated in 1965). He was engaged in the Czechoslovak Radio in Košice, as the dramaturgist of the Slovak Folk Artistic Ensemble. At present he lectures at the Teachers' Training College in Nitra and is active as a chairman of the Association of Slovak Compose which forms a part of the Slovak Music Union.

The compositions of T.Salva revealing in their melodies the influence of the modality of folk music are metro-rhythmically loose, emphasizing the timbre of the sound combinations, counterpoint layers. Though he has produced excellent instrumental works, his horizontal way of thinking is manifested in full in his vocal opuses. Concerning the form, Salva's compositions are formed as a sequence of closed blocks. He brought into Slovak music an inventive emotive form - ballad.

■ Principal works: *Concerto for Clarinet, Reciter, 4 Human Voices and Percussions*, (1964), *Requiem aeternam* for Tenor, reciter, children and mixed choir ensemble of wind and percussion instruments (1967) - Silver Medal for Humanity at the Festival Musica Sacra in Rome (1968), *Margita and Besná*, opera (1971), *Good Day, My Dead* for soprano solo and male choir (1973), *String Quartet No.3/h* (1973), *Musica in Memoriam A.Honneger* for trumpet solo, bass, organ and string orchestra (1978), *Slovak Concerto Grosso No.2* for soprano, bass and chamber orchestra (1981), *Self-portrait* for mixed choir a cappella (1986), *Ballad for English Horn and vibraphone* (1987).

Slovak concerto grosso Nr.1/b 1991 for solo violin, viola, violoncello and string orchestra. Movements: Adagio - Allegro - Adagio - Allegro poco e poco.

"*Slovak Concerto Grosso in four movements maintain in its basic features all signs of baroque facture. Solo and orchestral parts form cascading dynamic instrumental colouring. Polyphonic seizing of voices has an innovated rhythmico-melodic shape thanks to the imitational lines of voices, material of which comes from authentic Slovak music folklore. In rhythmic structures, the binare metrum prevails, which by the means of ligatures and accents introduces into the dramaturgy in motion birhythmic contrast flats.*"

Tadeáš Salva

Vladimír Godár (1956) was the student of J.Pospíšil at the Conservatoire and of D.Kardoš at the Academy of Music and Dramatic Arts in Bratislava. Even before his graduation in 1980 he started his work as an editor of the Czechoslovak publishing house OPUS. Since late eighties he has been engaged at the Institute of Arts of the Slovak Academy of Sciences. During the years 1988-1989 he went through a study stay at the Hochschule für Musik und Darstellende Kunst in Vienna. At present he is the editor-in-chief of the reestablished magazine *Slovak Music Revue for Music Culture*.

Godár is one of the most outstanding representatives of a generation, which entered the realm of music life in the early eighties. This group opposed the atonality, obscure

polyphonic, constructivism even academism of their elder colleagues.

The creation of V. Godár is characteristic by return to tradition, reflecting it and confronting with the presence. Godár is a sensible personality, whose creation mirrors till now unreflected connections of the thoughts and meanings from the cultural history of mankind. He absorbs music of many styles. In his music contrasts and moments of astonishment vary in the background of continuously repeating all-joining elements. He is the master of dramatics and excellent expressiveness.

■ Principal work: *Ricercar for four instruments* (1977), *Quintet for wind instruments* (1978), *Mourning Songs on Slovak folk poetry* or female/children choir, English horn, violin, cymbal and timpani (1979), *Two Fragments from The first Impressions of Henry Michaux* for reciter, saxophone, piano and doublebass (1980), *Trio for violin, clarinet and piano* (1980), *Grave. Passacaglia* for piano (1981), *Partita for 54 string instruments, cembalo, Kettle Drum and Bells* (1983), *Talisman*, nocturne for violin, violoncello and piano (1983), *Orbis sensualium pictus*, oratorio for soprano, bass, mixed choir and orchestra (1984), *Concerto grosso* for strings and cembalo (1985), *Sonata in memoriam Viktor Shklovsky* for violoncello and piano (1985), *Lullabies of Jan Skácel* for female voice, flute, violoncello and cembalo (1986), *Dariachanga's Orchard*, a myth according to Othar Cziladze for viola solo, violoncello solo and orchestra (1987).

