

MELOS – ETHOS

9TH INTERNATIONAL FESTIVAL OF CONTEMPORARY MUSIC

Bratislava, 7 – 16 November 2007





9TH INTERNATIONAL FESTIVAL OF CONTEMPORARY MUSIC

In memoriam ILJA ZELJENKA



Member of the European Conference of Promoters of New Music

BRATISLAVA
7 – 16 NOVEMBER 2007

NEWS - 2007



The Festival is supported by the Ministry of Culture of the Slovak Republic

Main Organizer

Music Centre Slovakia

As delegated by the Ministry of Culture of the Slovak Republic

Co-organizers

Slovak Radio

Slovak Philharmonic

Music and Dance Faculty of the University of Performing Arts

Film and TV Faculty of the University of Performing Arts

With the Assistance of

Music Fund

Association of Slovak Composers of the Slovak Music Union

Slovak Film Institute

Institut Français Bratislava

Goethe Institut – Inter Nationes

Instytut Polski, Bratislava

Embassy of the United States of America, Bratislava

Slovenské elektrárne, a. s.

Festival Committee

Ivan Marton, chairman

Vladimír Godár

Adrián Rajter

Oľga Smetanová

Peter Zagar

Festival Secretary

Denisa Benčová

Co-ordinator

Alena Hnátová

The organizers of the festival would like to thank all participating institutions and individuals for offered aid and support.

EVENTS CALENDAR

Wednesday ■ 7. 11. ■ 7.00 p.m. p. 11

01

Concert Studio of the Slovak Radio

ZELJENKA

BARBER

KANCHELI

Slovak Radio Symphonic Orchestra

The Bratislava City Choir

Serebrier, Slovák, Bulla, Farley, Radič

Thursday ■ 8. 11. ■ 7.00 p.m. p. 27

02

Moyzes Hall

ZELJENKA

KANCHELI

Čižmarovič, Slávik, Radič, Bajuszová, Godár

Friday ■ 9. 11. ■ 7.00 p.m. p. 33

03

Chamber Studio of the Slovak Radio

GROLL

PODPROCKÝ

BOKES

OLIVEIRA BACHRATÁ

BERIO

USTVOLSKAYA

LIGETI

Melos Ethos Ensemble

Gazon, Šušková, Beňačková, Irshai

Friday ■ 9. 11. ■ 10.00 p.m. p. 49

04

Small Hall of the Slovak Philharmonic

BÁZLIK

Buranovský

Saturday ■ 10. 11. ■ 11.00 a.m. p. 55

05

Pálffy Palace

LEJAVA

BORZÍK

KOŇAKOVSKÁ

MILAKOVIĆ

PAPANETZOVÁ

Adamíková, Biščáková, Šarišský, Olos, Duranka,

Ondrejčák, Halas, Urdová, Zajacová,

Bošková, Mosorjak, Psotková, Žňavová

Saturday ■ 10. 11. ■ 7.00 p.m. p. 69

06

Moyzes Hall

KANCHELI

Cappella Istropolitana

Women's Vocal Octet

Čizmarovič, Matúšová, Zpěvák, Kokavec

Saturday ■ 10. 11. ■ 10.00 p.m. p. 75

07

Small Hall of the Slovak Philharmonic

BENEŠ

Lacková

Sunday ■ 11. 11. ■ 10.30 a.m. p. 81

08

Mirbach Palace

SIXTA

PARÍK

MARTINČEK

HRUŠOVSKÝ

Moyzes Quartet

Sunday ■ 11. 11. ■ 4.00 p.m. p. 91

09

GUnaGU Theatre

BETKO – HATRÍK

Drlička, Shiraki, Illéšová-Černá, Kamenská,

Páleníková, Biščáková, Kamenský,

Belešová, Talostan, Kelíšková, Pisár,

Horná, Fornayová, Chalmovský

Klimáček

Sunday ■ 11. 11. ■ 7.00 p.m. p. 92

10

Moyzes Hall

MESSIAEN

Muraro

Monday ■ 12. 11. ■ 7.00 p.m. p. 105

11

Small Hall of the Slovak Philharmonic

KANCHELI

BURLAS

KNAIFEL

FALIK

SLONIMSKY

TAVENER

SCHNITTKE

Lupták

Antalová, Kosorín, Gašpar, Kajan,

Izsáková, Štrpka

Tuesday ■ 13. 11. ■ 7.00 p.m. p. 121

Chamber Studio of the Slovak Radio

LIGETI

BUFFA

CRUMB

Zwiebel Quartet

12

Wednesday ■ 14. 11. ■ 7.00 p.m. p. 129

Evangelical Church

STRAVINSKY

GÓRECKI

PÄRT

BROUGH

BICÂT

ZELJENKA

TAVENER

SCHNITTKE

The Bratislava Conservatory Chamber Choir

Bohdan Warchal Slovak Chamber Orchestra

Parrott, Klátik, Urdová, Pristašová, Štáhel

13

Thursday ■ 15. 11. ■ 7.00 p.m. p. 149

Concert Studio of the Slovak Radio

VARÈSE

CAGE

DALBAVIE

GRISEY

MÂCHE

Les Percussions de Strasbourg

14

Friday ■ 16. 11. ■ 5.00 p.m. p. 161

Small Hall of the Slovak Philharmonic

BERGER

Buffa

15

Friday ■ 16. 11. ■ 7.00 p.m. p. 169

Concert Hall of the Slovak Philharmonic

EÖTVÖS

BERGER

VARÈSE

Slovak Philharmonic

Nagy

16

* – Slovak premiere

** – world premiere

*** – The piece was written on commission of the Festival Committee

The programme and musicians are subject to change without prior notice!

FRINGE EVENTS

Monday ■ 5. 11. ■ 6.00 p.m.

Banská Bystrica, ZUŠ Jána Cikkerera, Štefánikovo nábr. 6

Opening night of the Melos-Ethos Festival

Miro Bázlik: *Preludes for piano*

Daniel Buranovský – piano

Tuesday ■ 6. 11. ■ 5.00 p.m.

Little Salloon of the Ministry of Culture, Biela 3

Discussion with the guest of the Festival Giya Kancheli

Wednesday – Friday ■ 7. – 9. 11. p. 175

Energy Consulting and Information Centre Bratislava,
Konventná 9

Sacrum and Profanum in the 20th Century Music

International Musicological Symposium

Friday – Saturday ■ 9. – 11. 11.

Hotel Crowne Plaza, Hodžovo nám. 2

Music Centre, Michalská 10

End of Control? Strategies for Artist in the Changing Musical Industry

International conference and workshop

Monday – Friday ■ 12. – 16. 11. p. 180

Film and TV Faculty of the University of Performing Arts,
Svoradova 2

Film Presentation – films with music by Giya Kancheli
and Ilja Zeljenka





**WEDNESDAY
7 NOVEMBER**

Concert Studio
of the Slovak Radio
7.00 p.m.

01

**SLOVAK RADIO
SYMPHONY ORCHESTRA
THE BRATISLAVA CITY CHOIR**

**José Serebrier – conductor
Ladislav Holásek – choirmaster
Marián Slovák – reciter
Marián Bulla – reciter
Carole Farley – soprano
Milan Radič – viola**

Embassy of the
United States of America



The concert is supported by the Embassy of the United States of America

Ilja Zeljenka (1932–2007)

Oświęcim,

cantata for two reciters, two choirs and orchestra (1960)

Samuel Barber (1910–1981)

Andromache's Farewell

*concert aria for soprano and orchestra, op. 39 (1962) **

* * *

Giya Kancheli (1935)

Mourned by the Wind,

*liturgy for orchestra and viola (1989) **

Molto largo

Allegro moderato

Larghetto

Andante maestoso

Ilja Zeljenka

(1932, Bratislava – 2007, Bratislava)

began his compositional studies in 1951 with Ján Cikker at the Bratislava University of Performing Arts. Having finished his studies he almost immediately became the central personality of the compositional generation entering the musical world. In 1958 he wrote the first Slovak avant-garde piece, his *Piano Quintet No. 2*. Simultaneously he became a pioneer in the field of electroacoustic music. His cantata *Ošvięcim* written in 1959 on the text by Mikuláš Kováč was forbidden instantly after its origin, as its musical speech and semantics went beyond limits of then demanded socialist art. More friendly situation of the 1960's stimulated an inception of new art also in Slovakia and in music it was especially Zeljenka's generation, which became the bearer of the new avant-garde artistic poetics. Zeljenka's personality attracted not only poets or fine artists, but also film-makers. He thus became the central personality of the Slovak film music, too. It is him, who is signed under the first film of the so-called new Czechoslovak wave, *The Sun in a Net* (*Slnko v sieti*, 1962) directed by Štefan Uher. However, the crisis in the society of the 1970's brought with itself a new prohibition of Zeljenka's work. This prohibition enabled Zeljenka to live in seclusion and to concentrate on deepening of his own craft. His creative reflections resulted in a material selection, the necessity of which engendered a new stylistic orientation in the work of Penderecki, Górecki, Schnittke, Pärt – as well as Zeljenka. New compositional discipline was based on a consistent motivic elaboration of a central music element – a cell. The idea of a cell brought Zeljenka's compositional mind back to musical history – to Renaissance counterpoint, Baroque polyphony, Haydn's motivic work and to Webern's series. The cell "classicized" Zeljenka's mind, it conditioned the origin of the *Piano sonata No. 2*, *Elegy for Violin and Strings*, violin and piano concertos. His later creative evolution reflected not only in a number of instrumental and vocal works, but it also brought a new view on an idea of harmony. As his attraction to modal thinking had waned, Zeljenka returned to tonal centre and harmonically controlled musical process. Continuous deepening of his compositional competence resulted in a large number of orchestral, chamber as well as solo pieces from the last two decades of his life.



Selection of works: stage – *The Hero*, ballet, 1978; *Son of Man*, Slovak Passion for voices, choir and orchestra, 1993; *Bátory*, opera, 1994; *Last Days of the Great Moravia*, opera, 1996; **orchestral** – *Suite*, 1953; 9 symphonies (1 – 1953; 2 in C – 1961; 3 – 1972; 4 *Ballet* – 1978; 5 – 1985; 6 – 1998; 7 for soprano, bass, choir and orchestra – 1998; 8 – 2001; 9 – 2002); symfioniettas (1 for strings – 2000; 2 – for chamber orchestra – 2000; 3 – for strings – 2001); **concerts** – for orchestra (1994); piano (1 – 1966; 2 – 1981; 3 – 2005), violin (1 – 1989; 3 – 2003) for 2 pianos (2004); *Dramatic Overture*, 1955;

Caricature, 1956; *Revolutionary Overture*, 1962; *Structures*, 1964; *Meditation*, 1969; *Variations*, 1969; *Wedding*, 1975; *Epilogue*, 1979; *Ouvertura giocosa*, 1982; *Transformations of Love*, 1983; *Music for orchestra*, 1987; *Enchanted Movement*, 1989; *Ouvertura festiva*, 1997; *Concerto for viola and winds*, 1998; *Concerto for cello and chamber orchestra*, 1999; *Concertino for bassoon and orchestra*, 2005; *Symphonic Fragment*, 2005; **for strings** – *Polymetric Music for four string quintets*, 1969; *Elegy for violin and strings*, 1973; *Concerto per violino solo ed archi*, 1974; *Musica per pianoforte ed archi*, 1975; *Musica slovacca*, 1975; *Dialogues for cello and strings*, 1984; *Concerto for clarinet, strings, xylophone and kettle drums*, 1984; *Music for Warchal*, 1987; *Concertino for clarinet, piano, percussion and strings*, 1988; *Double Concerto for two celli and strings*, 1994; *Concertino for double-bass and strings*, 1994; *Symfonietta giocosa*, 1995; *Concerto grosso for organ and strings*, 1997; *Concertino for piano and strings*, 1997; *Mozartina for oboe and strings*, 1998; *Slovak Chants for flute, clarinet and strings*, 1998; *Double Concerto for organ, trumpet, strings and percussion*, 1999; *Concertino for percussion and strings*, 2000; *Divertimento for French horn and strings*, 2001; *Little Cello Music for cello and strings*, 2005; **chamber** – piano quintets (1 – 1953; 2 – 1958; 3 – 1998; 4 – 1999; 5 – 2000); 14 string quartets (1 – 1963; 2 – 1976; 3 – 1979; 4 – 1986; 5 – 1988; 7 (homage to Beethoven) – 1988; 8 “a quarter-tone one” – 1995; 9 – 1999; 10 – 2001; 11 – 2005; 12 – 2003; 13 – 2006; 14 – 2006); *Wind Octet* (1999); wind quintets (1 – 1977; 2 – 1993; 3 – 1998); piano trios (1 – 1975; 2 – 1998); sonatas – for violin and piano (1 – 1992; 3 – 2000); for viola and piano (1988); for cello and piano (1998); for double-bass and piano (2002); for flute and piano (2001); for clarinet and piano (1998); musics – for 6 trumpets (1977); for clarinet, piano and percussion (1985); for cello and piano (1986); for 4 violas and double-bass (1987); for viola d’amour and piano (2000); for string quartet (2000); for harpsichord and dulcimer (2001); for 4 celli (2003); for cello and accordion (2005); a number of other pieces for quartets, trios and duets; **piano** – 24 sonatas (1957–2005); capriccios (1951; 1982; 2005), etudes (1988, 1999, 2001); bagatelles (1954; 2001; 2003); preludes and fugues (3 – 1989; 12 – 1998); preludes (3 – 1999; 24 – 2005); 32 inventions – 1997; **organ** – *Ligatures* – 1965; *Six Studies* – 1976; *Reliefs* – 1979; *Letters to Friends* – 1984; *Miniatures* – 1984; *Toccata* – 1991; *Throbbings* – 1992; *Ostinato* – 1993; *Preludes and Fugues I, II, III* – 1993; *Fantasy I, II* – 1995; *Music* – 1995; *Helios-toccata* – 1995; *Interlude*, 1995; **solo** – **for violin**: sonatas – 1 – 2002, 2 – 2004; *Sonatina* – 2004; *Poem* – 1988; *Souvenir* – 1993; *Monodrama* – 1995; *Contrasts* – 1997; *Symetries* – 2001; *Bagatelles* – 2001; **for viola** – *Three Pieces* – 1985; *Sonata-elegy* – 2000; **for cello** – 3 *Monologues* – 1980; *Polarities* – 1995; *Sonata* – 2003; *Music* – 2004; **choir with orchestra** – *Ballade for choir and orchestra* – 1957; *Oświęcim, cantata for 2 reciters, 2 choirs and orchestra* – 1959; *Music for choir and orchestra* – 1965; *Incantations for choir and orchestra* – 1967; *Caela Hebe for choir and orchestra* – 1970; *To Sing? for reciter, choir and orchestra* – 1974; *A Word, cantata for reciter, choir and orchestra* – 1980; *Missa serena for bass, bass-baritone, choir and orchestra* – 1995; *Psalm 84 for bass, choir and string orchestra* – 1997; **choral** – *Games for 13 singers playing the percussion* – 1968; *Intermezzi for choir* – 1972; *Mischief for mixed choir* – 1972; *Three madrigals for mixed choir* – 1973; *Slovak Ballads for mixed choir* – 1973; *Hassleriana for choir, flute and percussion* – 1980; *Music for Madrigalists and Wind Quintet* – 1980; *Lamentoso and Choirplay for mixed choir* – 1985; *Cantate Domino for choir and 4 harps* – 1994; *Benedictus est Dominus for soli, choir and string orchestra* – 1999; *Remedia amoris for soli, choir, piano and percussion* – 2001; **vocal** – *Metamorphoses XV for reciter and chamber ensemble* – 1966; *Galgenlieder for soprano, flute, clarinet, string quartet and piano* – 1976; *Three Lullabies for alto, harp, harpsichord, piano and dulcimer* – 1976; *Mutations for soprano, bass, violin, wind quintet and percussion* – 1978; *Musik für*

Morgenstern for bass, clarinet and string orchestra – 1983; *Aztecans Songs* for soprano, piano and percussion – 1986; *Exorcisms* for alto and string quartet (*String Quartet No. 6*) – 1988; *Sourire* for soprano, clarinet and percussion – 1995; *Aztecans Songs II* for bass, 4 bongos, cello and flute – 1996; *Giocophonía* for soprano and piano – 1997; *Waka* for soprano and string orchestra – 2001; **electroacoustic** – *Study 0.2* for prepared piano – 1962; *Study 0.3* for tone generator – 1962; *Polymetric Music* – 1992; *Polymetria II* – 1993; *Altamira II* – 1993; *Polymetria III* – 1995; more than 100 film music scores

Zeljenka's cantata *Oświęcim* written for two reciters, two choirs and orchestra in 1959 is the most mythologized Slovak modern composition. Its author was just 27 at the time when he finished it. The origin of the cantata was undoubtedly premature in domestic context, Zeljenka overtook not only the mind of the musical society, but also of the whole social "superstructure". Already the reaction to the written score (!) was unambiguous – the piece must not sound! So the piece was discarded in a way adequate to the period – lacking any written ban, a personal responsibility, a reason. Bans engender forbidden fruits and the ban of this piece not only revealed that the regime supports contemporary art when it is "appropriate" art, but it also resulted in a hunger – hunger for the banned cantata. The piece was eventually performed in the first years of Czechoslovak thaw – for the first time as a radio recording in Prague, later on domestic stage as well as on the stage of Warsaw Autumn (1967). *Oświęcim* was revived, when music tore the tight-fitting jacket of soc-realism.

"Once, when I was sitting in hotel Karlton with Ivan Mačák, he pulled a text out of his bag and said: 'Read it, if you would like it.' I read the text and told him, that I liked it very much, it was an excellent text. Gradually I came to a conviction, that such a text is fully relevant to my view on these horrors, of which I had read immediately after the war. I remember a Czech after-war book entitled *Gas, Gas, Smell, Fire*. Such morbid stuff was described there, that I was not able to take any emotional stand on it. But Miki Kováč wrote it as a stroll through the Oświęcim museum; no person imposed any idea upon anyone, that someone is evil and someone is good, somebody is communist and anybody a fascist or a liberator. It was just a stroll through the museum and the writer described the stuff he had seen there. I liked it, so I decided to work on it and did not speculate on it in other way. Why did I do it in such a way?

I did not feel the text should be sung, so I let it be talked, not recited, talked. I imagined a monotonous voice (unlike the recitation used at the recording), so I rhythmized it. It was difficult, because none actor is able to meet the rhythmical demands, an actor wants to present his acting, his vocal skills; but finally I was satisfied. I also wanted to separate the worlds of living and dead by the way of microphones and speakers. The dead are whispering and their voices are transported through a different channel; the living – the reciter (a commentator, in a fact), the main choir and orchestra – commentate all the time. Such was my idea. The piece lasts approximately 15 minutes. Why did I choose its music style? After the *Piano Quintet No. 2* I felt strong in it and it seemed, that *Oświęcim* is the best space for usage of the same intervals, which I had used in the *Quintet*.

The pieces followed each other and, of course, I was surprised very much, when *Oświęcim* was banned. My conviction was that we could, we had to write about it – that was all, it was a fact and I do not understand, why the prohibition came. However, I accepted it as it was, I did not examine on who and why (...) After all, *Oświęcim* was premiered in Prague by the Prague radio orchestra, Mr. Korbelař recited it, an aged actor in a kind of “Czech” Slovak language. I do not remember who was a conductor. It was in 1963 or 1964. Then Prague radio broadcast it, maybe also abroad, because I was receiving letters of the radio listeners from the radio. I have somewhere a letter from one boy from London, who probably was not even in a concentration camp, but perhaps some of his relatives were there. Such reactions were numerous and it was for the first time, that my music did not captivate only a narrow circle of colleagues and critics, but also other people. Thanks to *Oświęcim* I realized, that music possesses a capacity to captivate non-musicians.” (*Dialogues with Ilja Zeljenka*, in preparation).

Mikuláš Kováč

Oświęcim

Lo, that large, lo, that cold glass
human hair is heaped behind:
silvery gray hair of an old manufac-
turer
heavy with dust,
a woman's long black hair
tied for safety with a blue ribbon,
the golden hair of a girl
adorned with a bright red, red bow.

Where have you gone away, oh, folks,
shorn of your hair?

Lo, that large, lo, that cold glass
flat and empty hand bags
and cases made of paper:
Szabados Yanosh, Budapest.
Svoboda Yiri, Olomouc.
Pierre Fontaine, Marseille.

Where have you gone away, good folks,
with your hands all empty?

Lo, that large, lo, that cold glass
you hear creak the false legs of inva-
lids,
hard, wooden hard legs and leather

straps all dried up
like long, long perished spiders,
soft rubber armpiece from human el-
bows long since severed.

Where have you gone away, good folks
without legs?

We have all sped away
to the blue, the blue heaven
through that black chimney.
The heavens are filled with legless arch-
angels,
archangels branded with numbers,
archangels with all their teeth, all, all
knocked out.
Oh, Thou, great God, all just, and all
powerful,
do they play on their harps,
when Thou art bored?

Everyone that goes away
leaves behind something on this lone
planet.
You also have left things behind you.
We have left those hairy blankets
manufactured from our own hair.

They are warm:
under them you sleep so sweet.
We have left behind
those soft brushes,
manufactured from our own hair,
brushes suited to polish high boots,
for unknown marches ready again.

There remained a claud,
so large, so black a claud
which sheds its rain all the time,
sheds it on water, the one that you
drink,
it rains on flowers,
on those that you smell.
It rains, and ever will keep raining
on your broad shoulders

and on your proud heads.

And where have you left your dear
voices?

There's such a quiet over this wide
world.

Birds that used to be birds
while you were still youngsters,
birds, that used to fly as screaming
meat,
when with hunger you were dying.
Birds, that quenched their thirst with
your blood,
drank it, now sing with your voices.

(Translation Jozef Šimo)

Samuel Barber

(1910, West Chester – 1981, New York)

displayed a prodigious talent from the age of seven, when he wrote an operetta. His aunt and uncle (a singer Louise Homer and a composer Sidney Homer) encouraged his musical studies and namely his uncle influenced his aesthetic principles profoundly for his whole life. At the age of 14 Barber entered the Curtis Institute of Music, where he studied the piano (George Boyle and later Isabelle Vengerova), singing (Emilio de Gogorza) and composition (Rosario Scaleri).



Since his early youth Barber travelled widely and stayed long in Europe, namely in Italy, what strengthened his affinity with European culture and his Romantic orientation. He continued his studies in Vienna (conducting and singing). After graduation he started his career as a baritone. This first professional experience influenced his life-long interest in songs and vocal works, that occupy some two-thirds of his output.

Barber gained early recognition as a composer writing pieces which won him Beaux-Arts awards. A Rome Prize enabled him to spend two years at the American Academy (1935–1937) where he completed his *Symphony in One Movement* (1936). The work was immediately performed in Rome, Cleveland and New York, later at the Salzburg Festival in 1937, where it was conducted by Rodziński. Since that time nearly all of Barber's compositions were composed on commission for prominent performers or ensembles.

Barber returned to the Curtis Institute and taught composition there (1939–1942), though he was not really attracted to teaching. At the peak of his career, Barber was commissioned to write three works for the opening of the Lincoln Center: the *Piano Concerto* (1962), which won him the Pulitzer Prize; *Andromache's Farewell* (1962), a concert scene for soprano and orchestra based on Euripides; and the opera *Antony and Cleopatra* (1966), written for the opening of the new Metropolitan Opera House.

After 1966 he lived in turns in Italy and New York.

Samuel Barber was awarded many awards, among them the Henry Hadley Medal (1958) for his exceptional services to American music, nomination to the American Academy of Arts and Letters (1958), and the Gold Medal for Music at the American Academy and Institute of Arts and Letters (1976).

Barber rarely responded to the experimental trends that infiltrated music in the 1920s and rarely incorporated popular, jazz and folk idioms into his compositions. Instead he continued to use conventional formal models and the tonal language of the 19th century. He wrote expressive, lyrical music. It was only after 1940 when some modern elements entered his work – increased dissonance, chromaticism, tonal ambiguity and a limited use of serialism – however, he used them only in a way not interfering with his primary principles of tonality and lyricism.

Barber was a prolific composer of songs. He favoured lyrical and nostalgic texts by European poets like James Joyce, James Stephens, Robert Graves, Stephen Spender and Rainer Maria Rilke, as well as American poets James Agee, Theodore Rothke and Emily Dickinson. He wrote two operas (*Vanessa* (1956), *Antony and Cleopatra* (1966)), which received critical accolade and aroused public interest.

Selection of works: **stage** – *The Rose Tree*, opera, 1920; *Medea*, ballet, 1946; *Souvenirs*, ballet, 1952; *Vanessa*, opera, 1957; *Antony and Cleopatra*, opera, 1966; **symphonic** – 2 symphonies, 1936, 1944/1947; **concerts** – violin, 1939; cello, 1945; piano, 1952; 3 essays (1937, 1942, 1978); *The School for Scandal*, overture, 1931; *Capricorn Concerto for flute, oboe, trumpet and strings*, 1944; *Toccata festiva for organ and orchestra*, 1960; **chamber** – *Serenade for string quartet*, 1928; *String quartet*, 1936; *Sonata for cello and piano*, 1932; *Summer Music for wind quintet*, 1955; *Canzona for flute and piano*, 1961; **songs** – 3 songs, 1936; 4 songs, 1937; *Knoxville: Summer of 1915*, 1947; *Mémoires passagères*, 1951; *Hermit Songs*, 1953; *Andromache's Farewell*, 1962; *Despite and Still*, 1969; 3 songs, 1972

Extreme emotion accompanying extreme existential situation has served as a subject for art since its beginnings. *The Lament for Urim*, *Gilgamesh's Lament* over his dead friend Enkidu coming from Mesopotamian culture are reflected also in ancient Greek culture. Bloody sujet of Homer's *Odyssey* presents several times similar situations, in which a hero is left to his fate and experiences an extreme emotion. The lament of a hero has become a permanent component of a tragedy, where it has acquired a genre indication as *kommos*, after Aristotle. *Andromache*, the widow of the fallen Trojan hero Hector, belongs to the most

tragic characters of the ancient Greek literature. She doesn't want her husband to go to war as they have a little child at home, at the same time she doesn't want to be taken captive by the conquerors. The little Astyanax is afraid of his father, changed to a warrior by a helmet. The Greeks conquered the Troy, murdered all men and made war booty of women, which they shared. A widow Hecuba lost not only her kingdom, but also her husband king Priam and all her sons. A fate of Greek slave awaits her daughter-in-law Andromache. She prepares herself for the fate and hopes her submission helps to save her son Astyanax. A Greek hero Odysseus points to the social status of the infant, the possible future king of Troy and kills him himself. If the subject of Homer's *Odyssey* was not only a joy of war victors, but also a tragedy of the defeated, then the Greek tragedian Euripides focused almost exclusively on the fate of the defeated in his tragedy *The Trojan Women*. The queen Hecuba is captured by Odysseus, Cassandra who went mad is seized by Agamemnon, Polyxena is sacrificed to Achilles, Andromache is a loot of Neoptolemus. Only Helen, the cause of the whole war is pardoned. Such arrogance of the winners will be punished by gods – the tempest will destroy the whole Greek fleet on the way home.

For his composition Barber had chosen a scene in which Andromache parts with her son doomed to death – a text filled by total desperation, yearning for revenge, shame and resignation. Barber's music accompanies these extreme, often contrary emotions. The author wants the listener to realize the whole situation of Andromache.

The piece uses English translation of Euripides' text by John Patrick Creagh. It was premiered on April 4, 1963 at the opening concert of the Lincoln Center for the Performing Arts in New York (Martina Arroyo, New York Philharmonic Orchestra, Thomas Schippers).

So you must die, my son,
My best-loved, my own,
my savage hands and leave
your Mother comfortless.
Hector's valiant spirit, shield of thousand,
Is death to his own son.

My wedding say! It was my sorrow
that day I came to Hector's house
to bear my son. He was to be
Lord of all Asia and not for Greeks to slaughter.

My boy, you are weeping.
Do you know then what awaits you?
Why do you hold me so?
clutch at my dress? (a small bird
seeking shelter under my wing.)

Hector cannot come back
with his brave spear to save you.
He cannot come from the grave
nor any of his princes.

Instead, from the height, flung down! Oh pitiless!
Head foremost! Falling! Falling! Falling!
Thus will your life end.

Oh dearest embrace, sweet breathing of your body,
Was it for nothing that I nursed you, that I suffered?
consumed my heart with cares, all for nothing?

Now, and never again, kiss your Mother.
Come close, embrace me, who gave you life.
Put your arms around me, your mouth to mine...
And then no more.

You Greeks, contrivers of such savagery.
Why must you kill this guiltless child?

Helen! You they call daughter of God,
I say you are the spawn of many fathers:
Malevolence, murder, hater, destruction –
all the evils that afflict the earth.
God curse you, Helen, for those eyes that brought
hideous sarnage to the fair fields of Troy.

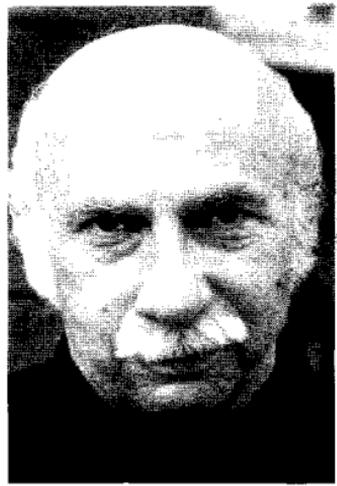
Take him then, take him away,
break his body on the rocks;
Cast him down, eat his flesh if that is your desire...
Now the Gods have destroyed us utterly,
And I can no longer
conceal my child from death. (*She relinquishes Astyanax.*)

Hide my head in shame;
Cast me in the ship,
as to that marriage bed
across the grave of my own son I come!

Giya Kancheli (1935, Tbilisi)

Georgian composer Giya Kancheli belongs today not only among the most significant exponents of Georgian culture, but also to the most important world

composers of the latest third of the 20th century. His interest in music was aroused by a sound of big band jazz music in his teens. Dreaming about a conception of the first Georgian big band he began to study composition at the Tbilisi Conservatory with Ion Tuskija. Later in the 1960's he continued his postgradual studies in Moscow, where he had a first encounter with the most recent music, ordered out of the USSR borders by the Stalin's regime. He got in touch with other composers, exponents of the entering compositional generation (Schnittke, Pärt, Silvestrov, Gubaydulina).



Kancheli moulded his music creed in a series of orchestral pieces, symphonies (almost always in one movement). Following the symphonic message of central representatives of the world symphonic masters they brought a new conception of music time, musical process, semantics as well as emotionalism. Not only Kancheli's compositional colleagues, but also artists from other media noted these new attributes of his music. Therefore Kancheli became the person responsible for the whole music production of the Tbilisi theatre of Shota Rustaveli in 1971 and he also started to co-operate with a director Robert Sturua. Their co-operation has lasted almost unceasingly till today and it has resulted in a number of important world-known stage productions of Shakespeare (*Richard III, As You Like It, King Lear, The Comedy of Errors, Hamlet, Macbeth, Measure for Measure, Coriolanus, The Merchant of Venice, Twelfth Night; or, What You Will, Romeo and Juliet*), Sophocles (*Electra, King Oedipus*), Molière (*Tartuffe*), Gozzi (*The Serpent Woman*), Anouilh (*Médeia*), Brecht (*The Good Woman of Setzuan, The Caucasian Chalk Circle, Mother Courage and Her Children*), Becket (*Waiting for Godot, Krapp's Last Tape*) dramas and works by many Georgian writers. Almost immediately Kancheli started to write film music and it was thanks to his creative approach to film music, that many of the most important Georgian and Soviet films look like demonstration of a new concept of Gesamtkunstwerk. His cooperation with Eldar Shengelaya led to films *An Unusual Exhibition, Samanishvili's Stepmother, The Cranks, Blue Mountains or Extraordinary Story*, with Georgy Danelia Kancheli cooperated on films *Don't Grieve, Mimino, Tears Dropping, Kin-dza-dza!, Passport, Heads and Tails, Fortuna*, with Abuladze on his epochal work *Repentance*.

Kancheli's compositional poetics was undoubtedly moulded by contacts with his friends and artists-collaborators. A series of his seven symphonies (1967–1986) and an opera *Music for the Living* were almost his only music works written in USSR. His symphonic creation reveals not only a sensitive ear, unique orchestration and specific concept of music time, but also exceptional tragedy conditioned by semantics of his musical language. At the beginning of the civil war in independent Georgia Kancheli succeeded to acquire a scholarship in

Berlin (1991) and in 1995 he became the composer in residence of the Royal Flemish Philharmonic Orchestra of Antwerp. Interest in the music of the then almost unknown composer in West Europe resulted in numerous commissions. The most prestigious music institutes, the most important performers started to perform his works and significant recording companies began to record his music. Such interest enabled Kancheli to settle down in Antwerp, Belgium.

Selection of works: stage – *Music for the Living*, opera, 1983; **vocal-instrumental** – *Light Sorrow for 2 boy sopranos, boys' choir and orchestra* (G. Tabidze, J. W. Goethe, W. Shakespeare, A. Pushkin), 1984; *Styx for viola, mixed choir and orchestra*, 2000; *Don't grieve for baritone and orchestra*, 2001; *Little Imber for solo voice, boys' choir and chamber ensemble*, 2003; *Amao Omi for mixed choir and saxophone quartet*, 2004; **orchestral** – 7 symphonies (1967, "Chants" 1970, 1973, "In Memoria di Michelangelo", 1974, "In memory of my parents" 1977, 1981, "Epilogue" 1986/1992); *Largo and Allegro for strings, piano and timpani*, 1963; *Mourned by the Wind, liturgy for large orchestra and solo viola*, 1989; *Life without Christmas (I. Morning Prayers, 1990, II. Midday Prayers, 1991, III. Evening Prayers, 1991, IV. Night Prayers, 1993)*; *Abii ne viderem for strings, alto flute, piano and bass guitar*, 1992; *Noch einen Schritt...*, 1992; *Wingless*, 1993; *Lament for violin, female voice and orchestra*, 1994; *V & V for violin, strings and tape*, 1994; *Trauerfarbenes Land for large orchestra*, 1994; *Simi for cello and orchestra*, 1995; *A la duduki*, 1995; *Valse Boston for piano and strings*, 1996; *Diplipito for cello, counter-tenor and orchestra*, 1997; *Childhood revisited for oboe, piano, bass guitar and strings*, 1998; *Sio for strings, piano and percussion*, 1999; *And farewell goes out of sighing for violin, counter-tenor and orchestra*, 1999; *Rokwa*, 1999; *Al niente*, 2000; *Ergo*, 2000; *A Little Daneliade for violin, strings and piano*, 2000; *Fingerprints*, 2002; *Lonesome for violin and orchestra*, 2002; *Warzone*, 2002; *Twilight for 2 violins and strings*, 2004; *Ex contrario for 2 violins, strings, sampler, bass guitar and CD*, 2006; *Kápote for accordion, percussion, bass guitar and strings*, 2006; *Silent Prayer for violin, cello, vibraphone, bass guitar, strings and CD*, 2007; **chamber** – *Exil for soprano and chamber ensemble*, 1993; *Magnum ignotum for wind ensemble and tape*, 1994; *Nach dem Weinen for cello solo*, 1994; *Caris mere for soprano and viola*, 1995; *Rag-Gidon-Time for violin and piano/string trio*, 1995; *Instead of a Tango for violin, piano, bandoneon and double bass*, 1996; *Time... and Again for violin and piano/string trio*, 1996; *L'istesso tempo for piano quartet*, 1997

"Music, similarly to life itself, is unconceivable without romanticism. Romanticism is a great dream about our past, presence and future – it is a power of unconquerable beauty, dominating the powers of ignorance, blind fanaticism, violence and evil and overcoming them."

Giya Kancheli

Kancheli's piece *Mourned by the Wind, Liturgy in memoriam Givi Ordzhonikidze for orchestra and viola* occupies a crucial position in his creation. In a piece devoted to the memory of his dead friend, a musicologist Givi Ordzhonikidze, Kancheli returned to the concept of an extended cyclic symphonic work. In fact, such a work was not a symphony any more (a word *Epilogue* in a title of the *Symphony No. 7* implies, that it was the last composer's symphony), but a liturgy, a mass, composed as a deep dialogue between a solo instrument and a

large symphonic orchestra. Such an antagonism we can find also in his *Third Symphony* (there between a voice of Hamlet Gonashvili and an orchestra), where it was inspired by Georgian mourning ceremonies. In a new Kancheli's liturgy a singing viola substitutes the late Hamlet Gonashvili and Kancheli asked a violist Yuri Bashmet, a music partner of Sviatoslav Richter at the time, to play the viola part. He also dedicated him the piece. Invited by Slovak Music Fund Kancheli spent a summer 1989 in Slovakia in Dolná Krupá, where he orchestrated the piece. The composition was premiered at the Berlin Festival and exceptionally fierce criticism followed. Only in the following years critique started to comprehend his music world. To a great extent spreading of Kancheli's works was helped by his devoted and understanding performers – an old friend conductor Dzhangis Kakhidze, the violist Yuri Bashmet, a violinist Gidon Kremer and a cellist Mstislav Rostropovich.

Slovak Radio Symphony Orchestra

With a year 1929 when the orchestra was founded it is the oldest professional orchestral body in Slovakia. Even its first conductors accented performing of Slovak music beside works of world repertory. Therefore the orchestra's existence is closely joined with the boom of creation of Slovak music moderna exponents. Kreshimir Baranovich, Ľudovít Rajter, Ladislav Slovák, Otakar Trhlík, Bystrík Režucha, Ondrej Lenárd, Róbert Stankovský and Charles Olivieri-Munroe were among the chief conductors of the SRSO. The orchestra produces a number of recordings according to the needs of the Slovak Radio, but besides it has its own concert cycle and performs at important musical events in Slovakia. SRSO has performed on many concert stages of the world, it cooperates with TV companies and with music publishing houses Opus, Supraphon, Marco Polo, Naxos, Arte Nova a HNH International. MMC Recordings from Boston is one of the overseas partners, for which the orchestra realizes recordings of contemporary American music. Many significant world conductors and soloists (Charles Mackerras, Zdeněk Košler, Václav Smetáček, Gidon Kremer, Peter Dvorský, José Carreras, Juraj Bartoš, Ivan Ženatý) have cooperated with the orchestra. Since 1997 Oliver Dohnányi has been the chief conductor of the SRSO.

José Serebrier

Born in Uruguay of Russian and Polish parents a conductor and composer José Serebrier is one of the most recorded classical artists today. He has received thirty-nine GRAMMY nominations in recent years. His *First Symphony* was premiered by Leopold Stokowski (who premiered several of his works) when Serebrier was 17 years old. When he was 21 years old, Leopold Stokowski referred to him as "*the greatest master of orchestral balance*". After five years as Stokowski's Associate Conductor at New York's Carnegie Hall, Serebrier accepted an invitation from George Szell to become the "Composer-in-Residence" of the Cleveland Orchestra. As a music director of America's oldest music festival in Worcester, Massachusetts and later an artistic director of the Festival Miami

Serebrier commissioned many composers, and conducted many American and world premieres.

Serebrier has made international tours with the Juilliard Orchestra, Pittsburgh Symphony, Philharmonia Orchestra, Royal Philharmonic Orchestra, Scottish Chamber Orchestra and the Orchestre de Chambre National de Toulouse. He has recorded with the London Symphony Orchestra, London Philharmonic, Royal Philharmonic, Oslo Philharmonic, Royal Scottish National Orchestra, Scottish Chamber Orchestra, English Chamber Orchestra, Czech State Philharmonic Brno etc. Many of his recordings have won a Grammy nomination. He has won the UK Music Retailers Association Award for Best Orchestral Recording. Serebrier presently records for Naxos, BIS, Warner Classics, RPO Records and Sony/BMG.

As a composer, Serebrier won most important awards in the United States, including two Guggenheims, Rockefeller Foundation grants, commissions from the National Endowment for the Arts, the Harvard Musical Association, the B.M.I. Award, Koussevitzky Foundation Award, etc. Serebrier has composed more than 100 works, published by Peer Music, Universal Edition Vienna, Kalmus, Warner Music, and Peters Corp. His music was recorded by conductors such as Sir John Eliot Gardiner, among others. His new 3rd Symphony, *Symphonie Mystique* received a GRAMMY nomination for the "Best New Composition of 2004". It was premiered at Carnegie Hall, NY in 2005. The French music critic Michel Faure has written a new biography of José Serebrier, published last year in France. Serebrier's first recording with the New York Philharmonic was released recently and has become a best-seller in the United States.