"The chairman of the Festival Committee Vladimír Bokes asked me to write composition that would be premiered on 17th November. I couldn't say no to this request because the date inspired many non-musical associations in me. I just mention the demand of the end of one party state, cutting of the border fences, new fighting yell "We're joining Europe!" After finishing my dissertation, I also decided to join Europe. I took my month salary of a musicologist at the Slovak Academy of Sciences and went to have a ten-hour swim in Venice, the capital of music in the 16th century, in which I have been living for five years. On the trip to Venice, I dreamed how to solve the mystery of the "secret chromatic art" that was first mentioned by professor Lowinsky fifty

years ago. Only God knows, how many problems of mankind could have been solved, if the communists let people sleep in coaches leading to Venice.

Composition has become a principalistic activity in our century. If you don't want to look dumb, you have to provide a principle first. Only then, you can start writing notes. Following this idea, when composing *Barcarole*, I created a principle. It was the aphorism of Erik Satie: "Don't try to be genius in every measure!" It's a good principle. If you keep to it, it will provide the required principality, its breaking, however, leads directly to geniality. Now you have to choose. As a compositional basement, I chose *Venetianisches Gondellied* by Felix Mendelssohn Bartholdy (Lieder ohne Worte, Op. 30, No.6), from which I took 6/8 measure, *f* sharp minor key, and a melodical shape of descending. While writing the piece, I had a fixed idea stuck in my mind - Janis Joplin said to Leonard Cohen in the hotel Chelsea: "We are ugly, but we have the music". I am not aware of any other associations. Maybe, somewhere deep in my subconsciousness there were doing some mess Shakespeare's Shylock from *The Merchant of Venice*. That is about it that I want to make public about the composition; and the rest is almost as mysterious as that renaissance "secret chromatic art".

Vladimír Godár

Ladislav Kupkovič (1936) studied violin at Bratislava Conservatoire and the Academy of Music and Dramatic Arts, and after graduation (1960) also conducting. He was a member of the Slovak Philharmonic Orchestra, moreover he devoted himself to chamber music. In 1964 he together with avant-garde colleagues established the ensemble *Music of Today*, which concentrated on performing the compositions of the contemporary avant-garde representatives of the world's and Slovak provenience. Kupkovič has lived in Germany since 1969, where he has been teaching (since 1976 as professor) at the Hochschule für Musik und Theater in Hannover.

As a self-taught composer he got through remarkable development. Since the 60's, since the time of New Music represented by atonality, aleatory, concrete and electroacoustic music he turned his attention to music, which at first hearing evokes the time that passed so

long ago. By the same way as he once shocked with an avant-garde character of his creation, he shocks today with his return to the poetics of classicism.

■ Principal Works: *Flesh of the Cross* for trombone, church bell, 6 timpani, 3 tam-tams (1962), *Octagon of the solitude, boredom and fear* for 4 flutes, 2 oboes, 2 trumpets, 2 harps, 2 vibraphones, 4 percussions and 8 violins (1962), "... " for bassclarinet (1963), *Mobile for Beckett*, for vibraphone, chime, piano and percussion (1965), *Dialogue between the Time and the Mass* for bassoon and 3 percussion (1965), *Morceau de Genre* for violin and piano (1968), *Souvenir* for violin and piano (1971), *Missa Papae Ioannis Pauli Secundi* for mixed choir and orchestra (1979), *Quartet E major* for flute, violin, viola and cello (1980), *Concerto D major* for violin and orchestra (1980), *Concerto C major* for cello and orchestra (1980), *Concertante* for violin, cello, piano and orchestra (1982), *Sonata B flat major* for cello and piano (1984), *Trio B flat major* for violin, cello and piano (1986), *A Mask*, an opera in three acts on libretto by E.T.A.Hoffmann (1986), *String Quartet B flat major* (1987), *Octeto D major* for 2 clarinets, 2 oboes, 2 bassoons and 2 French horns (1988), *Concerto D flat major* for piano and orchestra (1989), *Cantata "When - If Not Now?, Who - If Not Us?"* for mixed choir and orchestra (1990).

"Symphony was written in 1981. Like all of my compositions of the last fifteen years, it is written in tonal style, in this case with a touch of rococo and not without certain irony, especially in the third movement (Valse)."

Ladislav Kupkovič

Igor Fábera studied oboe at the Conservatoire in Žilina with M.Hrianková and at the Academy of Music and Drama in Bratislava with R.Novák. He finished his studies successfully by the performance of oboe concerts of J.Strauss and B.Martinů with the Symphonic Orchestra of the Slovak Radio and State Philharmonic Košice. He participated successfully as a soloist as well as a chamber player in several competitions and reviews of concert art in Slovakia as well as abroad. He worked at

the Symphonic Orchestra of the Slovak Radio, at present he is the first oboist of the Slovak Philharmonic. He is also a member of the Academic Wind Trio and New Slovak Quintet.

Capella Istropolitana was established in 1983 by the prominent players of the Slovak Philharmonic. Most of them have solo exhibitions, but they also have performances with chamber ensembles. The style of Capella Istropolitana can be characterised by technical perfectness, high sound culture and interpretation discipline. Right from their beginning, they are welcomed at stages in Slovakia and abroad. The wide repertoire includes German and Italian baroque, clacissistic compositions and 20th century music. The ensemble devotes much time to recording for various studios and they regularly co-operate with the Prague conductor Jaroslav Krčka.

Trávníček Quartet - see page 205

Juraj Čižmarovič studied violin at the Bratislava Conservatory. When graduating, he was awarded "the best student of the year. From 1983 to 1987 he studied at the Academy of the Fine Arts in Bratislava and then he spent a year (1988-89) at the Music Academy in Sion in Switzerland. Čižmarovič was awarded top prizes at several international competitions: International Violin Competition in Belgrade (1985), 1st prize at the International Interpretation Competition in Slovakia (1986), 4th prize at Tibor Varga International Violin Competition in Sion (1988). In 1988 he was awarded the Criticism Prize in Slovakia. He attended several international courses led by renown violinists (F. Gulli - Sienna, N. Millstein - Zurich) and thanks to a T.Varga's private invitation, he studied in his class at the Music Academy in Sion. He had many solo performances all over Europe (Germany, Austria, Italy, Switzerland, Finland, Sweden, Hungary, the Soviet Union, etc.) and played with renowned orchestras (Portland Symphony Orchestra, Radio Suisse Romande, the Slovak Philharmonic).

Slovak Chamber Orchestra belongs among the most successful representatives of our culture abroad. The ensemble (established in 1960 by the members of the Slovak Philharmonic) consists of 15 chamber players who are also soloists. SCO is led and conducted by Bohdan Warchal who is a soloist, too. He is with the ensemble from its very beginning. The repertoire consists mostly of the baroque and classicist music, but they have been presenting the 20th century music and contemporary Slovak music, too. SCO achieved an important success after 1966 when it was joined by several young and talented artists. The success was appreciated not only by Slovak, but also by foreign critics. SCO cooperates with prominent world soloists and the ensemble was applauded on its tours in Europe, the U.S.A., Canada, and Japan. SCO has produced more than 40 records for OPUS, most of which are included in the catalogues of foreign studios in Japan, Sweden, Great Britain and France.



FRIDAY 19 NOVEMBER

**Concert Hall
of Slovak Philharmonic
7.30 p.m.**

MELOS-ETHOS "PLUS"

**KLANGFORUM WIEN
Conductor: HANS ZENDER
Soloist: JUDDY MOFFAT**

Bernd Alois Zimmermann
Antiphonen

Pierre Boulez
Messagesquise

Hans Zender
Furin no kyo

Karlheinz Essl
Et consumimur igni

The concert is organized by Slovak Philharmonic.



FRINGE EVENTS





MONDAY 8 November

Slovak radio
foyer
4. p.m.

Exhibition
(OPENING)

TEXTILE Workshop Outcomes

An opening of the exhibition of works from the International Workshop of Textile Design will be held in the Foyer of the Slovak Radio. Academy of Fine Arts supported by the cultural fund Pro Slovakia and City of Ružomberok organized the workshop in its detached studiosneighbouring (and aided by) the Textiko Works in Ružomberok.