The Bratislava City Choir

is one of the most significant choirs in Slovakia. It originated in 1971 in Bratislava as Bratislava Chamber Choir. Since 1979 it has been a choir of Bratislava, the Slovak capital. Ladislav Holásek is a choirmaster and artistic leader of the choir (since 1977).

The unusually rich repertory of the choir includes more than 100 masses, oratorios and cantatas of various stylistic periods. A cappella repertory comprises almost 300 Renaissance, Baroque, Classical and Romantic compositions, as well as pieces from the 20th century. During long years of its existence the choir has recorded almost 100 pieces in a radio studio, it released 12 CDs and 6 LPs.

The long-time choirmaster Ladislav Holásek guarantees the artistic level of the choir. Performing successfully on many Slovak and foreign stages the choir has won also several important awards at international competitions and festivals. It regularly cooperates with renowned Slovak and foreign orchestras and performs as a guest of music festivals.

Ladislav Holásek

studied at the Bratislava Conservatory and at the University of Performing Arts. He started with piano studies (Frico Kafenda and Štefan Németh-Šamorínsky)

and later continued with choral and orchestral conducting with Ľudovít Rajter (1964–1967). First he worked as a répétiteur of the Mixed Choir of the Czechoslovak Radio. In 1957 the choir became the choir of the Slovak Philharmonic and Holásek became its choirmaster. For years he worked as the chief choirmaster of the Opera of the Slovak National Theatre in Bratislava, with which he prepared more than 80 premieres of Slovak and European operas. For 25 years he was active as an artistic leader and conductor of a chamber choir Slovak Madrigalists, performing both home and abroad and recording 5 LPs. Thanks to Prof. Holásek more than 150 works of Slovak composers were premiered, not only vocal, but also piano and orchestral pieces. Many of them were recorded in the Slovak Radio and Slovak Television.

Ladislav Holásek has recorded 18 LPs and CDs with the The Bratislava City Choir. Critique appreciated his stylistic approach, thoroughful elaboration and his personal dedication, which result in a unique character and unusual expression of music.

An important part of his work was his teaching at the Bratislava Conservatory, at the Faculty of Education of Comenius University in Bratislava, University of Performing Arts in Bratislava and Faculty of Education of Constantine the Philosopher University in Nitra. His artistic contribution to treasury of Slovak music has been awarded several prizes.

Marián Slovák

An actor Marián Slovák finished his secondary studies as a gardener. Nevertheless, his inclination to arts led him to University of Performing Arts in Bratislava, where he studied dramatic art – acting (1972). After graduation he worked almost twenty years in Nitra in the Andrej Bagar Theatre. As Slovák possesses a gift not only as an actor, but also as a singer, in 1991 he became a member of the Nová scéna drama company in Bratislava, where he could use his skills of a musical actor. Since 1995 he has been working as a free-lance actor. He works for the Slovak Television board and he was a jury member of international Environfilm.

Marián Bulla

studied music education, Russian language and literature at the Faculty of Education of the Comenius University in Bratislava. He attended courses in choir leading with Juraj Haluzický and Ján Strelec. Later he was engaged in Military Art Ensemble, in Slovak Philharmonic Choir, Slovak Madrigalists, Bratislava Madrigalists, Octet Singers and Aureus Cantus. As a soloist and conductor he performs church music in Trnava and Bratislava, he is active as a musicologist and publicist, too.

Carole Farley

GRAMMY-nominated Carole Farley made her Metropolitan Opera debut at the age of 19 in the title role of *Lulu*, a role she has repeated over 100 times in

four languages (German, English, French and Italian). She returned to the Metropolitan Opera for the title role in *Lady Macbeth of Mtsensk* by Shostakovich, as the only non-Russian in the cast. Her more than 100 performances of Salome in opera houses around the world have been highly acclaimed. As a regular guest of the world's opera houses, she has performed at the Lyric Opera of Chicago, Canadian Opera, Oper der Stadt Köln, New York City Opera, Welsh National Opera, Teatro Colón in Buenos Aires, and in Zürich, Düsseldorf, Paris, Torino, Lyon, Brussels, Nice and Florence, and many other cities. She was awarded the Abbiati Prize in Italy. Her performances of Poulenc's *La Voix Hymaine* and Menotti's *The Telephone* have been filmed by Decca in co-production with the BBC.

Carole Farley's orchestral appearances were in front of the leading orchestras in the U.S. with conductors Levine, Mehta, Skrowaszewski, Dorati, Kostelanetz, Zinman and Sir Andrew Davis. The BBC Symphony, BBC Philharmonic, Hallé Orchestra, Royal Philharmonic, Concertgebouw, Orchestre National de France and others belong to her European orchestra concerts with conductors Levine, Boulez, Martinon, Bertini, Santi, Pritchard, Maazel, Downes, Salonen, Davis, Foster, Leitner, Fiore.

Her extensive discography includes over fifty titles, with multiple awards like the Grand Prix du Disque, Deutsche Schallplatten Award, Gramophone Editor's Choice, Gramophone's CD of the Month, GRAMMY nominations, and many others.

Milan Radič

studied viola at the Bratislava Conservatory with Rafael Hrdina and Tibor Kováč (1980–1986). Continuing his studies at the Academy of Music in Prague he was a pupil of Jaroslav Motlík and Milan Škampa (1986–1990). In 1987–1993 he was a solo viola player in Cappella Istropolitana. He went through a study stay with Josef Kodoušek in Copenhagen and master classes in Malmö in Sweden (1992). In a period 1994–1998 he was the first violist in Japan Century Orchestra Osaka. He attended several master classes led by Yuri Bashmet at Academia Chigiana Siena in Italy (1995–1997), Peter Ochsendorfer at Hochschule für Musik und darstellende Kunst in Vienna (1996–1997). In 1997–1998 he was a private student of Ruben Gonzales in Chicago (U.S.A.), the concertmaster of the Chicago Symphony Orchestra. Since his return to Europe (1998) he plays the solo viola in Mozarteum Orchester Salzburg in Austria. He has formed a string trio "Impression III" (2001) with a violinist Anna Kandinskaya and a cellist Hagen Wappler.

He was awarded honourable mention and a special jury's prize at the international competition of Yuri Bashmet in Moscow for his performing of Johann Sebastian Bach's composition (2000). He is active as a soloist, too.



**THURSDAY
8 NOVEMBER**

Moyzes Hall
7.00 p.m.

02

Juraj Čižmarovič – violin
Ján Slávik – cello
Milan Radič – viola
Magdaléna Bajuszová – piano
Vladimír Godár – piano

Ilja Zeljenka (1932–2007)

*Sonata No. 23 for piano (2004) ***

Larghetto

Allegro energico

Andante tranquillo

Presto

Sonata for cello and piano (1998)

Largo cantabile

Dramatico

Sonata for violin and piano No. 2 (1999)

Andante risoluto

Adagio cantabile (intermezzo)

Con brio

* * *

Giya Kancheli (1935)

*Time... and Again for violin and piano (1996) **

*Piano Quartet In L'istesso tempo (1997) **

Ilja Zeljenka – see page 13

On the threshold of his sixties Ilja Zeljenka decided to retreat from public life and to settle forever in his cottage in Harmonia; thus his creation obtained a fully unexpected impetus. This full-blown period in Zeljenka's work is without precedent in Slovak music as far as its quantity is concerned, and we may compare it perhaps only with Picasso's matured period. In his last 15 years Zeljenka wrote approximately 200 compositions; he reacted to every appeal from the side of performers or institutes. On the list of his closed output orchestral and chamber pieces dominate, we find here 9 symphonies, 3 symphoniettas, several tens of concertante pieces, piano or organ works, 14 string quartets, 24 piano sonatas, 3 stage works – Zeljenka devoted at least one work to almost each performing medium. By its extensiveness this output has crossed all limits and, confronted with it, Slovak musicologists, composers as well as listeners feel almost helpless. Hardly anybody has demonstrated an endeavour to find that Ariadne's thread which would help to clear up Zeljenka's creative efforts. A huge volume of compositions by which he mapped his private artistic world reveals the author's passions – first of all the passion for Bach's polyphonic texture, for Haydn's wit and evolution of music material, for Beethoven's capability to add inner logic to music and simultaneously to preserve rich contrast of musical texture and musical process.

Piano Sonata No. 23 (2004) is a penultimate sonata work of the author for a piano. All his life piano was the basic medium of music researches for Zeljenka and piano pieces occur in every period of his creation. In his latest time Zeljenka was inspired namely by piano works of Vienna classicists, he admired unceasing surprises of Haydn's compositions, Beethoven's invention and logic, Mozart's jocosity. Zeljenka conversed with them by music and due to them an idea of harmony, tonality and controlled evolution of musical flow returned to his music.

Sonata for cello and piano (1998) was composed as a cyclic diptych, equally familiar to Zeljenka. Diptych enables to create a whole out of two contrasting movements, which, summed up or joined together create a new unit. Diptych characterized as a preparation and a completion (Bach's prelude and fugue, Bartók's meditation and dance) can be found in several instrumental sonatas of the 20th century, too, e.g. Bartók's *Sonata for violin and piano No. 2*.

Beside keyboard musical instruments it was violin and cello, to which Zeljenka devoted his utmost interest. He wrote dozen pieces for a violin/violin with piano; three violin sonatas among them. Structure of the *Sonata No. 2 for violin and piano* leans on a three-movement cycle, the basis of almost all Mozart's and Beethoven's violin sonatas. Ideals of classicistic music indeed conditioned briefness and strictness of the musical language of the piece.

Giya Kancheli – see page 20

Kancheli's work is fundamentally focused on orchestra, Kancheli is mainly a natural symphony creator and thus his chamber music originates in specific circumstances – either as a dedication or inspired by a performer.

A piece *Time... and Again for violin and piano* originated in 1996 on a commission of London Barbican Centre, where it was premiered by Gidon Kremer and Oleg Meisenberg. Gidon Kremer is another great performer – after Bashmet – who searched for co-operation with Giya Kancheli and became an initiator as well as the first performer of many of his works. *Lament for violin, female voice and orchestra* from 1994 and the piece *V & V for violin, strings and tape* were followed by a work for a chamber ensemble. (Later Kremer performed also other Kancheli's pieces: *Rag-Gidon-Time for violin and piano/string trio*, *Instead of Tango for violin, piano, bandoneon and double-bass*, *Time... and Again for violin and piano/string trio*, *And Farewell Goes Out of Sighing for violin, countertenor and orchestra*, *Little Daneliade for violin, strings and piano*, *Lonesome for violin and orchestra*. Kancheli wrote the motto into the score of his dramatical meditation – a fragment of the *Epistle to the Galatians* by Apostle Paul: “What I write is true, God knows that I am not lying.” (Gal 1, 20)

The following Kancheli's piece for a chamber ensemble is *Piano Quartet In L'istesso tempo*, which was commissioned by Bridge Ensemble. His extended quartet in one movement Kancheli dedicated to “his first music teacher” and at the beginning of the score he revealed his musical creed:

“Again and again, with deep regret, we see how alongside obvious achievements of the civilized world, our planet is being torn apart by bloodshed and antagonism. And no creative deed is able to withstand that destructive force, which so easily strikes out the fragile means of progress.

Taking very close to my heart all that is happening around me, I am trying to express in my music the state I feel in my soul, writing basically for myself, without contriving any illusions that, as Dostoyevsky said, ‘beauty will save the world’.

This is why my music is more sad than happy, and is addressed more to the lone individual rather than to society. Here you won't find appeals for striving, equality, or ‘a bright future’. Most likely you will find threads of sorrow caused by the imperfection of the world which keeps disregarding the most horrendous examples from human history.

My thoughts are expressed in an extremely simple musical language. And I hope that the audience will be affected by my composition, and will not mistake my deliberate simplicity for what in my opinion is the most dangerous phenomenon – the feeling of indifference.”

Juraj Čižmarovič

Although violinist Juraj Čižmarovič started to play the violin relatively late at the age of 11, since his beginnings he presented himself as an extraordinarily gifted musician. He completed his education at a music school in three years. At the Bratislava Conservatory, where he was a pupil of Peter Michalica, he graduated as the Best Graduate of the Year. At the University of Performing Arts he was a student of Jozef Kopelman (1987). He was awarded the Prize of the Ministry of Culture of the Slovak Socialist Republic for his excellent study

results. Later he perfected his mastery at the Academia Sion in Switzerland with Tibor Varga, as well as at numerous master classes led by renowned violinists (Stefan Ruha, Franco Gulli, Henryk Szeryng, Nathan Milstein).

In 1987–1990 he worked at the University of Performing Arts in Bratislava as a lecturer. For 13 years (1990–2003) he was a concertmaster of the Gürzenich Orchester Köln and since 2003 he has been working as the first violinist of the Westdeutsche Rundfunk Orchestra. Since 1997 he has been playing as one of concertmasters of the Richard Wagner Festival Orchestra in Bayreuth.

Juraj Čižmarovič is a violinist blessed with a beautiful brilliant tone and excellent technical skills. His musical intelligence predetermines him for a successful solo career, nevertheless, Čižmarovič is an equally superb chamber partner (it was in 1979 when he founded Bratislava Piano Trio with a cellist Eugen Prochác and pianist Zuzana Paulechová). He joined his professional career with a significant post of a concertmaster in renowned German orchestras; yet each of his solo or chamber appearances is an unforgettable experience.

His utmost ambitions as well as working obligations have prevented Čižmarovič from a production of CD-recordings one after the other. Fortunately his friends/musicians and composers succeeded to persuade him to participate in several projects, so we have today an opportunity to listen to his musician's mastery also on CD-recordings (Godár: CD *Barcarole*; Godár, Breiner, Burlas, Szeghy, Kolkovič: CD *Nostalgia*).

In recent years Juraj Čižmarovič appears on the stage more and more frequently in the role of a conductor, too.

Milan Radič – see page 26

Ján Slávik

was born in 1958 in Bratislava. He is a cellist and one of the founding members of the Moyzes Quartet (1975). He is interested namely in chamber music and solo cello music. With the Moyzes Quartet he played more than thousand concerts in almost all states of Europe, U.S.A., Canada and Japan and recorded more than 30 CDs. In 1997–2004 he was a member of the string trio Amadé, too. As a soloist he co-operated with all significant Slovak orchestras, with Barcelona Simfonieta and Salzburg Chamber Orchestra. His solo and chamber activities are concentrated predominantly on contemporary music. His repertory comprises almost complete Slovak cello creation and he premiered many Slovak and world compositions; many of them were recorded by him, too. With the pianist Daniela Varínska he performed and recorded complete work for piano and cello by L. v. Beethoven, cello suites and sonatas for viola da gamba and harpsichord by J. S. Bach, and sonatas by J. Brahms. His recordings occur in catalogues of a number of music publishing houses, as well as in the Slovak Radio and TV archives. Ján Slávik is teaching at the University of Performing Arts and he is the main organizer or co-organizer of some smaller music festivals like Music for Modra and Music for Trnava.

Magdaléna Bajuszová

Pianist Magdaléna Bajuszová was still a child, when she became a special student of Peter Čerman at the Bratislava Conservatory, where she later continued her studies as a regular student of professor Čerman and Eva Pappová. She was developing her gift at the University of Performing Arts led by Daniela Varínska, Cyril Dianovský and Ida Černecká, with whom she continued as a post-graduate student. She participated in numerous domestic as well as foreign competitions; it will suffice to mention Scholarship 1996 Yamaha Music Fundation of Europe, where she won the first prize.

Bajuszová belongs to distinctive pianists of young Slovak generation, who besides classical pianistic repertory dare to perform demanding works of contemporary composers. Such an attitude enabled her to appear at domestic festivals Week of New Slovak Music Creation, New Slovak Music, Bratislava Cultural Summer, Student Festival of Contemporary Music Orpheus etc. She has played in the Czech Republic, Hungary or Austria, among others. She is an exceptional soloist, and also an excellent partner for chamber music playing. She has co-operated with the Slovak Radio Symphony Orchestra and Cappella Istropolitana. We can mention not only playing the pieces written by her colleagues-composers, but namely the performing and recording of Ilja Zeljenka's creation as her important achievement. She has recorded piano compositions by Juraj Hatrík, Ludwig van Beethoven, Béla Bartók, too. With chamber partners Juraj Čižmarovič and Ján Slávik she has recorded CD *Nostalgia* (works by Peter Breiner, Martin Burlas, Vladimír Godár, Jozef Kolkovič, Iris Szeghy). Recent premiere and recording of Joseph Kolkovich's cycle *Nine Preludes* belongs to the most significant successes of the Slovak pianism.

Vladimír Godár

graduated from the Conservatory, where he had studied the composition (Juraj Pospíšil) and piano playing (Mária Masariková) (1971–1975). He continued his compositional studies with Dezider Kardoš at the University of Performing Arts (1975–1980). Later he worked as an editor, musicologist and teacher. His film music is known also to wider public, musicians know his music, his musicological work is almost completely unknown. He devoted himself to performing namely in the Ján Albrecht's house (continuo), now he performs very rarely (he premiered *Lerchenmusik* and *Muzyczka IV* by H. M. Górecki in the frame of the Melos-Ethos festival, recently he accompanied the singer Petra Noskaiová in his project *Russian Lullabies and Dreams*).



**FRIDAY
9 NOVEMBER**

Chamber Studio
of the Slovak Radio
7.00 p.m.

03

MELOS ETHOS ENSEMBLE

Daniel Gazon – conductor

Eva Šušková – soprano

Marta Beňačková – alto

Evgeny Irshai – reciter

Peter Groll (1974)

*Megane – The Melos Ethos Music (2007) ****

Jozef Podprocký (1944)

Quasi una fantasia –

*Metamorphoses for Chamber Ensemble Op. 53 (2007) ****

Vladimír Bokes (1946)

*Sequence for 9 Instruments (1965) ***

Petra Oliveira Bachratá (1975)

*Subjective Risk... No Alternative (2007) ****

* * *

Luciano Berio (1925–2003)

*O King (1968) **

Galina Ustvolskaya (1919–2006)

*Symphony No. 4 – Prayer for mezzosoprano,
trumpet, tam-tam and piano (1987) **

Galina Ustvolskaya

*Symphony No. 5 – Amen for reciter, oboe,
trumpet, tuba, violin and percussion (1990) **

György Ligeti (1923–2006)

*Chamber Concerto for 13 Instrumentalists (1970) **

Corrente (Fließend)

Calmo, sostenuto

Movimento preciso e meccanico

Presto

Peter Groll

(1973, Bratislava)

studied computer and control technology at the secondary training institution and after the graduation he began to occupy himself with dancing and music. He spent two years at the Musical Studio of I. Šimeg and devoted himself to singing, acting and dancing. Subsequently he decided to study composition. He was a student of Peter Martinček at the Bratislava Conservatory (1994–1998) and of Ivan Parík (1998) and Vladimír Bokes (1999–2003) at the University of Performing Arts in Bratislava. His work *Quartetto* was awarded the IGRIC award, *Piano Quintet* the SOZA award and in 2005 the drama *Tiso* for which he had written the incidental music, won the Dosky Prize. Electroacoustic collage *La Fleur Vide* to theatre-circus project directed by E. Borel (2005) was premiered at the festival Theater op de Markt in Neerpelt (Belgium). The composition *The Crack* for violin, piano and tape was released by the Music Fund on the CD of the SOOZVUK composers' association. He is a free-lance artist.



“For Peter Groll music composition is an ideal way of expressing the human mind, filled by strong and often contradictory affective states utterable only with difficulties. Similarly to ballet gesture a music shape, too, can fully express this inner state of mind. Although the semantics of the utterance can be variously interpreted, the utterance itself could possess a releasing character for both the creator as well as the recipient. Groll’s strong yearning for artistic utterance has found creative models namely in the works of Dmitry Shostakovich and in works of the so-called post-avant-garde of the latest decades, particularly of Giya Kancheli. Groll is associated with both the mentioned composers especially by his wide experience with other media – namely with ballet, theatre and film.” (VG)

Selection of works: **stage** – *Iphigenia*, ballet, 1996; *That Night*, ballet, 1996; *Palele and Domino*, music for theatre, 1998; *Faust*, ballet, 2000; *Noah*, 2004; *Prophet Ilya*, choirs, songs and incidental music, 2005; *La Fleur Vide*, electroacoustic collage to theatre-circus project, 2005; *U.N.A.*, scenic live-electronic to experimental performance, 2005; *Tiso*, music and choirs to drama; **vocal-orchestral** – *...eleison...*, 1997; *Three aries*, 2002–2005; **orchestral** – *Adagio per orchestra*, 1997; *Coda archaica*, 1998; *Chimera*, 2002; **chamber orchestra** – *Rondo divertimento*, 1998; *Divertimento*, 1998; *Zalan*, 2003; **chamber** – *Two caricatures for wind quintet*, 1996; *Piano Quintet*, 1997; *Suite in Old Style* for 2 violins, 1997; *Trio*, 1998; *Duo*, dodecaphonic variations for clarinet and bassoon, 2001; *The Crack* for violin, piano and tape, 2004; **solo** – *Solo Cello*, 1999; *Three soli for guitar*, 1999; *Solo for violin*, 1999; *Esdemona* for piano, 1999; *Delusions for Piano*, 1999; *Play Viola*, 2000; **vocal-instrumental** – *Three Songs on poetry by K. Gibran* for baritone, string instruments and piano, 2003; **choral** – *Lovers*, 1996; *Prozboris*, for mixed choir and narrator, 2005; *Way to Ilya*, cycle of spiritual songs for male choir and organ, 2005; film and incidental music

The piece *Megane* subtitled *The Melos Ethos Music* originated on the commission of the Melos-Ethos Festival 2007.

“Thanks to all who help me.”

Peter Groll



Jozef Podprocký

(1944, Žakarovce)

studied composition (Juraj Hatrík) and piano playing (Irena Koreňová) at the Košice Conservatory (1961–1965). He continued his studies at the University of Performing Arts in Bratislava with Ján Cikker and Alexander Moyzes (1965–1970). He returned to Košice where he has been teaching theory of music and composition at the Conservatory since 1970. Due to his influence a distinctive compositional school was formed in Košice. In 1986–1988 he was a director of the Košice

State Philharmony. He has acquired several awards for his compositions – Ján Levoslav Bella Prize (1978) and Foundation Hemerkovci Prize (1994) among them.

“In his compositional beginnings Podprocký endeavoured to create a dramatic music form, development of which uses basis of tonality and very peculiar elaboration of music texture. Often themes of his works were inspired by domestic folk music. During his Bratislava studies he became an excellent exponent of Moyzes’ compositional school. His efforts to innovate this basis and to create his own music language led him to a profound study of the classics of the 20th century music, Béla Bartók among them, to which he felt himself closest. Podprocký’s compositional ideal was to a great extent the Bartók’s one, although also other exponents of the interwar avant-garde influenced him. Orchestral, concertante and chamber pieces form the core of his work. Often his concertante compositions manifest some kind of neo-classicism, presenting formal or textural arrangements alluding to Baroque or Classicist models. In Podprocký’s orchestral work dramatic process dominates with inclination to Romantic orchestral development. His cycle of string quartets forms the basis of remarkable chamber creation. Following Ferenczy, Kardoš and Burlas, in Podprocký’s quartets, too, the most powerful influence of Bartók’s musical monument resounds, displayed by the choice of thematic material and elaborated process, most of all in intricate texture of the string quartet.” (VG)

Selection of works: stage – *Radulienka*, musical, 1994; **orchestral** – *Dramatic Study after the novella Unknown Masterpiece by Honoré de Balzac*, 1967/1978; *...aere perennius monumentum...*, 1973; *Concertante Partita for organ and orchestra*, 1975; *Symphony in two movements*, 1987; *Bells*, 1991; *Symphony No. 2 „Ecce homo“*, 1997; **string orchestra**

– *Dialogue for French horn, string orchestra and harp*, 1964; *Concertino for violin and string orchestra*, 1970/2005; *Concerto piccolo for accordion, string orchestra and kettle-drums*, 1991; **vocal-instrumental** – *Vesper dominicae for baritone, flute, harp and string quartet*, 1966; *Ave Maria in memoriam Ján Cikker for voice and organ*, 1966/1990; *Two Cavatinas for bass, flute, clarinet, viola and cello*, 1980; *Fire, Fire for soprano, clarinet and string orchestra*, 1994; *Missa Slovaca for voice and organ*, 1993; **chamber** – *Variations for string quartet*, 1964; *Expressions for violin and viola*, 1966; *Divertimento for wind quintet*, 1969; 5 string quartets (1972, 1976, 1981, 1994, 2005); *Two Meditations for oboe, clarinet and string quartet*, 1997; **solo** – *Etude C Minor for piano*, 1962; *Polka for piano*, 1962; *Sentiments for piano*, 1963; *Scene for piano*, 1964; *Prelude And Two Bagatelles for piano*, 1964; *Sonata in C*, 1965/2004; *Fugue And Four Inventions*, 1965; *Sempre solo for flute*, 1966; *Reversion “Hommage a Schönberg” for accordion*, 1972; *Rebuses for accordion*, 1975; *Reminiscentio sopra F. X. Zomb for organ*, 1979; *Two Choral Meditations for clarinet*, 1998; *Passacaglia piccola for piano*, 2007; choral compositions, pieces for children, arrangements of folklore and early music

“*Man and his inner world* is usually the dominating idea of almost all my chamber pieces. Similarly the piece ‘*Quasi una Fantasia*’ Op. 53 was intended as some kind of a ‘probe’ into the mind of man of today. It reveals a tendency to uncover some well-hidden states or images of the human mind. My efforts to capture and to express in music the variability of his mind, emotions and permanent inconsistency of his inner restlessness resulted in a kind of a fantasy present in the whole musical process of the piece. The composition is designed as *metamorphoses* with emphasis on its dramatic and epic progress. Almost all its horizontal as well as vertical shapes (motifs, themes and chords) have a twelve-tone basis in common, combined with several modal melodic and harmonic elements. The overall form of the piece is structured into three large free sections with quite an extended evolutionary middle section and with freely transformed return (quasi reprise). It is a dynamic kind of form, in which all four instrumental groups of the ensemble are used in various, mostly timbre combinations (quasi dialogues) creating a kind of ‘fight’ of four instrumental areas.

I have been planning this project for a longer time and I succeeded to realize it this year (August 2007), having an opportunity to write a piece for an ensemble of distinguished musicians of the Melos Ethos ensemble.”

Jozef Podprocký

Vladimír Bokes

(1946, Bratislava)

Besides the cello playing Vladimír Bokes studied composition with Juraj Pospíšil and Miloš Kořínek at the Bratislava Conservatory (1960–1965). He continued his compositional studies at the University of Performing Arts in Bratislava, first with Alexander Moyzes, later with Dezider Kardoš. He graduated in 1970 with his *Symphony No. 1*. Immediately after the graduation Bokes started to teach the theory of music at the Conservatory (1971–1975), in 1975 he became the assistant of theoretical subjects at the University and since 1982 he has been



teaching composition. In 1993 he became a professor. In 1993–1998 he presided the festival committee of the International Festival of Contemporary Music Melos-Erthos.

“From the outset of his compositional career Bokes wanted to compose music satisfying the criteria of the after-war avant-garde exponents. Although in these efforts he was encouraged by his Conservatory teacher Juraj Pospíšil, who used to begin his teaching process by the dodecaphony principles, he must have collided with the University teachers, for whom a composition could have been

created only after the traditional compositional skills had been mastered. They were convinced that an aspirant in composition is permitted to solve problems of contemporary music only after having finished his studies. In such a situation Bokes could finish his studies only with Dezider Kardoš, who had been solving similar problem previously with his pupil Roman Berger. The genuine result of the Berger’s affair was, that Kardoš included some achievements of New Music into his compositional prerequisites. Bokes’ compositional beginnings were influenced by the poetics of the Second Vienna School, dodecaphony and after-war serialism, through which he adopted rational methods of sound creation. The quest for rational principles of music time and the sound itself led him to a certain mathematization of music, to application of numerical orders on the principle of the golden section and to inclusion of a chance element into composition. Strict compositional discipline confronted with chance operations became a component of Bokes’ compositional devices in pieces written after his studies, in which he uncompromisingly opposed neo-Stalinist postulates binding the creation during the phasis of ‘consolidation’ and ‘normalization’ of the society.” (VG)

Selection of works: orchestral – *Mouvement*, 1968; *Symphony No. 1*, 1970; *Overture*, 1971; *Symphonic Variations*, 1972; 2 piano concertos (1976, 1984); *Symphony No. 2*, 1978; *Symphony No. 3*, 1980; *Seven Variations on Paulin Bajan’s Theme*, 1984; *Music for organ and wind instruments*, 1986; *Symphony No. 5*, 1987; *Variations concertantes d’un thème de Zdeněk Fibich for piano and orchestra*, 1990/1998; *Haydn at the Computer*, 1992; *Variations on Joseph Haydn’s Theme*, 1996; *Symphony No. 6*, 2003; **string orchestra** – *Madrigal*, 1967; *Three Dances*, 1972; *Suite for piano and strings*, 1982; *Dances from Bosna*, 1995; **vocal-orchestral** – *Symphony No. 4 for voices, mixed choir and orchestra*, 1982; *Missa posoniensis for voices, mixed choir, orchestra and organ*, 1991; *We Come to You, Lord for choir and chamber orchestra*, 1994; **chamber** – *String trio*, 1963; *Sextet for flute, clarinet, trumpet, violin, viola and cello*, 1963; *Sequenza for 9 instruments*, 1965; *Piano Trio*, 1967; *Sonatina for 2 violins*, 1970; 3 string quartets (1970, 1974, 1982); 3 wind quintets (1971, 1975, 1982); *Sonatina for violin and piano*, 1972; *Three Dances for 2 pianos*, 1973; *Three Bagatelles for wind quintet*, 1973; *Cadence on Memory of Pablo Picasso for flute and guitar*, 1973; *Nocturne for flute and guitar*, 1975; *Sonata for clarinet and piano*, 1978; *Coll’Age for piano quintet*, 1979/1984; *Sonata for cello and piano*, 1980; *Sonatina for 2*

violins, 1982; *Cadence II for flute, oboe, bassoon and harpsichord*, 1982; *Sonata for 2 pianos*, 1982; *Sonatina for cello and piano*, 1982; *Inquieto for clarinet and piano*, 1985; *Sonata for viola and piano*, 1987; *Variations on Ján Egry's Theme for wind octet*, 1994; *Capriccio for flute and harpsichord*, 1995; *Rondo for oboe and bassoon*, 1997; *Ostinato for double bass and piano*, 1998; *Musique triste for string trio*, 1998; *Musica stricta for flute, clarinet, violin, cello and piano*, 1999; *Margharet's Aria for clarinet and bass clarinet*, 2001; *Divertimento for flute, oboe, clarinet and bassoon*, 2001; *...remembering to... for flute, clarinet, accordion and piano*, 2005; *"...nur eine Weile..." – Trio for violin, accordion and cello* (2005); **solo** – *Partita for piano*, 1966; *La Follia for violin*, 1967; *Variations on Joseph Haydn's Theme for piano*, 1969; 4 piano sonatas (1973, 1979, 1980, 1985), *Good Day, Mr. Fibonacci for piano*, 1977; *Variations on Paulín Bajan's Theme from 1758*, 1984; *Preludes and Fugues for piano*, 1988; *Variations on Zdeněk Fibich Theme for piano*, 1990; *Cadence III for violin*, 1995; *PF 2007 for piano*, 2007; **vocal** – *The Manner of Silence for bass, French horn, bassoon, cello and piano*, 1977; *In Its Own Way for mezzosoprano and piano*, 1978, *Pater noster for baritone and trumpet*, 1990; *Ave Maria for soprano and string quartet*; **electroacoustic** – *Three Summer Preludes*, 1982; *Lied ohne Worte*, 1993; choirs, arrangements

Sequence for 9 Instruments

"The piece originated in 1965, in the time when I finished my secondary studies at the Bratislava Conservatory. I hung up my cello definitely and I was mentally preparing myself for the university study in the compositional class of Alexander Moyzes. In that time I was enchanted by Boulez, Stockhausen and Nono; in fact not by their compositions, which I knew only perfunctorily, but by the literature, mentioning them. After several preceding essays in dodecaphony I finally finished a score in several summer weeks, in which I had applied serial organization in pitch, rhythm, orchestration and looked after relations among these parameters in the frame of a dynamically built form... I returned to the piece years later and I can say that it contains germs of the style and expression typical for my music up to the present time...

The score ended up in the hands of Laco Kupkovič, the leader of the ensemble Hudba dneška (Music of Today). He wrote me in a letter that he intended to premiere the piece at the Bratislava Music Festival 1966. His assessment of the piece was more than flattering: 'I rank you among the talented exponents of avant-garde...'

Although due to unfavourable circumstances the premiere was not realized eventually, I am grateful to him and the Music of Today ensemble for a radio recording of the *Sequence*.

Thousand thanks to the Melos Ethos Ensemble for a new study of the piece, which will be premiered tonight after 42 years."

Vladimír Bokes

Petra Oliveira Bachratá

(1975, Krupina)

In composition Petra Oliveira Bachratá was a student of Ladislav Burlas (1992–1993), later of Vladimír Bokes at the University of Performing Arts in Bratislava



(1994–2000); simultaneously she studied at the Medicine Faculty of the Comenius University in Bratislava. She participated in many compositional courses abroad (IRCAM Paris, Szombathely, Reichenau, Brian Ferneyhough, Ivan Fedele, Jonathan Harvey, Magnus Lindberg, Ivana Loudová). In 2000–2003 she was employed at the 1st Neurological Clinic of The Teaching Hospital in Bratislava and in 2003 she acquired neurological specialization. Since 2005 she has been a postgradual student of composition and electroacoustic music at the University in Aveiro in Portugal (João Pedro Oliveira, Isabel Soveral). Since 2006 she has been a scholarship holder of the Fundação para a Ciência e a Tecnologia, Lisbon. Recently she has been occupied by the interaction and relations of the instrumental and electronic elements in electroacoustic compositions.

Selection of works: chamber – *Vision of Sonata for violin and cello*, 1996; *Trio for violin, cello and piano*, 1997; *Aberrations for two violins, viola, cello and double bass*, 1998; *Confrontations for violin, clarinet and cello*, 1999; *Distance for flute and double bass*, 2000; **solo** – *Ontogenesis for flute*, 1997; *Song for flute*, 1997; *Luminiscences for flute*, 2001; *Bagatelle for piano*, 2007; **vocal-instrumental** – *X-treme for soprano, baritone, flute, clarinet, harp, viola, double bass and percussion*, 2000; **electroacoustic** – *Nunataq*, 2005; *Luminiscences*, 2006

“...OPTIONS... CHOICES... ACTS... CONSEQUENCES...
isn't this what life is about?

The piece originated on commission of the Melos-Ethos Festival and it is devoted to the Melos Ethos Ensemble”.

Petra Oliveira Bachratá



Galina Ivanovna Ustvol'skaya (1919, Petersburg – 2006, Sankt Petersburg)

begin her study of music at a special music school and later at the Leningrad Conservatory, from which she graduated in 1947. In 1950 she continued as a postgraduate in the Dmitry Shostakovich's class. One year later she interrupted the study. The influence of Shostakovich, whose teaching was forbidden due to his formalism, is visible mostly in works from the period 1946–1950 (*Concerto*, the first two piano sonatas, *Trio* and *Octet*), after 1952 it ceased completely. Ustvol'skaya

taught at the Conservatory since 1947 till the late 1970's, however, she never acquired a post of professor. In the 1950's she composed several orchestral pieces (*Young Pioneers, Children's Suite, Heroical Act*) and cantatas (*The Youth!, Man from Mountains, Daybreak over the Homeland*) complying with the official requirements. Her compositions, in which her unique compositional language was formed, were open to public only 20 years later (*Trio, Octet, Sonata for violin and piano, Preludes for piano, Grand Duo for cello and piano*). West music world learned about her unique creation only after the fall of the iron curtain. In 1992 conductor Oleg Malov with the orchestra of Sankt-Petersburg Soloists performed her music at a festival in the Netherlands, which foreshadowed an increasing interest in Ustvolskaya's creation in the whole Europe.

Ustvolskaya's work is in itself a unique, hardly classifiable phenomenon. It is filled by extreme tension and spiritual strength. It is astonishing, how her creation retains its "up-to-dateness" – her pieces from the time 30 years ago always find their way to listeners. Her non-compromising attitude reminds us of a lonely rock in the sea of musical trends of the 20th century. This self-reliance and stylistic as well as aesthetic isolation is extremely unique in this time and is closely related to her personal isolation – she almost never left her native city. Ustvolskaya is the only one of Shostakovich's students, who succeeded to mould her own style and aesthetics, completely different from her teacher ("it wasn't me who influenced you, it was you, who influenced me"). Shostakovich wrote about her: "I believe that music of Galina Ustvolskaya will win the world appreciation of all people, who hold a positive attitude to contemporary music." Their spiritual and artistic closeness may be compared with the Schoenberg and Webern's relation.

Selection of work: vocal-orchestral – *Dream of Stepan Razin, bylina for baritone and orchestra*, 1949; **symphonies** – *Symphony No. 1 for orchestra and two boys' voices*, 1955; *Symphony No. 2 – Truthful and Eternal Bliss for 6 flutes, 6 oboes, 6 trumpets, trombone, tuba, percussion, piano and solo voice*, 1979; *Symphony No. 3 – Jesus the Saviour Save Us for 5 oboes, 5 trumpets, trombone, 3 tubas, percussion, piano, 5 double basses and reciter*, 1983; **orchestral** – *Concerto for piano, string orchestra and kettledrums*, 1946; *Children's Suite*, 1955; *Symphonic Poem No. 1*, 1958; *Symphonic Poem No. 2*, 1959; **chamber** – *Trio for clarinet, violin and piano*, 1949; *Octet for 2 oboes, 4 violins, kettledrums and piano*, 1950; *Sonata for violin and piano*, 1952; *Grand Duet for cello and piano*, 1959; *Duet for violin and piano*, 1964; *Composition No. 1 – Dona nobis pacem for piccolo, tuba and piano*, 1971; *Composition No. 2 – Dies irae for 8 double basses, percussion and piano*, 1973; *Composition No. 3 – Benedictus qui venit for 4 flutes, 4 bassoons and piano*, 1975; *Symphony No. 4 – Prayer for trumpet, tam-tam, piano and contralto*, 1987; *Symphony No. 5 – Amen for reciter, violin, oboe, trumpet, tuba and percussion*, 1990; **piano** – 6 sonatas (1947, 1949, 1952, 1957, 1986, 1988), 12 preludes, 1953

"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 music is never chamber music, nor when it is a solo sonata..."

“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

The author of the lyrics of the *Symphony No. 4* (similarly to *Symphonies Nos. 2 and 3*) is a medieval monk of Benedictine order Hermanus Contractus of Reichenau (1013–1054). Ustvolskaya has found his texts in an anthology of medieval Latin literature published in Moscow in 1972 and she immediately felt strongly inspired by his universal knowledge and deepness of thoughts. *Symphony No. 4* is subtitled “Prayer” and uses the same invocation text as *Symphony No. 3*, but only three instruments were used.

“Almighty, True God, Father of Eternal Life, Creator of the World, Jesus, Messiah, save us!”

Symphony No. 5 sets to music traditional religious Slavonic text of the Lord’s Prayer performed by a reciter accompanied by five instrumentalists.



Luciano Berio

(1925 Oneglia, Italy – 2003, Roma)

Luciano Berio, one of the greatest Italian avant-garde composers studied composition in Milan. After 1951 lived in turns in Italy and in the U.S.A., where he studied composition with several exponents of modernism (Luigi Dallapiccola, G. F. Ghedini) and formed his own unique style. He married American soprano Cathy Berberian, for whom he wrote many of his vocal works. In 1955–1960 he led Studio di Fonologia Musicale, a centre for electronic music, which he had founded with

Bruno Maderna in Italian Radio (RAI). He founded also Centro Tempo Reale, institute for research of music, joining musicians and computer experts exploring new ways of composition. He edited the *Incontri Musicali* journal.

Similarly to his contemporaries Cage, Boulez and Stockhausen, Berio, too, belongs to pioneers of music avant-garde and to advocates of widening music boundaries by the way of electronics. During his long and prolific career he utilized a number of forms, techniques (aleatory, serialism, electronic music) and he specialized in work with human voice. Cycle of solo virtuoso pieces *Sequenza* belongs to his most remarkable works. He was fascinated by literature, namely by modern and post-modern literature of the 20th century. He found his inspiration in the works of James Joyce, Samuel Beckett. Italo Calvino was a librettist of his two stage works and he was a close friend with Umberto Eco.