The lacemaking, especially the lace made by sticks, enjoys a very vivid tradition in Slovakia till today; rich in forms, it is a phenomenon we have to offer to the (textile) world; hence the given subject - handmade stick-lace. The subject to be considered as a "compulsory ride", but as a possibility of a certain way, too; movement in wide space of textile art, characterized "only" by softness and suppleness, "only" by fragility and woundableness, "only" by the thread... The subject as a discovering of new worlds, the subject as an inspiration... Several designers really explored the subject consequently (Jolanta Wagner), several freely quoted the lacemaking finesses (Ildikó Dobešová, Mirjama Materáková etc.), the others flew away of the subject and follow their own creative program.

Marvellous encounters of people... During a few days (filled by speeches, lectures on lacemaking, excursions), seizing the material at a disposal ("what the house relieved" - unspun fleece, thread, wires, wood, grass, paper, textile garbage) they created the artificial object, étude, or space installation - that was the first International Workshop of Textile Design, whose fresh air sounds still in its outcomes...

The works presented in the frame of the festival Melos-Ethos were already exhibited in the gallery Medium II in Ružomberok since 13. 7. to 30. 9. 1993. Presenting their works the authors address the spectator just through the space-time relations; but the space of the present exhibition differs considerably. Some of the designers created their artefacts having in mind the particular space of the gallery Medium II. Thus the present exhibition means a shift and interpretation of their own work - whether lucky and legible, the visitor judge himself.

Eugénia Sikorová



MONDAY 8 November

Slovak Radio, Studio 5

3 p.m.

IRCAM (France)

Workshop

- general presentation, introduction

XAVIER CHABOT, ALEXANDER MIHALIČ

(France)



TUESDAY 9 November

Slovak Radio, Studio 5

10.30 a.m.

IRCAM (France)

Workshop

THURSDAY 11 November

Slovak Radio, Studio 5

10.30 a.m.

IRCAM (France)

Workshop

Presented with the assistance of the:

Institut Français, Bratislava

Air France

Experimental Studio of Slovak Radio

Centre for Electroacoustic and Computer Music

Institut für Elektroakustik und experimentelle Musik, Wien

As Pierre Boulez stated, IRCAM should be a centre of exchange and encounter between musicians and scientists whose task is to combine their methods. More than ten years of team efforts have produced some usable results that indicate the principal goals for current research.

Every year, between ten and fifteen composers are admitted to IRCAM.

The works they produce confirm a desire to mix experiences, schools, and generations. For example, works have been produced at IRCAM by Pierre Boulez, Karlheinz Stockhausen, Luciano Berio, Gilbert Amy, York Höller, and younger composers like Philippe Manoury, Marc-André Dalbavie, Philippe Hurel, Kaija Saariaho, Marco Stroppa, Magnus Lindberg and George Benjamin. Since the founding of IRCAM, a total of about 100 composers have been invited and more than 150 works composed. For IRCAM, this artistic plurality is the major asset in pursuing its goals: to create important works and to enrich both theory and practice of music.

IRCAM conducts interdisciplinary research on the contribution of computer technology and acoustics to the problems of music. Several fields can be outlined briefly:

- sound synthesis calls for numerical algorithms in order to expand the sound universe accessible to musicians and to overcome the material limitations inherent in using acoustic instruments;
- real-time digital signal processing systems are specialised and extremely powerful calculators that perform the algorithms of sound syntheses and transformation. The 4x processor, devised at IRCAM, is a unique machine compared to other available systems;
- many software and control interface systems have been devised to establish new means of dialogue between performer and computer during the real-time process of synthesis or transformation. The *Patcher* programme brings together graphic models representing basic functions, thus allowing structures to be defined interactively in performances;
- research into the acoustics of traditional musical instruments enriches their expressive potential and has led

to suggestions to instrument makers for practical improvements;

□ finally, research into the acoustics of concert halls.

As Pierre Boulez put it, today one can detect clear signs of preference for the inclusion of real-time in the writing and performing of a work, establishing a direct relation with musical time. This encourages originality since the composer responds to a continuous feedback of results.

In parallel towards individual autonomy, communications networks enabling rapid transmission of data are developing. A degree of standardisation, far from hindering the expression of individual personality, will resolve the crucial problem of incompatibility between systems and will greatly facilitate the circulation of ideas and works.

"What else should we be planning? We can introduce finer control over the nature of synthesised sounds and their articulation in time. We can also foresee important developments in loud-speakers and equipment for the spatial organisation of sound. I have offered only a glimpse of the lines of force towards which musical research is drawn. The scope of the future is immense and there is more to be discovered than we can image..." (Pierre Boulez)

X. Chabot - see p 84

A. Mihalič - see p 53



MONDAY 15 November

**Concert Hall of the
Academy of Music
and Dramatic Arts
2 p.m.**

Workshop

- extended vocal techniques
- transformation of voice by electronic means

FRANCES LYNCH, soprano (Great Britain)

*Presented with the assistance of the Academy of Music and
Dramatic Arts, Bratislava*



11-13 November , 1993

**Zichy Palace,
9 Ventúrska St.**

Musicological Symposium
"Music as a message"

Co-organizers and sponsors:

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Thursday 11 November**9 - 12 a.m.**

Constatin FLOROS (Hamburg):
 Publizitäre und private Botschaften in der Musik
 (Public and Private Messages in Music)

Jarmila DOUBRAVOVÁ (Praha):
 Modely skrytého sdělení
 (Hidden Communication Models)

Jiří FUKAČ (Brno):
 Musik als Botschaft: Geschichtsrealität oder (kontra) produktive
 Illusion?
 (Music as a Message: Historical Reality or (Contra)
 Productive Illusion?)

Mieczyslaw TOMASZEWSKI (Kraków):
 Zur Praxis und Theorie der Musik als Botschaft;
 an einer Etüde Chopins gezeigt
 (Praxis and Theory of Music as a Message;
 Demonstration on Study by Chopin)

Hartmut KRONES (Wien):
 Private Botschaften in Beethovens Kammermusik
 (Private Messages in Beethoven's Chamber Music)

1.30 - 3.30 p.m.

Krystyna TARNAWSKA - KACZOROWSKA (Warszawa):
 Meditative Music: R. Berger, G. Scelsi, K. Stockhausen
 and others

Mikuláš BEK (Praha):
 Hudba jako poselství. Komu a proč?
 (Music as a message. To whom and why?)

Malgorzata WOZNA-STANKIEWICZ (Kraków):
 Univerzum muzyczne Oliviera Messiaena
 (Music Universe of Olivier Messiaen)

Wolfgang BURDE (Berlin):
 György Ligeti's Klangraumkompositionen,
 Notizen zur Entwicklung seiner Konzeption
 (Sound-Space Compositions of György Ligeti,
 Notes to the Development of his Concept)

Konstantin FLOROS (Hamburg):
 György Ligeti. Jenseits von Avantgarde und Moderne
 (György Ligeti. Beyond the Avant-Garde and Modern)

Peter SEHERR-THOSS (Hamburg):
 György Ligeti's Oper "Le Grand Macabre"
 (The Opera "Le Grand Macabre" by György Ligeti)

Friday 12 November

9 - 12 a.m.

Andrzej CHLOPECKI (Warszawa):

Lutosławskis vierte Symphonie oder Witold Lutosławskis
Abschied von der Moderne
(The Fourth Symphony by Witold Lutosławski or Farewell to the
Modern)

Krystyna TARNAWSKA-KACZOROWSKA (Warszawa):

O pewnym symbolu v muzyce W.Lutosławskiego
(On One Particular Symbol in Music of Witold Lutosławski)

Krzysztof DROBA (Kraków):

Botschaft der Musik von H.M.Górecki. Auf dem Beispiel der 3. Sinfonie
(Sinfonie der Klagenlieder) und des Streichquartettes "Es dämmert
schon".

(Message in Music of H.M.Górecki. Demonstrated on 3rd Symphony
"Symphony of Sorrowful Songs" and on String Quartet No.1 "Already it
is Dusk")

Frieder REININGHAUS (Köln):

Geheime und unheimliche, sublime und offensive Botschaften: Ein
Streifzug durch neuere Kompositions- geschichte Deutschlands.