Selection of works: stage – *Tre modi per supportare la vita*, 1955; *Allez-Hop!* 1959/1968; *Passaggio*, 1963; *Esposizione*, 1963; *Opera*, 1970; *Per la dolce memoria di quel giorno*, ballet, 1974; *Linea*, ballet, 1974; *La vera storia*, 1982; *Un re in ascolto*, 1984; *Outis*, 1996; *Cronaca del luogo*, 1999; **orchestral** – *Preludio a una festa marina*, 1944; *Concertino*, 1949; *Mimusique no. 2*, 1953; *Variazioni*, 1954; *Nones*, 1954; *Allelujah I*, 1955; *Variazioni 'Ein Mädchen oder Weibchen'*, 1958; *Divertimento*, 1958; *Tempi concertati*, 1959; *Quaderni I, II, III*, 1959–1962; *Chemins I, II, IIb, IIc, IV*, 1964, 1968, 1970, 1972, 1975; *Bewegung*, 1971; *Concerto*, 1973; *Still*, 1973; *Eindrücke*, 1974; *Après Visage*, 1974; *Points on the Curve to Find*, 1974; *Corale on Sequenza VIII*, 1975; *Selezione*, 1976; *Il ritorno degli snovidenia*, 1977; *Encore*, 1978; *Entrata*, 1980; *Fanfara*, 1982; *Requies*, 1985; *Formazioni*, 1987; *Conc. II (Echoing Curves)*, 1989; *Continuo*, 1989; *Schubert-Berio: Rendering*, 1989; *Festum*, 1989; *Chemins V on Sequenza XI*, 1992; *Compass*, 1994; *Vor, während, nach Zaide*, 1995; *Notturmo*, 1995; *Re-Call*, 1995; *Kol-Od*, 1996; *Ekphrasis (Continuo II)*, 1996; *Récit*, 1996; *Alternatim*, 1997; *SOLO*, 1999; **vocal-orchestral** – *Magnificat*, 1949; *Epifanie*, 1961; *Traces*, 1964; *Sinfonia*, 1969; *Air (Striggio)*, 1969; *Laborintus II*, 1965; *Ora*, 1971; *Bewegung II (1971)*, *Coro*, 1977; *Calmo*, 1989; *Shofar*, 1995; **vocal-instrumental** – *Due pezzi sacri*, 1949; *Deus meus*, 1951; *El mar la mar*, 1969; *Chamber Music*, 1953; *Circles*, 1960; *Rounds*, 1964; *O King*, 1968; *Melodrama*, 1970; *Aginus*, 1971; *E vo'*, 1972; *Recital I (for Cathy)*, 1972; *Cries of London*, 1972; *Calmo*, 1974; *Ecce: musica per musicologi*, 1987; *Altra voce*, 1999; **voice and piano** – *Quattro canzoni popolari*, 1947; *Tre liriche greche*, 1948; *Ad Hermes*, 1948; *Tre vocalizzi*, 1950; **choral** – *Due cori popolari*, 1946; *O bone Jesu*, 1946; *Due canti siciliani*, 1948; *Questo vuol dire che*, 1969; *A-ronne*, 1975; *Ofanim*, 1988; *Canticum novissimi testamenti*, 1989; *There is No Tune*, 1994; *Twice upon...*, 1994; **chamber** – *String Trio*, 1948; *Wind Quintet*, 1948, *String Quartet*, 1956, *Serenata I*, 1957; *Différences*, 1967; *Sincronie for string quartet*, 1964; *Memory*, 1973; *Autre fois: berceuse canonique pour Igor Stravinsky for flute, clarinet and harp*, 1971; *Musica leggera*, 1974; *34 duetti*, 1983; *Accordo*, 1981; *Voci*, 1984; *Cal*, 1985; *Terre chaleureuse*, 1985; *Naturale*, 1986; *Ricorrenze*, 1985; *Notturmo (String Quartet No. 3)*, 1993; *Glosse for string quartet*, 1997; **solo** – piano: *Pastorale*, 1937; *Petite Suite*, 1948; *Cinque variazioni*, 1953; *Wasserklavier*, 1965; *Erdenklavier*, 1969; *Luftklavier*, 1985; *Feuerklavier*, 1989; *Leaf*, 1990; *Brin*, 1990; *Sonata*, 2001; harpsichord: *Rounds*, 1965; organ: *Fa-Si*, 1975; cello: *Les mots sont allés*, 1978; double bass: *Dogs*, 1989; clarinet: *Chemins V*, 1980; *Lied*, 1983; *Comma*, 1987; **sequences** – I flute, 1958; II harpsichord 1963; III voice 1966; IV piano 1966; V trombone 1966; VI viola 1967; VII oboe 1969; VIII violin 1977; IX clarinet 1980; X trumpet 1984; XI guitar 1988; XII bassoon 1995; XIII accordion 1996. **electroacoustic** – *Mimusique no. 1*, 1953; *Ritratto di città*, 1954; *Mutazioni*, 1955; *Perspectives*, 1957; *Thema (Omaggio a Joyce)*, 1958; *Momenti*, 1960; *Visage*, 1961; *A-ronne*, 1974; *Chants parallèles*, 1974–5; *Diario immaginario*, 1975; *Duo*, 1982

The composition *O King* was written in 1968 as a commemoration of Martin Luther King; it originated as an immediate reaction to the murder of the black leader. Harmonic basis of the piece is formed by the gradually introduced whole-tone scale. The only text of the piece is its title (*O Martin Luther King*); initial vowels are gradually joined by consonances. The vocal part is a component of the instrumental whole. New instrumental version of the piece is a part of Berio's *Sinfonia* (1969).



György Ligeti

(1923, Dicsőszentmárton – 2006, Vienna)

The Hungarian and Jew György Ligeti was born in Dicsőszentmárton (Romanian Diciosânmartin, now Târnăveni), in a family with inclination to arts and traditions. The young Ligeti started to play the piano and composition in Cluj, where his family had moved, but the World War II totally changed his life. Almost all his family was slaughtered (his mother as the only one from the family survived a concentration camp). Finishing his secondary studies Ligeti wanted to study

mathematics, but as a Jew he wasn't allowed to. He started to study music at the Cluj Conservatory and later in Budapest with Sándor Veress, Pál Járdányi, Lajos Bárdos and Ferenc Farkas. Unfortunately he was sent for forced labour and he became a prisoner of war; he could continue his studies only after the war. Finishing his studies in 1949 he started to explore Romanian folklore and later he became a teacher of theoretical subjects in Budapest. However, communism isolated domestic music life, therefore after the Hungarian revolution in 1956 Ligeti decided to emigrate and settled down in Vienna, where he later also acquired Austrian citizenship. He worked in a studio of electronic music in Cologne and gradually he became a distinguished exponent of European avant-garde. Work with sound influenced Ligeti while composing instrumental music; his orchestral pieces (*Apparition*, *Atmosphères*, *Lontano*) opened a new chapter in the New Music development. Ligeti became a demanded composer and teacher. The most important of his posts was his position of the professor of composition at the Hochschule für Musik und Theater in Hamburg (1973–1989). He died in Vienna in 2006 remembered as a central personality of New Music.

In his early years Ligeti was influenced mostly by his study of folk music as well as by the music language of Béla Bartók. He strongly felt limitations of his basis and he entered new music spaces after the emigration. His new pieces bring new orchestral texture, the sound of orchestra becomes a web of individual voices (micropolyphony), in which melody and harmony loose their sense, and the resulting sound, its timbre, register and density comes to the fore. In the 1960's Ligeti's compositions began to determine a development of New Music, as they had brought negation of principles of serial music of the after-war avant-garde. Ligeti continually transferred his discoveries onto vocal, chamber and solo music. His efforts culminated in the opera *Le Grand Macabre*.

In the next decades Ligeti found inspiration in new realms like mechanic music, African rhythms, minimal music; impulses from various kinds of historical music changed his music language. His interest in mathematics appeared and so did a fully specific taste in literature, theatre and fine art. While texture

of his pieces simplified, rhythm and semantic allusions of his music basis added completely new complexity to his works. The acme of this period is presented by his *Violin Concerto*, *Piano concerto* and cycle of 18 piano etudes (1980–2001).

Selection of works: stage – *Le Grand Macabre*, 1975–1977/1996; **vocal-instrumental** – *Requiem for soprano, mezzosoprano, choir and orchestra*, 1965; *Clocks and Clouds for 12 female voices and orchestra*, 1973; **orchestral** – *Concert românesc*, 1951; *Apparitions*, 1958–1959; *Atmosphères*, 1961; *Fragment for chamber orchestra*, 1964; *Lontano*, 1967; *Ramifications for string orchestra or 12 string instruments*, 1968–1969; *Chamber Concerto for 13 players*, 1969–1970; *Melodien*, 1971; *San Francisco Polyphony*, 1973–1974; *Cello Concerto*, 1966; *Double Concerto for flute, oboe and orchestra*, 1972; *Piano Concerto*, 1988; *Violin Concerto*, 1992; *Hamburg Concerto for French Horn and Chamber Orchestra with 4 Obligatory Natural French Horns*, 1999/2003; **chamber** – *Sonata for cello*, 1953; *Andante and Allegro for string quartet*, 1950; *Ballade and Dance for two violins*, 1950; *Six bagatelles for wind quintet*, 1953; *String Quartet No. 1 (Métamorphoses nocturnes)*, 1954; *String Quartet No. 2*, 1968; *Ten Pieces for wind quintet*, 1968; *Trio for violin, French horn and piano*, 1982; *Hommage à Hilding Rosenberg for violin and cello*, 1982; *Sonata for viola*, 1994; **piano** – *Two capriccios*, 1947; *Invention*, 1948; *Musica ricercata*, 1953; *Three bagatelles*, 1961; *Monument-Selbstportrait-Bewegung, three pieces for two pianos*, 1976; *Études I, II, III*, 1985, 1994, 2001; **piano four hands** – *March*, 1942; *Polyphonic Etude*, 1943; *Allegro*, 1943; *Three Wedding Dances*, 1950; *Sonatine*, 1950; **organ** – *Ricer-care* – *Omaggio a Girolamo Frescobaldi*, 1951; *Volumina*, 1962/1966; *Two etudes (Coulée, Harmonies)*, 1967, 1969; **harpsichord** – *Continuum*, 1968; *Passacaglia ungherese*, 1978; *Hungarian Rock (Chaconne)*, 1978; **vocal/choral** – *Idegen földön, Betlehemi királyok, Bujdosó, Húsvét, Magány, Magos kösziklának.*, 1946; *Three Weöres Songs for voice and piano*, 1947; *Lakodalmas*, 1950; *Hortobágy*, 1951; *Haj, ifjuság*, 1952; *Five Arany Songs for voice and piano*, 1952; *Inaktelki nóták, Pápainé*, 1953; *Mátraszentimrei dalok, Éjszaka, Reggel*, 1955; *Aventures for 3 singers and 7 instrumentalists*, 1962; *Nouvelles Aventures*, 1965; *Lux Aeterna for 16 voices*, 1966; *Hungarian Etudes*, 1982; *Drei Phantasien nach F. Hölderlin for 16-voice choir*, 1983; *Nonsense madrigals for 6 male voices*, 1988–1993; *Síp-pal, dob-bal, nádihegedűvel for voice and percussion quartet*, 2000; **electroacoustic** – *Glissandi*, 1957; *Articulation*, 1958; **other** – *Poème Symphonique for 100 metronomes*, 1962

Concertante principle is one of the principles forming the history of European music; it belongs to essential features of György Ligeti's work. Virtuoso utilization of instruments in chamber music always fascinated Ligeti, his concerts demonstrate that dialogical relation towards the music history. *Concert românesc* (1951) from the outset of his work, his last work *Hamburg Concerto for French horn and chamber orchestra with 4 obligatory natural French horns* (1999/2003); between them *Cello Concerto* (1966), *Piano Concerto* (1988) and *Violin Concerto* (1992) stand. His *Chamber Concerto for 13 Instrumentalists* (1970) and *Double Concerto for flute, oboe and orchestra* are close to Baroque concerto grosso. The ensemble of the *Chamber Concerto* is formed by flute (piccolo), oboe (oboe d'amore and English horn), clarinet, bass clarinet (also second clarinet), French horn, harpsichord, Hammond organ (hamonium), piano, celesta, 2 violins, viola, cello and double bass. The whole of four movements enables the author to open various shapes of concertante principle.

Melos Ethos Ensemble

was established in 2005. It made its debut at the International Festival of Contemporary Music Melos-Ethos 2005 in Bratislava, whose name it adopted with the intention to present the idea of the festival in the inter-periods between two festivals and thus to form the space for regular performing of works of Slovak and world composers. In 2006 the ensemble performed at a special concert in the frame of the International Festival of Contemporary Music Warsaw Autumn, it played prize-winning compositions of the 1st Alexander Moyzes International Competition for Composers in the frame of the Year of Slovak Music 2006 (category of chamber music), besides it performs regularly at concerts of contemporary music in Slovakia. In 2005 the ensemble recorded its first CD with pieces by young Slovak composers (Jana Kmiťová, Lucia Papanetzová, Boško Milaković, Lubica Salamon-Čekovská, Marián Lejava), in 2006 CDs of the Warsaw concert and of chamber concert of the Alexander Moyzes' competition were released. The ensemble performed at the Ostrava Days of New Music and at the International Festival of Contemporary Music GAIDA in Vilnius in Lithuania.

The Melos Ethos Ensemble is formed by string quintet, woodwind quintet, trumpet, trombone, saxophone, accordion, percussion and piano, enabling the instrumental flexibility. The members of the ensemble are top Slovak young musicians. The permanent conductor of the ensemble is Marián Lejava, it regularly co-operates also with Zsolt Nagy.

Melos Ethos Ensemble: Anton Prievalský – flute; Daniel Kuciak – oboe; Branislav Dugovič – clarinet; Jozef Eliáš – bass clarinet; Stanislav Bicák – bassoon; Viliam Vojčík – horn; Petr La Garde – trumpet; Martin Noga – trombone; Erik Rothenstein – baritone saxophone; Peter Kosorín – percussion; Peter Krbaťa – percussion; Stanislav Kociov – percussion; Milan Osadský – accordion; Ivan Šiller – piano, harpsichord, Hammond organ; Zuzana Biščáková – piano, celesta; Marek Zwiebel – violin; Peter Mosorjak – violin; Peter Zwiebel – viola; Andrej Gál – cello; Ján Prievozník – double bass.

Daniel Gazon

Belgian conductor Daniel Gazon first studied trumpet and double bass at the Conservatoire Royal de Liège. Having gained a diploma with distinction in 1977, he started his conducting studies in 1978 with Igor Markevitch and Max Deutsch. After graduating from the International Seminars at Weimar and the Mozarteum in Salzburg in 1984, he was invited by Seiji Ozawa to continue his studies at the Berkshire Music Center in Tanglewood where he worked, in addition to Ozawa, with Kurt Masur and Joseph Silverstein. His most decisive experience was with Sergiu Celibidache with whom he studied musical phenomenology and conducting from 1986–1989. During the last two decades he has performed regularly with all major Belgian orchestras. He has worked closely with Polish, Lithuanian and Slovak orchestras.

Besides his vast symphonic and operatic repertoire, Daniel Gazon is widely recognised as one of the finest specialists in the 20th-century repertoire and

has premiered works by L. de Pablo, Lindberg, Hölsky, Gerhard, Goeyvaerts, Vivier, Tiensuu, Zielińska, Van Hove and Francesconi, and was a guest at the ISCM World Music Days, Melos-Ethos, Ars Musica, Düsseldorf Kontrapunkt, Gaida and Warsaw Autumn international festivals. A committed teacher, he has a many years' experience in giving masterclasses in conducting and training student orchestras in Belgium, Slovakia and Sweden. He lives in Brussels.

Eva Šušková

was born in Bratislava and studied at the Conservatory. Nowadays she is studying opera and concert singing at the University of Performing Arts in Bratislava as a student of Viktória Stracenská. Since 1994 she has performed in 12 European states and in the U.S.A. In 2006 she won the 1st prize and special prize of Andrej Kucharský at the International Vocal Competition Iuventus Canti in Vrable, in 2007 "Französischen Musik" at the 17th International Summer Academy Prague-Vienna-Budapest in Austria. In the Opera of the Slovak National Theatre she sang Mercedes in Bizet's *Carmen* and Kate Pinkerton in Puccini's *Madama Butterfly*. She sang in premieres of four Slovak operas (S. Solovič, V. Kubička a J. Beneš). Eva Šušková co-operates with many Slovak and foreign composers.

Marta Beňáčková

graduated from the Bratislava Conservatory as a pianist and she studied singing at the University of Performing Arts in Bratislava. Since 2001 she has been teaching at the Janáček Academy in Brno and this year she renewed her teaching at the Bratislava Conservatory. At present she is considered one of the most important Slovak singers of her generation. Her repertory comprizes songs, oratorical and vocal-symphonic literature since Baroque to the present. She was a member of the Slovak ensemble for early music Musica aeterna. Slovak Philharmonic, Czech Philharmonic, Virtuosi di Praga, Prague Symphonic Orchestra, Czech Radio Orchestra and other belong to her regular collaborators. She sang the roles in the works by Verdi (*A Masked Ball*, *The Troubadour*) at the opera stages in Prague and Bratislava. Since 1998 she has sung in the National Theatre in Prague in a role of countess in *The Queen of Spades* and Sorceress in Dvořák's *Undine*. She is a sought-after performer of Janáček's operas (*Katya Kabanova*, *Jenůfa*), which she performed in Brno and Paris. She is a member of the opera company of the Slovak National Theatre, where she sang in operas by Janáček, Donizetti, Dvořák, Britten, Tchaikovsky. During her career she recorded numerous LP and CD recordings, Gustav Mahler's *Symphonies No. 2 and 3* with the Czech Philharmony and Václav Neumann, recordings with Ken-Ichiro Kobayashi for Canyon, Janáček's *Glagolitic Mass* with Riccardo Chailly for Decca belong to the most significant.

Evgeny Irshai

is a composer and teacher of Russian origin. He acquired his education in music

institutes of Sankt Petersburg. His teachers of composition were Sergey Volfenzon, Alexander Chernov and Vladislav Uspensky, at piano playing he was a student of T. Rumchevich and P. Serebryakov. Since 1991 he has been living in Slovakia. He was a répétiteur of the State Opera in Banská Bystrica, then he taught the piano playing and composition at the Conservatory of Ján Levoslav Bella in Banská Bystrica, lectured at the Department of Music of the University of Matej Bel and in the latest years he has been a teacher of composition at the Bratislava University of Performing Arts.



**FRIDAY
9 NOVEMBER**

Small Hall of the Slovak
Philharmonic
10.00 p.m.

04

Daniel Buranovský – piano



Miro Bázlik (1931)

*Preludes for piano / Preludes pour piano (1981–1984) ***

- 1 *Promenade*
- 2 *Fleuve agité*
- 3 *Montagne argentée*
- 4 *Cloches*
- 5 *La Belle*
- 6 *Enterrement d'un petit oiseau*
- 7 *Amis*
- 8 *Adieu silencieux*
- 9 *Rêve*
- 10 *Attente vaine*
- 11 *Fée dansante*
- 12 *Séparation*
- 13 *Tournesol*
- 14 *Prunelles*
- 15 *Vent et feuillage*
- 16 *Valse inachevée*
- 17 *Election de la reine de beauté*
- 18 *Chevalier solitaire*
- 19 *Chanson simple*
- 20 *Braises soufflées*
- 21 *Don Quichotte*
- 22 *Retours éternels*
- 23 *Echelle vers le ciel*
- 24 *Un long chemin*

Miro Bázlik

(1931, Partizánska Lupča)

Slovak composer and pianist Miro Bázlik studied piano with professor Anna Kafendová at the Conservatory in Bratislava (1946–1951). Later he was a student of the Faculty of Mathematics and Physics of the Charles University in Prague acquiring knowledge of mathematical analysis (1951–1956). At the same time he continued his piano studies (with František Rauch, Ivan Moravec) and took lessons of composition (Jiří Eliáš). He graduated from University of Performing Arts in Bratislava, where his teacher in composition was professor Ján Cikker (1956–1962). He lectured on mathematics simultaneously. Since 1963 he has been active as a freelance composer and a pianist.



Since his early childhood Bázlik displayed his talent and interest in two great realms of human spirit – mathematics and music. His musical gift led him very early from the keyboard to composition pursuing the traditions of European pianism. Mathematical analysis determined him to enter the way of New Music with his own concept of harmonically conditioned twelve-tone music (*Music for Violin and Orchestra*, 1961; *Three Pieces for Fourteen Instruments*, 1964). His opera *Peter and Lucia* (1963–1966) after Romain Rolland and oratorio *The Twelve* after Alexander Blok's poem can serve as the most substantial achievements of this concept. Topology and Xenakis music inspired him to embark on electro-acoustic music in the early 1970's (*Triptych*, 1971; *Spectra, Metamorphoses and Commentaries to the First Part of Bach's Well-Tempered Clavier*, 1970–1974). A synthesis of his musical intentions is embodied in a vocal-symphonic composition *Canticum 43* (1972) and *Simple Electronic Symphony* (1975). The synthetic ideal is characterized also by his oratorio *Canticum Jeremiae* (1987), *Introitus – symphony* for soprano and orchestra (1997) as well as his latest opuses – *Violin Concerto* and *Piano Concerto*.

Selection of works: *Peter and Lucia*, opera, 1966; **orchestral** – *Baroque Suite*, 1960; *Music for violin and orchestra*, 1961; *Epoché I for cello and orchestra*, 1984; *Ballade – Concerto for viola and orchestra*, 1984; *Concertante Music*, 1985; *Diptych*, 1986; *Partita (variations on Bach's theme)*, 1988; *Concertino for Mozart for violin and orchestra*, 2001; **strings** – *March for strings and kettle drums*, 1966; *Five Little Elegies*, 1975; *Sonata for strings and harpsichord*, 1980; **vocal-instrumental** – *Five Songs on Chinese Poetry for alto, flute, cello and piano*, 1960; *Cantata in Old Style for choir and orchestra*, 1967; *The Twelve*, oratorio for reciter, choir and orchestra, 1967; *Balladic Suite in Old Style for soprano and chamber ensemble*, 1969; *Canticum 43 for soprano, choir and orchestra*, 1970; *Canticum Jeremiae for soprano, baritone, mixed choir and strings*, 1987; *De profundis for soprano, choir and orchestra*, 1990; *Apparition d'après Stéphane Mallarmé for soprano and chamber ensemble*, 1994; *Introitus – symphony for soprano and orchestra*, 1997; **chamber** – *Three Pieces for*

14 instruments, 1964; *String Quartet in Old Style*, 1965; *Music to Poetry for chamber ensemble*, 1966; *Pastorale for flute, oboe, clarinet, bassoon and harpsichord*, 1968; *String Quartet*, 1973; 2 wind quintets, 1977, 1978; *Quartetino*, 1978; *Septeto Resonancen on B-A-C-H*, 2001; **piano** – *Variations and Fugue on a theme of Paganini's Violin Concerto*, 1950; *Sonata B Minor*, 1954; *Six Variations*, 1955; *Palette*, 1956; *Concert Etude*, 1957; *Moment musical*, 1957; *Music to a Poet and a Woman*, 1969; *24 Preludes*, 1984; *Six Epigrams*, 1986; **organ** – *Procantorum*, 1995; *Three fantasies*, 1997; *Liturgical Chants of the Evangelic Church of Augsburg Confession in Slovakia*, 1998; **electroacoustic** – *Triptych*, 1971; *Spectra I*, 1974; *Simple Electronic Symphony*, 1975; *Pastoral Ballade*, 1977; *Ergodic Composition*, 1980; *Shepherd's Elegy*, 1983; *Epoché II for cello and tape*, 1984/1994; *Balade of Wood*, 1987; *Spectra II*, 2005; pieces for children, film music.

“We are such stuff
As dreams are made on and our little life
Is rounded with a sleep.”
(William Shakespeare: *The Tempest*.)

The world of piano is inseparably associated with Bázlik's personality. He has been an active pianist through all his life. He recorded both volumes of the *Well-Tempered Clavier* by J. S. Bach, he performed a complete piano oeuvre of J. S. Bach as well as complete cycles of piano sonatas of Wolfgang Amadeus Mozart and Ludwig van Beethoven at several recital series. His compositional output also documents his permanent interest in piano, which he designated as an instrument of his first compositions whatsoever (*Variations and Fugue on a Theme of Paganini's Violin Concerto* – 1950; *Sonata B minor* – 1954; *Six variations* – 1955) as well as his earliest compositions from his studies (*Palette* – 1956; *A Study* – 1957; *Moment musical* – 1957). Similarly to many other composers Bázlik has his “children's scenes”, too – the cycle *Forget-me-nots* (1979). The culmination of Bázlik's piano output is represented by the most monumental piano work – the cycle *Preludes*.

Bázlik wrote his cycle of 24 piano *Preludes* in the years 1981–1984 as a celebration of tempered tuning. The tonal order of particular preludes is influenced by J. S. Bach's preludes and fugues of the *Well-Tempered Piano*. The particular pieces of the cycle carry poetic titles in French, revealing the second Bázlik's compositional model – Debussy's cycle of *Préludes*, opening the way to invasions of New Music. Not only Bázlik's *Preludes* begin the dialogue with epoch-forming works of J. S. Bach and Claude Debussy, but the piano texture in many passages of the pieces reveals his inspiration by the supreme pianism of the 19th century (Johannes Brahms, Franz Liszt), wide open world of tonal harmony, transforming to pure euphony, associating the achievements of French impressionism. Bázlik's *Preludes* are built on a striking motivic work and often use figuration as the fundament of harmonic development. The basic motifs of particular compositions reveal their historical roots and Bázlik works with them on the basis of his harmonic concept, using not only functional comprehension of harmony but also harmonic achievements of the 20th century. Poetic

titles of particular pieces open a wide space of extra-musical associations for a listener and Bázlik thus not only suggests the source of his inspiration, but follows the famous French tradition with the works of François Couperin and Claude Debussy as milestones. As Bázlik's piano pieces communicate with Classical models they are in a sense "neoclassical". But unlike all the other "neoclassicists" Bázlik does not put the incongruity of two associated musical concepts in a forefront, his aim is their higher unconflicting synthesis. This Bázlik's synthetic endeavour reveals his compositional idea – the ancient Pythagorean idea of "harmony" unifying the contrasts into a higher complex. Bázlik's piano pieces demonstrate that realization of an harmonic idea on the ground of the 20th century music is possible. In this aspect Bázlik follows the message of Bach's *Well-Tempered Clavier*. Bázlik's *Preludes* – it is a work of maturity, the views into the future and into the past are of the same weight for him. The retrospection has led to several dedications – the prelude *Cloches* to Branko Okálik, his friend from the childhood, the *La Belle* to his wife and *Retours éternels* to Daniel Buranovský.

"My compositions and little pieces for piano have always originated at the piano and they were engraved to details in my mind, characterizing thus my 'source' attitude not only to composition but to music whatsoever. The presentation of Daniel Buranovský, betrothing drama and poetry in full harmony, gave them a revival. He deserves my admiration and thankfulness."

Miro Bázlik

Daniel Buranovský

comes from a family of an opera conductor. He has been playing the piano since four. From the time of his studies he has been a regular performer as a soloist as well as a chamber player and he cooperated with several Slovak orchestras. Since 1990 he has been a full-time teacher of the piano playing at the Faculty of Music and Dance of the University of Performing Arts in Bratislava. His artistic attitude is characterized by the deepest comprehension of the composer's intentions, by the most sensitive attitude to his poetics. His approach to music literature is constantly improving in the interaction of his own creative performing art and humbleness joined with an outright endeavour to learn and respect the composer's handwriting. Moreover his repertory is still being crystallized, with main pieces of the Romantic piano literature as well as music of the 20th century dominating, including the output of Slovak composers. Piano *Ballades* by Fryderyk Chopin and a cycle of *Preludes* by Miro Bázlik belong to his most significant recordings (Music Fund).





**SATURDAY
10 NOVEMBER**

Pálffy Palace
11.00 a.m.

05

Silvia Adamíková – soprano
Zuzana Biščáková – piano
Vladislav Šarišský – piano
Ondrej Olos – piano
Mikuláš Duranka – trumpet
Vladimír Ondrejčák – guitar
Vítězslav Halas – violin
Júlia Urdová – viola
Katarína Zajacová – cello
Andrea Bošková – flute
Martin Mosorjak – clarinet
Ivana Psoťková – accordion
Zuzana Žňavová – conductor

Marián Lejava (1976)

Dickinson-Songs for female voice and prepared piano
(2003, rev. 2005)

Lukáš Borzík (1979)

Vergangene Zeiten (2007) **

Lucia Koňakovská (1975)

Solo for Cello (2005)

Boško Milaković (1973)

Losing My Religion... (2002)

Lucia Papanetzová (1978)

Shadows (2005)

sonata for violin and piano (2005)

One of the stances adopted by writers on Slovak music has traditionally been the generational aspect. One speaks of the founders of modern Slovak music, of the generation of their students who had to fight ideological constraints in order to introduce avant-garde tendencies to Slovakia, of the generation isolated by the so-called political normalisation of the 1970's and early 1980's, etc. Members of the SOOZVUK association – Peter Groll (born 1974 in Bratislava), Lucia Koňakovská (born 1975 in Bratislava), Marián Lejava (born 1976 in Bratislava), Boško Milaković (born 1973 in Belgrade, Serbia), Lucia Papanetzová (born 1978 in Lučenec), and Karine Sarkisjan (born 1972 in Yerevan, Armenia) – based their common first public appearances precisely on generational affinity. They explicitly stated that they did not constitute “an aesthetic movement defined by a manifesto, but are bound by generational closeness and similar perception of the world”. It comes as no surprise, perhaps, that the group lacks a common poetics of music, after all, the last three decades of the 20th century definitely shattered the concept of continuity in the history of art, or at least buried it deeper into the unconscious where it awaits to be recognised by some future generation. No drums were rolled and trumpets blown, no images were broken when the SOOZVUK association made their first public appearance in 2003. The emergence of the previous generation (Transmusic Co. and VENI ensemble) ten years earlier, during the euphoria from the civil liberties we all strove for, however, could have conjured such images. Against individualism and reservations towards other aesthetic concepts, SOOZVUK upheld the simple idea of embracing all corners of the Slovak music scene and integrating into the cultural life. There is another way of seeing this openness, inclusion, and the drive to voice one's opinion: it is the artist's way of surviving in a society numbed by ubiquitous would-be art and kitsch. The difference, if there is any, between our and the western consumer societies lies in the absence of mechanisms to distinguish between genuine values and their fakes. In this environment, where it is all too easy to lose one's religion or to discover a rupture in one's conscience, the poetic voices of composers associated with SOOZVUK have an air of introversion, be it the delicate treatment of Schoenberg's legacy, the fine sonorities accompanying the dark poetry of Emily Dickinson, the cello chant relinquishing all adornment, the dialogue of violin and piano in the suspended time of nostalgia, the colourful intervallic harmonies or the pure sound exploration of the resonating tone. (PZ)

Marián Lejava

(1976, Bratislava)

studied composition with Peter Martinček and conducting with Juraj Karaba at the Bratislava Conservatory. Already in 1993 he was awarded the first prize at the Compositional Competition of Alexander Moyzes for his piece *String Quartet No. 1*. Later he continued his study of composition in the class of Vladimír Bokes at the University of Performing Arts, in conducting he was a student of Bystrík Režucha, Róbert Stankovský and Stanislav Macura (1996–2002).



In 2002–2005 as a postgraduate student he continued both his compositional (Vladimír Bokes) and conducting (Ondrej Lenárd) studies. Since 1996 he participated in several international compositional and conducting courses in Szombathely, Reichenau, Edenkoben, Weimar, Arnheim, Trebnitz, Prague, Ostrava etc., where he collaborated with experts like Erich Urbanner, K. Huber, Christian Wolff, Tristan Murail, Peter Eötvös, Zsolt Nagy, Alvin Lucier, G. Herbig. As a composer he was awarded several significant prizes at home as well as abroad, in

2005 he acquired a scholarship of the Jozef Bulva Foundation for writing his *Symphony No. 1 – Metamorphoses Concertantes* for chamber orchestra. As a conductor he was an assistant to Zsolt Nagy at Ostrava Days of New Music and in 2005 one of the chief conductors of the festival. He is a conductor of the VENI ensemble and leads Melos Ethos ensemble regularly. Since 2006 he has been a guest conductor of the Opera Orchestra of the Slovak National Theatre. Besides his compositional and conducting activities he is active as an organizer of music life and belongs to founders of the SOOZVUK association.

“While a Conservatory student Marián Lejava was attracted by expression of the classics of modern music; at the University of Performing Arts he began to cope with problems brought by the after-war avant-garde. His utmost attention was given to non-traditional ways of sound production on some instruments, to new comprehension of a problem of coordination in an ensemble and to new understanding of music expression. We could call his compositional fascination an ‘analysis of silence through non-traditional ways of tone production’; by moulding diverse kinds of sound on the threshold of silence Lejava creates noisy areas, bringing thus multicoloured opportunities of semantic allusions.” (VG)

Selection of works: **orchestral** – *Metamorphoses Concertantes* (Symphony No. 1) for chamber orchestra, 2007; *Chamber Symphony*, 1995; **vocal-instrumental** – *Dickinson-Songs for mezzosoprano and prepared piano*, 2003/2007(+ensemble); *Flat Lands and Plains for female voice, flute, accordion and piano*, 2005; **chamber** – *String Quartet No. 1*, 1993/1999; *Suita fonica for flute, violin and French horn*, 1994/1999(+cl); *Elegies for 2 pianos*, 1999; *Sonata for 2 celli*, 2000; *Sonata-Variations for clarinet and piano*, 1998; *after GONE for 2 accordions*, 1999; *Chant d’Amour for 2 violas, 2 celli and piano*, 1999; *7 bagatelles for wind quartet*, 2000; *From Father to Son* (Notturmo No. 2) for violin, cello, prepared piano and bells, 2000; *Eine kleine Suite für Kammerorchester*, 2000.; *Survivor – The Circle for organ and string quintet (orchestra)*, 2000; “seven through five” (Notturmo No. 3) for wind quartet and piano, 2001; *String Trio*, 2001; *String Quartet No. 2*, 1998/1999; *Pressburger Thriller for flute, violin, accordion and piano*, 2001; “an autumn wan” (Notturmo No. 1), 2002; *Veni’s Marchin’ on* (an anthem) for 9 instruments, 2003; *Quaoar for 4 percussionists*, 2003; *saXart for saxophone quartet*, 2004; *Langsamer Satz for string trio*, 2004; *Three Pieces for 2 pianos*, 2005; *Aria (for Lotz Trio)*, 2005; *scarce resemblance* (Notturmo

No. 6) for accordion, cello and CD, 2006; *Wrath*, 2007; **solo** – *Four Songs for piano*, 1995; *Bromhexin – Medicine for piano four hands*, 1993/1998; *Violino solo*, 1996/2001; *Elegia in memoriam for piano*, 1998; “*mo(o)nic(al)*”, *ritual for flute*, 2003/2007(+Xfl, ac, pf); *Sonata for violin*, 2002; *Accordion solo*, 2004; *Fragment I for piano*, 2004; *Capriccio for cello*, 2005; **choral** – *Three Folk Songs for mixed choir*, 1992/1998; *Psalm 148 for mixed choir*, 2001; *Introitus in memoriam for mixed choir and chamber ensemble*, 2002; *Two Prayers for choir, viola and double bass*, 2004.

“*Dickinson-Songs for female voice and prepared piano* are settings of four poems by Emily Dickinson, taken from different creative periods. The poems are ordered according to a ‘story’: the psychological development of the female heroine. Both characters of the cycle (voice and piano) are subjected to individual development. From extended techniques to pure, classical expression – from voice to pure singing, in the case of piano to the classical keyboard technique. I wrote the cycle in three phases: summer of 2002, spring of 2003, and a thorough revision in June 2005.”

Marián Lejava

Presentiment is that long shadow on
the lawn
Indicative that suns go down;
The notice to the startled grass
That darkness is about to pass.

The first Day’s Night had come—
And grateful that a thing
So terrible – had been endured –
I told my soul to sing –

She said her Strings were snapt –
Her Bow – to atoms blown –
And so to mend her – gave me work
Until another Morn –

And then – a Day as huge
As Yesterdays in pairs,
Unrolled its horror in my face –
Until it blocked my eyes –
My Brain – begun to laugh –
I mumbled – like a fool –
And tho’ ’tis Years ago – that Day –
My Brain keeps giggling – still.

And Something’s odd – within –
That person that I was –
And this One – do not feel the same –
Could it be Madness – this?

The heart asks pleasure first,
And then, excuse from pain;
And then, those little anodynes
That deaden suffering;

And then, to go to sleep;
And then, if it should be
The will of its Inquisitor,
The liberty to die.

So give me back to Death –
The Death I never feared
Except that it deprived of thee –
And now, by Life deprived,
In my own Grave I breathe
And estimate its size –
Its size is all that Hell can guess –
And all that Heaven was –



Lukáš Borzík

(1979, Poprad)

studied the guitar playing at the Žilina Conservatory (1999–2003). Simultaneously he attended private lessons of composition with Pavol Krška (2000–2003). Since 2003 he has been a student of composition at the University of Performing Arts in Bratislava (Vladimír Bokes). In 2005 he participated in Ostrava Days Festival and in international courses in Trebnitz (Germany). He is author of incidental music for theatre and radio, too.

Selection of works: vocal-instrumental – *Ex umbris for baritone and piano*, 2003; *Hvalospjev Ljubavi for alto and viola*, 2004; *Psalms I for 6 voices and piano*, 2004/2006; *Magnificat for soprano, flute, oboe, clarinet, accordion, viola, cello and double bass*, 2005; *seven 4 eight for eight voices and prepared piano*, 2006; *Stabat mater for clarinet, electric guitar, bass, accordion and double bass*, 2006; *Eclipse for soloists, female choir and chamber ensemble*, 2006; **chamber** – *Prayer for clarinet and piano*, 2002; *Elegy for cello and piano*, 2004; *Regenbogen für Anuschka for flute, clarinet, prepared piano and string quartet*, 2005; *In the Heart of Mine for flute, clarinet, electric guitar, piano, accordion, violin, viola and cello*, 2006; *seven for chamber ensemble*, 2006; *Ask the Mirror for chamber ensemble*, 2006; *Aurora for chamber ensemble*, 2007; **piano** – *Disillusion for piano*, 2003; *Eb-q-war-I-raw-q-se*, 2007; **choral** – *Sapientia Aeterna*, 2002;

Vergangene Zeiten

(*Bygone Times*)

High tide of the low tide
in the game of flashbacks.
Then and there and just here
It will be what wasn't.
And low tide
of the high tide Permanently.

Lukáš Borzík

Lucia Koňakovská

(1975, Bratislava)

studied composition first at the Bratislava Conservatory with Peter Martinček (1993–1997), later at the University of Performing Arts with Jozef Sixta (1997–2001), continuing at the Academy of Arts in Banská Bystrica in the class of Vladimír Godár, where she graduated in 2003 with a *Composition for mixed choir and string orchestra*. Koňakovská is a long-lasting member of singing choir (the Bratislava City Choir) and works as a repetiteur in the children's ballet school. She is a co-founder of the association of young composers SOOZVUK and an organizer of the Young Slovak Composers Festival.

“For Koňakovská wide arch of melos is the basis of the composition. Its development is an incarnation of interval selection of the given compositional material. The author presents this melic compositional ideal either as a solo sound, or as a part of richer contrapuntal texture, which is the foundation stone of the composing itself. Similarly to her teacher Sixta, by Koňakovská the selected intervals define not only melody, but also harmony of the musical action, however, the process is not moulded according to strict tectonic schemes, but it reflects the principles which are in harmony with the original music shapes and structures.” (VG)



Selection of works: vocal-orchestral – *Composition for mixed choir and string orchestra*, 2003; **orchestral** – *Little Concerto for cello and string orchestra*, 2005; **chamber** – *Meditation for flute solo*, 1995; *From Life of the Rock for cello solo*, 1996; *On the Bottom of Non-senses for violin*, 1997; *Schizofrescos for violin*, 1998; *Sonata for cello and piano*, 2003; *Solo for cello*, 2005; **choral** – *Rhymes and Games*, 2001; *Salutatio B. Mariae Virginis*, 2003

Solo Cello

“Pieces for solo instruments represent my favourite genre; I admire monody because its harmonic space is not defined and it can carry all possible contexts. I am attracted to the beauty of the solo instrument’s pure sound, the uniqueness of a tone, whether played or sung. The resonating tone is definitive and relentless, yet its existence tends to carry on and it potentially becomes the incarnation of music.”

Lucia Koňakovská

Boško Milaković

(1973, Belgrade)

began to study the double bass and music theory at the Secondary Music School of Josip Slavenski in Belgrade. Later he studied double bass playing at the Bratislava Conservatory and since 1994 he added compositional studies with Juraj Tandler. In 1998 he became a student of the University of Performing Arts as a pupil of Vladimír Bokes. He participated in EDDC courses (European Dance Development Centre, Arnhem) led by Jim Fulkerson in composition, courses in Reichenau (Erich Urbanner) and Buckow (Frangis Ali-Sade). He is a mem-



ber and co-founder of the association of young composers SOOZVUK (since 2001). Since 2003 he has been a postgraduate student of Vladimír Bokes at the University. In 2004 he went through a compositional course with Pavol Novák at Dartington Summer School in England.

Selection of works: chamber orchestra – *In Utero*, 2000; *Stolen Beauty / Funeral Music*, 2003; **chamber** – *Tabula Rasa for 2 violins, 2 violas, cello and piano*, 2000; *Intro for string trio and accordion*, 2001; *One for piano quintet or electric guitar and string quartet*, 2001/2004; *Losing My Religion for flute, clarinet, accordion and string trio*, 2002; *Sustained for four saxophones*, 2004; *The Inner Singers for three basset horns (alto clarinets)*, 2005; *Tetrapophonic for flute, bassoon, French horn, accordion, piano, 2 violins and cello*, 2005; *The Unutterable Pleading for 17 strings*, 2005; **solo** – *Ground for accordion*, 2002 *Opera (per) Buffa for piano*, 2004, *MoNaMi for piano*, 2007; **vocal-instrumental** – *Quartet E for soprano, clarinet, violin and viola*, 2002; *Just 4 E for soprano, clarinet, piano, violin, viola and cello*, 2004–2005; **choral** – *Voices*, 2001/2003; **electroacoustic** – *Patient Itching*, 2000; *Punk-tualism*, 2000–2001; *Welcome in 3 Parts*, 2001; *Etude For Piano*, 2003; *Ground for accordion and electronics*, 2006.

Losing My Religion ...

“This music is generated, it is a kind of quest to find the possible rhythmic and pitch combinations, which exist in a certain space waiting to be discovered. Generated sections are further directed and processed in a particular manner. This is possible music, music that can exist. I work with seemingly ready material – citations of nonexistent or not yet discovered music. Furthermore, this is a kind of sound illusion: simple chants that feel like polyphony (hocket), thanks to phase shifts and extended durations of certain pitches, or combinations of instruments resulting in timbres that emulate other sounds, exploitation of sound peculiarities of the instrument, its sound irregularities, ‘defects’ (in each instrument, there are original combinations of harmonics embedded in every pitch. This is the instrument’s genetic code; there are not two instruments with the same sound, e.g. violins...). At the end of my effort there is a change (an illusion of it) of given, apparently constant harmonics of the particular instrument. This practically means that the sound of the piano can be changed to the sound of the violin, or even to the noise of the coffee machine. In such a moment, we do not hear the resonating instrument; instead, we perceive sound as invisible matter all around us, as a field charged with the spiritual.”

Boško Milaković

Lucia Papanetzová

(1978, Lučenec)

studied religious music (organ and choral conducting) at the Conservatory of J. L. Bella in Banská Bystrica. She began to study composition led by her teacher, composer and pianist Evgeny Irshai from Petersburg (living in Slovakia) in the years 1992–1997. She continued as a student of Vladimír Bokes at the University of Performing Arts in Bratislava (1998–2003), and then as a postgraduate

of the department of composition and conducting, where she has been teaching since 2006. She is a founder and organizer of the Students' Festival of Contemporary Music Orpheus and a co-founder of the association of young composers SOOZVUK. Her works were performed at the festivals New Slovak Music, Melos-Ethos, Orpheus, Studio N Prague and Petersburg Music Spring.



“In her music Papanetzová endeavours to use rational methods of sound formation, which emerged after the World War II in world music; simultaneously she is interested in traditional devices of moulding the musical process. Her compositions represent an effort to synthesize both these perspectives on music, rationality and expression standing not in a contradiction, but conditioning mutually each other.” (VG)

Selection of works: **orchestral** – *Passacaglia for piano and orchestra*, 2003; **chamber orchestra** – *Melancholy*, 2000; *Meditation Thanks to Bach for string orchestra*, 2001; *Teleportation for accordion and string orchestra*, 2004; *Zahir*, 2005; *Moment musical for guitar and string orchestra*; **chamber** – *Sonet 1 for flute, violin, viola and cello*, 2000; *Imaginations for piano*, 2001; *Sonet 2 for accordion, flute and clarinet*, 2002; *Piano Trio*, 2003; *Three Sketches for cello*, 2003; *Apeiron for saxophone quartet*, 2004; *Threesome for baritone saxophone, guitar and three bongas*, 2004; *Shadows, sonata for violin and piano*, 2005; **choral** – *Faraway Songs for altos and basses*, 2004.

Shadows – Sonata for violin and piano

“I wrote the composition in May 2005. The main role in the organization of its musical space is allotted to pulse, breathing, psychological strength of culminations and their decline, polychromatic linearity in a simple clear logic of the whole. I wrote the sonata *Shadows* for my friends Milan Paľa and Evgeny Irshai.”

Lucia Papanetzová

Silvia Adamíková

studied opera singing with Vlasta Hudecová at the Bratislava Conservatory (1996–2001) and at the University of Performing Arts (2001–2006). In 2006 she participated in master courses of Peter Dvorský and Robert Belotti in Czech Republic. In 1996–2001 she collaborated with several choirs and in some opera productions in Italy, Switzerland, Austria and the Czech Republic. Since 2001 she has been teaching singing privately and co-operated with the Phoniatic Clinic in Bratislava as a voice consultant. As a student of the University she studied several opera roles in the Opera Studio, she graduated with the Adina in Donizetti *L'elisir d'amore*. Since 2003 she has collaborated with State Opera in

Banská Bystrica, where she performed in operas and operettas by J. Strauss, C. Millöcker, G. Puccini, W. A. Mozart. In 2005 she recorded the piece *Dickinson-Songs* by Marián Lejava on the CD.

Zuzana Biščáková

studied the piano playing at the Žilina Conservatory (Ľ. Fraňová), in 2004 she graduated from the University of Performing Arts in Bratislava (Daniela Varínska). During her studies she participated in numerous international competitions and in summer master courses in Piešťany and Český Krumlov (E. Indjic, P. Toperczer, M. Lapšanský, P. Jasmin, Malcolm Bilson etc.). She won the 1st prize at the Competition of Slovak Conservatories (1996) and the 2nd prize at the International Festival in London (1997). In the season 2002/2003 she went through a study stay in a class of E. Indjic at the Schola Cantorum in Paris, in 2005/2006 she finished her postgradual studies in Paris in the class of E. Indjic (Diplôme supérieur de piano) and in 2007 she finished also her postgradual studies in Bratislava, where she had been a student of Daniela Varínska. Presently she is teaching at the University. Since her studies she has been active as a chamber player and was awarded for her piano accompaniment several times. As a soloist she performed with Symphonic Orchestra of the Žilina Conservatory, with Symphonic Orchestra of the University of Performing Arts, Slovak State Philharmonic Košice and Slovak Radio Symphonic Orchestra.

Vladislav Šarišký

studied the piano playing in 1999–2004 at the Košice Conservatory and composition with Norbert Bodnár. Since 2004 he has been studying composition with Evgeny Irshai at the University of Performing Arts in Bratislava. His composition *DOR (1st Concerto for symphonic orchestra, soprano and piano)* was premiered in 2003 at an international festival of contemporary music in Kiev and in 2006 his symphonic rondo *LEIA* was premiered in Petersburg in the frame of the international music festival St. Petersburg – Europe – World. As a pianist he co-operated with Symphonietta Žilina, Symphonic Orchestra of Ukrainian Radio and National Symphonic Orchestra of Ukraine.

Ondrej Olos

was a student of Milan Seidl at the Žilina Conservatory of Jozef Miloslav Hurban (orchestral conducting). He was an assistant of the Symphonic Orchestra of the Žilina Conservatory. Since 2003 he has been studying at the Janáček Academy of Performing Arts in Brno in a conducting class of Emil Skoták. He performs pieces by young composers, many of them as premieres. However, he is active not only as a conductor, but also as a pianist. He has studied a chamber arrangement of the Leoš Janáček's opera *The Cunning Little Vixen*, for which he was awarded the Leoš Janáček Foundation's prize (2006).

Mikuláš Duranka

Trumpet player Mikuláš Duranka was a student of Peter Slávik at the Košice Conservatory (1998–2004). He graduated by playing a concert with The Slovak State Philharmonic Košice. Since 2004 he has been attending the University of Performing Arts in Bratislava, where he is studying with Kamil Roško. As a student he participated in several competitions and was awarded the 1st prize at the Competition of Slovak Conservatories and Honorary Mention at the International Performing Competition in the Czech Republic (2003). Since 2007 he has been employed as a trumpet player in the Slovak Philharmonic. Simultaneously he is a member of some chamber ensembles.

Vladimír Ondrejčák

At the Conservatory in Banská Bystrica Vladimír Ondrejčák was a student of Mária Sedláková (guitar playing), in 2007 he graduated from University of Performing Arts in Bratislava, where his teacher was Jozef Zsapka. He took part in several master courses led by renowned guitarists (Suzana Prieto, Odair Assad, Anders Miolin, Alvaro Pierri, Walter Feybli, Stefan Hackl). During his studies he regularly participated in both domestic and international competitions and festivals; in 2006 he won the 3rd prize at the 5th International Guitar Competition of J. K. Mertz. As a soloist and chamber player he performed in some European countries (Hungary, England, Austria, Czech Republic). He is performing chamber music with Bratislava Guitar Quartet and with guitarist Denisa Benčová.

Vítězslav Halas

Violinist Vítězslav Halas was a student of Jan Drha at the Conservatory in České Budějovice. At present he is studying with Jozef Kopelman at the University of Performing Arts. He took part in master courses (J. Drha, J. Pazdéra, V. Mazo, M. Libalová and J. Kopelman), and went through a study stay at the Royal Music Academy in Danish Aarhus. As a soloist he performed with South-Czech Chamber Philharmonic (as a winner of the Talent of The Year 2000 competition) and with Slovak Radio Symphonic Orchestra. He is interested in contemporary music and played also at the festival New Slovak Music.

Júlia Urdová

studied the viola playing with Viera Lipatová at the Košice Conservatory (1997–2003), nowadays she is a student of Jozef Hošek at the Bratislava University of Performing Arts. She is active both as a solo and chamber player.

Katarína Zajacová

studied the cello playing at the Žilina Conservatory in the class of Květa Glasnáková (2001). She continued her studies as a student of Ján Slávik at the Bratislava University of Performing Arts, today as a postgraduate student (Eugen Prochác).

Her performing was awarded at many competitions: Honorary Mention at the 8th Competition of the Bohuslav Martinů Foundation in Prague (2003), 3rd prize – “Zoltán Kodály-Preis” – at the competition in the frame of international performing courses “Prag–Wien–Budapest in Semmering (2004), winner of the “Yamaha Music Foundation of Europe” (2004). Besides solo recitals and chamber concerts she performed with Symphonic Orchestra of the Žilina Conservatory, Symphonietta Žilina and Košice State Philharmony. Since 2004 she has been a member of the Trio Istropolis (Melánia Lipková – violin, Katarína Brejková – piano), which was awarded the 3rd prize at the Bohuslav Martinů Competition in Prague. The trio gave several recitals and performed at many festivals (Mozart Week, Central European Music Festival in Žilina, Trenčín Music Spring, Epoché etc.).

Andrea Bošková

Flutist Andrea Bošková was a student of Margita Gromová at the Conservatory of J. L. Bella in Banská Bystrica, later of Miloš Jurkovič at the Bratislava University of Performing Arts (2001–2006). She participated in master courses of Jiří Válek and Tomáš Františ. She was a soloist of the Slovak Music Youth Orchestra and member of orchestras and chamber ensembles. Nowadays she is a member of improvisational trio in the drama *Robinson in a Theatre in the Theatre from the Mall* in Banská Bystrica. As a chamber player she performed at several festivals of contemporary music (Orpheus, Melos-Ethos, Festival of Contemporary Art in Košice) and premiered some pieces of Slovak composers (Juraj Hatrík, Ivan Buffa, Lukáš Borzík, Jana Kmitová etc). As a soloist she played in Czech Republic, Austria, Germany and England.

Martin Mosorjak

was a student of Henrich Kristmann at the Košice Conservatory, where he studied the clarinet playing (1996–2001). He continued his studies at the Bratislava University of Performing Arts in the class of Jozef Luptáčík. During his study he participated in a study stay at the Royal Conservatory in Gent and in 2006–2007 a study stay with Eddy Vanoosthuyse focused on contemporary music. Besides he took part in many master courses (A. Prinz, A. Janickij, H. Rosengren, W. Ground, R. Vanspaendonck, H. Klug etc.) and festivals (Orpheus, Festival of Contemporary Art in Košice, Isny Oper Festival). As a soloist he performed with The Slovak State Philharmonic Košice, Orchestra of Košice Conservatory, Isny Oper Festival Orchestra (Germany) and Harmonieorkest Drachten (The Netherlands).

Ivana Psotková

Accordianist Ivana Psotková was a student of Igor Gajan at the Žilina Conservatory. Today she is a postgraduate student at the Bratislava University of Performing Arts in the class of Boris Lenko. As a participant of several competi-

tions she won several prizes: 2nd prize at the International Accordion Competition in Denmark in 1996, 1st prize at the International Accordion Competition Przemysl in Poland in 1999 and others. In 2006 she performed at the Central European Music Festival in Žilina.

Zuzana Žňavová

studied religious music at the Conservatory of J. L. Bella in Banská Bystrica, organ playing with M. Kovařík and conducting with I. Bulla (1993–1997). She took part in international master courses in organ playing with J. Guillou in Zürich (1994–1998). In 1999–2004 she studied choral conducting in the class of Ondrej Šaray at the Bratislava University of Performing Arts, continued her studies as a postgraduate student of Blanka Juhaňáková (graduated 2007). She conducted the Academic Singing Choir Tempus (2002–2004) and since 2006 she has been an assistant conductor of Lúčnica choir. In 2004 she established Chamber Choir SOOZVUK, with which she premiered pieces by contemporary Slovak composers (every year since 2004).





**SATURDAY
10 NOVEMBER**

Moyzes Hall
7.00 p.m.

06

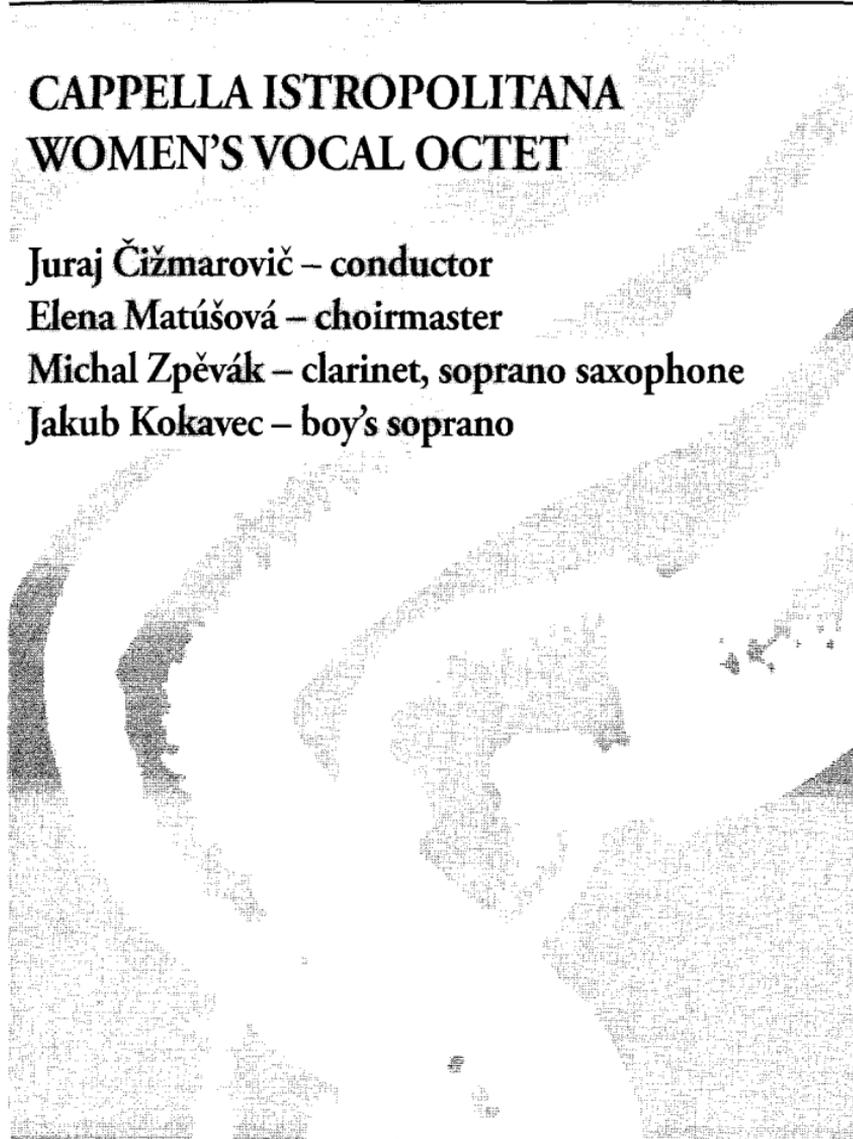
**CAPPELLA ISTROPOLITANA
WOMEN'S VOCAL OCTET**

Juraj Čižmarovič – conductor

Elena Matúšová – choirmaster

Michal Zpěvák – clarinet, soprano saxophone

Jakub Kokavec – boy's soprano



Giya Kancheli (1935)

*Life without Christmas (1990–1994) **

Morning Prayers for chamber orchestra and tape (1990)

Midday Prayers for 19 players, boy's voice and solo clarinet (1990)

* * *

Evening Prayers for chamber orchestra and 8 altos (1991)

Night Prayers for soprano saxophone, strings and tape (1992/1994)

Giya Kancheli – see page 20

When in December 1878 Josif Dzugashvili was born in a Georgian village Gori, none assumed him as the one, who in several decades would build a regime of fright and violence in almost one sixth of the Earth, accompanied by millions of murders and hundreds of thousands of years of enslavement in prisons, where atheism would become a state religion. The keen student of Marx and Lenin's works perceived traditional religion as the main obstacle to the realization of his personal power. Hundreds of destroyed churches, hundred thousands of imprisoned priests – all this together formed an atmosphere of fright, in which only few had the courage to claim their religion. For the Georgians themselves the Georgian origin of the dictator of atheism caused unbelievably paradoxical feelings, as the Georgians embraced Christianity already in the 4th century, they belonged to the first Christian nations of all time. For the Georgians it was their Christianity on their spiny way through history what served as their rescue mainstay and main source of hope in the future. Only Stalin's death could mean the beginning of the liberation from the fear, described by Kancheli in an interview with Krzysztof Droba:

“I was eighteen, when Stalin died. The school was engulfed by sadness, teachers were weeping – it was the end of time, Stalin had died, what will happen to us? I lived it out very intensely, too. Going from the school I visited my uncle – an excellent surgeon, a professor, who didn't have his own children, therefore he loved me very much and treated me as his own son. The uncle lived closely to my school. I was in a tragical, mourning mood and the uncle was energetic and cheerful. I asked him: ‘Do you know what happened?’ ‘And what happened so important?’ ‘How can you ask so, Stalin died!’ ‘Should I lose my good humour because of this?’ He outraged me deeply and I expressed my outrage. And my uncle started to yell and threw me out of the house: ‘Clear off, and do not step inside any more!’

Outraged I told it to my father, and he said me: ‘Don't be surprised, you don't know anything, we didn't tell you anything.’

That was my initiation. My parents never disclosed neither to me nor to my sister the truth about Stalin. School educated us in Stalin's cult, that was our religion and I believed in it.”

This contradictory and tragical feeling satiates Kancheli's music and it was resolutely one of impulses for origin of the cycle *Life without Christmas*. It was precisely this cycle, what liberated Kancheli from his necessity to write only symphonies and brought a tendency to a new music concept. Kancheli said about his cycle:

“Christmas is a joyful season. The joy hangs in the air, it comes and goes, then you start yearning and making preparations for its return. In the 20th century the world has sadly been divided and people from one sixth of the globe have been deprived of the joy of Christmas and the joy of faith. I was born in

1935, so throughout my conscious life I lived in a world without Christmas, without this great joy. Christmas is also a symbol of the culture destroyed by the October Revolution. After the revolution we lived according to standards conceived by engineers of the soul – ambitious people who wanted to remodel the human mind. This remodelling was largely a success; up to a point I too had a ‘remodelled’ soul.”

Giya Kancheli

Four Kancheli’s *Prayers* are meditations bringing to the fore that conflicting situation in which the good, the truth, beauty and hopeful expectations are missing. Music means of the prayers use simple church chants confronted with brutal texture, eruption of energy joining with a touch of eternity and the whole is bound by symbolism of a church chant, which Kancheli had used for the first time in 1980 in his Symphony No. 2 bearing the subtitle “*pesnopenija*”.

Kancheli’s prayers are four variations on the same theme. The basis is formed by a chamber ensemble, to which a vocal element adds – either live or from a tape –, quoting fragments from psalms.

Kancheli dedicated his *Morning Prayers* (1990) to his lifelong friend, a director Robert Sturua. They are written for flute solo, piano, strings and bass-guitar, with a boy’s voice and organ from the tape. The boy’s voice intones the psalmus’ words: “Qui diligitis Dominum, odite malum. Domine, exaudi vocem meam.”

Midday Prayers for 19 players, boy’s voice and solo clarinet originated in 1990 as the first from all the prayers. Clarinetist Eduar Brunner initiated them and they are dedicated to him. The orchestra consists from solo wind, string and percussion instruments, added by solo clarinet, boy’s voice, piano and bass-guitar. A coming boy is singing the words of the psalmus “Deus, Deus meus, respice in me: quare me dereliquisti? Ad te, Domine, levavi animam meam.”

One year later *Evening Prayers for chamber orchestra and 8 altos* were created. The orchestra is similar to the preceding one and a group of female voices joins in with a psalmus text: “O Domine, salvum me fac, o Domine, bene prospere. Voce mea ad Dominum clamavi: voce mea ad Deum, et intendit mihi. Usquequo peccatores, Domine: usquequo peccatores gloriabuntur?”

The closing piece of the cycle, *Night Prayers* was originally commissioned by the Kronos Quartet, therefore it was written for a string quartet and a tape. Kancheli later revised the piece, added a soprano saxophone part. The original version is dedicated to Kronos Quartet, the new version to a saxophone player Jan Garbarek. A voice from the tape is intoning the psalmus words from the *Morning Prayers* (“Domine, exaudi vocem meam”).

Cappella Istropolitana

has been for long years one of the most prominent chamber orchestras in Slovakia. It was founded in 1983 and since 1991 it has been a chamber orchestra of

the Capital of the Slovak Republic Bratislava. The patronage from the city was a demonstration of an appreciation of the artistic mastery of the orchestra and a recognition of its contribution to the music life of the Slovak metropolis. Due to the instrumental virtuosity of its members, music culture, performing discipline and exceptionally high level of stylistic expression the ensemble ranked among renowned European chamber orchestras.

Since its beginnings Cappella Istropolitana has participated actively in concert life at home and abroad. It has performed almost in all European states and besides in U.S.A., Canada, Israel, Egypt, Japan, Corea, Turkey, China, Macao, Hong Kong and in New Zealand. Meanwhile the ensemble is recording for various music companies. It realized more than 90 CD recordings, the latest one for EMI. Cappella Istropolitana has acquired two platinum CDs. Its recording of Ignaz Pleyel's symphonies was appreciated by the BBC Music Magazine in 2000 and ranked among 60 the best recordings of the year.

Juraj Čižmarovič – see page 30

Elena Matušová

graduated from the Bratislava University of Performing Arts in a class of choral conducting with Prof. Hradil in 1993. Since 1987 she worked as an assistant of the chief conductor of the Lúčnica singing choir, since 1998 as a conductor and in 2003/2004 she took up a function of the artistic leader and conductor of the Lúčnica singing choir. With this choir she participated in hundreds of domestic concerts and a huge number of foreign competitions and festivals all over the world (Pyongyang, Soul, Tours, Middlesbrough, Mar del Plata, Jerusalem, Mexico City, Barcelona, Maribor, Bergen, Isla de Margarita etc.). The choir is a regular participant of the important Slovak music festivals like Bratislava Music Festival and Zvolen Castle Plays. Matušová co-operated with Bratislava Chamber Opera on scenic and concert productions of operas (Donizetti, Bellini, Mercadante) and vocal-instrumental pieces (Mozart, Verdi). In 2003 she collaborated with the Slovak Philharmonic Choir in a preparation of Bach's *Christmas Oratory*. She has studied and recorded choral works for musicals, for films (for both Slovak and foreign companies).

Michal Zpěvák

was born in Uherské Hradiště (1968, in Czech Republic). He was strongly influenced by music and art of his native region (Moravské Slovácko). He studied clarinet at the Kroměříž Conservatory and at the Janáček Academy of Performing Arts in Brno and at the same time he worked in the radio orchestra and devoted to classical music. His fondness for jazz led him to Original Prague Syncopic Orchestra, where he stayed for two years and later to Melody Makers of Ondřej Havelka (10 years). Presently he co-operates with many ensembles and records a lot – classical music, jazz, folklore.

Jakub Kokavec

is a member of the Bratislava Boys Choir since 2000. His light ringing voice has soon attracted attention and he quickly became a sought-after boy soloist. He is performing in the Opera of the Slovak National Theatre in Puccini's *Tosca* (a role of a shepherd boy), he performed successfully one of child's roles in Massenet's opera *Werther*, he is also known from Christmas concerts in the Slovak Philharmonic (carols). He has studied a solo part of the oratory *Terezine* by Ruth Fazal and solo songs by Mozart and Schubert, which he performs with a choral accompaniment. He was awarded the highest award at the competition of children's talents. As a soloist of the Bratislava Boys Choir he performed in many countries of Europe, U.S.A. and Canada.

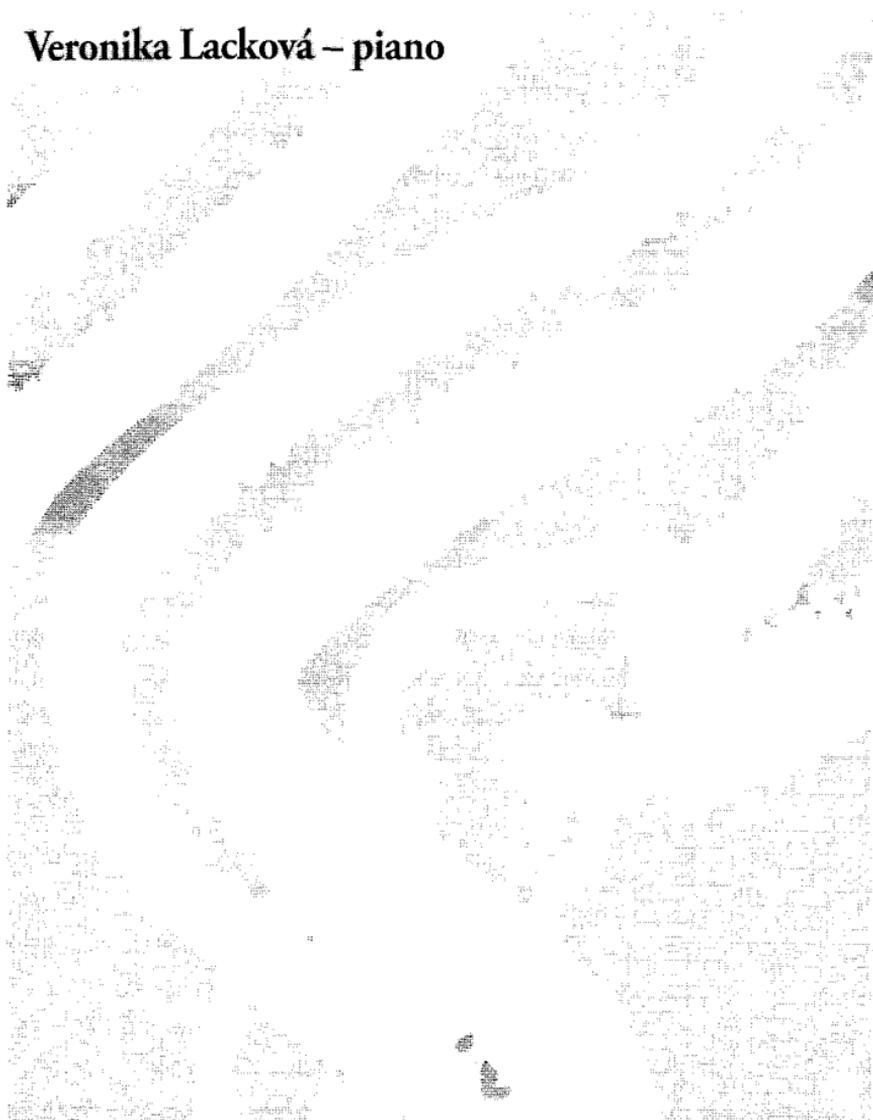


**SATURDAY
10 NOVEMBER**

Small Hall of the Slovak
Philharmonic
10.00 p.m.

07

Veronika Lacková – piano



Juraj Beneš (1940–2004)

Piano Sonata No. 5 (1985)

Notturmo No. 1 (1989)

Notturmo No. 2 (1992)

Notturmo No. 3 (1992)

Notturmo No. 5 (1997)

*Notturmo No. 6 (2000) ***

Notturmo No. 7 (2000)

Notturmo No. 8 (2000)

Juraj Beneš

(1940, Trnava – 2004, Bratislava)

studied the piano playing at the Bratislava Conservatory with Roman Rychlo (1954–1960), afterwards he became a student of composition in the class of Ján Cikker at the University of Performing Arts (UPA) in Bratislava. After the graduation he worked in the Opera of the Slovak National Theatre as a répétiteur (1964–1974), later he lectured on music theory at the Department of Music Education of the Faculty of Education of the Comenius University in Trnava (1974–1983).



In 1984 he became a lecturer at the Department of Theory of Music of the UPA in Bratislava. In the period 1988–1991 he was a dramaturge of the Opera of the Slovak National Theatre. Since 1989 a docent at the UPA, since 1997 professor at the Janáček Academy of Arts in Brno. In the period 1994–1998 he was a chairman of the ISCM – Slovak Section, whose origin he had encouraged. Beneš' works were performed on many foreign concert and theatre stages.

“Beneš' early works such as *Préférence*; *Waltz for Colonel Brumble*; *Musique pour Grock* are allusions, pastiches on modernist compositional techniques; however, the principles of his later creation are already present in them – linear musical thinking, consequently determining vertical structure. The individual horizontal lines designed to create dense layered textures develop separate melodic ideas supported by tonal or atonal harmony. The composer occasionally used counterpoint, imitation, quotations, canonical devices, polymetrics, motor rhythms. Elaboration of music material is aimed at expression of free motion, lacking large contrasts, gradations and high drama, in this sense he was one of the first post-modern composers in Slovakia in the 1970's (*Six dances* for flute solo; *Mémoire*; *Canzona*; *Music for trumpet, percussion and strings*; *Préférence*). Since the end of 1970's his melody is a fragment of 1–4 tones. He is looking for various relations applicable on the melodic microstructure, repetition, variation, intonational deflection; diverse nuances are created by articulation of an instrument. Microstructure determines further development of the composition, it uncovers new thinking in harmony. The impetus to the work and source of its dramatism is intensity of life, tension of inner life and frenetic epoch.

Beneš demonstrated a special relation towards the Renaissance and Baroque music (*Music for J. S. per orchestra*). He did not try to synthesize contemporary and early music, but using early compositional devices he implanted old principles into the new mind. In his song cycle *Il sogno di Poppea* he dialogues with Monteverdi's opera. He chose historical music forms (*6 Dances*; *Three Monodies*; *O virtù mia*, concert aria; *Canzona*) for his expression. Since the middle of the 1970's modality enters his music, first in linear thinking, later also in harmony. Operas and vocal works form a significant part of his creation. In

them he presents a conception of depersonalized, antipsychological embodiment of characters and sujet, in the Slovak context a special and unique concept, in which epic action and music develop independently.” (YK)

Selection of works: stage – operas – *Emperor's New Clothes*, 1966; *Petrified*, 1974; *The Feast*, 1980; *The Players*, 1994; **orchestral** – *Allegro*, 1974; *Music for Orchestra*, 1982; *Prelude*, 1983; *Music for Trombone and Orchestra*, 1989; *When Musik...*, 1991; *Music for Orchestra No. 2*, 1997; 3 piano concertos (2001, 2003, 2004); **chamber orchestra** – *Mémoire*, 1977; *Music for J. S.*, 1985; *Musica d'inverno for violin and orchestra*, 1992; **string orchestra** – *Divertimento per 11 archi*, 1970; *Music for trumpet, percussion and strings*, 1978; *In memoriam Pavel Raška per 12 archi*, 1981; *Puzzle*, 1990; **vocal-instrumental** – *Symphony for 12 voices and violin*, 1974; *Requiem for soli, choir and orchestra*, 1986; *Cantata No. 1 (Eating) for soprano and 5 instruments*, 1992; *Cantata No. 2 (Déjeuner) for soprano, clarinet and percussion*, 1995; **song cycles** – *Monologues for alto and string quartet*, 1962; *Cantamines for soprano, flute and harp*, 1970; *Four Songs for tenor and piano*, 1973; *Vocalisez for soprano and piano*, 1973; *Six Romances for baritone and piano*, 1974; *Nostalgia for Mother for voice, drum and piano*, 1975; *Addio... for alto and piano*, 1975; *Key for bass and bass clarinet*, 1975; *Fragments by Janko Král for bass*, 1976; *Three Monodies for soprano, 2 violins, cello and harpsichord*, 1979; *O virtù mia for bass and organ*, 1983; *Il sogno di Poppea for soprano and piano*, 1984; *Intolleranza for soprano and piano*, 1987; *Quattro identificazioni for soprano and piano*, 1988; *Haiku for soprano and dulcimer*, 1999; *Musique pour Grock No. 5 for accordion*, 1999; **chamber** – *Suite for cello and piano*, 1971; *Préférence for 9 instruments*, 1974; *Waltz for Colonel Brumble for 11 instrumentalists*, 1975; *Three Marches for 12 wind instruments*, 1975; *Musique pour Grock No. 1 for flute and guitar*, 1975; *Musique pour Grock No. 2 for violin, clarinet and trombone*, 1975; *Musique pour Grock No. 3 for string trio*, 1975; *Intermezzo No. 1 for 6 flutes*, 1976; 5 string quartets (*Events* 1977, 1984, 1989, 1998, 2000); *Canzona for wind quintet*, 1977; *Intermezzo No. 2 for 12 celli*, 1979; *Prelude and sonata for oboe and harp*, 1984; *Going to for 6 celli*, 1994; *Chanson triste for violin, clarinet, cello and piano*, 1996; *Intermezzo No. 4 for 5 French horns*, 1998; **piano** – *Variations*, 1961; 6 sonatas (1971, 1976, 1977, 1978, 1985, 1995); *Matrimonial Music for 2 pianos*, 1976; *Intermezzo No. 3 for 2 pianos*, 1987; *Suite No. 1*, 1980; *Old Boys Anthology, Suite No. 2*, 1981; 8 nocturnes (1989, 1992, 1992, 1997, 1997, 2000, 2000, 2000); *Alice was beginning to get very tired of sitting by her sister on the bank and of having nothing to do*, 1993; *Musique pour Grock No. 6*, 2004; **solo** – *Three Pieces for oboe*, 1964; *Ciaccona for bassoon*, 1975; *Six Dances for flute*, 1975; *Sonata for violin*, 1976; *Cinque invenzioni for trumpet*, 1976; *Populacijó Hajkeles for organ*, 1976; *Melancholy for organ*, 1977; *Lamento for violin*, 1979; *Sonata for clarinet*, 1981; *Sonata for cello*, 1985; *For Instance Black Pony for basset horn*, 1992; *Il seme seducente della genealogia for flute*, 1994; *The white rabbit with pink eyes looking at a watch and Alice started for dulcimer*, 1999; choral pieces, pieces for children, arrangements of popular compositions.

Notturni by Juraj Beneš are opposing the usual concept of a nocturne as a lyrical “night song”, known from John Field and Fryderyk Chopin’s heritage.

Veronika Lacková, who performed Beneš’ *notturni* and Chopin’s nocturnes at the recital (Slovak Philharmonic concert season 2005/2006) had revealed to the composer her intention to feature his *notturni* in such context. He was immediately captivated by the idea of the “confrontation”. The composer him-

self confirmed in interviews, that in the case of his compositions they are not “dreamy and poetic pieces” (by the way, it would be in a strict contradiction with his other creation). It is just a “night music”, sometimes even “night madness”. Nothing more, nothing less. We could characterize this “night music” like “retreat of daily consciousness”, resulting in various unconscious mental processes – those pushed backwards as well as those which we do not realize and which we can later consciously reflect (although elaborated work with music material proves the fact that rationality was never dreamt by Beneš). In full compliance with it a notion “nocturne” offers a wide scale of feelings and moods – from balanced, almost meditative one (*Notturmo No. 3* and *No. 7*, in which quotations and allusions emerged, e.g. theme of Beethoven’s piano *Rondo* or remote Satie-like allusions in slow sections) to such attacking ones (*Notturmo no. 5*, as well as *No. 2*), that the *Outcry* by Edvard Munch appears before our eyes. By this we are far remote from the “piece expressing calm lyrical evening or night mood” explanation or from “painting of a night scene”, or from the “music piece with a mood of a beautiful night”, offered by older encyclopaedias and dictionaries. *Notturmo No. 2* differs in quick tempo from “traditional” nocturnes and it is based on multifold repetition of a certain model. This could suggest a relation to minimalism, but numerous *rhythmical and melodic variations* “disturb” monotonousness of minimalistic blocks to such extent that we arrive at a conviction, that Beneš “broke the principle of minimalism itself from inside”. Also “monophonic” *Notturmo No. 5* deserves our attention; in it the performer uses almost the whole keyboard and we can hear namely different combinations of steps of seconds and tritones in his elaboration of material, explained also by the composer’s reflections in his book *About Harmony* (Music Centre 2003).

Daniela Varínska and Eleonóra Škutová have *Notturmo No. 3* in their repertory, *Notturmo No. 8* was premiered by Daan Vandewalle in the frame of Evenings of New Music 2004. *Notturmo No. 5*, *No. 2* and *No. 7* were premiered by Veronika Lacková at the above-mentioned concert in 2006. This night the *Notturmo No. 6* will sound for the first time. (EK, abridged)

Veronika Lacková

Pianist Veronika Lacková was a student of the Bratislava Conservatory (Ida Černecká) and of the Hochschule für Musik und darstellende Kunst in Vienna (Hans Petermandl, Carmen Adnet-Graf, Avo Kouyoumdjian). She is one of exponents of young generation of the Slovak performing art. Her interests include contemporary music, classical concert repertory, as well as research on historically informed performing of the classicist music on period instruments (postgradual study at the University of Performing Arts with the pianist Daniela Varínska and historian and organologist Eva Szórádová). She consulted also experts Malcolm Bilson and Alexey Lyubimov.