(Secret and Sinister, Sublimated and Attacking Messages. Survey of
Recent Music in Germany)

Nad'á HRČKOVÁ (Bratislava):

Posolstvo v súčasnej slovenskej hudbe
(Message in Contemporary Slovak Music)

Daniel MATEJ (Bratislava):

Hudba ako posolstvo?? K niektorým kompozičným problémom
súčasnosti

(Music as a Message?? Notes to Some Compositional Problems
in Our Days)

1.30 - 3.30 p.m.

Martin ERDMANN (Bonn):

Wie John Cage 1992 in West und Ost erlebt wurde
(How John Cage was Experienced in the West
and in the East in 1992)

Lubomír CHALUPKA (Bratislava):

Hudba Jozefa Sixtu ako posolstvo
(Jozef Sixta's Music as a Message)

Juraj HATRÍK (Bratislava):

Posolstvo ako integrujúci činiteľ hudobnej skladby
(Message as an Integrating Element of the Composition)

Ladislav KUPKOVIČ (Hannover):

Hudba je posolstvo. Ale odkiaľ a komu?
(Music is a Message. But from Where and to Whom?)

Saturday 13 November**9 a.m. - 1 p.m.**

Marina LOBANOVA (Moskva-Hamburg):
 Joseph SCHILLINGER: Geschichte einer Emigration
 (Joseph SCHILLINGER: An Emigration Story)

Vladimír BOKES (Bratislava):
 Metamorfózy komunikatívnosti
 (Communication Metamorphoses)

Juraj BENEŠ (Bratislava):
 Posolstvo ako hudba
 (Message as a Music)

Miloš BLAHYNKA (Bratislava):
 Hudba ako posolstvo v estetickéj koncepcii Jozefa Kresánka
 (Music as a Message in Aesthetic Concept of Jozef Kresánek)

Audronė ŽIURAITYTė (Vilnius):
 Musik ist Botschaft des Zeitalters: Totalitarismus und natürliche Existenz
 (Music is a Message of the Era: Totalitarianism and Natural Existence)

Yveta LÁBSKA (Bratislava):
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INSTITUT
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DE BRATISLAVA

There is no need to introduce Institut Français de Bratislava. Institute was founded in September 1990 and opened in June 1991 in one of the most extraordinary buildings in the historical centre of Bratislava - in Kutscherfeld Palace. Institute organizes and co-organizes many cultural events, concerts, exhibitions, dancing and theatre performances and lectures. It participates in the cultural life of the city. Besides, institute offers various French courses to the wide public. The library with the mediatheque contains more than four thousand documents. One of the most important tasks of Institut Français is to provide possibilities for meetings of experts and intellectuals from Universities from Bratislava and Slovakia.

On ne présente plus l'Institut Français de Bratislava. Créé en septembre 1990 et ouvert en juin 1991 dans un des plus remarquables édifices du centre historique de la capitale slovaque, le Palais Kutscherfeld, il participe activement, la vie culturelle de la ville en organisant ou en participant, de nombreuses manifestations culturelles: concerts, expositions, spectacles de danse et de théâtre, conférences, etc...

Il met en outre, la disposition du public le plus large un service de cours de français diversifié ainsi qu'une bibliothèque-médiathèque qui possède d'ores et déjà plus de 4000 documents.

Enfin et surtout, l'Institut Français se veut lieu d'accueil et d'échanges où se tient un dialogue actif, notamment avec les milieux universitaires et intellectuels de Bratislava et de Slovaquie.



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Society of professional and non-professional individuals interested in electroacoustic and computer music. It aims to organize festivals, concerts, seminars, to publish texts and specialized material and thus to support, develop and present this particular part of contemporary culture. Covers the history and present state of New Music, prepares and shapes its future direction - towards professional education of the young generation, towards multi-media art and activity in the field of music theory. The main representative of local activities in the field of electroacoustic music and the exponent of them in international context.



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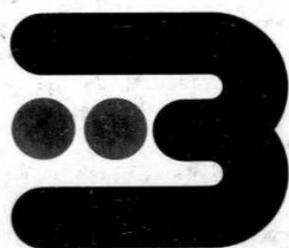
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*The editors wish to express their thanks to all the composers
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