As a student she successfully participated in several domestic and international competitions (1st prize at the Competition of Students of Slovak Conservatories – 1988, international competition Jugend musiziert in Frankfurt am

Main – 1987, international marathon of piano and chamber music in Spain – 1988, 1991). In the frame of international performing courses (Piešťany, Viedeň, České Budějovice, Viktring) she was led by renowned exponents of piano performing (Muray Perahia, Eugene Indjic, Malcolm Bilson, Vasily Lobanov, Pierre Jasmin, Marián Lapšanský). During her Vienna studies she twice acquired a scholarship of the Alban Berg Foundation (1991, 1993). In 1995 she made her debut at the Bratislava Music Festival, and she performed at festivals Melos-Ethos, Warsaw Autumn, Ars Antiqua Europae in Markušovce, Convergence, Mozart Week, on concert cycles Hindemith Tage Wien and Musikforum Viktring, as well as at the festival Régi zénei napok in Sopron. She has collaborated with Moyzes Quartet and with instrumentalists Eugen Prochác, Jozef Lupták, Ronald Šebesta and Nao Higano. As a soloist she performed with Slovak Philharmonic, National Polish Radio Symphony Orchestra, Bratislava Chamber Soloists, under the baton of Juraj Valčuha, Gabriel Chmura and Mário Košík.

Juraj Beneš wrote his *Piano Concerto No. 3* for Veronika Lacková. It was premiered at the opening concert of the Melos-Ethos festival 2005. The piece was recorded live while performed at the Warsaw Autumn 2006 (in a co-operation with the Music Centre).



SUNDAY
11 NOVEMBER

Mirbach Palace
10.30 a.m.

08

MOYZES QUARTET

Stanislav Mucha – 1st violin

František Török – 2nd violin

Alexander Lakatoš – viola

Ján Slávik – cello

In a co-operation with the
Association of Slovak Composers of the Slovak Music Union

Jozef Sixta (1940–2007)

String Quartet No. 2 (1965)

Intermezzo 1

Intermezzo 2

Ivan Parík (1936–2005)

Music for Miloš Urbásek for string quartet (1981)

Dušan Martinček (1937–2006)

String Quartet (1985)

Allegro energico

Corrente

Largo (quasi una cadenza)

Presto ad libitum

Ivan Hrušovský (1927–2001)

String Quartet No. 3 (1995)

Largo

Vivace. Molto adagio

Jozef Sixta

(1940, Jičín – 2007, Bratislava)

Slovak composer Jozef Sixta studied composition with Andrej Očenáš (1955–1960) and piano playing with Pavla Pokojná at the Bratislava Conservatory. He continued his compositional studies in the class of Alexander Moyzes at the Bratislava University of Performing Arts. He graduated in 1964, after writing his *Symphony No. 1*. In 1971 he went through a study stay in Paris with Olivier Messiaen and André Jolivet. He was active as a composer and piano player, and a teacher, too – at the Bratislava Conservatory he lectured on music theory and composition, since 1975 he was employed at the University of Performing Arts, first as an lecturer, later as a professor of composition.



Sixta's compositional career draws perhaps the most common creative arch. In his first compositional phase he adopted craft of his teacher, nevertheless, after the graduation his interest in current compositional poetics revealed itself. He was most influenced by then achievements of Polish sonoristics, namely harmonic language and texture of compositions by Witold Lutosławski, which ensured connections of current harmony with dynamic process. He thus became a pioneer of aleatory in our country. He used it in his creation of the 1960's (*String Quartet No. 1*, *Variations for 13 Instruments*, *Nonet*, *Asynchrony for strings*). Rationality in Sixta's pieces puts stress on a logic of musical process. A canon (or imitative counterpoint) is a common integrating element of the texture. Sixta's musical poetics synthesized in it key compositional ideas of Renaissance (panimitative texture, canon), Classicism (thematic elaboration, evolutionary concept of a form) and New Music (interval selection out of a twelve-tone basis). His output creates something like a spiral – new compositional problems are solved in pieces with increasing number of instruments (usually solo instrument – chamber ensemble – larger chamber ensemble – orchestra). Despite his compositional model of music logic and his accent on harmonic element of music Sixta never formulated his own theory of his musical poetics – his music thus remained an open system.

Sixta's compositional work is fully concentrated on “absolute” music – deliberate non-musical associations, programme music, setting texts to music or syncretism with other arts are entirely missing. The list of his pieces consists exclusively of solo, chamber and orchestral works. His work won many domestic and international awards and still remains a rewarding topic of interest of performers, listeners as well as music critique.

Selection of works: orchestral – *Suite for strings*, 1960; *Three Pieces*, 1962; *Symphony No. 1*, 1964; *Asynchrony for strings*, 1968; *Punctum contra punctum*,

1971; *Four Orchestral Pieces*, 1979; *Symphony No. 2*, 1991; **chamber** – *Quintet for flute, oboe, clarinet, bassoon and piano*, 1961; 2 string quartets, 1965, 1984; *Variations for 13 Instruments*, 1967; *Nonet for wind quintet and string quartet*, 1970; *Quartet for flutes*; *Octet for wind instruments*, 1975; *Trio for 2 oboes and English horn*, 1980; *Trio for clarinet, cello and piano*, 1981; *Music for Four Players*, 1988; **solo** – *Fantasy for piano*, 1963; *Solo for piano*, 1973; *Piano-Sonata*, 1985; *Recitative for violin (cello)*, 1974 (1995); *Etude for harpsichord*, 1987.

Sixta's *String Quartet No. 2* from 1983–1984 is the last one from finished quartet pieces and belongs to the best works from his fully developed period. In the manner of Bartók he chose a cyclic plan as his starting point, with inner relations of two outer movements, with central third movement and two intermezzi (2nd and 4th movement). While rich contrapuntal elaboration is typical for three central movements, two intermezzi bring sonoristic effects relieving the whole cycle (*tremoli con sordini*; *pizzicati*).



Ivan Parík

(1936, Bratislava – 2005, Bratislava)

Slovak composer Ivan Parík made his acquaintance with music in a house of Alexander Albrecht (1951–1953). Later he studied at the Bratislava Conservatory, composition with Andrej Očenáš and conducting with Kornel Schimpl (1953–1958). In a period 1958–1962 he attended a compositional class of Alexander Moyzes at the University of Performing Arts in Bratislava. After the graduation he was employed in the Czechoslovak Television in Bratislava as a dramaturge (1959–1962) and

he taught. From 1962 to 1997 he taught theory of music and composition at the University of Performing Arts, and occupied some important posts. He taught also at the Department of Music Education at the Faculty of Education of the Constantine the Philosopher University in Nitra.

At the beginning of his compositional creation Parík adapted the influence of great exponents of New Music, whose work became very close to him. In Debussy's music he was interested by a poetics of sound moving on the threshold of silence and symbolic comprehension of motifs, from Hindemith's work he accepted a permanent accent on rational logic of polyphonic texture, Bartók fascinated him by his detailed elaboration of instrumental articulation and extreme levels of expression. His personal fancy for introversive gradually led him to technologies of the after-war avant-garde, where he began to search means for a realization of his acoustic and musical visions. From the Second Vienna School work by Anton Webern was closest to him by its concentration on economy of devices, a moderate gesture and fragility of elaborated texture. Parík's compositions from

the 1960's are characterized by a new sound, accent on a detail, formal imagination and searching for new performing possibilities. Non-musical associations (arts, poetry) often appear in his compositions. Using these means Parík created his own unmistakable musical language, exploiting the avant-garde impulses and impregnated by lyricism and mysterious symbolism. An exploration in the field of expression and semantics of sound led him finally to experimental studio; he belonged to the first Slovak authors of autonomous electroacoustic compositions. His piece *Hommage to William Croft* from 1969 is the first Slovak poly-stylistic electroacoustic composition (a transformation of the virginal *Ground* by William Croft) and one of the first Slovak poly-stylistic pieces at all.

A predominating intimate expression and stress on balanced logic of musical process is typical for Parík's mature creation, an inspiration by art abstraction (demonstrated also in his scores) and poetical lyricism remain.

Selection of works: **stage** – *Fragments*, ballet, 1969; **orchestral** – *Overture*, 1962; *Music to Ballet*, 1968; *Fragments*, 1969; *Introduction to Haydn's Symphony No. 102 B^b Major*, 1971; *Music for winds, double-basses and percussion*, 1981; *Musica pastoralis*, 1984; *Music for flute, viola and orchestra*, 1987; **chamber** – *Night for two pianos*, 1956; *Meditation for viola and piano*, 1956; *Music for four string instruments*, 1958; *Epitaph in the Manner of Improvisations for flute, viola and cello*, 1961; *Song about a High Old Tree for cello and piano*, 1962; *Microstudies for flute, viola and harpsichord*, 1963; *Music for Three for flute, oboe, clarinet*, 1964; *Epitaph II for flute and guitar*, 1974; *Nocturne for violin and piano*, 1979; *Duo for two violas*, 1981; *Music for Miloš Urbásek for string quartet*, 1981; *Quadrophony for 4 celli*, 1987; *Meditation over Texts by Jacopone da Todi for flute and organ*, 1997; **solo** – *Rhapsody for piano*, 1956; *Three pieces for piano*, 1960; *Songs about Falling Leaves for piano*, 1962; *Sonata for flute*, 1962; *Sonata for trumpet*, 1965; *Sonata for piano*, 1966; *Sonata for cello*, 1967; *Music to an Opening for flute*, 1967; *Exercises for trumpet*, 1968; *Sonata for oboe*, 1973; *Sonata for clarinet*, 1974; *Sonata for trumpet*, 1975; *Sonata for bassoon*, 1975; *Sonata for violin*, 1976; *Sonata for viola*, 1983; *Singalong for flute*, 1991; *Letters for piano*, 1994; *Kyrie on Memory of Constantine the Philosopher for organ*, 1997; *Missa brevis for organ*, 1998; **vocal-instrumental** – *Two Songs on Texts by Old Japan Poets for soprano, clarinet, guitar, claves and harpsichord*, 1959; *Two Slovak Folk Songs for voice and piano*, 1960; *Time of Departures for soprano and piano*, 1978; *Seen Closely Over the Lake for reciter and chamber ensemble*, 1979; *Two arias on fragments of text of Stabat mater for voice and orchestra (piano/organ)*, 1989; *How to Drink from a Well for reciter and orchestra*, 1990; *Triptych, contemplation over the poems by Jacopone da Todi for soprano and orchestra*, 2003; **choral** – *Quotations*, 1964; *Study*, 1965; *Amidst the Mountains*, 1972; *Haymaking*, 1982; *Missa brevis*, 1957/1997; **electroacoustic** – *Hommage to William Croft*, 1969; *Variations on Pictures by Miloš Urbásek for reciter, flute and live electronics*, 1970; *Music to an Opening II for flute and live electronics*, 1970; *Sonata-canon for cello and live electronics*, 1971; *Tower Music for 4 French horns, 4 trumpets, 4 trombones and live electronics*, 1971; *In memoriam Ockeghem*, 1971; *Outdoors*, 1974; *Sonata pastoralis '44*, 1974; *Cantica feralia*, 1975; *Hommage to Hummel*, 1980; *Concerto grosso*, 1991; incidental and film music, pieces for children, arrangements of folklore.

Chamber medium was always closest of all for Parík. His *Music for Miloš Urbásek for string quartet* originated in 1981. Following several preceding compositions inspired by the painter Miloš Urbásek's work this quartet piece reflects

mutual relation of both artists. Parík purifies the quartet composition of tradition and it becomes a means for him for an intimate statement possessing a typical sound.



Dušan Martinček

(1936, Prešov –2006, Bratislava)

Slovak composer, pianist and teacher Dušan Martinček studied the piano playing with Anna Kafendová at the Bratislava Conservatory. Simultaneously he studied theory and composition with Alexander Albrecht, Ján Cikker and Ján Zimmer. Equally disposed for both performing and compositional art he continued his studies at the University of Performing Arts (1956–1961), where he was a pupil of Rudolf Macudziński (piano) and Ján Cikker (composition). He joined both realms

also in his diploma work – *Dialogues in the Form of Variations for piano and orchestra*. For the whole life Martinček was active as a teacher; first teaching theory of music and piano playing at the Faculty of Education in Trnava, since 1973 he taught theoretical subjects and later also composition at the Bratislava University of Performing Arts.

Dušan Martinček belonged to the generation which introduced impulses of the after-war avant-garde into the domestic creation and into the music life. However, from the outset his own orientation was different. As he was a disposed pianist, he developed namely impulses from the piano literature of the 20th century, where a traditional line (Rakhmaninov) was gradually transformed into a more modern formulation (Skryabin, Szymanowski, Prokofiev, Bartók, Stravinsky). Martinček maintained deep respect to the tradition and his knowledge offered him numerous stimuli for his own creation. He wasn't an avant-garde composer, in a neoclassicist way he conversed with his models, which could have a folkloric character (Bartók-like Romanian music in his *Romanian Rhapsody "Negrea"*, *Two Dances in a Bulgarian Rhythm*) or root in historical music (*Preludes and Fugues*, *Hommage à Corelli*, *Etudes*). Finally Martinček succeeded to integrate avant-garde stimuli into his own musical language. Sonoristic inspiration, expressiveness of tectonics, synthetic comprehension of a composition are typical for works of the mature Martinček. The piano remained his central medium for the whole life.

Selection of works: **orchestral** – *Rhapsody for piano and orchestra*, 1955; *Dialogues in the Form of Variations for piano and orchestra*, 1961; *Balkan Dance*, 1961; *Simple ouverture*, 1961; *Valse impromptu*, 1962; *Neéra*, symphonic poem, 1966; *Symphony in memoriam Joseph Haydn*, 1981; *Interrupted Silence*, 1989; *Continuity*, 1990; **string orchestra** – *Pas-sacaglia*, 1967; *Animation for 35 string instruments*, 1986; *Air for 15 string instruments*; **chamber** – *Passionato for viola and piano*, 1959; *Sonata for viola and piano*, 1960; *Con-*

certino for flute and piano, 1960; *Three Pieces for string quartet*, 1982; *String Quartet*, 1985; *Bonjour, Monsieur Picasso, Elegy, Ragtime* – for flute and guitar, 1983; *Communications for violin and piano*, 1988; *Coexistences for string quintet*, 1994; *Snapshot for clarinet and string quartet*, 1995; **piano** – 7 concert etudes, 1960; 12 *preludes and fugues*, 1975; 8 piano sonatas (1957, 1973, 1976, 1978, 1979, 1979, 1983, 1988), *Two Dances in Bulgarian Rhythm*, 1959/1976; *Remembrance of the bagpipe*, 1962; *Two Romantic Preludes in Memoriam A. Scriabin*, 1962; *Romanian Rhapsody “Negrea”*, 1962; *Hommage à Corelli*, 1970; 12 *preludes*, 1979; 10 *Mouvements*, 1993; *New Nocturne*, 1994; *Sketches*, 1996; *Dedications*, 1997.

Dušan Martiňek wrote his *String Quartet* in 1985. The piece reflects his then balanced attitude to the musical tradition. A respectful medium of four-part strings was formed into a four movement sonata cycle, in which essential references to high Classicism are of the same weight as innovative invention forming the musical language of the entire piece.

Ivan Hrušovský

(1927, Bratislava – 2001, Bratislava)

a Slovak composer, music theorist and teacher, after finishing his secondary studies at a grammar school in Žilina he studied musicology, philosophy and aesthetics at the Comenius University in Bratislava and simultaneously he attended compositional courses with Alexander Moyzes – at the Bratislava Conservatory (1947–1952) and at the University of Performing Arts (1952–1957). Later he lectured on theory of music and composition at the University of Performing Arts (since 1981).



Hrušovský was one of few composers who went through exacting education in two fields, and devoted them the whole of his life. Besides lectures on theory of music he was publishing texts focusing on Slovak music or music of the 20th century. He wrote several important monographies. Hrušovský belonged to the first after-war students of Alexander Moyzes. The acquired compositional skills soon formed a basis of his musical language, however, a dominating lyrical thread was obvious from the beginning. Although exponents of Novák's compositional school usually were not able to digest stimuli of French impressionism, Hrušovský considered Debussy and Ravel very attractive and their interest in sound helped him to cross the limits of Moyzes' compositional school. In the 1960's French sonoristics and impetuses from Polish school (controlled aleatory) became a component of Hrušovský's musical language; he sometimes even used dodecaphony and serial technique. Nevertheless, the permanent basis of his musical expression was enlarged tonality or modality, revealing folkloric or historical idiom. It was "neo-classicist nature" of Hrušovský, that he was interested in musical presence and musical past alike, for him variations, sonata, fugue,

madrigal were equally important as series, sonoristics or chance principle. His poetics of temperance (Aristotlean *mesotes*) is often joined with non-musical impulses from other arts or human history. The current Slovak and Czech lyrical poetry was the most frequent source of inspiration for him, as well as paintings or challenges of current social situation (the origin of *Musica nocturna for strings* was provoked by August 1968, his *Sonata for violin solo* from 1969 was a reaction to Jan Palach's burning to death). Only his creation after 1989 uncovered, that Hrušovský had been missing a form of liturgical composition during the socialism; it thus dominates his latest creation.

Selection of works: **orchestral** – *Pastoral Suite*, 1955; *Piano Concerto*, 1957; *Little Christmas Suite*, 1959; *Two Slovak Dance Fantasias*, 1960; *Tatra Poem*, 1960; *Festive March*, 1961; *Passacaglia on a Classical Theme*, 1966; *Confrontations*, 1979; *Music to Vincent Hložník*, 1986; *Symphony No. 2 "Memorial" for piano and orchestra*, 1996; **string orchestra** – *Concertante Overture*, 1963; *Musica nocturna*, 1970; *Suita quasi una fantasia*, 1980; *Little Romance inspired by Andersen*, 1986; *Symphony No. 1*, 1988; **vocal-orchestral** – *Hiroshima, cantata for 2 reciters, soprano, mixed choir and orchestra*, 1961/1965; *Vision of Man for reciter, soprano, mixed choir and orchestra*, 1964; *Canticum pro pace for reciter, mezzosoprano, bass, mixed choir and orchestra*, 1985; *Requiem at the End of Millenium for soprano, tenor, reciter, mixed choir, brasses, percussion and organ*, 1998; **chamber** – 3 string quartets, 1983, 1990, 1995, 2 sonatas for violin and piano, 1954; 1995; *Suita piccola for cello and piano*, 1963; *Combinazioni sonore per 9 stromenti*, 1963; *Three canons for violin and harpsichord*, 1980; *Dialoghi in ritmo for organ and percussion*, 1982; *Septetino*, 1987; *Lamento 94/95 for violin and viola*; *Piano Trio*, 1999; **piano** – *Sonatina*, 1953; *Toccata*, 1958; *Suite*, 1961; *Sonata*, 1965; *Three Pieces (Sonata No. 2)*, 1969, *Toccata chromatica*, 1970; *Two Romantic Fugues and Postludes*, 1993; *Seven Bagatelles*, 1994; *Eight Variations on Beethoven's Theme*, 1994; **solo** – *Sonata in modo classico for harpsichord*, 1977; *Nocturne for an Exhibition Opening for flute*, 1984; *Musica rustica for flute*, 1984; *Musica paschalis for organ*, 1992; *Fuga in F a 3 voci for organ*; **vocal** – *Poppy for soprano and piano*, 1959; *Two Songs for mezzosoprano and harpsichord*, 1978; *Elegy for mezzosoprano and viola*, 1985; *Three Reflections for mezzosoprano and piano*, 1987; *Elegy in memoriam Milan Šimečka for reciter, three violins, viola, cello and double bass*, 1992; *Touches for soprano and piano*, 1996; **choral** – *White Birch, Dear Sister for mezzosoprano and female choir*, 1961; *Three Madrigal Impressions*, 1966; *Corporal That Stabbed Archimedes*, 1968; *Don't Forget!*, 1968; *Spring*, 1968; *Waiting*, 1968; *Wave*, 1968; *May Flute for female choir*, 1971; *Passage to Light*, 1973; *Madrigal Sonata*, 1974; *Amor Iuventae*, 1974; *Three Etudes*, 1974; *Odes*, 1975; *Dithyramb*, 1977/1978; *Spring Music*, 1980; *Triptych*, 1984; *17. 11.* 1989, 1989; *Cantus de caritate for mixed choir and organ*, 1990; *Deus caritas est*, 1990; *Psalmus 23*, 1991; *Cantate Domino*, 1991; *Psalmus 146*, 1991; *Ballads*, 1994; *Psalmus 120*, 1996; **electroacoustic** – *Invocation*, 1973; *Idée fixe*, 1975; arrangements of early music, folk songs, pieces for children.

Hrušovský chose a form of diptych for his *String Quartet No. 3*. Two complementary movements of the composition are characterized by continuously changing texture, alternating areas of controlled aleatory with metric organization. The whole work is united by a strict motivic elaboration; tragical emotion is dominating throughout the piece – similarly to the author's preceding quartets.

Moyzes Quartet

has been a top Slovak chamber ensemble for more than thirty years. Almost since the beginning the quartet members are the same – Stanislav Mucha, 1st violin, František Török, 2nd violin, Alexander Lakatoš, viola and Ján Slávik, cello. The origin of the quartet was stimulated by professor Albín Vrtel in 1975, while the players were still studying at the Bratislava Conservatory – it was called the Conservatory Quartet. After the graduation from the Conservatory all the quartet members continued their studies at the Bratislava University of Performing Arts. They went through a study stay in Vienna, where they studied chamber playing at the Hochschule für Musik und darstellende Kunst. At that time the quartet was named *Mucha's Quartet*, after the name of its first violinist. Since 1980 till today the present members have been playing in the ensemble. In 1981 they changed their name to Moyzes Quartet paying thus homage to the Slovak music composer and teacher Alexander Moyzes. All quartet members are teachers today. František Török and Ján Slávik encourage origin of new string quartets among students, support them and help them in their artistic development. In three decades of its existence the Moyzes Quartet played uncountable number of compositions of the world quartet literature, it took part in hundreds of concerts in Europe, America, Australia or Japan and recorded approximately 30 LP records or CDs, as well as numerous radio recordings. It co-operated with film industry in recording several film musics for Slovak films. It claims credit for spreading Slovak music and pieces by Slovak composers at concerts and on recordings at home as well as abroad. Exceptional musicality, enthusiasm, and diligence ensure an excellent performance and many Slovak composers have dedicated their compositions to the Quartet.





**SUNDAY
11 NOVEMBER**

GU-NA-GU Theatre
4.00 p.m.

09

Matej Drlička – clarinet
Masahiko Shiraki – percussion
Jana Illéšová-Černá – violin
Dagmar Kamenská – flute
Eva Páleníková – accordion
Zuzana Biščáková – piano
Ľubo Kamenský – trumpet
Olga Belešová – actress
Jozef Talostan – actor
Masahiko Shiraki – actor
Barbara Kelísková – actress
Tony Pisár – actor
Monika Horná – dancer
Petra Fornayová – dancer
Milan Chalmovský – dancer
Juraj Hatrík, Miloš Betko – script
Viliam Klimáček – stage director and script co-writer

Juraj Hatrik – Miloš Betko

↑
HERE ← & → THERE
↓

Vectorial misanscenes

Used works:

Miloš Betko (1964)

Vector (2007)

Juraj Hatrik (1941)

Vision (2005)^x

Rink 1951 (1998)

Miloš Betko

Here & There (2002)

x – during the performance a recording of the piece *The Vision* from the CD *Visions – Slovak Music for Cello and Accordion* published in 2006 by the Diskant publishing house will be used.

Juraj Hatrík (1941, Orkucany)

attended the grammar school and besides he took lessons of composition by Alexander Moyzes. At the University of Performing Arts in Bratislava Hatrík continued his studies in Moyzes' compositional class (1958–1963), and he studied also theory of music and aesthetics. As a postgraduate student of composition he displayed an interest also in music psychology. His working positions include teaching at the Košice and Bratislava Conservatories, then at the Department of Music Theory of the University of Performing Arts, in the period 1971–1990 he worked as an expert in the Slovak Music Fund, since 1991 he has been a teacher again, a docent, since 1997 the professor of composition at the University.



“In the time of his development Hatrík devoted himself ardently to various art media. Finally his interest in composition prevailed and he decided to study it. Hatrík's pieces from the time following his studies were frequently performed at concerts and proved that he had learned new compositional trends quickly and that a new voice had entered the Slovak New Music. However, Hatrík's position was utterly specific in this avant-garde context. He was perhaps the only exponent of the domestic avant-garde of the 1960's, who did not accept the current concept of abstract, asemantic music, associated with non-figurative painting, however, from the beginning he was joining the musical utterance with extra-musical thoughts or elements.”... “For Hatrík man remained the main focus of his interest, his rich inner world and intricate psychics, conditioning his world and vice versa. Hatrík believes in a possibility of semiosis of music, in its ability to address man in his entirety. His work is not only an expression of this belief, but also a meditation on time. Being neither historian nor prophet he endeavours to personify the past as well as the present days.” (VG)

Selection of works: **stage** – *Janko Polienko*, scenic play, 1976; *Happy Prince*, opera, 1978; *Mechúrik Koščúrik with Friends*, fairy tale, 1980; *Turčan Poničan*, children's cantata, 1985; *Adam's Children*, tragifarce, 1974/1990; *The Brave Tin Soldier*, singspiel, 1994; *Western Story*, 2004; **vocal-orchestral** – *Home are Arms, in Which You Can Cry*, cantata, 1967; *Symphony No. 2 VICTOR for tenor, choir and orchestra*, 1987; **orchestral** – *Symphonietta*, 1962; *Monumento malinconico for organ and orchestra*, 1964; *Concerto grosso facile for violin, cello, piano and strings*, 1966; *Concertino in modo classico for piano and orchestra*, 1967; *Double Portrait*, 1970; *Da Capo al Fine*, 1974; *Symphony No. 1 "Sans Souci"*, 1978; *Litanies of a Moment*, 2000; *Ecce quod natura, concert fantasia for piano and orchestra*, 2002; **chamber** – *Choral Fantasia for accordion and chamber ensemble*, 1975; *Vox memoriae I for oboe, bassoon, cello and harpsichord*, 1983; *Still Lifes with Violin for violin and piano/string orchestra*, 1984/1987; *Seeking for a Song for violin and piano*, 1985; *Diptych for piano trio*, 1988; *Sonata-despatch for clarinet, violin, cello and piano*, 1997; *Dolcissima mia vita for string quartet*, 2005; **solo** – **accordion** – *Introduc-*

tion, *Fugue and Final*, 1965; *4 Monologues*, 1967; *Quotations*, 1969; *Pulsations I*, 1977; *Partita giocosa*, 1992; **piano** – *Toccata* – 1963; *Sonata ciacona* – 1971; *9 Little Preludes*, 1993; **vocal** – *Waiting for reciter and chamber ensemble*, 1966; *Introspection for soprano and chamber ensemble*, 1967; *Diary of Tanya Savichevova for soprano and wind quintet*, 1976; *Misrepresentations of Pupils for voice and piano*, 1983; *Canzona in memoriam Alexander Moyzes for alto, viola and organ*, 1984; *Moment musical avec J. S. Bach for soprano, flute, French horn, violin, double bass and piano*, 1985; *Lost Children for bass and string quartet*, 1993; **choral** – *Canto responsoriale*, 1965; *Annabel Lee*, 1966; *Fragments from the Diary for female choir*, 1977; *Eternal Game*, 1977; **electroacoustic** – *Fairy Tale (Vox memoriae II)*, 1983; *Vox memoriae III*, 1988; pieces for children



Miloš Betko

(1964, Bratislava)

studied the violin playing and composition at the Bratislava Conservatory (1982–1986). At the University of Performing Arts he was a student of Vladimír Bokes (1986–1992). In 1990–1991 he went through a study stay at the Paris Conservatoire national de région de Boulogne-Billancourt (composition with Pierre Grouvel), at the Conservatoire national supérieur de musique (composition with Paul Méfano, electroacoustic composition with Laurent Cuniont, Henri Kergomard and

Yann Geslin), as well as at the national institute of audiovisual medium INA. GRM (theory of music informatics with Didier Brisson). He was employed as a music director of the Slovak Radio in Bratislava (1992–1994), later as a producer and music director of the Slovart Music publishing house (1995). Since 1996 he has been a free-lance composer and music director, in 1998 he established a music publishing company and art agency MM-33. In 2006 he founded an agency Slovak Music Bridge with Vladimír Sirota; the agency is active in the field of organization of music events and publishing and distribution via internet. The agency has realized a unique project this year, the “Fifths Concert”, for which it had initiated the origin of 44 works by Slovak composers, recorded and premiered them.

“Being only a student Betko went through all specializations necessary for the work of a current composer – starting with the study of the violin playing and finishing with informatics and computer composition. In his own work he decided to overcome the limitations of his own study, his pieces are rarely only pure music compositions; they integrate their musical component into wider associative or structural relations, which may originate in visual or – mostly – in dramatic arts. The composer is not only an author, the performers are not only players. And it should be added that the percipients are not only listeners, but also spectators. The conceptualism of Betko’s music theatre is without precedent, lacking any tradition in our country except for happenings of Milan

Adamčiak and Alex Mlyнарčík from the turn of 1960's and 1970's; however, they had realized ideas lacking any elaborated score. The comprehensiveness of Betko's visions follows the ancient antique 'choreia', binding music, text and sujet into one time section. Betko does not specify his aim, he leaves it on the spectator to decide, whether he is watching ritual or theatre, concert or happening; it is always a Huizinga-like drama." (VG)

Selection of works: music drama – *A Bride of Ridges, Killing after a story by František Švantner for soprano, clarinet, bassoon, French horn, violin, cello, double bass, kettledrums and baton*, 1987; *Walter in Baden, pun for 2 sopranos, 2 altos, tenors, 2 basses, oboe, guitar, piano and conductor*, 1989; *Concerto for clarinet and 14 clarinetists, keyboard for 13 clarinets and one well-known extra clarinetist, xylophone and an actor with trumpet*, 1990; *Quintet for orchestra, yarn for 1–4 flutes, 1–4 oboes, 1–4 clarinets, 1–4 male voices, 20–40 violinists with metal tuning forks, sample double bass, tamtam and armed and legged conductor*, 1991; *Who is it? It's me! And what do you want?! Fax for voice, violin, saxophone, guitar and tambourine*, 1994; *Environment of the Background, triologue for 1–3 flutes, cello, pianos*, 1995; *Sketch I. Recto-Verso for violin and clarinet*, 1997; *Office on the Road, differently numbered suite for flute, clarinet, violin, cello, percussion and billiard player*, 1997; *Here and There, vector drama in five images and six intermezzos for clarinetist and his assistant*, 2004; **orchestral** – *Movement after Dionyz D., slide for symphonic orchestra and tape ad libitum*, 1988; *Subdominant-dominant – Dominant-subdominant, children's play for chamber orchestra and several cello*, 1989; *March '89 for wind orchestra*, 1989; *Bratislava–Old Town, jingle*, 1996; *Trilingl Trills*, 2000; **chamber** – *Possibilities, suite for violin and cello*, 1983; *Allegro for flute and piano*, 1985; *Geda, Name for four violin strings for violin and piano*, 1986; *String Quartet*, 1986; *Swift Valley, dodecaphonic trio for flute, viola (cello) and bass clarinet*, 1987; *Shore for recorder, violin, French horn and tape*, 1988; *Istropolitana. jingle for dramatic festival*, 1988; *Bratislava–Old Town, jingle*, 1997; *Bach 44 Variations for 4 flutes*, 1991; *1,25(=5/4) Five Spicy Bits of Alphabet for woodwind quartet*, 2000; **piano** – *Harvest, Presto*, 1982; *Voices, suite*, 1983; *Shoes, suite*, 1983; *Lime Was on Fire, variations on folk song*, 1986; *Walter in Baden, piano version*, 1989; **solo** – *Rondo for accordion*, 1984; *Variations for harpsichord*, 1984; *Christmas Variations for violin*, 1985; **vocal-instrumental** – *Songs, My Songs for mezzosoprano and piano*, 1984; *Aaron's Blessing for bass, flute, French horn, trumpet, organ, triangel, harp and string quartet*, 1999; **electroacoustic** – *Personal relations, tape music*, 1997; *Bratislava Laser Timepiece 2001, computer music*, 2000; **multimedial projects** – *Hm – Not Quite a Strange Mood for flute, clarinet, bassový clarinet, accordion, piano, viola, cello and video*, 2005; choirs.

The basic idea of the project is a superimposition of two compositional poetics, the unstable dominance of which demarcates vectorially the life space of man. While Betko is mapping horizontal plane of the existence (chaos of present days, reality/illusion), Hatrík contributes by a development of vertical relations (materialization of a state of mind in sound, happiness/desperation, life/death). They are joined by a necessity to stage the music with the aim to involve listener/spectator more deeply into the ideological background of the pieces; it usually remains non-legible for percipients while music pieces are performed in a classical way.

Juraj Hatrík & Miloš Betko

Viliam Klimáček

(1958) is a Slovak playwright, poet, novelist, director, scenarist and actor of the GUnaGU theatre, writer of books for children and youth. He had studied the Medical Faculty of the Comenius University in Bratislava and worked as an anaesthetist. In 1992 he left his occupation and engaged professionally only in theatre. He is a co-founder of the Bratislava GUnaGU theatre. His first book was a collection of poems *Až po uši* (*Too deep*, 1988). He uses avant-garde language devices in his works, devices of trashy genres, children and students' slang and puns, he lampoons traditional components of book (motto, epilogue etc.), he turns traditional literary motifs and Biblical myths upside down. In his novels he develops motifs of the childhood, maturation, love, erotics, life and death, home and world, but he also returns to his remembrances of military service, life in campus or at the university, and he is demonstrating his merry and playful relation to life, using its grotesque and absurd character in his images of reality.

Matej Drlička

studied the clarinet playing at the Bratislava Conservatory (1989–1993) with Saša Jaško. Later he went through a study stay at the Duquesne University in Pittsburgh with Bill Jackson (1993–1995). In 1995–2000 he was attending the University of Performing Arts in Bratislava (Jozef Luptáčík Sr.) and then he was a student of Conservatoire Supérieur de Nice (Michel Lethiec) for three years. Besides he took part in numerous international performing courses and study stays. While in America he was a member of the Tambaritzans ensemble, which endowed him a scholarship at the Duquesne University in Pittsburgh. He toured many U.S.A. states with the ensemble. Returning to Slovakia he became a member of the Slovak Radio Symphony Orchestra (till 2000) and Orchestra of the Opera of the Slovak National Theatre in Bratislava. He was a member of Bratislava Clarinet Quartet and students Wind Quintet Con Media dell'Arte. In 2005 in the frame of Orfeo association he initiated the foundation of modern summer festival of classical music Music Gardens in Bratislava (in 2006 renamed to Musica viva!), of which he is a director. Since 2007 he has been an artistic director of the Slovak Radio Symphony Orchestra in Bratislava.

Masahiko Shiraki

grew up in Tokyo, where he studied economy at the university. Later he worked as a journalist, advertising and PR consultant. During his stay in Australia he met his later wife, a Slovak actress of the Bratislava theatre GUnaGU Oľga Belešová. He has been living in Slovakia for four years, he has collaborated with the GUnaGU as an actor and scenarist and he is contributing to the weekend supplement of the SME daily newspaper.

Jana Illéšová-Černá – violin, **Dagmar Kamenská** – flute, **Eva Páleníková** – accordion, **Zuzana Biščáková** – piano and **Ľubo Kamenský** – trumpet are students of the University of Performing Arts in Bratislava.



**SUNDAY
11 NOVEMBER**

Moyzes Hall
7.00 p.m.

10

Roger Muraro – piano

**INSTITUT
FRANÇAIS
BRATISLAVA**

The concert is supported by the Institut Français Bratislava

Olivier Messiaen (1908–1992)

Vingt regards sur l'enfant Jésus *

1. *Regard du Père*
2. *Regard de l'Étoile*
3. *L'Échange*
4. *Regard de la Vierge*
5. *Regard du Fils sur le Fils*
6. *Par lui tout a été fait*
7. *Regard de la croix*
8. *Regard des hauteurs*
9. *Regard du temps*
10. *Regard de l'esprit de joie*
11. *Première communion de la Vierge*
12. *La Parole toute-puissante*
13. *Noël*
14. *Regard des anges*
15. *Le baiser de l'enfant Jésus*
16. *Regard des prophètes, des bergers et des mages*
17. *Regard du silence*
18. *Regard de l'onction terrible*
19. *Je dors, mais mon cœur veille*
20. *Regard de l'Église d'amour*

Olivier Messiaen

(1908, Avignon – 1992, Paris)

French composer, organist, teacher and ornithologist Olivier Messiaen comes from a literary family. His mother Cécile Sauvage was a poet, his father Pierre translated Shakespeare from English language. His interest in theatre, literature, religion and music came into existence during the World War I, which he spent with his family – without the father – in Grenoble. In 1919 his father acquired a teacher post in Paris and the young 11-year Olivier entered the Paris Conservatory. His interest in music was versatile and profound – still as a young boy he won his first prizes for counterpoint, fugue, piano accompaniment, history of music and for organ playing, in which he was a student of Marcel Dupré. Charles-Marie Widor and Paul Dukas taught him composition. From his first compositional works characteristic signs of Messiaen's mature poetics unveiled – knowledge of tradition and sense for continuity, rational seizing of music material, specific semantic associations related to music composition. In 1930 Messiaen became titular organist in the Church of the Trinité (Holy Trinity) and maintained the position more than 60 years till 1992. First Messiaen's works were premiered publicly in the 1930's and in 1936 Messiaen formed a composers' group Young France (*La Jeune France*) with André Jolivet, Daniel Lesure and Yves Baudrier. Then his interest in exotic music cultures and in achievements in instrument construction first manifested – in many of his pieces he used a newly invented electronic instrument Martenot waves (*ondes Martenot*). Messiaen's pre-war creation concentrated on organ works, organized in cycles linked by a religious idea.



During the World War II Messiaen was taken as captive near Verdun and imprisoned in a camp in Görlitz. In January 1941 he performed there his apocalyptic *Quartet for the End of Time* for the first time with other prisoners. After his liberation Messiaen started to sum up his compositional knowledge and in 1944 he published a concentrated view on his composition in the book *Technique de mon langage musical*. In this book he analyzed his achievements in the field of melodic and harmony (system of “modes of limited transposition”), his view on his adaptation of Greek and Hindu rhythmic models by use of additional rhythms, and described his endeavours in texture and sound. Messiaen became a demanded teacher – in his compositional courses central personalities of the after-war avant-garde participated – Pierre Boulez, Karlheinz Stockhausen, Iannis Xenakis, and he encouraged them in their explorations. In the time of publishing his book Messiaen created his two monumental synthetic piano pieces – *Visions de l'Amen* for two pianos and *Vingt regards sur l'enfant Jésus*. Performing them he cooperated with his student and later wife Yvonne Loriod.

After the war Messiaen was active as a theorist and significant music teacher; however, interest in his compositional work increased. His new works not only attested to maturity of his poetics, but also managed to push through the ways for new explorations. A monumental *Turangalila-Symphonie* in ten movements from 1949 acquired worldwide attention, his piece *Mode de valeurs et d'intensités* set the basis of a technique of total control, his experiments with musique concrète resulted not only in a piece *Timbres-durées*, but enabled him to return to an older idea of a recording and elaboration of birds' singing. Since then an interest in birds' singing became an inseparable component of his compositional workshop. New sound of his second monumental piano cycle *Bird Catalogue*, orchestral pieces *Awakening of Birds* and *Exotic Birds* was inspired by music of non-European cultures, usage of rational methods of compositional control and birds' singing. Inspiration by Wagner and Debussy did not allow him to ignore extended musical thinking and synthesis of this tradition with new achievements brought with itself new monumental synthetic works – oratory *La Transfiguration de Notre Seigneur Jésus-Christ* (1969), opera *Saint-François d'Assise* (1983), orchestral pieces *Des Canyons aux étoiles...* (1974), *Sourire* and *Eclairs sur l'au delà*.

Lively imagination, disciplined work, openness to various impulses, an ability to synthesize new ideas with strong stimuli from the music of the past – all this conditioned Messiaen's music poetics and thousands of pages of Messiaen's scores. It is perhaps in the work of Olivier Messiaen, where history of music of the 20th century has been moulded most clearly.

Selection of works: stage – *Saint-François d'Assise*, opera, 1983; **vocal-instrumental** – *Sainte-Bohème (Extrait des Odes funambulesques)*, 1930; *L'Ensorceluse Cantate* for soprano, tenor, bass and orchestra/piano, 1931; *Trois petites liturgies de la présence divine* for 36 female voices, piano, Martenot waves, celesta, vibraphone, percussion and orchestra, 1944; *Chant des déportés*, 1946; *La Transfiguration de Notre Seigneur Jésus* for piano, cello, flute, clarinet, xyloimba, vibraphone, marimba, choir and orchestra, 1969; **orchestral** – *Fugue in D Minor*, 1928; *Le banquet céleste*, 1928; *Les offrandes oubliées*, 1930; *Le Tombeau resplendissant*, 1931; *Hymne au Saint Sacrement*, 1932; *L'Ascension*, 1933; *Tristan et Yseult – Thème d'Amour*, 1945; *Turangalila-Symphonie*, 1948; *Réveil des oiseaux*, 1953; *Oiseaux exotiques* for piano and orchestra, 1956; *Chronochromie*, 1960; *Sept haïkai*, 1962; *Couleurs de la Cité Céleste*, 1963; *Et expecto resurrectionem mortuorum*, 1964; *Des Canyons aux étoiles*, 1974; *Un vitrail et des oiseaux*, 1986; *La ville d'En-haut*, 1987; *Un Sourire*, 1989; *Eclairs sur l'au-delà*, 1992; *Concert à Quatre* for flute, oboe, cello, piano and orchestra, 1991; **chamber** – *Thème et variations* for violin and piano, 1932; *Fantasia* for violin and piano, 1932; *Morceau*, 1934; *Fêtes des Belles Eaux* for six Martenot waves, 1937; *Deux monodies en quarts de ton* for Martenot waves, 1938; *Quatuor pour la fin du temps* for violin, cello, clarinet and piano, 1941; *Musique de scène pour un Oedipe* for Martenot waves, 1942; *Pièce* for oboe and piano, 1945; *Le merle noir* for flute and piano, 1951; *Le tombeau de Jean-Pierre Guezec* for French horn, 1971; *Chant dans le Style Mozart* for clarinet and piano, 1986; *Pièce pour piano et quatuor à cordes*, 1991; **piano** – *La dame de Shalott*, 1917; *La tristesse d'un grand ciel blanc*, 1925; *Préludes*, 1929; *Les offrandes oubliées*, 1930; *Fantaisie burlesque*, 1932; *Pièce pour le tombeau de Paul Dukas*,

1935; *Rondeau*, 1943; *Visions de l'Amen*; two pianos, 1943; *Vingt regards sur l'enfant-Jésus*, 1944; *Cantéyodjayá*, 1949; *Quatre Études de rythme*, 1950; *Catalogue d'oiseaux*, 1958; *Prélude*, 1964; *La fauvette des jardins*, 1970; *Petites esquisses d'oiseaux*, 1985; **organ** – *Esquisse modale*, 1927; *L'hôte aimable des âmes*, 1928; *Le banquet céleste*, 1928; *Variations écossaises*, 1928; *Diptyque*, 1930; *Offrande au Saint Sacrement*, 1930/1935; *Apparition de l'église éternelle*, 1932; *L'Ascension*, 1934; *La Nativité du Seigneur*, 1935; *Les corps glorieux*, 1939; *Messe de la Pentecôte*, 1950; *Livre d'orgue*, 1951; *Verset pour la Fête de la Dédicace*, 1960; *Monodie*, 1963; *Livre du Saint Sacrement*, 1984; **vocal** – *Deux ballades de Villon*, 1921; *La mort du nombre* for soprano, tenor, violin and piano, 1930; *Trois mélodies*, 1930; *5 Leçons de Solfège a chanter*, 1934; *Vocalise*, 1935; *Poèmes pour Mi* for soprano and piano/orchestra, 1935/1937; *Chants de terre et de ciel* for soprano and piano, 1938; *Harawi* for soprano and piano, 1945; **choral** – *La Jeunesse*, 1931; *Mass* for 8 sopranos and 4 violins, 1933; *O sacrum convivium* for four-part choir or for soprano and organ, 1935; *Chœurs pour une Jeanne d'Arc*, 1941; *Cinq réchants* for 12 voices, 1948; **electroacoustic** – *Timbres-durées*, 1952

Theoretical works: *Technique de mon langage musical*, Leduc, Paris, 1944; *Vingt leçons d'harmonie*, Leduc, Paris, 1944; *Traité de rythme, de couleur, et d'ornithologie* (1949–1992), completed Loriod, Leduc, Paris, 1994–2002; *Analyses of the Piano Works of Maurice Ravel* (edited by Yvonne Loriod-Messiaen). **Dialogues:** Antoine Goléa: *Rencontres avec Olivier Messiaen*. Julliard, Paris 1960; Claude Samuel: *Entretiens avec Olivier Messiaen*. Paris 1967 (English translation: *Olivier Messiaen: Music and Color: Conversations with Claude Samuel*. Amadeus Press, Portland, Oregon. 1994 – translated by E. Thomas Glasow).

“Contemplation of the Child-God of the manger and Looks cast on Him: from the multiple Look of the Church of Love, to the ineffable Look of the Spirit of Joy, the very tender Look of the Virgin, then to that of the Angels, of the Magi and of immaterial or symbolic creatures (Time, the Elevations, Silence, the Star, the Cross).

Apart from the themes specific to each of the twenty pieces, four cyclical themes run through the work: *a) the Theme of God* – *b) the theme of Mystic Love* – *c) the Theme of the Star and of the Cross* – *d) the Theme of Chords*. The *Theme of God* is to be found in the three pieces dedicated to the three persons of the Holy Trinity: ‘Regard du Père’ (Look of the Father), ‘Regard du Fils sur le Fils’ (Look of the Son on the Son), ‘Regard del’Esprit de joie’ (Look of the Spirit of Joy) – it is also to be found in ‘Part Lui tout a été fait’ (Through Him all things were made) (since Creation is attributed to the Word without anything having been done) – it is present in ‘le Baiser de l’Enfant-Jésus’ (the Kiss of the Child-Jesus) and in ‘Première communion de la Vierge’ (First Communion of the Virgin) (she bore Jesus in her), it is magnified in ‘Regard de l’Eglise d’amour’ (Look of the Church of Love) (the Church and all the believers are the body of Christ). The *Theme of Mystic Love* recurs in ‘Par Lui tout a été fait’, ‘Je dors, mais mon coeur veille’ (I am sleeping but my hear is wakeful) and ‘Regard de l’Eglise d’amour’. *The Star and the Cross* have the same theme because one opens and the other closes Jesus’s period on earth (see ‘Regard de l’Etoile’ – Look of the Star, and ‘Regard de la Croix’ – Look of the Cross). The *Theme of Chords* is everywhere,

split up, concentrated, bathed in resonances, combined with itself, transmuted in all sorts of ways: it is a complex of sounds intended for perpetual variation, preexisting in the abstract as a series, but quite concrete and easily recognizable by its colours: a steely blue grey shot through with red and bright orange, a violet mauve spotted with leather brown and encircled by bluish purple.

The numbers of the pieces are ordered according to contrasts in tempo, intensity, and colour – and also according to symbolic concerns. Looks referring to Divinity recur every five numbers: I) ‘Regard du Père’ – V) ‘Regard du Fils sur le Fils’ – X) ‘Regard de l’Esprit de joie’ – XV) ‘le Baiser de l’Enfant-Jésus’ (visible manifestation of the invisible God) – XX) ‘Regard de l’Eglise d’amour’ (prolonging Christ).

‘Regard de la Croix’ bears number VII (7, a perfect number) because Christ’s sufferings on the Cross re-established the order disturbed by sin. As the Angels are confirmed in grace, ‘Regard des Anges’ (Look of the Angels) bears number XIV (twice 7). ‘Regard du Temps’ bears number IX: Time witnessed the birth within it of He who is Eternal, by enclosing him in the nine months of maternity common to all children. ‘Regard de l’Onction terrible’ (Look of the Terrible Unction) bears number XVIII (twice 9): Divinity is poured over the Humanity of Christ in one person who is the Son of God: this astounding Unction, this choice of a certain flesh by the terrible Majesty, presupposes the Incarnation and the Nativity. The two pieces that speak: of the Creation and of the Divine Government or Mainstay of all things and Creation continued without cease, are: VI) ‘Par Lui tout a été fait’ (6 is the number of Creation) – XII) ‘La Parole toute puissante’ (the All Powerful Word) (12 = twice 6).”

Olivier Messiaen

(translated by Elizabeth Carroll)

Roger Muraro

is a pianist of Italian origin, who studied at the Paris Conservatory, in Yvonne Loriod-Messiaen’s class. Winner of the First Prize of the International Franz Liszt Competition in Parma and prize winner of the International Tchaikovsky Competition in Moscow, Roger Muraro is today considered one of the finest performers of Olivier Messiaen’s works.

When in 1988 the pianist performed the *Vingt Regards sur l’Enfant-Jésus* in Paris, the composer congratulated him with the words: “*Thanks to Roger Muraro for his absolutely sublime complete performance of this very difficult work! With my fullest admiration for his dazzling technique, mastery, his sound qualities, emotion and, I might dare say, his Faith!...*”

Muraro has collaborated with leading conductors such as Zubin Mehta, Pinchas Steinberg, Marek Janowski, Valery Gergiev, Yuri Ahronovitch, Okko Kamu, Marc Soustrot, Myung-Whun Chung, Kent Nagano, David Robertson, Pascal Rophé, Sylvain Cambreling, Thierry Fischer... and with prestigious orchestras the Philharmonics of Berlin and Vienna, the Leipzig Gewandhaus Orchestra, the Orchestre National de France, the Residentie Orkester of The

Hague, The Singapore Symphony Orchestra, the Philharmonique de Radio-France, the RSO of Berlin, the Orchestra Sinfonica Nazionale della RAI, the State Symphony Orchestra of the ex-USSR, the Perth Philharmonic, the Münchner Philharmoniker, the London Philharmonic Orchestra, San Francisco Symphony Orchestra, Orchestre de Paris, RSO Wien, BBC National Orchestra of Wales... etc.

His concerts the world over have been hailed by critics who hear in him an artist of purity and a moving colourist of impressive virtuosity. His repertory includes complete piano works of Olivier Messiaen and Maurice Ravel, among others. His mastery was admired not only by audiences in France, but also in Netherlands, Ireland, Syria, Germany, Croatia, Portugal, Venezuela, Japan, Great Britain, Brazil, Italy, U.S.A.

From September 2006, Roger Muraro has been teaching piano at the Conservatoire National Supérieur de Musique de Paris. He has been recording for Accord-Universal Music.





MONDAY
12 NOVEMBER

Chamber Studio
of the Slovak Radio
7.00 p.m.

11

Jozef Lupták – cello

Adriana Antalová – harp

Peter Kosorín – kettledrums, tubular bells

Richard Gašpar – double bass

Peter Kajan – bassoon

Judith Izsáková – harpsichord

Marek Štrpka – tubular bells

Giya Kancheli (1935)

Nach dem Weinen (1994) *

(Having Wept)

Martin Burtas

Rupturologia (2007) *

Alexander Knaifel

Lament (1967/1987) *

Yuri Falik

Composition (1979) *

Sergey Slonimsky

Chromatichesky raspev (1964) *

(Chromatic Chant)

John Tavener

Threnos *

* * *

Alfred Schnittke (1934–1998)

Hymns for cello and chamber ensemble (1974–1979)

Hymn I for cello, harp and kettledrums (1974) *

Hymn II for cello and double bass (1974)

*Hymn III for cello, bassoon, harpsichord, tubular
bells and kettledrums* (1975) *

*Hymn IV for cello, bassoon, double bass,
harpsichord, harp, kettledrums and tubular
bells* (1974/1979) *

Giya Kancheli – see page 20

Kancheli's meditation *Nach dem Weinen* (*Having Wept*) for solo cello originated in 1994. The piece is dedicated to Mstislav Rostropovich and it began a long-lasting co-operation of both artists, which resulted in several concertante compositions. In fact, it is the first chamber composition of the 59-year-old author. The meditation evolving from a motif describing a baroque figure of a cross (*d – e flat – c sharp – d*) is introduced by a motto by Andrey Bitov: "This is neither what one feels like before one weeps, nor weeping itself. Rather, it is what one feels thereafter, having wept."

Martin Burlas

(1955, Bratislava)

Since his childhood Martin Burlas, a Slovak composer, keyboard player and guitarist has had rich contacts with music. Besides his studies at a grammar school he attended private courses of piano playing (Mária Masariková) and composition (Juraj Hatrík). He continued his compositional education at the Bratislava University of Performing Arts with Ján Cikker (1975–1980) and graduated by an orchestral work *Variations on a Slovak Folk Song* as the last Cikker's pupil. Martin Burlas was employed as a music director in OPUS publishing house (1980–1986) and in the Slovak Radio in Bratislava (1987–1994). Since 2000 he has been working in Music Centre.

Martin Burlas exhibited his profound interest in several arts (literature, poetry, fine art, film, music), nevertheless, his interest in music gradually outweighed the other fondnesses. This interest was versatile, too – in his beginnings he was equally attracted by composition, concepts and ideals of music avant-garde as well as by non-formal concepts of rock music. Since his studies he has been occupied by composed written music, he experimented with sound in a studio or played with a rock ensemble. His aversion towards traditional compositional devices and stereotypes made him the most radical exponent of the compositional generation entering the musical life at the turn of the 1970's and 1980's. Several of his pieces – electroacoustic *Music for a Blue House*, *Crying Trees for oboe and tape*, *Music for Robert Dupkala*, and *Sotto voce for choir and orchestra* demonstrated the break towards new poetics. In these works Burlas outlined basic orientation of his poetics joining a musical artefact with social critical appeal or outcry. However, the then music critique commented mostly on obvious influence of the West music (minimal music). In Burlas' pieces music is linked to a non-musical sujet with dominating demonstration of social dehumanization (aggressiveness, manipulation, disintegration, chaos, atrophy)



attacking man and his natural environment. On the contrary foreign critique noted, that these are the first displays of the so-called musical ecology in the world. Due to growing attacks from the side of normalization exponents and interest of audience Burtas ever more avoided official institutions and began to work with live sound in experimental music ensembles which he had founded (Mathews, 1982–1986; Sleepy Motion, 1988–1996).

At the beginning of the 1990's Burtas became a central personality of the Slovak alternative rock realizing his ideas mostly in studio pieces. While in his revolutionary chamber and orchestral compositions Burtas seemingly followed particularly tendencies of the minimal music (*Rails without Trains*, *Penultimate Summer*, *Decrescendo*), his ecological initiative found its space in his studio pieces (*Crying Trees*, *Oasis*, *Cross and Circle*) and gradually it led him to a creation for atypical ensembles (*Simultaneous Quartet*, "33") using elements of music theatre (*Hexenprozesse*, *From My Life*, *Twilight of Gods*). Burtas' music became a medium of an apocalyptic image of our presence, threatening not only man as an individual or as a biological species, but also life itself on a planet controlled by him.

Selection of works: **stage** – *Rose Kingdom*, opera, 1986; *Destiny*, chamber opera, 2000, *Coma*, opera, 2006; **musical theatre** – *Hexenprozesse*, *Musical Images from The Time of Inquisition* for chamber ensemble, 1990; *Twilight of Gods* for meotar, bicycle, synthesizer and tape, 1993; *A New Beginning* for flute, violin, accordion and piano, 1998; *Senseless Shiver* for speaker, clarinet, violin, viola, cell and piano, 1999; **orchestral** – *Variations on a Slovak Folk Song*, 1980; *Penultimate Summer*, 1983; **chamber orchestra** – *Brickgame* for hand-held computer game and chamber ensemble, 1994; *33* for trumpet, cello, electric guitar, piano, synthesizer, percussion, saxophone, tárogató and strings, 1987; *Requiem*, 2000; *End of the Season* for strings, 2000; **vocal-instrumental** – *Sotto voce* for choir and orchestra, 1981; *Two arias (Nebeltag, Two People)* from opera *The Burden* for voice, clarinet, strings and piano, 2004; **chamber** – *Lament (Nénia)* for string quartet, 1979; *I3* for clarinet, violin, viola and cello, 1980/1991; *Music for Robert Dupkala* for chamber ensemble, 1981/1990; *Music to Farewell*, 1982; *Hymn for Forgotten Ones* for violin, cello and piano, 1984; *Septet "1984"*, 1984; *Decrescendo* for oboe, bassoon, cello and harpsichord, 1986; *Simultaneous Quartet* for trombone, cello, electric guitar, synthesizer, kettledrums and marimba, 1986; *Suspended Veins* for string quartet and synthesizer, 1991; *From My Life* for instruments ad libitum, 1992; *7th Day Record* for instruments ad libitum, 1993; *Building a New Society* for chamber orchestra and tape, 1994; *Agony* for cello and piano, 1995; *Bratislava, Docks, 21. 8. 1997* for flute and tape, 1995; *Last Words* for instruments ad libitum and tape, 1997; *Offertorium* for Baroque instruments, 2000; *Pleasure till Death* for flute, clarinet, viola, accordion, piano, synthesizer and electric guitar, 2000; *Hymn for Un-responsives* for clarinet, violin, viola, cello and piano, 2000; *Unendliche Melodie*, 2001; *Bratislavian Sigh* for violin, piano, accordion and double bass, 2004; *Posttraumatic Syndrome* for string quartet, 2004; *Accessories Entertainment* for cello and piano, 2004; *From a Diary of a Deaf* for cello and harp, 2005; *Coda* for string quartet, 2005; *Sailing against Night* for three basset horns, 2005; **solo** – *Valse for Hypochondriac* for piano, 1977; *Rails without Trains* for piano, 1984; *Lullabies* for piano (organ, synthesizer), 1984; *Paper King is Dozing Off* for piano, 1985; *Chorale* for piano, 2005; **electroacoustic** – *Music for a Blue House*, 1979; *Children*, 1980; *Crying Trees* for oboe and tape, 1980; *Oasis*, 1984; *Cross and*

Circle for 2 trumpets and tape, 1989; *Talking about Paradise Lost*, 1993; *Overload*, 1996; *Mutrans*, 1996; *Untergang des Mindestens*, 2003; *Radiation for CD and video*, 2005.

An origin of *Rupturologia for solo cello* was stimulated by Jozef Lupták as a part of a concert of cello meditations. It will sound for the first time tonight.

Alexander Knaifel

(1943 Tashkent, Uzbekistan)

studied the cello playing in Leningrad (now Sankt Petersburg) and Moscow with Emanuel Fishman and Mstislav Rostropovich. Unfortunately his health did not allow him to pursue the career of cellist. Therefore he continued his compositional studies in Leningrad under Boris Arapov (1964–1967). As a composer he entered the music society in the time of Khrushchev's thaw. He was interested in usage of the most current avant-garde compositional devices. Since the 1980's the texture of his pieces simplifies and a musical medium becomes a means for transcendental utterance with philosophically-theological background for him.

Selection of works: **stage** – *The Ghost of Canterville*, opera, 1963; *Medea*, ballet, 1968; **orchestral** – *A Dream*, 1963; *Burlesque for trombone and strings*, 1963; *Concerto for viola, double bass, 23 wind instruments and percussion*, 1964; *Magdalena*, 1966; *Jeanne-Passion for 13 groups of instruments*, 1978; *Vera*, suite for 58 strings, 1980; *Litany I, II*, 1988; **chamber** – *2 Pieces for flute, viola, piano and percussion*, 1962; *Ostinato for violin and cello*, 1964; *Passacaglia for organ*, 1965; *Lament for cello*, 1967; *Nika for 17 double basses*, 1974; *Agnus Dei*, 1985; *Capriccio for cello*, 1998; **vocal** – *150,000,000, dithyramb*, 1966; *Monody*, 1968; *Midnightverses*, 1973; *Aimana*, 1977; *Svete Tikhii*, 1991; *The Jacob's Ladder*, 1992; *The Eighth Chapter*, 1993; *Lux aeterna*, 1998; *Prayer to the Holy Spirit*, 1999

Lament for cello solo from 1967 (revised in 1987) manifests extreme expressiveness, acquired by means of one instrument; at the end its sound is joined by a vocal exhibition of the player himself.

Yuri Falik

(1936, Odessa, Russia)

Similarly to Alexander Knaifel Yuri Falik originally studied the cello playing with A. Strimmer and Mstislav Rostropovich and only later he became a pupil of Boris Arapov in a compositional class at the Leningrad (today Sankt Petersburg) Conservatory. He was employed there later as a teacher of composition and orchestration, he taught also at the North-West University in Evanston in the U.S.A. Besides composition he is still active as a cellist and conductor, too.

Selection of works: **stage** – *Scapin Antics*, opera buffa, 1982; *Till Eulenspiegel*, ballet; *Orestea*, choreographic tragedy, 1968; **orchestral** – *Concerto No. 1*, 1967; *Concerto No. 2*, *Symphonic Etudes*, 1977; *Concerto for Strings and Percussion*, 1963; *Music for Strings*, 1968; *Chamber Concerto for 3 flutes and strings*, *Elegiac Music for Igor Stravinsky for strings and 4 trombones*, 1975; *Symphonietta for strings*, 1984; *Symphony No. 2 "Kaddish"*, 1993;

concertos – violin, 1971; cello, *Concerto della passione*, 1988; oboe, 1961; bassoon, 1987; *Buffoons, concerto for wind and percussion instruments*, 1966; **chamber** – 8 string quartets – 1959, 1964, 1975, 1976, 1978, 1984, 1993, 2001; *Wind Quintet*, 1964; **vocal** – *Russian Orthodox Liturgical Chants for choir*, 1992; *Mass for soli, choir and chamber ensemble*, 1996

Composition for cello solo was written in 1979 and the composer dedicated it to Natalia Gutman, who later premiered also his *Concerto della Passione for cello and orchestra*. The piece reveals the author's intimate understanding of the instrument. Rich contrasts of the work resulted from a confrontation of metrically strict and metrically relaxed areas and from the usage of diatonic as well as chromatic material.

Sergey Mikhailovich Slonimsky (1932 in Leningrad, now Sankt Petersburg)

was born to a family maintaining rich artistic tradition – a significant Polish poet and satirist Antoni Slonimski was one of his ancestors; after the emigration his uncle Nicolas Slonimsky became one of the most important American music writers, critics, conductors and composers; his father Michail Slonimsky was a writer, a member of the literary group Serapion's Brothers, whose origin was influenced by Yuri Tynyanov, Yevgeniy Zamiatin and members of which were Mikhail Zoshchenko, Viktor Shklovsky, Vsevolod Ivanov and Nikolay Tikhonov, among others. Sergey Slonimsky studied at the Leningrad Conservatory, composition with Viktor Schebalin, counterpoint under Nikolay Uspensky and piano playing (Anna Artobolevskaya and Savchinsky). Slonimsky was a member of the generation which at the beginning of the 1960's had led the Russian music to New Music style (Volkonsky, Denisov, Schnittke, Gubajdulina, Silvestrov, Pärt). Unlike them he never left his hometown, where he became a sought-after professor of composition and a central composer-personality. His music is typical of a synthesis of traditional Russian compositional school and new devices, a clear vision of sound image and satiation with contrapuntal process. His output encompasses today important compositions for all musical genres. Slonimsky became not only a collector and connoisseur of Russian village folklore, but also a patriotic expert in Russian compositional tradition. While in his friend Schnittke's creation a relation to Shostakovich-like tragedy and Gogol's wit dominates, in Slonimsky we find a much stronger relation to Prokofiev's musicality and Russian and world music.

Selection of works: **stage** – *Virinea*, opera after L. Seifullina, 1967; *Icarus*, ballet, 1971; *Mary Stuart*, opera after S. Zweig, 1980; *Master and Margarita*, opera after M. Bulgakov, 1985; *Hamlet*, musical drama after Shakespeare translated by Pasternak, 1990; *Tsar Iksion*, monodrama, 1993; *Visions of Ivan the Terrible*, 13 visions, 1995; *Miraculous Nut*, ballet, 2005; **orchestral** – 13 symphonies, 1958, 1978, 1982, 1982, 1983, 1984, 1984, 1985, 1987, 1992, 2003, 2004, 2004; *Concerto buffo*, 1966; *Icarus*, suite from ballet, 1971; *Concerto for three electric guitars and orchestra*, 1974; *Dramatic Song*, 1974; *Festive Music for folk*

instruments and orchestra, 1975; *Symphonic motet*, 1976; *Quiet Music for flute and orchestra*, 1981; *Concerto Primaveraile for violin and chamber orchestra*, 1983; *Concerto for oboe and chamber orchestra*, 1985; *Slavonic Concerto for organ and strings*, 1986; *Peterburg Visions*, 1995; *Symphonietta*, 1996; *Jewish Rhapsody for piano and orchestra*, 1997; *Concerto for cello and chamber orchestra*, 1998; **vocal-instrumental** – *A Voice from the Choir*, cantata after A. Blok, 1965; *Virinea*, suite from opera, 1976; *One Day of Life*, cantata, 1998; *Requiem*, 2003; **chamber** – *Suite for viola and piano*, 1959; *Sonata for violin*, 1960; *Sonata for piano*, 1960; *Three Pieces for cello*, 1964; *Dialogues for wind quintet*, 1964; *Antiphones for string quartet*, 1969; *Chromatic Poem for organ*, 1969; *Intermezzo in the Memory of J. Brahms for piano*, 1980; *Variations on Moussorgsky's Theme for piano*, 1984; *Sonata for violin and piano*, 1986; *Sonata for cello and piano*, 1986; *Lamento Furioso in Memory of Edison Denisov for clarinet, violin and piano*, 1991; **vocal** – *Polish Verses for mezzo-soprano and flute*, 1963; *A Farewell to a Friend in a Desert for higher voice and piano*, 1966; *Merry Songs on lyrics by D. Kharms for soprano, piccolo, tuba and percussion*, 1971; songs on lyrics by A. Akhmatova, O. Mandelshtam, A. Blok, F. Tutchev, M. Lermontov, S. Yesenin, J. Brodsky, A. S. Pushkin etc. Choral compositions, pieces for children, film music.

The composition *Three Pieces for cello* was written in 1964 and it is Slonimsky's second composition designated for a solo string instrument. In that time Slonimsky focused on a study of works of then European avant-garde and simultaneously he participated in the gathering of recordings of Russian folklore. The triptych consists of movements named *Prelude-pizzicato*, *Chromatic Chant* and *Double Fugue*. Its particular parts use various kinds of intonational material. *Chromatic Chant* may be the first Soviet composition alluding not only to church *znamenny raspev* but also to folkloric monody. It was this study of Russian folk singing what prompted Slonimsky to utilization of microchromatics in a melodial line of cello.

John Tavener – see page 134

The beginning of the 1990's brought with itself an essential turn in the attitude of the public towards New Music. The first impetus was a tremendous response of the recording of the H. M. Górecki's *Symphony No. 3*. This increased the interest in compositions possessing spiritual orientation, particularly in works by Estonian Arvo Pärt and Englishman John Tavener. On a very successful CD Steven Isserlis featured not only Tavener's piece *The Protecting Veil for cello and strings* but also a meditation for cello solo *Threnos*, endowed with an atmosphere of the solo lament from the preceding piece. Tavener's *Threnos* originated in Greece in 1990 and similarly to almost all composer's works from this period it discloses an inspiration by Russian Orthodox liturgy and East liturgical music. In his commentary to the piece the composer said, that the word "threnos" 'has both liturgical and folk significance in Greece – the Threnos of the Mother of God sung at the Epitaphios on Good Friday and the Threnos of mourning which is chanted over the dead body in the house of a close friend.' Tavener wrote his *Threnos* in remembrance of his close friend dr. Costas Marangopoulos. *Threnos for cello solo* utilizes intonations of Orthodox and Byzantine music and John Tavener wrote it for Stephen Isserlis.



Alfred Schnittke

(1934 Engels – 1998 Hamburg)

Alfred Schnittke is one of composers-personalities, who substantially moulded music of the 20th century. His interest in music was awakened during his family stay in Vienna (1946–1948). Later he studied composition and counterpoint with Yuri Golubev and orchestration with Nikolay Rakov at the Moscow Conservatory; he worked there as a teacher, too, in 1961–1974, and composed film music. Having acquired international recognition he became a professor of composition in Hamburg in the latest period of his life.

Finishing the school in the time of a cultural “thaw” Schnittke plunged into the study of avant-garde devices – twelve-tone technique, serial organization, sonoristics, electroacoustic modification of sound. Together with Andrei Volkonsky, Edison Denisov, Sergey Slonimsky, Arvo Pärt, Sofia Gubaydulina and Valentin Silvestrov he belonged to pioneers of implementation of contemporary European avant-garde ideals into the bureaucratic centrally controlled Soviet music culture. The opposition of young composers against ideological requirements resulted in a difficult situation of the authors accompanied by a prohibition of performance of their works and difficult living conditions. However, it brought with itself a genuine interest of contemporaries and of West music lovers in music of forbidden anti-official composers. At the beginning of the 1970’s a great crisis entered the Schnittke’s work. He realized fully that adoration of new devices and their creative exploitation is necessarily accompanied by a denial of a “spiritual element of creation”, loss of authentic searching, impossibility of an intuitive approach towards composition, coming to life only when a creation is confronted with the Unknown. Thus after a synthetic *Symphony No. 1* – a collage with dramatic elements – a creative pause followed. As an evidence of looking for a way out of this crisis (1972–1976) *Piano Quintet*, dedicated to the memory of his mother, *Requiem* (1975) and *Concerto grosso No. 1 for two violins, strings, harpsichord and prepared piano* (1976) may serve. The composer himself used the term polystylistics for his solution, which he analyzed also in a theoretical treatise. Schnittke inserted the existing European music tradition into his composing presuppositions, and tried to solve an “own–alien” relation in a new way. Polystylistics as a demonstration of this new creative phase was heralded already by his preceding creation: *Quasi una sonata for violin and piano* (1968) uses traditional elements as symbols (quotations); he followed this symbolical function of motifs also in his cycle of *Hymns I–IV* (1974–1979). Schnittke’s *Requiem* (1975) brings the new orientation to the fore; moreover it was perhaps the first religious piece of a Soviet composer and brought a synthesis of dodecaphony, sonoristics and diatonic, Gregorian-like

models. *Piano Quintet* (1972–1976) represents in itself a complete formulation of the new Schnittke's world, with world of tradition and world of presence standing side by side (or superimposing mutually).

Reevaluation of the relation of rational and intuitive element in a creation brought widening of Schnittke's creative palette, what resulted in a quantitative break of his output. During the 1970's and 1980's Schnittke considerably extended his catalogue of works, with dominating symphonic and concertante pieces. Symphony becomes the central genre for him and an orientation towards his creative philosophy; besides 9 symphonies concertante compositions hold an important position in his orchestral work. Indeed, the form of concerto grosso was an ideal basis for his polystylistics (5 concerti grossi). Instrumental solo concerti form the third group of Schnittke's significant orchestral compositions. In them Schnittke follows not only achievements of high instrumental virtuosity of European music, but also a principle of dialogue, confrontation of a soloist and orchestra typical for this genre. The origins of Schnittke's concerti and concertos grossi were induced by the most renowned performers of the Soviet school (G. Kremer, T. Grindenko, O. Kagan, O. Krysa, J. Bashmet, N. Gutman, M. Rostropovich, V. Kraynev) who made effort to present the Schnittke's work to the world.

Schnittke's compositional nature did not avoid vocal music – he wrote two oratorios and an opera while still a student. However, only the compositions written after the “break” – *Requiem* (1975), and the cantata *Seid nüchtern und wachet (Faust-Kantate) for soli, choir and orchestra* (1983), in which he put to music the Renaissance story about Doctor Faust – hold an important position in his output. Religious inspiration led his hand when writing two monumental choral cycles: *Choir Concerto* on lyrics by Armenian poet Gregory of Narek (1984–1985) and *Penitential Psalms for mixed choir* (1988).

The 1990's brought permanent health problems to Schnittke, nevertheless, these were years of great international recognition of his work, commissions by the most important music institutions and of sustained creative work. In a feverish excitement he wrote three operas one by one – *Life with an Idiot* (1992, libretto Viktor Jerofeyev), *Gesualdo* (1993–1994, libretto Richard Bletschacher) and *History of Doctor Johann Faust* (1983–1994, libretto Jörg Morgener and the composer), in which he focused on themes coming from three beloved cultures – Russian, Italian and German. At the same time he wrote three new symphonies, several symphonic compositions and concertos, as well as his last chamber opuses. Apocalyptic tragical view of the world concentrated in the Schnittke's central pieces, became a possession of the whole musical world in the time of his death.

Forty years ago Schnittke deliberately questioned the “own–alien” relation in musical composition and emphasized that no artefact is an homogeneous monolith. In the music of the second half of the 20th century Schnittke's output is the most immense trial in synthetic quality able to comprise all seemingly contrary opposites. Judaistic, Catholic, Orthodox and Protestant tradition, mu-

sic of Renaissance, Baroque, Romanticism or avant-garde coexist in Schnittke's work; this way the composer carried out his dream about harmonized coexistence of contrary worlds.

Selection of works: stage – *The Eleventh Commandment*, opera, 1962; *Labyrinths*, ballet, 1971; *Yellow Sound*, scenic composition, 1974; *Othello*, ballet, 1985; *Peer Gynt*, ballet, 1986; *Life with an Idiot*, opera, 1991; *Gesualdo*, opera, 1993; *The History of Dr. Johann Faustus*, 1994; **vocal-instrumental** – *Nagasaki*, oratorio, 1958; *Songs of War and Peace*, cantata, 1959; *Requiem*, 1975; *Der Sonnengesang des Franz von Assisi* for 2 choirs and 6 instrumentalists, 1976; “*Seid Nüchtern und Wacht* (*Faust-Kantate*), cantata for soloists, choir and orchestra, 1983; *Agnus Dei*, 1992; *Lux Aeterna*, 1994; **orchestral** – 9 symphonies (1972, “*St. Florian*” for soloists, choir and orchestra 1979, 1981, for soloists, choir and orchestra 1984; 5.=4. concerto grosso, 1993, 1993, 1994, 1997) *Poem about Cosmos*, 1961; *Pianissimo*, 1968; *In memoriam*, 1978; *Passacaglia*, 1980; *Gogol Suite*, 1981; *Ritual*, 1985; „(K)ein Sommernachtstraum“, 1985; *Epilogue from “Peer Gynt” for orchestra and tape*, 1987; *Four Aphorisms*, 1988; *Sutartines for percussion, organ and strings*, 1991; *Hommage to Grieg*, 1993; *Symphonic Prelude*, 1994; *For Liverpool*, 1994; 5 *Fragments to Pictures of Hieronymus Bosch for tenor, violin, trombone, harpsichord, kettledrums and strings*, 1994; **concertos** – piano, 1960, *Music* 1964, for piano and strings 1979, for piano four hands and chamber orchestra, 1988; violin, 1957, 1966, 1978, 1984; cello, *Dialogues* – 1965, 1986, 1990; viola, 1985, *Monologue* – 1989, 1997; for oboe, harp and strings, 1971; concerti grossi (1. – for 2 violins, prepared piano, harpsichord and strings, 1977; 2. – for violin, cello and orchestra, 1982; 3. – for 2 violins, harpsichord, celesta, piano and strings, 1985; 4.=5. symphony, 1988, 5. – for violin and orchestra, 1991; 6. – for piano, violin and strings, 1993); *Triple Concerto for violin, viola, cello and strings*, 1994; **chamber** – 4 string quartets, 1966, 1980, 1983, 1989; *Canon in memoriam Igor Stravinsky*, 1971; *Variations*, 1997; 3 sonatas for violin and piano, 1963, 1968, 1994; 2 sonatas for cello and piano, 1978, 1994; *Serenade*, 1968; *Suite in Old Style for violin and piano*, 1972; *Gratulationsrondo for violin and piano*, 1974; *Prelude in Memoriam Dmitry Shostakovich for two violins*, 1975; *Moz-Art for 2 violins*, 1976; *Piano Quintet*, 1976; *Hymns I-IV for cello and chamber orchestra*, 1974–1979; *Stille Nacht for violin and piano*, 1978; *Stille Musik for violin and cello*, 1979; *Polyphonic Tango*, 1979; *Septet*, 1982; *A Paganini for violin solo*, 1982; *Schall und Hall for trombone and organ*, 1983; *String trio*, 1985; *Piano Quartet*, 1988; *Klingende Buchstaben for cello*, 1988; “3 x 7” for 7 instruments, 1989; *Piano trio*, 1992; *Musica Nostalgica for cello and piano*, 1992; *Improvisation for cello solo*, 1993; *Quartet for 4 percussionists*, 1994; *Menuet for violin, viola and cello*, 1994; piano – 3 sonatas, 1988, 1990, 1992; *Improvisation and fugue*, 1965; *Variations on One Chord*, 1965; 4 *Pieces*, 1971; *In memoriam Igor Stravinsky, Sergey Prokofiev and Dmitry Shostakovich for piano six hands*, 1979; **vocal** – *Three Verses of Marina Tsvetayeva*, 1965; *Voices of Nature for 10 female voices and vibraphone*, 1972; *Three Madrigals*, 1980; *Minnesang for 52 voices*, 1981; *Concerto for soprano and mixed choir*, 1985; *Penitential Psalms*, 1988; **electroacoustic** – *Stream*, 1969; film music

Schnittke's *Hymns I–IV for cello and chamber ensemble* (1974–1979) did not originate as a cyclic composition, the particular pieces have their own individual genesis. The first *Hymn for cello, harp and kettledrums* uses an enciphered theme of the hymn “Svyaty Bozhe” based on a Phrygian tetrachord ($a - b \text{ flat} - c$

– *d*), which, transformed, gives a twelve-chord. Tetrachords are subject to serialization and become the horizontal as well as vertical basis of the composition. A diatonic basis subjected to serial elaboration results in completely new contrapuntal and harmonic relations and variability became the basis of development of the work.

Schnittke wrote the second *Hymn for double bass and cello* (1974) for Valentin Berlinsky to his 50th birthday. It is another essay in usage of a row of “natural” partial tones in a composition. Its essence consists in a play of natural flageolets on both low-pitched string instruments. The play with flageolets alternates with a play with triads and melodic shapes. Basic elements of historical music (a row of partial tones, triad) are transformed here to tectonic elements.

The third *Hymn for cello, bassoon, harpsichord and tubular bells* (1975) was originally written for a children’s choir and was a part of a film music. The new piece was dedicated to the cellist Alexander Ivashkin. Schnittke endeavoured here to evoke an atmosphere of ancient church polyphony, using dissonant intervals (seconds, fourths) as consonancies; Prof. Golubev had introduced him into this device at the lessons of counterpoint. The stimulus for the piece itself came from the film, where authentic church music occurred, too, and an impulse for the elaboration of the piece for concert purposes came from Gidon Kremer. Combinations and variations of tetrachords typical for “znamenny raspev” form the basis of the work, while polyphonic elements join here with specifically Russian heterophonic device (“podgolosochnaya” polyphony), by which a mutual mingling of voices occur. The piece as a whole uses the principle of rondo, sound of bells is like a refrain. Gradual condensing of the texture is accompanied by the increase of the sound.

The closing *Hymn for cello, bassoon, double bass, harpsichord, harp, kettledrums and tubular bells* (1979) originated several years later. Schnittke accomplished here the Debussy’s non-realized idea of a cycle of pieces with various instruments, which join at the end. The final piece not only joins all instruments of the preceding *Hymns*, but it also synthesizes their material and thematic bases, while the rhythm becomes the background of the unification of varied material. The *Hymn IV* was dedicated to Karin Georgian.

Schnittke’s *Hymns* were created in the time of a great creative crisis of the composer. In an effort to intensify his compositional mind Schnittke turned to the most ancient past of the Russian music and to then excluded world of church music. Together with Kancheli’s *Symphony No. 2* and Schnittke’s *Requiem* the *Hymns* represent in themselves another significant creative act, in which inspiration by ancient spiritual music helped the composer to formulate his own creed.

Jozef Lupták

studied the cello playing at the Bratislava Conservatory as a pupil of Karol Filipovič (1984–1990) and at the University of Performing Arts in the class of Jozef Podhoranský (1990–1994). He continued his studies with Robert Cohen at the Royal Academy of Music in London (1996–1997) and participated in sev-

eral performing courses with Angelica May, Ivan Monighetti, Robert Cohen, Daniel Shafran, Tsuyoshi Tsutsumi and Aldo Parisot. He is a holder of awards from several international competitions, e.g. 2nd prize at the International Cello Competition Liezen in Austria (1994). He is a regular participant of domestic and foreign festivals as Marathon de Musica Camera Madrid, Festival of New Music Bucarest, Evenings of New Music (Bratislava), Young Podium Karlovy Vary, Talentinum Zlín, Melos-Ethos (Bratislava), Bratislava Music Festival, Central European Music Festival in Žilina etc. He has co-operated with renowned Slovak, Czech and foreign ensembles (Slovak Philharmonic, Slovak Radio Symphony Orchestra, The Slovak State Philharmonic Košice, Cappella Istropolitana, State Philharmonic Brno, Colorado String Quartet and Stradivari Sextett Haisbreutinger, Veni ensemble)... As a soloist he has collaborated with significant conductors Jiří Bělohlávek, Héja Domonkos, Jo Ann Fallette, Branislav Kostka, Tomáš Koutník, Ondrej Lenárd, Stanislav Macura, Andrew Mogrelia, Andrew Parrott, Anton Popovič, Volker Schmidt-Gertenbach, Leoš Svárovský, Rastislav Štúr, Bohdan Warchal. He is active as a chamber player, too, his regular chamber partners being Nora Skuta, Ronald Šebesta, Gabriela Demeterová and Rena Sharon. Besides he played with Ala Andrievsky, Eduard Brunner, Stephen Clarke, Gwen Foebing, Mark Gothoni, Beth Griffith, Yossi Gutman, Gwen Hoebig, Robert Cohen, Vladimir Mendelsson, Edgar Meyer, Peter Mikuláš, Susanne Satz, Mikuláš Škuta, Benjamin Schmid, Ivo Varbanov, or Marián Varga. Lupták is a co-founder and member of the ensemble Opera Aperta. Apart from his performing activities Lupták is a keen organizer and dramaturge and an author of several projects (regular creative meetings of artists named Snoozing Bears, incidental music to T. S. Eliot's *Party*, project "Cello", House-concerts). He is a founder and artistic director of the international festival of chamber music Convergence (2001), which focuses on connections between classical music and other genres as jazz, bigbeat or world music. The festival met with extremely positive response. In 2003 he was an artistic director of the 7th International Festival of Contemporary Music Melos-Ethos. In his discography we find a cycle of Bach's Suites for cello solo, Project Cello, CD of pieces by Vladimír Godár, London concert with Robert Cohen and Nora Skuta live...

Adriana Antalová

studied the harp at the Bratislava Conservatory with Ludmila Sawiczová. In 1988 she went through a private study stay with Karel Patras in Prague and then she continued her studies at the University of Performing Arts in Bratislava with Kristína Nováková and Ludmila Sawiczová (1989–1993). She participated in international performing courses with Astrid von Würtzler and Sylvia Kowalczuk in Keszthely (Hungary). Finishing her studies she worked in the orchestra of the New Scene Theatre in Bratislava. In 1988 she became a harp player of the Philharmony of Bohuslav Martinů in Zlín. During the six years stay in the orchestra she played solo in concertos for harp and orchestra (W. A. Mozart, G. F. Händel, Claude Debussy, Frank Martin, Albert Roussel) and also

in chamber cycles. In 1995 she became a harpist of the orchestra of the Janáček Opera House in Brno, where she played an exacting harp part of Wagner's *Tannhäuser*. Since 1996 she has been a member of the Slovak Radio Symphony Orchestra and she has regularly cooperated with the Slovak Philharmonic. She often performs solo and chamber pieces for harp and flute, violin, viola, or cello. Her chamber partners have been Peter Michalica, František Magyar, Eugen Prochác, Cyril Šikula.

Peter Kajan

was a student of Marián Hlavačka while studying the bassoon playing at the Bratislava Conservatory, and of Ján Martanovič at the University of Performing Arts (2000–2005). In 2002 he participated in several international performing competitions in Czech Republic, Hungary (The Special Prize of the Jury) and in France. In 2004 he became the first bassoonist of the Slovak Philharmonic. He is a member of several wind ensembles (wind quintet *Una Anima*, Bratislava Metropolitan Orchestra, *Melos Ethos Ensemble*). As a soloist he has played with Cappella Istropolitana and with the Slovak State Philharmonic Košice.

Peter Kosorín

studied the percussion playing at the Bratislava Conservatory with Ondrej Štefaňár and at the Janáček Academy of Performing Arts in Brno with Martin Opršál and Pavel Šumpík. In 2004 he took part in a course of marimba playing (Katarzyna Mycky, Brno). Kosorín was awarded several prizes at the performing competitions. He is active as the solo and orchestral player, most of all as the solo marimba performer.

Richard Gašpar

Coming from musicians' family Richard Gašpar (1975) first studied the violin playing, since 1989 he has changed violin for double bass and studied at the Conservatory and at the University of Performing Arts in Bratislava. In 1993–1998 he was a member of the Opera of the Slovak National Theatre in Bratislava, nowadays he is a Slovak Philharmonic player. He often performed with the Bohdan Warchal Slovak Chamber Orchestra and Cappella Istropolitana. Since 1998 he has been one of Solistes Européens Luxembourg. He is a sought-after chamber and orchestral musician. Since 2002 he has been a member of the European Music Academy, Schengen.

Marek Štrpka

studied the percussion instruments with Marián Zajaček. He also went through a two-year course of music direction with František Poul. He participated in several competitions of percussion instruments playing. Since his graduation he has been working as a member of the Slovak Radio Symphonic Orchestra, but he co-operates also with other orchestras.

Judith Izsáková

studied the piano and harpsichord playing at the Bratislava Conservatory. She continued her studies of harpsichord at the Prague Music Academy (G. Lukašaité-Mrázková). She took part in several performing courses (Z. Růžičková, J. Sonnleitner). As a student she was awarded several times at Czechoslovak competitions. Izsáková devotes herself to solo as well as chamber music, collaborates with chamber orchestras (Bohdan Warchal Slovak Chamber Orchestra, Cappella Istropolitana, S. W. Deutsche Rundfunk, Musica Bohemica Praha) and with ensembles focusing on historical performing.



TUESDAY
13 NOVEMBER

Chamber Studio
of the Slovak Radio
7.00 p.m.

12

ZWIEBEL QUARTET

Marek Zwiebel – 1st violin

Peter Mosorjak – 2nd violin

Peter Zwiebel – viola

Andrej Gál – cello

György Ligeti (1923–2006)

String Quartet No. 1 (Night Metamorphoses) (1954)

Ivan Buffa (1979)

String Quartet (2006)

* * *

George Crumb (1929)

Black Angels (1970)

Thirteen Images from the Dark Land

I DEPARTURE

1 Threnody I: Night of the Electric Insects

2 Sounds of Bones and Flutes

3 Lost Bells

4 Devil-music

5 Danse Macabre

II ABSENCE

6 Pavana Lachrymae

7 Threnody II: Black Angels!

8 Sarabanda da la Muerte Oscura

9 Lost Bells (Echo)

III RETURN

10 God-music

11 Ancient Voices

12 Ancient Voices (Echo)

13 Threnody III: Night of Electric Insects

Sarabanda de la Muerte Oscura (Echo)

György Ligeti – see page 44

Although Bartók's music was accepted in the inter-war Hungary usually with great contradictions and although Bartók himself died in American exile, after the war his music and his artistic attitudes became illustrious artistic example for young composers. The first Ligeti's artistic period collided not only with commencement of the state folklore demanded by the soc-realistic ideologists, but also with adoration of Bartók's creation. Bartók's rationality and search for inspiration in folk music are typical for Ligeti's compositional beginnings and his *String Quartet No. 1* from 1953–1954 represents in itself a creative acme of this period, bringing also the necessity of a change. Bartók's influence reveals itself in central usage of variational principle in the process of development and in the whole structure of the work, in a specific texture of the composition, in rhythmical inconsistency and in a contradiction of diatonics and chromatics. While Bartók in his cycle of six quartets pits his strength against the climax of the quartet tradition – Beethoven's string quartet, the young Ligeti did not fight less imposing example – Bartók's quartet cycle.

“The first word of the sub-title refers to the form: it is a kind of a variation form, only there is no specific ‘theme’ which is then varied. It is, rather, that one and the same musical concept appears in constantly new forms – that is why ‘metamorphoses’ is more appropriate than ‘variations’. The quartet can be considered as having just one movement or also as a sequence of many short movements which melt into one another without pause or which abruptly cut one another off. The basic concept which is always present in the intervals, but which is in the state of constant transformation, consists of two major seconds which succeed each other transposed by a semitone. In the *First String Quartet* there are certainly some characteristics of my late music, but the writing is totally different, ‘old-fashioned’: there are still distinct melodic, rhythmic and harmonic patterns and bar structure. It is not tonal music, but it is not radically atonal, either. The piece still belongs firmly to the Bartók tradition (remember my situation as a composer in Hungary at the beginning of the fifties), yet despite the Bartók-like tone (especially in rhythm) and despite some touches of Stravinsky and Alban Berg's music, I trust that the *First String Quartet* is still a personal work.”

György Ligeti

Ivan Buffa

(1979, Košice)

Slovak composer Ivan Buffa studied the piano playing (O. Reiprich, P. Kaščák) and composition with Jozef Podprocký at the Košice Conservatory. He continued his studies at the Vienna Universität für Musik und darstellende Kunst with Dietmar Schermann, Marek Kopelent and Michael Jarrel, as well as at Bratislava University of Performing Arts as a student of Ivan Gajan (piano playing) and Vladimír Bokes (composition). He took part in several international compositional and performing courses (Český Krumlov – H. Oehring,



of Marián Lapšanský.

Buffa as a composer leans on two basic solid pillars. He is an experienced stage musician, able to react to the most unexpected situations; and he has sound knowledge of compositional craft, what is typical for almost all graduates of the compositional school of Jozef Podprocký from the Košice Conservatory. Buffa's university study faced him with current compositional tasks. Today he endeavours to solve the relation of new sound and harmony and linearity of the 20th century music, dialectic of dramatic and static comprehension of musical time and relation of rational conception of music material and huge tradition of the music of the past.

Selection of works: **orchestral** – *Claudius*, overture, 2000; *Concerto for two pianos and orchestra*, 2005; *Ritual for chamber orchestra*, 2006; **chamber** – *Dialogues with Mr. Fibonacci for viola and cello*, 1998; *Trio for oboe, clarinet and bassoon*, 2000; “1984” for chamber ensemble, 2000; *Act for two pianos*, 2003; *Trio for flute, clarinet and cello*, 2003; *Quasars for cello (viola or double bass) and piano*, 2006; *String Quartet*, 2006; **solo** – *Sonata for piano*, 2001; *Bagatelles for piano*, 2002; *Morceau d’fantaisie for piano*, 2003; *...impulses... echoes... dreams for piano four hands*, 2004; *Morceau d’fantaisie for piano and live electronics*, 2005; *Caprice for viola*, 2005; *Caprice for violin*, 2006

Ivan Buffa composed his *String Quartet* in 2001–2006 as a cycle of four movements. Its material is united by a certain idea of a tone series. The whole cycle maintains a dialogical relation to the Classicist quartet cycle. The contrasting movements following each other *attacca* create consecutive associations of a sonata principle, of *adagio*-like “night music”, of *scherzo* and of a motoric final. In the development of particular movements Buffa does not use thematic elaboration, but the whole process is controlled by constant contrasting of the whole quartet texture, by which the author claims his relation to the heritage of the Second Vienna School and the after-war *avant-garde*. The piece uses a contrast of various kinds of metro-rhythmical organization – from the strict *metrum* through chronographical recording to free aleatoric relation of particular parts. The tone material is rich in microintervals and *glissandi*, by which he crosses the twelve-tone basis.

George Henry Crumb

(1929 Charleston, West Virginia)

American composer George Henry Crumb began to play the clarinet early in his childhood. He studied composition with Eugene Weigel at the University of Illinois in Champaign-Urbana and already as a student he composed a number of pieces. After the graduation he continued his compositional studies in Europe at the Hochschule für Musik in Berlin with Boris Blacher (1954–1955) and finally at the University of Michigan with Ross Lee Finney (1959). He finished his studies with orchestral *Variations*. Since the



early 1960's Crumb began to mould his own distinctive language, in which a specific feeling of music time (and rhythm) was joined with wholly individual comprehension of timbre and with innovative approach towards instrumentation. Serial rationalism, which enchanted him, left its traces in his manner of integration of the texture. Crumb's new works put music semantics into the focus of attention. Crumb's musical language was formed particularly on setting the Federico Garcia Lorca's poetry to music, by which he not only accented its phonetic and expressive features, but by means of motivic elaboration and work with musical symbols and allusions he opened a wide space for the listeners' imagination. Extra-musical associations became a constant characteristic of Crumb's creation also in his instrumental music. Inspiration by sound of cultures remote in space and time, usage of theatrical devices or ritual elements form the basis of absolutely new outline of Crumb's scores. Interest in music symbolism inspired Crumb to inclusion of stylistic and motivic allusions and symbols into his scores, by which he – in the early 1960's – became an antecedent of the so-called polystylistic or later post-modern music. Crumb's interest in timbre of instrumental or vocal sound brought not only revealing performing technique, but also frequent utilization of various kinds of amplification of string or keyboard instruments. Crumb's work gradually elicited interest, met with a large response and Crumb himself became a sought-after teacher of composition at the Pennsylvania University. In his work vocal-instrumental cycle for voice and chamber ensemble, and pieces for amplified keyboard instruments dominate, however, his modest orchestral output pertains to the acme of American music.

Selection of works: **vocal-instrumental** – *Star-Child*, 1977/1979; for soprano, children's voices, male choir, bells and orchestra; **orchestral** – *Gethsemane*, 1947; *Diptych*, 1955; *Variazioni*, 1959; *Echoes of Time and the River (Echoes II)*, 1967; *A Haunted Landscape*, 1984; **chamber** – *Two Duos for flute and clarinet*, 1944; *Four Pieces for violin and piano*, 1945; *Violin Sonata*, 1949; *String Trio*, 1952; *Three Pastoral Pieces for oboe and piano*, 1952; *Viola Sonata*, 1953; *String Quartet*, 1954; *Sonata for solo cello*, 1955; *Four*

Nocturnes (Night Music II) for violin and piano, 1964; *Eleven Echoes of Autumn (Echoes I) for violin, alto flute clarinet and piano*, 1966; *Black Angels (Images I)*, for electric string quartet, 1970; *Vox Balaenae (Voice of the Whale) for electric flute, electric cello and amplified piano*, 1971; *Music for a Summer Evening (Makrokosmos III) for 2 amplified pianos and percussion*, 1974; *Dream Sequence (Images II) for violin, cello, piano, percussion and glass harmonica*, 1976; *String Trio*, 1982; *An Idyll for the Misbegotten (Images III) for amplified flute and percussion*, 1986; *Quest for guitar, soprano saxophone, harp, double bass and percussion*, 1994; *Mundus Canis (A Dog's World) for guitar and percussion*, 1998; **piano** – *Sonata*, 1945; *Prelude and Toccata*, 1951; *Five Pieces*, 1962; *Makrokosmos I, II for amplified piano*, 1972, 1973; *Celestial Mechanics (Makrokosmos IV) for amplified piano four hands*, 1979; *A Little Suite for Christmas, A.D.* 1979, 1980; *Gnomic Variations*, 1981; *Processional*, 1983; *Zeitgeist (Tableaux Vivants) for 2 amplified pianos*, 1988; *Eine Kleine Mitternachtmusik*, 2002; *Otherworldly Resonances for 2 pianos*, 2003; **other solo** – *Pastoral Drone for organ*, 1982; *Easter Dawning for carillon*, 1991; **vocal** – *Four Songs for voice, clarinet and piano*, 1945; *Seven Songs for voice and piano*, 1946; *Three Early Songs for voice and piano*, 1947; *A Cycle of Greek Lyrics for voice and piano*, 1950?; *Night Music I for soprano, vibraphone, double bass and percussion*, 1963/1976; *Madrigals, Books I for soprano, vibraphone and double bass*, 1965; *Madrigals, Books II for soprano, flute/alto flute, piccolo and percussion*, 1965; *Songs, Drones, and Refrains of Death for baritone, electric guitar, bass guitar, amplified piano/electric harpsichord and percussion*, 1968; *Night of the Four Moons for alto, alto flute/piccolo, banjo, electric cello and percussion*, 1969; *Madrigals, Books III for soprano, harp and percussion*, 1969; *Madrigals, Books IV for soprano, flute/alto flute/piccolo, harp, double bass and percussion*, 1969; *Ancient Voices of Children for mezzo-soprano, boy soprano, oboe, mandolin, harp, amplified piano (toy piano) and percussion*, 1970; *Lux Aeterna for soprano, bass flute/soprano recorder, sitar and percussion*, 1971; *Apparition for soprano and amplified piano*, 1979; *The Sleeper for soprano and piano*, 1984; *Federico's Little Songs for Children for soprano, flute/piccolo/alto flute/bass flute and harp*, 1986; *American Songbook I: Unto the Hills for soprano, percussion quartet and piano*, 2001; *American Songbook II: A Journey Beyond Time for soprano, percussion quartet and piano*, 2003; *American Songbook III: River of Life for soprano, percussion quartet and piano*, 2003; *American Songbook IV: Winds of Destiny for soprano, percussion quartet and piano*, 2004; *American Songbook V: Voices from a Forgotten World for soprano, baritone, percussion quartet and piano*, 2007; **choral** – *Alleluja*, 1948

The piece *Black Angels* composed by Crumb in 1970 reflected his artistic protest against the American war in Vietnam (black angel was a name for helicopter gunship in slang). The work is written for “electric” string quartet – the composer demands either usage of electric instruments or of contact microphones – the main purpose being the most extreme loudness. Particular quartet players play also other instruments – maracas, tuned glasses, glass rods, tam-tams (with double bass bow) –, they use metal thimbles and metal plectrum, they whisper, sing or shout the prescribed texts and create sounds in their mouths. The structure of the whole piece is controlled by the relations derived from the numbers 7 and 13.

The whole of the piece consists of thirteen images grouped into three parts. The first part is called *Departure* (meaning departure or deflection) and consists of five images. Image 1 *Threnody I: Night of the Electric Insects* is based on the alter-

nation of extreme levels of amplified sound of glissandi of instrumental quartet, playing sul ponticello and tremolo in the highest register of their instruments. The basic sound of the second image *Sounds of Bones and Flutes* is col legno battuto and pizzicato glissando combined with aloud whispering. The third image *Lost Bells* is based on overtones of duet of violin and cello (flageolets acquired by double bass bow playing the tam-tam, natural and artificial flageolets of string instruments). The fourth image *Devil-music* is a rubato cadenza of violin solo, accompanied by fragments of the sequence *Dies irae* in parallel fourths (organum). The fifth image *Danse Macabre* brings an alternation of the duet violin+viola and duet violin+cello, bringing also a variation of a quotation of *Dies irae*.

The second part of the work is called *Absence*. Its four images are introduced by *Pavana Lachrymae* – a three-part quotation of the theme of Schubert's *String Quartet "Death and the Maiden"*, played senza vibrato, accompanied by "insect" buzz of the first violin. The principal and dramatically central seventh image *Threnody II: Black Angels!* develops the material of the opening image, its basis is formed by trills and glissandi accompanied by recitation. The following image *Sarabanda da la Muerte Oscura* brings another allusion on the sound of viola consort with insect sounds of solo violin. Similarly the ninth image *Lost Bells (Echo)* reminds us of the third image from the first part.

The third part *Return* is introduced by *Aria accompagnata* of electric cello, called *God-music*. Other players accompany the solo cello by the play on glasses. The violin duet *Ancient Voices* uses a glass bar and metal plectrum for articulation of sound. In the next image viola joins the violin. The closing image *Threnody III: Night of Electric Insects* returns to the texture and expression of the preceding two threnodies. An added echo of the *Sarabanda de la Muerte Oscura (Echo)* brings a sound of original consort with itself surrounded by an aura of tremolo of metal thimbles and tam-tam flageolets.

"*Black Angels* was conceived as a kind of parable on our troubled contemporary world. The work portrays a voyage of the soul. The three stages of this voyage are Departure (fall from grace), Absence (spiritual annihilation) and Return (redemption).

The numerological symbolism of *Black Angels*, while perhaps not immediately perceptible to the ear, is nonetheless quite faithfully reflected in the musical structure. These 'magical' relationships are variously expressed; e.g., in terms of length, groupings of single tones, durations, patterns of repetition, etc... There are several allusions to tonal music: a quotation from Schubert's 'Death and the Maiden' quartet; an original *Sarabanda*; the sustained B-major tonality of *God-Music*; and several references to the Latin sequence, *Dies Irae* (Day of Wrath). The work abounds in conventional musical symbolisms such as the *Diabolus in Musica* (the interval of the tritone) and the *Trillo Di Diavolo* (the Devil's Trill, after Tartini). Things were turned upside down. There were terrifying things in the air (...) they found their way into *Black Angels*."

George Crumb

Zwiebel Quartet

was founded in 2000 while its members (Marek Zwiebel – 1st violin, Peter Mosorjak – 2nd violin, Peter Zwiebel – viola, Andrej Gál – cello) were still studying at the University of Performing Arts. Today they are members of the prestigious Bohdan Warchal Slovak Chamber Orchestra. The quartet members participated in performing courses led by significant musicians of renowned quartets (Hagen Quartet, Alban Berg Quartet, Bartók Quartet, Smetana Quartet and Amadeus Quartet). Zwiebel Quartet focuses primarily on performing of contemporary music. It has played at music festivals of contemporary music (Melos-Ethos, New Slovak Music, Orpheus, etc.), it co-operates with the compositional class at the University of Performing Arts in Bratislava as well as at the Universität für Musik und Darstellende Kunst in Vienna. It was awarded the second prize Thomastik-Infeld at the International Summer Academy Prague-Vienna-Budapest (2002).



**WEDNESDAY
14 NOVEMBER**

Evangelical Church
7.00 p.m.

13

**BRATISLAVA CONSERVATORY
CHAMBER CHOIR
BOHDAN WARCHAL SLOVAK
CHAMBER ORCHESTRA**

Andrew Parrott – conductor

Dušan Bill – choirmaster

Maroš Klátik – tenor

Sylvia Urdová – organ

Ivana Pristašová – violin

Michal Štáhel – cello

Igor Stravinsky (1882–1971)

Bogorodice Dievo for choir a cappella (1934)

Henryk Mikołaj Górecki (1934)

Amen for choir a cappella, Op. 34 (1975)

Arvo Pärt (1935)

Festina lente for strings and harp (1990)

Harvey Brough (1957)

Vespers (from Valete in Pace) for tenor, choir and organ (2004)

Nick Bicât (1949)

Libera me, Domine (from Requiem – Songs in Memory) for choir a cappella (2005)

Ilja Zeljenka (1932–2007)

Elegy for violin and strings (1972)

John Tavener (1944)

Chant for cello solo (1995)

Arvo Pärt

The Beatitudes for choir a cappella and organ (1991/2001)

John Tavener

Song for Athene for choir a cappella (1993)

John Tavener

Eternal Memory for cello and strings (1991)

Alfred Schnittke (1934–1998)

Gospodi, Gospodi Iisuse for choir a cappella (1984)

Arvo Pärt

Magnificat for choir a cappella (1989)

History of European music is history of religious music and history of secular music alike. For centuries composers held the posts both in church and secular institutions and new devices forming then musical language arose in both domains. The 19th century brought with itself immense growth of secularization and the church ceased to commission and protect new creation. In the 20th century it is almost impossible to speak about genuinely religious music; it is spiritual music or music with spiritual orientation or aspirations, individually conditioned and possessing various individual motivation. Due to the existence of this new spiritual music created without church commission the notion “religious music” acquired a completely new meaning in the 20th century.



Igor Stravinsky

(1882, Lomonosov – 1971, New York)

Russian composer Igor Stravinsky belongs not only among central exponents of the 20th century music; his work and personality influenced the whole art and culture of the 20th century. Impulses to his works sprung from folk tradition (Russian period), from European Middle Ages and the past of European music (Neoclassicist period) and from Jewish-Christian tradition (serial period).

Igor Stravinsky grew up in Sankt Petersburg in an Orthodox, though religiously tepid family. His artistic and thought orientation on period progress resulted in his parting with the church while studying the law. However, in 1926, being 44 he returned to the Orthodox church, when his interest in religious matters, rituals and music revived. He then composed oratorio *Oedipus Rex* and wrote music to the *Lord's Prayer* for a four-part choir a cappella in the church Slavonic language. Then two other prayers followed. In 1932 he set to music *Simvol' very* (*Symbol of Belief*) and in 1934 a prayer *Bogorodice Dievo* (*Mary the Virgin*) – all three were premiered on May 18, 1934 in Paris.

Orthodox tradition does not permit any usage of musical instruments in a church ritual. It is predominantly vocal and extremely conservative tradition. All three Stravinsky's prayers were intended as liturgical compositions. For them the composer utilized church Slavonic language and he thought of it when composing *Symphony of Psalms* (1930), too, though he set to music Latin versions of selected psalms. The monorhythmic texture of prayers is rooted in the Orthodox tradition, seldom using devices of West-European polyphony. Later in 1949 Stravinsky replaced Slavonic language with Latin in all three prayers (*Pater noster*, *Credo*, *Ave Maria*), and adapted the music, too. An adaptation of the text *Bogorodice Dievo* using the text of *Ave Maria* brought the most profound changes, nevertheless, in all three pieces the original language is felt.

Religious composition prevailed in Stravinsky's American period after all.

however, the composer never accepted the Orthodox reduction of musical means. On the contrary, for his aims he used the latest compositional devices and musical media, chosen according to his own artistic feeling.

Selection of works: *Otche nash / Pater noster for choir*, 1926/1949; *Simvol very / Credo for choir*, 1932/1949; *Bogorodice Dievo / Ave Maria for choir*, 1934/1949; *Symphony of Psalms for choir and orchestra*, 1930; *Babel, cantata for narrator, male choir and orchestra*, 1944; *Mass for children's and male choir and wind ensemble*, 1948; *Canticum sacrum for tenor, bass, choir and orchestra*, 1955; *Threni: id est Lamentationes Jeremiae prophetae for soli, choir and orchestra*, 1958; *A Sermon, a Narrative and a Prayer, cantata for alto, tenor, narrator, choir and orchestra*, 1961; *The Flood, music drama for soli, actors, narrator and orchestra*, 1962; *Abraham and Isaac, sacred ballad for baritone and orchestra*, 1963; *Introitus (T. S. Eliot in memoriam) for male choir, piano, harp, 2 kettledrums, and 2 tam-tams, viola and double bass*, 1965; *Requiem canticles for alto, bass, choir and orchestra*, 1966

Henryk Mikołaj Górecki

(1933, Czernica)

Due to phenomenal success of his *Symphony No. 3* the Polish composer Henryk Mikołaj Górecki entered the ranks of the most renowned exponents of Polish music, as equal to Fryderyk Chopin, Karol Szymanowski, Witold Lutosławski and Krzysztof Penderecki. He finished his study of composition in 1960 as a student of Bogusław Szabelski at State Music University (PWSM) in Katowice. He remained faithful to the school also as a teacher (1968 lecturer, 1972 docent, 1977 special professor, 1975–1979 chancellor of the institution), meanwhile he held several other social posts. Górecki's music acquired many prizes at compositional competitions, it was awarded the state awards, but most of all it broke the barriers of avant-garde festivals and got into the centre of attention of lovers of contemporary music of all ranks.

Górecki's work may be separated into several developmental phases. Already as a student he belonged to authors, who on the basis of stimuli of the after-war avant-garde came to their own distinctive language, bringing not only a pronounced compositional constructivism but also an exceptional range of music expression. Radical dynamism of this language went through a phasis of neoclassicist motorism (till 1957), of adoption of serialism (till 1961) and constructive sonorism (since *Scontri* for orchestra, 1960). Górecki's compositional quest did not stop here. At the beginning of the 1960's he questions archetypal elements of music again and in the response he creates a number of pieces typical by special comprehension of musical time, expressive definiteness and gradual insertion of symbolic elements into a musical composition in a form of quotations and allusions. He thus becomes one of the first representatives of an extraordinary minimalism



(*musique pauvre*) and constructivistic reductionism (K. Droba), and he is one of the first avant-garde composers who endeavoured to bridge the gap between the musical present and musical past. Górecki's returns possess strong extra-musical semantics and they lead directly to his concept of religious music composition, which has been the centre of his creation since the 1970's. The sacred element is often linked to Polish inspiration; Górecki thus not only defines himself more clearly by his work; he still more clearly defines himself as Catholic and Polish.

Selection of works: vocal-instrumental – *Epitafium*, 1958; *Ad matrem for soprano, choir and orchestra*, 1971; *Symphony No. 2 "Copernican"*, 1972; *Beatus vir for baritone, choir and orchestra*, 1979; *Symphony No. 3 "Symphony of Sorrowful Songs" for soprano and orchestra*, 1976; **orchestral** – *Symphony No. 1 "1959"*, 1959; *Scontri*, 1960; *Genesis I, II, III* for different instrumental ensembles, 1962–1963; *Three Pieces in an Old Style for strings*, 1963; *Choros I per strumenti ad arco*, 1964; *Refrain*, 1964; *Muzyka staropolska*, 1969; *Canticum graduum*, 1969; *Concerto for harpsichord and strings*, 1980; *Concerto-Cantata for flute and orchestra*, 1992; **chamber** – *Toccata for 2 pianos*, 1955; *Variations for violin and piano*, 1956; *Sonata for 2 violins*, 1957; *Concerto for 5 instruments and string quartet*, 1957; *Muzyczka I, II, III, IV* for different instrumental ensembles, 1967–1970; *Recitativa i ariosa "Lerchenmusik" for clarinet, cello and piano*, 1985; 3 string quartets, 1988, 1991, 2005; *Kleines Requiem für eine Polka for piano and 13 instruments*, 1993; *Dla ciebie, Anne-Lill for flute and piano*, 1986; *Aria for tuba, piano, tam-tam and bass drum*, 1987; **choral** – *Euntes ibant et flebant*, 1972; *Amen*, 1975; *Szeroka woda*, 1979; *Miserere*, 1981; *Totus Tuus*, 1987; *Przybądź Duchu Święty*, 1988; *Lobgesang for mixed choir and tubular bells*, 1999; *Salve Sidus Polonorum. Cantata about St. Adalbert for mixed choir, two pianos, organ and percussion*, 2000; arrangements of folk and church songs; **vocal** – *Two Songs*, 1955; *Three Songs*, 1956; *2 pieśni sakralne*, 1971; *O Domina nostra for soprano and organ*, 1985; *Good Night for soprano, alto, flute, piano and three tam-tams*, 1990

Górecki's invocation *Amen*, Op. 34 (1975) written for 4-8-part mixed choir creates a dramatic arch setting to music the only one word - "Amen"



Arvo Pärt

(1935, Paide, Estonia)

Estonian composer Arvo Pärt belongs to the generation, which was in conflict with the official Soviet ideology in the 1960's (Volkonsky, Denisov, Slonimsky, Schnittke, Gubaydulina). Young composers started to study forbidden scores, to occupy themselves with forbidden ideas and to write compositions hardly accommodating the demands of ideology of socialist realism. Social collision was colossal, of Soviet exponents only Dmitry Shostakovich supported the young. Pärt, too, in his music

from the 1960's followed principles of dodecaphony, serialism, he was interested in the achievements of Polish school, in the technique of collage and music theatre.

This phase of his work is documented by two symphonies, the world-known orchestral *Perpetuum mobile*, *Credo for choir and orchestra*, *Cello Concerto* and several chamber pieces. In 1971 Pärt finished his retrocomposition, *Symphony No. 3* and oratorio after the lyrics by Shota Rustaveli and due to health problems as well as a creative crisis he did not compose for five years.

In the time of his crisis Pärt realized that permanent quest for new devices had lost sense for him and he focused on another realm of taboo music – church music of European Gothic period and Renaissance, performed by his friends from the ensemble Hortus musicus. He found a new sense of music while studying historical material. The elementary acoustic quality became the basic feature for him; he seized melody and harmony – two achievements of European history – anew like basic elements and from the confrontation of melody and harmony he created a unique compositional technique, which he named after a medieval percussion instrument “tintinnabuli”. Material of his compositions arises from a basic scale; a chord built on a fundamental tone of the scale becomes something like a bourdon, a symbol of eternity, towards which melodic lines of a text create a specific counterpoint. The first pieces written by the “tintinnabuli” technique originated around 1976. Pärt did not want to hide source of his ideas – the Bible – any more. He applied for emigration and with his family he settled down in the Western Europe. His music and his life aroused interest and Pärt’s innovation, oriented on the most remote past of the European music met with large response. The “tintinnabuli” technique served Pärt as a compositional basis for a number of other compositions and only in the latest decade he has tried to overcome its rational limits. By this way his music gets closer to the creation of other important exponent of spiritual music of the present – John Tavener.

Selection of works: vocal-instrumental – *Credo for piano, mixed choir and orchestra*, 1968; *In Spe*, 1976; *Missa sillabica*, 1977; *Passio Domini nostri Jesu Christi secundum Joannem for tenor, bass, quartet of soloists, choir, instrumental quartet and organ*, 1982; *Sarah Was Ninety Years Old for soprano, 2 tenors, organ and percussion*, 1983; *Es sang vor langen Jahren for alto, violin and viola*, 1985; *Te Deum for three choirs, piano, tape and string instruments*, 1984/85/86; *Stabat Mater for soprano, alto, tenor, violin, viola and cello*, 1985; *Miserere for solo voices, choir, instrumental ensemble and organ*, 1989/1990; *Berliner Messe for choir/soloists and organ/string orchestra*, 1990/1991; *Litany for soli, choir and orchestra*, 1994; *Como anabela la cierva for soprano and orchestra*, 1998; *Cecilia, vergine romana for choir and orchestra*, 2000; *In Principio for choir and orchestra*, 2002; *L'Abbé Agathon for soprano and 8 celli*, 2004; **orchestral** – *Obituary*, 1960; *Perpetuum mobile*, 1963; *Collage on B-A-C-H for oboe, harpsichord, piano and strings*, 1964; *Pro et contra, concerto for cello and orchestra*, 1966; 3 symphonies (1963, 1966, 1971); *Wenn Bach Bienen gezüchtet hätte*, versions for various ensembles, 1976/1984; *Tabula rasa for 2 violins, string orchestra and prepared piano*, 1977; *Cantus in memory of Benjamin Britten for strings and bell*, 1980; *Festina lente for string orchestra and harp ad lib.*, 1988/1990; *Silouans Song for strings*, 1991; *Trisagion for strings*, 1992; *Darf ich for violin and strings*, 1996; *Concerto piccolo über B-A-C-H for strings, oboe, harpsichord and piano*, 1964/1994; *Orient & Occident for strings*, 2000; *Lamentate for piano and orchestra*, 2002; **choral** – *Solfeggio*, 1964; *Summa*, 1977; *Cantate Domino canticum novum for choir and organ*, 1977; *2 Slavonic Psalms*, 1984/1997; *De profundis for male choir*

and organ, 1980; *Beatus Petronius for 2 choirs and 2 organs*, 1990; *Magnificat-Antiphons*, 1988; *Magnificat*, 1989; *Statuit ei Dominus for 2 choirs and 2 organs*, 1990; *Bogorodice Dievo*, 1990; *...And One of the Pharisees...*, 1992; *The Beatitudes for choir and organ*, 1990; *Memento*, 1994; *I am the true wine*, 1996; *Tribute to Caesar*, 1997; *The Woman with the Alabaster Box*, 1997; *Kanon pokajanen*, 1997; *Triodion*, 1998; *...Which Was the Son of...*, 2000; *Littlemore Tractus*, 2001; *Nunc dimittis*, 2001; *Peace upon you, Jerusalem*, 2002; *Salve Regina for choir and organ*, 2002; **chamber** – *Quintettino*, 1963; *Musica syllabica*, 1964; *Fratres*, versions for various instrumental ensembles, 1977–1991; *Arbos*, versions for various instrumental ensembles, 1977–1986; *Spiegel im Spiegel for violin and piano*, 1979; *Hymn To A Great City for 2 pianos*, 1984; *Psalm for string quartet*, 1985; *Mozart-Adagio for piano trio*, 1992; *Passacaglia for violin and piano*, 2003; **solo** – *For Alina for piano*, 1976; *Trivium for organ*, 1976; *Variations to the Recovery of Arinushka for piano*, 1977; *Pari intervallo for organ*, 1980; *Annum per annum for organ*, 1980; *Mein Weg hat Gipfel und Wellentäler for organ*, 1990

After 1976 Pärt's the most favourite medium beside vocal choir became strings either in a chamber ensemble or an orchestra due to their homogeneous sound which equals homogeneity of united human voices. Pärt wrote several meditations for this performing medium. *Festina lente for strings and harp ad lib.* originated in 1990 and the composer dedicated it to Manfred Eicher.

In 1989 Pärt set to music *Magnificat* for mixed choir. Since the time of its origin *Magnificat* has become the most performed of the Pärt's pieces. Similarly *The Beatitudes for choir and organ* (1991/2001) bring a new manner of "tintinnabuli" technique.



John Tavener

(1944, London)

Since his childhood English composer John Tavener occupied himself with music. He started to compose his own music, when he – being only 12 – heard the Venetian premiere of Stravinsky's *Canticum sacrum* in live broadcast; he was fully impressed by it. He studied composition with Lennox Berkely and David Lumsdaine at the London Royal Academy of Music. Several breaking moments occurred in his later music career. In 1968 his cantata *The Whale* was played at the inaugural concert of

the London Sinfonietta orchestra. He met with John Lennon, who offered him to release the cantata on the gramophone record published by the newly founded Apple company. The Beatles' ambition in Apple was to support young art, so since the beginning two oratorical works by young Tavener has been appearing in its catalogue. Already then the Bible was the main inspiration for Tavener's creation; in his compositions he endeavoured to evoke mystic transcendent feeling, which overtook him when listening to the Stravinsky's late work. When in 1977

Tavener converted to the Orthodox religion, texts and meditation of Greek and Russian Orthodox theologians and thinkers, religious stories and liturgical texts became the source of his artistic thinking. However, his music did not need such revolution – he had already focused on a reduction of the devices of contemporary music before, and he was mainly interested in vocal expression. By this he anticipated Arvo Pärt, whose name was joined with spreading of a new shape of liturgical or spiritual music. This orientation was crucial also when he composed the pieces with secular subject (opera *A Gentle Spirit* after Dostoevsky). According to Tavener the means and aims of New Music didn't allow music to attain spiritual dimension, which for him was the main artistic motivation. Inclination for sacrum led him to the study of original liturgical music of European past and Orthodox and Greek Orthodox present. The tone material of liturgical music, its textures and forms became a compositional basis for his extended output. Tavener focused his artistic interest on human suffering, and during the recent decade he has crossed his basis towards non-European liturgies, therefore we find inspiration by Islam, religions of the Far East and by Hindu cults in his most recent works. This orientation has led him to compose a huge number of works and Tavener is today unmistakably the most performed and most recorded English composer.

Selection of works: stage – *Therese*, opera, 1976; *A Gentle Spirit*, opera after Dostoevsky, 1977; *Eis Thanaton*, opera, 1985; *Mary of Egypt*, opera, 1991; *Toll Houses*, metaphysic pantomime; **vocal-instrumental** – *Credo*, 1961; *Genesis*, 1962; *The Cappemakers*, 1964; *The Whale*, cantata, 1966; *Celtic Requiem*, 1968; *Introit for March 27, the Feast of St. John Damascene*, 1968; *Nomine Jesu*, 1970; *Ultimos Ritos*, 1972; *Little Requiem for Father Malachy Lynch*, 1972; *Kyklike Kinésis*, 1977; *Akmatova: Requiem*, 1980; *Akathist of Thanksgiving*, 1986; *Ikon of St. Seraphim*, 1988; *Ikon of the Crucifixion*, 1988; *Resurrection*, 1989; *The Apocalypse*, 1992; *We Shall See Him As He Is*, 1992; *Hymns of Paradise*, 1992; *Let's Begin Again*, 1992; *Innocence*, 1995; *The Hidden Face*, 1996; *Fall and Resurrection*, 1997; *A New Beginning*, 1999; *Total Eclipse*, 1999; *The Bridegroom*, 1999; *Ikon of Eros*, 2000; *Lamentations and Praises*, 2000; *Song of the Cosmos*, 2000; *The Veil of the Temple*, 2002; *Elizabeth Full of Grace*, 2002; *Lament for Jerusalem*, 2002; *The Beautiful Names*, 2004; *Songs of the Sky*, 2005; *Sollemnitatis in Conceptione Immaculate Meatae Mariae Virginis*, 2006; *Requiem*, 2007; **orchestral** – *Piano Concerto*, 1963; *Chamber Concerto*, 1965; *Grandma's Footsteps*, 1967; *Variations On Three Blind Mice*, 1972; *Palintropos for piano and orchestra*, 1978; *Towards the Son: Ritual Procession*, 1982; *The Protecting Veil* for cello and strings, 1991; *The Repentant Thief* for clarinet, strings and percussion, 1990; *Eternal Memory* for cello and strings, 1991; *Theophany*, 1993; *Tears of the Angels* for violin and strings, 1996; *Wake Up...And Die* for cello and orchestra, 1997; *Eternity Sunrise*, 1997; *The World*, 1997; *Mystagogia*, 1998; *Depart in Peace...*, 1998; *Ekstasis*, 2000; *Hymn of Dawn*, 2002; *Mahashakti*, 2003; *Supernatural Songs*, 2003; *Kaleidoscopes*, 2005; *Pratirupa*, 2005; *Lalishri*, 2006; **chamber** – *Portrait d'une Jeune Fille et l'Harpe* for harp, organ and violin, 1961; *Duo Concertant for trombone and piano*, 1961; *Elegy in Memoriam Frank Salisbury* for violin and string quartet, 1962; *In Memoriam Igor Stravinsky* for 2 alto flutes, organ and bells, 1971; *Greek Interlude for flute and piano*, 1979; *Trisagion for quintet of brass instruments*, 1981; *Chant for guitar*, 1984; *Little Missenden Calm* for wind quartet, 1984; *Song for Ileana* for flute, 1988; *The Hidden Treasure* for string quartet, 1989; *Threnos for cello*, 1990; *The Last Sleep of the Virgin* for string quartet and bells, 1991; *Chant for cello*, 1995; *Dhiodhia* for string quartet, 1996; *Petra: and Ritual Dream* for 7 string

instruments, 1996; *Ikon of Joy/Sorrow*, 1999; *Lacrimae*, 2003; *Shanti-Kathleen*, 2003; *Fragment for the Virgin*, 2004; **voice(s) and instrument(s)** – *Three Sections from T. S. Eliot's Four Quartets*, 1963; *Three Holy Sonnets of John Donne*, 1964; *Cain and Abel*, 1965; *Three Surrealist Songs*, 1967; *Canciones Españolas*, 1972; *The Child Lived*, 1972; *The Immurement of Antigone*, 1978; *In Alium*, 1978; *Meditation on the Light C*, 1986; *Requiem for Father Malachy Lynch*, 1973; *Six Russian Folk Songs*, 1977; *Lamentation, Last Prayer, and Exaltation*, 1977; *Six Abbasid Songs*, 1979; *Sappho: Lyrical Fragments*, 1980; *Sixteen Haiku of Seferis*, 1983; *To a Child Dancing in the Wind*, 1983; *Mini-Song Cycle for Gina*, 1984; *Prayer*, 1987; *Akhmatova Songs*, 1992; *Melina*, 1994; *Song of the Angel*, 1996; *Vlepondas*, 1996; *Samaveda*, 1996; *Agraphon*, 1996; *Lament for Phaedra*, 1996; *Nipson*, 1998) *Apokatastasis*, 1999; *Iero Oniro*, 1999; *Schuon Lieder*, 2003; **choral** – *Coplas*, 1970; *Responsorium in memory of Annon Lee Silver*, 1971; *Antiphon for Christmas Morning*, 1972; *Ma fin est mon commencement*, 1972; *Canticle of the Mother of God*, 1976; *Liturgy of St John Chrysostom*, 1977; *Funeral Ikos*, 1977; *The Great Canon of St Andrew of Crete*, 1981; *Prayer for the World*, 1981; *Risen!*, 1981; *Doxa*, 1982; *He Hath Entered the Heaven*, 1982; *The Lamb*, 1982; *The Lord's Prayer*, 1982; *Ikon of Light*, 1983; *Orthodox Vigil Service*, 1984; *Angels*, 1985; *Hymn for the Dormition of the Mother of God*, 1985; *Hymn to the Mother of God*, 1985; *Love Bade me Welcome*, 1985; *Ikon of St. Cuthbert of Lindisfarne*, 1986; *Magnificat and Nunc Dimittis*, 1986; *Panikhida*, 1986; *The Acclamation*, 1987; *Apolytikion for St Nicholas*, 1987; *God is With us*, 1987; *Hymn to the Holy Spirit*, 1987; *Let not the Prince be Silent*, 1987; *The Tiger*, 1987; *Uncreated Eros*, 1988; *Eonia*, 1989; *I Will Lift up Mine Eyes*, 1989; *Lament of the Mother of God*, 1989; *Ikon of the Trinity*, 1990; *Thunder Entered her*, 1990; *Ikon of the Nativity*, 1991; *Annunciation*, 1992; *The Myrrh Bearer*, 1993; *Song for Athene*, 1993; *The World is Burning*, 1993; *Prayer to the Holy Trinity*, 1995; *Three Antiphones*, 1995; *Svyaty*, 1996; *Feast of Feasts*, 1996; *Hymn of Unwaning Light*, 1996; *As One Who Has Slept*, 1996; *The Last Discourse*, 1997; *Apolytikion of St. Martin*, 1997; *Apolytikion of the Incarnation*, 1998; *Birthday Sleep*, 1999; *Tribute to Cavafy*, 1999; *Mahamatar*, 2000; *Butterfly Dreams*, 2002; *Atma Mass*, 2003; *Maha Maya*, 2003; *Schuon Hymnen*, 2003; *Stella Matutina*, 2003; *Invocations and Last Word*, 2005

“Like *Threnos for solo cello*, *Chant for Solo Cello* was a response to the death of a very dear friend, Philip Sherrard. The music seemed to come from nowhere and it is a tribute to an uncompromising, prophetic and brilliant man.”

John Tavener

“*Eternal Memory* is a meditation on ‘the remembrance of death’. Remembrance of the Paradise Lost, in the first section, and then in the middle section, which has an insubstantial illusory quality, the material of the paradise lost is the same, but it is ‘like castles children build in the sand’. The enjoyment is limited merely to the effort one puts in building them. And as soon as you stop, the sand collapses and leaves not a trace of the work you put in (St Gregory of Nyssa). The final section looks forward to the unknown paradise promised to us, yet to come so, in spite of the ephemeral middle section, Paradise persists, even though we do not know what it is.”

John Tavener

In the great creative cultures of the world, human beings do not regard themselves as two-legged animals, descended from the apes, whose needs and satisfac-

tions can be achieved through pursuing social, political and economic self-interest in the material world and as though their life was confined to a material space-time dimension. On the contrary, they think of themselves first and foremost as descended from the gods, or from God, and as heirs to eternity, with a destiny that goes far beyond anything that can be fulfilled in terms of the material world. They come from a divine source, and the divine world is their birthright and their true home. Here, a certain act of recollection is needed: the self-image and world view that may dominate us have their origin in a loss of memory, in a forgetfulness of all other. *Eternal Memory* is about this concept.

Song for Athene

“This work was written in memory of Athene Harriadis, who died tragically in March 1993. Her inner and outer beauty was reflected in her love of acting, poetry, music, and of the Orthodox Church. The text is taken from Shakespeare’s *Hamlet* and the Orthodox Funeral Service.”

John Tavener

Harvey Brough

(1957)

As a 13-year-old boy Harvey Brough was a member of the Coventry Cathedral Choir and recorded J. S. Bach and B. Britten’s works; today he is an English composer, singer and multiinstrumentalist. In the 1980’s he was a famous leader of the Harvey and the Wallbangers group, which toured the whole Europe and he recorded 4 albums with it (album *Jazz on EMI* with Simon Rattle). Now he is a sought-after arranger and film music producer; Kubrick’s *Eyes Wide Shut* and Radford’s *The Merchant of Venice* are among his most important recent achievements; he co-operated with Jocelyn Pock on them. Brough has written uncountable number of incidental music for radio, TV and theatre. In extended *Requiem in Blue* (1998) he joined a choral medium with an ensemble of historical instruments. In 2004 he wrote a piece *Valete in Pace*, a work for three choirs and London Mozart Players, premiered in France and England on the occasion of the 60th anniversary of the “Dday” and conducted by Andrew Parrott. Nowadays he is working on a monumental opera work and co-operates with an acoustic ensemble (as an author, singer and multiinstrumentalist).



The composition *Vespers for tenor, choir and orchestra (organ)* is the closing part of an oratorial work *Valete in Pace* commissioned by the city councils of Portsmouth and Caen for great celebrations of the anniversary of the “Dday”. The text of the piece combines liturgical text with modern verses by Lee Hall (similarly to Britten’s *War Requiem*).

Nick Bicât

(1949)

For approximately 30 years the English composer, arranger and songwriter Nick Bicât (1949) has been engaged in composing music for TV and theatrical productions (National Theatre, Royal Shakespeare Theatre), he is known also as a composer of classical music and of songs for pop-singers. His output comprises also musical, opera, orchestral and choral works and film music, which has acquired several awards and nominations. His opera *The Knife* was premiered in 1987 in New York and a musical *Peer Gynt* was written for Oxford. *All's Well*, *Elvira Madigan* and *Talk to Me* belong to his other stage works. From his instrumental and vocal creation the compositions *Under The Eye of Heaven for orchestra* (1989), *Dante for choir and electronics* (1991), *Symphony in Morris Minor for soli, choir and orchestra* (2000), performed for 50,000 audience at the Oxford festival and choral *Requiem – Songs in Memory*, premiered by Andrew Parrott belong to the most important achievements.

Libera me, Domine for choir a cappella from 2005 (part of *Requiem – Songs in Memory*) is the closing part of the piece. Its diatonal language and texture follow historical compositional models, however, the elaboration of rhythm, rooted in the language of the text, reveals a modern context.

Ilja Zeljenka – see page 13

Elegy for violin and string orchestra from 1972 occupies an extraordinary position in Zeljenka's output from many reasons. It is one of the first pieces in which Zeljenka formed his own new compositional method. Using this method the whole piece grows out of a simple four-tone model (a cell), which becomes the basis of the whole horizontal and vertical elaboration of the process. While in the *Piano Sonata No. 2* from the same period a rhythmical element dominates, in *Elegy* the composer focuses on the creation of new harmonical relations conditioned by contrapuntal development (similar reflections led Schnittke to *Hymns* in 1974–1979). A modern approach is thus joined with a Renaissance compositional ideal of an integrated texture. *Elegy* originated in the time of the commencement of “normalization”, which resulted in a prohibition of performance of Zeljenka's works; it was *Elegy* again, which, premiered in 1976 in the Bratislava Reduta building, returned and rehabilitated his music on concert stages.

Alfred Schnittke – see page 112

While in the 1960's Schnittke made an effort to master modern musical language, in the next decade a creative crisis came, which turned his attention to liturgical literature. He started to read the Bible, treatises of St. Augustine, Meister Eckhart, Francis of Assisi, Mrs. Blavatska, Ramakrishna, Aurobinda. Dialectics of the good and evil led to philosophical meditations, anticipated by

his Biblical “contents” of his *Violin Concerto No. 2*. In this period Schnittke’s life was full of frustrations caused by communist bureaucrats. Schnittke’s mind was more profound and the atmosphere of Russian Orthodox music fully sounded from the *Hymns*. Personal problems did not prevent Schnittke’s music from spreading and the 49-year-old composer decided for an important act – for a baptism. He chose Catholic religion and Vienna, where he was baptized on June 18, 1983 by Josef Herowitsch, a priest known to all sympathizers of Gidon Kremer’s festival in Lockenhaus. Returning to Moscow he was confirmed by an Orthodox priest Nikolay Vedernikov and he became a member of the Orthodox church, too. Synthetical junction of various thoughts and music traditions characterized by peaks of Schnittke’s music revealed itself in his spiritual pieces, too.

Gospodi, Gospodi Iisuse for choir a cappella is the second part of the triptych *Three Choirs* from 1984, accompanying Schnittke’s conversion to the Christian religion. We know similar triptych from the time of Stravinsky’s conversion to religion. Its first movement sets the text of the prayer *Bogorodice Dievo (Mary the Virgin)* to music, its third movement the *Lord’s Prayer*. However, Schnittke replaced *Credo* with a prayer to Jesus *Gospodi Iisuse (Jesus Christ)*, about which St. Ilarion from the mountain Athos writes in his book *Na gorakh Kavkaza (In the Mountains of Caucasus)*, that it brings a “mystical immersion and unity of our souls with Jesus Christ” and stands over “all good, regardless of the place and time (...) without the prayer to Jesus we can’t attain a spiritual life”.

Similarly to Stravinsky Schnittke has chosen a medium of Orthodox liturgical music – an a cappella choir. However, contrary to Stravinsky Schnittke did not stop with these prayers. His *Concerto for mixed choir* (1985) in four movements on the lyrics by Armenian mystic poet Gregory of Narek and his *Penitential Psalms* in 12 movements on the texts from the 16th century (1987) continue in the great line of spiritual compositions marked by names of Ippolit-Ivanov, Tchaikovsky, Rakhmaninov and Grechaninov.

Bogoroditse Dievo,

Bogoroditse Dievo, raduisia,
Blagodatnaia Mariia, Gospod s Toboiu
Blagoslovenna Ty v jenach
i blagoslaven plod tshchreva Tvoiego
iako Spasa rodila iesi dush nashikh.

Hail Mary

Hail Mary, full of grace, our Lord is with you;
Blessed are you among women
and blessed is the fruit of your womb, Jesus;
Son of Mary, Son of the living God,
have mercy upon us,
now, and at the hour of our death. Amen

Vesper from Valete in pace (Harvey Brough / Lee Hall)

The moon arose and from the ocean in her saffron robe,
Gave light to all as well to gods as men of the under globe.

Deus in adiutorium meum intende.

Domine ad adjuvandum me festina.

I am safe somewhere, and it is night.

In the darkness lie men there dying.

God bless us and keep us from all evil,

And bring us to everlasting life.

O grant us a quiet night and a perfect end.

Mary, there is only waste.

God, by your grace we are made one in mind and heart.

I am in a garden, And I must go to sleep now;

Tomorrow there will be more war.

I will write you again,

Give us a love for what you command,

And a longing for what you promise.

And send this when I can.

I have no more light.

May you go in peace, Mary.

Requiem aeternam dona eis Domine et lux perpetua luce at eis.

Allez vous en paix. Geh in Frieden. Andante in pace. Ide em paz. En shallah.

Hei wa ni ikoo. Idi s mirom. Shalom. Ga in vrade.

VALETE IN PACE.

Libera me, Domine

Libera me, Domine, de morte aeterna, in die illa tremenda, quando coeli movendi sunt et terra, dum veneris iudicare saeculum per ignem.

Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira.

Dies illa, dies irae, calamitatis, et miseriae, dies magna et amara valde.

Deliver me, O Lord, from eternal death on that fearful day, when the heavens and the earth are moved, when you will come to judge the world with fire.

I am made to tremble and I fear, because of the judgment that will come, and also the coming wrath.

That day, day of wrath, calamity, and misery, day of great and exceeding bitterness.

Beatitudines

Beati pauperes spiritu, quoniam ipsorum est regnum caelorum.

Beati, qui lugent, quoniam ipsi consolabuntur.

Beati mites, quoniam ipsi possidebunt terram.

Beati, qui esuriunt et sitiunt iustitiam, quoniam ipsi saturabuntur.

Beati misericordes, quia ipsi misericordiam consequentur.

Beati mundo corde, quoniam ipsi Deum videbunt.

Beati pacifici, quoniam filii Dei vocabuntur.

Beati, qui persecutionem patiuntur propter iustitiam, quoniam ipsorum est regnum caelorum. Beati estis cum maledixerint vobis et persecuti vos fuerint et dixerint omne malum adversum vos, mentientes, propter me.

Gaudete et exultate, quoniam merces vestra copiosa est in caelis; sic enim persecuti sunt prophetas, qui fuerunt ante vos. (Mat, 5, 3–12)

The Beatitudes

Blessed are the poor in spirit: for theirs is the kingdom of heaven.

Blessed are they that mourn: for they shall be comforted.

Blessed are the meek: for they shall inherit the earth.

Blessed are they which do hunger and thirst after righteousness: for they shall be filled.

Blessed are the merciful: for they shall obtain mercy.

Blessed are the pure in heart: for they shall see God.

Blessed are the peacemakers: for they shall be called the children of God.

Blessed are they which are persecuted for righteousness' sake: for theirs is the kingdom of heaven.

Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake.

Rejoice, and be exceeding glad: for great is your reward in heaven: for so persecuted they the prophets which were before you. (Mat, 5,3–12)

Song for Athene

Alleluia. May flights of angels sing thee to thy rest.

Alleluia. Remember me, O Lord, when you come into your kingdom.

Alleluia. Give rest, O Lord, to your handmaid who was fallen asleep.

Alleluia. The Choir of Saints have found the well-spring of life and door of paradise.

Alleluia. Life: a shadow and a dream.

Alleluia. Weeping at the grave creates the song: Alleluia.

Alleluia. Come, enjoy rewards and crowns I have prepared for you.

Gospodi, Iisuse

Gospodi, Iisuse, Gospodi Iisuse Christe. Syne Bozhyi, pomiluy mya, Pomiluy mya greshnago.

Lord Jesus

Lord Jesus Christ, Son of God, have mercy on me, a sinner.

Magnificat

Magnificat anima mea Dominum.

Et exultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillæ suæ: ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est, et sanctum nomen eius.

Et misericordia eius a progenie in progenies timentibus eum.

Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.

Deposuit potentes de sede et exaltavit humiles.

Esurientes implevit bonis et divites dimisit inanes,

Suscepit Israel puerum suum recordatus misericordiæ suæ,

Sicut locutus est ad patres nostros, Abraham et semini eius in sæcula.

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour.
For he hath regarded: the lowliness of his handmaiden.

For behold, from henceforth: all generations shall call me blessed.

For he that is mighty hath magnified me: and holy is his name.

And his mercy is on them that fear him: throughout all generations.

He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat: and hath exalted the humble and meek.

He hath filled the hungry with good things: and the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel: as he promised to our forefathers, Abraham and his seed, for ever.

Bratislava Conservatory Chamber Choir

is connected very closely with the Slovak music history, especially with the Bratislava Conservatory established in 1919. The choir itself was founded in 1922. Leading Slovak artists such as Ján Strelec, Imrich Krížan, Ladislav Holásek, Ján Klimo among others were its choirmasters. Since 1978 Dušan Bill has been the conductor and artistic chief of the choir. The choir performs variety of music from “gold treasures of the European music”, especially unique pieces of all periods and promotes Slovak vocal music. The Bratislava Conservatory Choir co-operates with the Cappella Istropolitana, Slovak Radio Symphony Orchestra, Bratislava Conservatory Symphony Orchestra and others in oratorio and cantata projects. Many Slovak composers have dedicated their compositions to the choir which is their first performer. The Bratislava Conservatory Choir is renowned not only in Slovakia but also in all European countries, in the U.S.A., Australia, Mexico, Israel, Jordan as a successful representative of the Slovak culture. In February 2000 the choir performed Arvo Pärt’s *Litany for soli, choir and orchestra* with the world famous Hilliard Ensemble in Udine (Italy). The choir has cooperated on many CD recordings: *Jesus Christ was born* with Edita Grúberová and Peter Dvorský, Musica Co. 1991 – platinum award; *Ave Maria* with Lívia Ághová and Miroslav Dvorský, Musica Co. 1994; *Greetings from the St. Martin Cathedral*, Musica Co. 1995;

Exultent caeli, Rasax Co. 1996; *Missa Danubia* by Peter Martinček, Flash Co. 1996 – golden award; *St. Cyrilius and Maethodius Missa* by Michael Haydn, Opus Co. 1997.

Bohdan Warchal Slovak Chamber Orchestra

The phenomenon of the *Bohdan Warchal Slovak Chamber Orchestra* is inseparably connected with the personality of its founder Bohdan Warchal, a graduate from the Janáček Academy of Performing Arts in Brno. Warchal was a concertmaster of the Slovak Philharmonic, when he and some other musicians in 1960 decided to establish Slovak Chamber Orchestra, focusing on performing Baroque and Early Classicist music. Since its beginnings it aroused attention and interest of experts and namely of lay audience. The reason was not only performing qualities and unfamiliar repertory, but also enthusiasm and passion, always present at every SCO performance. For long decades the orchestra has electrified the audience in Slovakia as well as abroad. For 46 years the SCO has belonged to our most popular ensembles in the realm of classical music and it is a distinguished representative of Slovak performing art abroad. It has performed on the most important concert stages and music festivals in Europe, North and South America, Asia, Australia and cooperated with dozens of significant world musicians. The repertory of the ensemble gradually widened to works of all stylistic epochs. The orchestra regularly performs – often as premieres – pieces by contemporary domestic composers, too. Bohdan Warchal Slovak Chamber Orchestra has recorded more than hundred LP and CD records of various style periods for prominent recording companies of the whole world. Since 2001 Ewald Danel has been the artistic leader of the orchestra.

Andrew Parrott

Conductor Andrew Parrott is perhaps best known for over 50 pioneering recordings (principally for EMI) of pre-classical repertory from Machaut to Haendel with the London-based Taverner Consort, Choir and Players, which he founded in 1973. Parrott's musical range is broad, and he works extensively with both period- and modern-instrument orchestras and with opera companies, in a huge range of repertoire. Besides co-editing the 700-page *New Oxford Book of Carols* (1992), he has published several major articles on Monteverdi, Purcell and Bach and a book *The Essential Bach Choir* (2000; German translation 2003). A further long-awaited book is inching towards completion.

In 2002 Andrew Parrott was appointed Musical Director of the period-instrument New York Collegium, with whom he continues to present ground-breaking programmes of Baroque music from Giovanni Gabrieli to Rameau. Until recently he also held the post of Music Director and Principal Conductor of the London Mozart Players, where he explored the classical repertoire in particular. Contemporary music has always played an important

part in Andrew Parrott's musical life and for several years he was an assistant to Sir Michael Tippett. He conducted the world premiere of several important contemporary composers and has made CDs of new music by British composers (including John Tavener), by Vladimír Godár (with the Slovak Philharmonic Orchestra) and by Arvo Pärt. A recent Taverner Choir recording, *Requiem: Songs in Memory* and *Beslan* by the British composer Nick Bicât, is due for release.

For Toronto's Opera Atelier he has conducted productions of Lully's *Armide*, Gluck's *Iphigénie en Tauride* and *Orphée*, and of Mozart's *Figaro*, *Magic Flute* and *Don Giovanni*, all with the period-instrument orchestra Tafelmusik. Predictably enough, Mozart also figured prominently in Parrott's guest conducting in 2006, which included a series of anniversary concerts with the Helsingborg Symphony Orchestra. Elsewhere in Sweden he has recently embarked on a complete recording of Beethoven's piano concertos with the Dutch pianist Ronald Brautigam. In July 2007 his Taverner forces, comprising musicians drawn from nine countries and including some members of The New York Collegium performed Monteverdi's 1610 *Vespers* in Bavaria.

Dušan Bill

has been the artistic chief and conductor of the Bratislava Conservatory Choir since 1978. Graduate of the Philosophy Department of P. J. Šafárik University in Prešov and Academy of Music in Bratislava, Dušan Bill discovered and realized the first performances of eminent historical pieces, e.g. music from score archives of St. Martin Cathedral in Bratislava, and the first performances of music by contemporary Slovak composers. Dušan Bill specializes in church music, he has been the artistic chief and conductor of the "Adoremus" – Slovak Catholic Church Choir, he works with the major sacred music ensembles. He created the project of re-establishment of the church music education in Slovakia. As the head of the Church Music Department (since 1990) at the Conservatory and conductor of the Bratislava Conservatory Choir he has contributed to international acceptance and artistic success of the choir and the Slovak sacred music.

Maroš Klátik

Since his childhood Maroš Klátik has been interested in the piano and organ playing. He studied piano with Peter Čerman at the Bratislava Conservatory and continues his studies nowadays at the Janáček Academy of Performing Arts in Brno as a student of Alena Vlasáková and Jan Jiraský. He took part in several performing courses (Musica Arvensis – Orava, Schleswig–Holstein Musik Festival, Lübeck – Rudolf Jansen, Christa Pfeiler). As a pianist he successfully participated in several domestic and foreign competitions, the 1st prize and title of laureate of the International Competition of Young Pianists in Vienna (2006) belongs to the most important of his successes. As a versatile musician he plays not only solo, but also accompanies other musicians, plays

the organ, chamber music and devotes to solo and choral singing, too, mainly with the Bratislava Conservatory Chamber Choir.

Sylvia Urđová

graduated from the Faculty of Philosophy at the Comenius University in Bratislava (1999) as a musicologist, presenting the diploma thesis on the subject of the continuo playing. In 2003 she finished her studies of religious music at the Bratislava Conservatory. She is working in the Music Museum of the Slovak National Museum; as a musicologist she is focusing on church music, but she also plays the organ during the services and co-operates with the Bratislava Conservatory Chamber Choir as a singer and organist.

Ivana Pristařová

studied the violin playing at the Bratislava Conservatory with Albín Vrťel and at the Universität für darstellende Kunst with M. Frischenschlager and Eugenia Thougaeva. Since 2000 she has been a concertmaster of the chamber orchestra Bratislava Chamber Soloists, with which she realized many successful concerts in Slovakia as well as abroad. Besides her solo concert activities she is a sought-after chamber player of classical as well as of contemporary music. She regularly co-operates with renowned composers such as H. Lachenmann, G. F. Haas, B. Furrer, G. Sciarrino, G. Kurtág, as well as Slovak composers (V. Godár, P. Zagar, D. Matej). She plays with specialized ensembles of contemporary music (Klangforum Wien, Ensemble Wiener Collage, on_line ensemble, Ensemble XX. Jh.) at important festivals (Wien Modern, Agora Festival in Paris, Salzburger Festspiele, Ruhrtriennale, Biennale Venedig, Schleswig-Holstein Festival etc.). She is a co-founder of the Opera Aperta ensemble and of Vienna string trio TRIO EIS (existing since 2001); several pieces by contemporary composers were dedicated to it.

Michal Šťáhel

studied the cello playing with Karol Filipovič at the Bratislava Conservatory. As a student he acquired many awards at international competitions. He was a scholarship holder at the Royal College of Music in London with Steve Doan. At the same time he participated in performing courses of Steven Isserlis. Šťáhel continued his studies at the Vienna Universität für Musik und darstellende Kunst with Valentin Erben and at the Staatliche Hochschule für Musik und darstellende Kunst in Mannheim with Reimund Korupp, as well as at the Paris Conservatoire Supérieur CNR with Marc Coppey. He was awarded the Critique Prize at the Central European Music Festival in Žilina and was a finalist of the TIJI UNESCO in Lisbon.

Besides his solo activities and cooperation with many renowned conductors and orchestras Šťáhel collaborates with significant pianists and chamber ensembles in a lot of chamber projects (Beethoven Ensemble Wien, Duo Cordefiato). A special position in his professional career is occupied by early

music, which he performs with *Musica florea*, *Collegium Marianum*, *Musica aeterna* and *Solamente naturali* ensembles. He is featuring also works by Slovak contemporary composers (Vladimír Godár, Pavol Malovec, members of the group *Soozvuk*). At present he is a scholarship holder of the Solti endowment.



**THURSDAY
15. NOVEMBER**

Concert Studio
of the Slovak Radio
7.00 p.m.

14

LES PERCUSSIONS DE STRASBOURG

Jean-Paul Bernard – artistic leader

Claude Ferrier

Bernard Lesage

François Papirer

Keiko Nakamura

Olaf Tzschoppe



INSTITUT
FRANÇAIS
BRATISLAVA

The concert is supported by the Institut Français Bratislava

Edgard Varèse (1883–1965)

Ionisation (1930–1931)

John Cage (1912–1992)

First Construction (in Metal) (1939)

Marc-André Dalbavie (1961)

Chant, récitation, danse (2007) *

* * *

Gérard Grisey (1946–1998)

Tempus ex machina (1979)

François-Bernard Mâche (1935)

Aera (1978) *

Edgard Varèse

(1883, Paris – 1965, New York)

was born to a family of an Italian engineer and he was brought up by his grandparents in Burgundy. Influenced by his father he began to study mathematics and engineering in Turin (since 1893). Despite his father's will he devoted himself to music since his childhood: he attended the lessons of theory of music with Giovanni Bolzoni, he played the percussion in the city opera orchestra. Deciding for music he parted with his parents absolutely. In 1903 he entered the Paris Schola cantorum, but because of conflicts with the director Vincent d'Indy he left in 1905 and started to study at the Paris Conservatory with Charles Widor. Besides music he developed his knowledge in physics and mathematics. In 1907 he moved from Paris to Berlin and made close friends with Ferruccio Busoni, acquainted himself with Busoni's work *The Sketch of a New Aesthetics of Music*; he was especially enchanted by the idea of electronic instruments. He began to work on an opera *Oedipus and Sphinx* the score of which is lost – similarly to almost all other Varèse's early works. In 1910 Richard Strauss initiated premiere of Varèse's symphonic poem *Bourgogne*; the concert ended by a scandal and Varèse destroyed its score several years before his death. During his visit in Paris in 1913 Varèse acquainted himself with Stravinsky's music and the same year he was introduced to Arnold Schoenberg. He moved back to Paris immediately and his scores left in Berlin were destroyed by a fire. In 1915 he joined up the French army, but he was dismissed due to his health condition. The same year he decided to emigrate to America. Here he was active first as an organizer of music life and conductor. In New York he conducted Berlioz's *Requiem* at concert for soldiers who died in the World War I. He established New Symphony Orchestra in 1919 and initiated the foundation of the first American composers' association International Composers' Guild (1921). In 1918–1921 he worked on a piece *Amériques* for large orchestra, in which he introduced his innovative artistic aims for the first time. Together with Henry Cowell and Carlos Chávez he founded Pan American Society (1926) and one year later he accepted the state citizenship. Already this time he speculated on experiments with electronic instruments.

Since 1928 he had been living in Paris for five years, where he had composed *Ionisation*, the first piece for solo percussion ever. Returning to the U.S.A. Varèse got into a difficult creative crisis in the middle of the 1930's. He did not compose anything besides a short composition for flute and *Etude pour Espace* till the early 1950's. He made efforts to break into Hollywood as a film music composer. After establishing the New York Chorus in 1941 he devoted himself to early music performances.



In 1950 Varèse participated in Darmstadt International Summer Courses of New Music, where European premiere of *Ionisation* sounded. New contact with exponents of young European avant-garde enabled him to devote himself to composition again. His dreams about usage of new sound sources could finally come true. Sound engineer and composer Pierre Schaeffer invited him to work in an electronic studio in Paris. The stay resulted in *Déserts* for ensemble of wind and percussion instruments and tape, premiered in 1954 in Paris. Subsequently he continued in electronic composition and created *Poème électronique*, premiered in 1958 at the world exhibition in Brussels as a part of the Philips exposition, on which also Le Corbusier and Iannis Xenakis collaborated. In his last work *Nocturnal* (1959) Varèse returned to traditional orchestration of soli, choir and small orchestra, however, the work remained unfinished.

During all his life Varèse endeavoured to find new “unheard yet” possibilities and did not content himself with the sounds of traditional instruments. His idea was to compose music with the use of electronic apparatus in the time, when no electroacoustic possibilities of the work with sound were known. Indeed, in this sense he was a modern composer and noncompromising pioneer of the “music of the future”.

Selection of works: **stage** – *Martin Pas*, opera, 1894 (J. Verne), unpreserved (unpr.); *Oedipus and Sphinx*, opera (H. Hofmannsthal), 1908/1914, unpr.; *The One All Alone*, stage work, unfinished, 1927/1935; **orchestral** – *Rapsodie romane*, 1905, unpr.; *Apothéose de l'océan*, symphonic poem, 1906, unpr.; *Bourgogne*, 1907/1908, unpr.; *Gargantua*, 1909, unpr.; *Amériques*, 1918–1921/1927; *Arcana*, 1925–1927/1960; *Dance for Burgess for chamber orchestra and percussion*, 1949; **vocal-instrumental** – *Un grand sommeil noir for voice and piano* (P. Verlaine), 1906; *Offrandes for soprano and chamber orchestra* (V. Huidobro, J. J. Tablada), 1921; *Metal for soprano and orchestra*, 1932, unpr.; *Ecuadorial for bass (choir of basses) and chamber ensemble* (4 trumpets, 4 trombones, piano, organ, 2 ondes martenot, percussion), (Popol Vuh / Jimines), 1933–1934; **chamber** – *Hyperprism for 9 wind instruments (flute/piccolo, E Flat-clarinet, 2 trumpets, 3 French horns, 2 trombones) and 7 percussion players*, 1922; *Octandre for flute/piccolo, clarinet/ E Flat-clarinet, oboe, bassoon, French horn, trumpet, trombone and double bass*, 1923; *Intégrales for 11 wind instruments (2 piccolos, oboe, E Flat-clarinet, Bass clarinet, French horn, 2 trumpets, 3 trombones) and 4 percussion players*, 1924; *Ionisation for percussion* (13 players playing 37 instruments), 1930–1931; *Déserts for ensemble of wind instruments (2 flutes/piccolos, E Flat-clarinet, bass clarinet, 2 French horns, 3 trumpets, 3 trombones, 2 tubas), percussion, piano and tape*, 1950–1954/1961; **solo** – *Density 21.5 for solo flute*, 1936; **choral** – *Etude pour Espace for choir, 2 pianos and percussion*, 1947, unfinished; *Dans la nuit for choir and chamber ensemble* (H. Michaux), 1954, unfinished; *Nocturnal I for soprano, bass choir and orchestra* (A. Nin), 1960/1961; *Nocturnal II for soprano, wind instruments, percussion and double bass* (A. Nin), 1960–1965, unfinished; **electroacoustic** – *Poème électronique for tape, 425 loudspeakers*, 1957–1958; **film music** – *Fernard Léger in America. His New Realism*, 1945; *La procession de Vergés (Around and About Joan Miró)*, 1955

“Music, which should pulsate with life, needs new means of expression, and science alone can infuse it with youthful vigor. I dream of instruments obedient

to my thought and which with their contribution of a whole new world of unsuspected sounds, will lend themselves to the exigencies of my inner rhythm.”

Edgard Varèse

Varèse's piece *Ionisation* is the first composition in history written exclusively for percussion instruments. It requires the ensemble of 13 players playing 37 percussion instruments – 2 sirens, 2 tam-tams, gong, crash cymbals, 3 different sizes of bass drum, bongos, snare drums, guiros, slap-sticks, Chinese blocks, claves, triangle, maracas, sleigh bells, castanets, tambourine, anvils, chimes, celesta, piano, the majority of which is not able to produce notes of precise pitch. Each section of the piece is typical by its own combination of instruments, a change in timbre results in a change of a form. Rhythm is similarly important, it oscillates between rhythmical counterpoint and rhythmic unisons. The piece culminates when the instruments possessing the precise tone pitch are introduced. Although the composer had no possibility to use electronic instruments in the *Ionisation*, the work demonstrates his ability to control the musical process only by the use of the timbre and rhythmical characteristics of the sound, which lead the listener's imagination to new worlds. Varèse dedicated the piece to Nicolas Slonimsky, who premiered it in the Carnegie Hall in New York on March 6, 1933.

John Cage

(1912, Los Angeles – 1992, New York)

studied harmony and counterpoint with Adolf Weiss and contemporary and oriental music with Henry Cowell. Cowell introduced him to Arnold Schoenberg and in 1935–1937 Cage studied composition with him. He began to occupy himself with music for percussion instruments and while at the Cornish School of Music in Seattle (1937–1939) he established a percussion orchestra and organized regular concerts. In 1937 he met a dancer and choreographer Merce Cunningham and they toured North America together and with the Cage's orchestra. While touring Cage invented a prepared piano using screws, nails and pieces of rubber inserted between the strings. He wrote several compositions for the prepared piano in the next years (*Sonatas and Interludes* and others). In 1941 he worked as a répétiteur at the Chicago School of Designs; later he moved to New York. Influenced by Buddhist philosophy and Chinese treatise *I Ching* Cage began to apply chance operations in his compositions (*Music of Changes*). In 1951 he met a pianist David Tudor, who performed many of his works. In this time a group of young musicians gathered around Cage, including Morton Feldman, Christian Wolff and Earle Brown, who formed the so-called New York School. Cage



was closely related to contemporary painters like Max Ernst, Marcel Duchamp, Joan Miró and to exponents of abstract expressionism. In the early 1950's he began to co-operate with Robert Rauschberg and impressed by his "White pictures" he composed the famous piece 4'33" in the summer of 1952. The same year Cage and David Tudor, Merce Cunningham and Robert Rauschberg organized the first happening. In 1953 Cage became a director of the Merce Cunningham Dance Company for the next 30 years. In 1956–1960 he taught at the New School of Music in New York and visited Europe frequently (Darmstadt, Köln, Milan). In Europe his fame grew, when the piece 34" 46.776 for 2 prepared pianos caused a scandal at the festival in Donaueschingen. Ten years later New York Philharmonic as the first renowned orchestra performed Cage's composition *Atlas Eclipticalis*. In 1967 he realized a happening *Musicircus* in Illinois. His views on music Cage concentrated in several literary works (*Silence*). In 1992 he visited Bratislava, too. Cage was a leading personality of the avant-garde and his thoughts met with large response all over the world. His extended output extremely influenced contemporary aesthetic and music thinking, more than work of any other American composer of the 20th century.

Selection of works: **stage** – *Theatrepiece* for 1–8 performers, 1960; *Europeras 1 & 2*, music theatre, 1987; *Europeras 3 & 4*, 1990; *Europa 5*, 1991; **orchestral** – *Atlas Eclipticalis*, 1961–1962; *Etcetera for chamber orchestra and tape*, 1973; *Quartets*, 1976; *Thirty Pieces for five Orchestras*, 1981; *103*, 1991; *Eighty*, 1991; *Sixty-Eight*, 1992; **concertante** – *Concerto for prepared piano and chamber orchestra*, 1951; *Concerto for piano and orchestra*, 1957/1958; *Twenty-six, twenty-three and twenty eight*, 1991; *Sixty*, 1991; **chamber** – *Trio, Suite for three percussionists*, 1936; *First Construction (in Metal) for 6 percussionists*, 1939; *Second Construction for 4 percussionists*, 1940; *Double Music for 4 percussionists*, 1941; *Amores for 2 prepared pianos and percussion*, 1943; *String Quartet in four Parts*, 1950; *Winter Music for 1–20 pianists*, 1957; *Atlas Eclipticalis for 1–80 instrumentalists*, 1961; *Litany for the Whale for 2 violins*, 1980; *A House Full of Music for performers ad lib.*, 1981/1982; *Postcard from Heaven for 1–20 harps*, 1982; *Thirty Pieces for String Quartet*, 1983; *Ryoanji for various chamber ensembles*, 1983/1985; *Fifty-Eight for wind quintet*, 1992; **solo** – *Sonata for clarinet*, 1933; *Bacchanale for prepared piano*, 1940; *Ophelia for piano*, 1946; *Sonatas and Interludes for prepared piano*, 1946/1948; *Music of Changes for piano*, 1950/1951; *Solo for Cello*, 1957–1958; *Cheap Imitation for piano*, 1969; *Etudes Australes for piano*, 1974/1975; *Freeman Etudes for violin*, 1977/1980; *Etudes Boreales for cello and piano*, 1978–1979; *Five for 5 voices or instruments*, 1988; *Four for 2 violins, viola and cello*, 1989; **vocal** – *The Wonderful Window of Eighteen Springs for voice and piano*, 1942; *Aria for 1 voice*, 1958; *Song Books for 3–92 voices*, 1970; *Sonnekus 2 for voice*, 1985; **electroacoustic** – *Radio Music for 1–8 radio receivers*, 1956; *Fontana Mix for tape*, 1958; *Rozart Mix for tape*, 1965; *BirdCage for 12 tapes*, 1972; **experimental** – 4'33" for any instrument/s, 1952; *Five Stone Sob for amplified clay pots*, 1991; *Two for sho and five shells filled by water*, 1991; *One for loudspeaker*, 1992

"Music for percussion is a modern transition stage between music controlled by keyboard and music of the future, comprising all the sounds."

John Cage: Silence

First Construction (in Metal) for the percussion ensemble, established by Cage, originated in 1939 (8 years after Varèse's epochal composition *Ionisation*). The composer's basis was architectonics, based on numerical proportions, to which he subordinated the whole motivic action.

Marc-André Dalbavie

(1961, Neuilly-sur-Seine)

studied composition with Michel Philippot and conducting with Pierre Boulez at the Paris Conservatoire national supérieur de musique. He attended the lectures of Betsy Jolas, Claude Baliff (music analysis), Guy Reibel (electroacoustics), Marius Constant (orchestration) and Tristan Murail (music informatics), too. In 1985–1990 he worked in IRCAM in Paris. In 1991–1992 he was a scholarship holder of DAAD in Berlin and in 1995–1996 in Villa de Medici in Roma.

Since 1996 he has been a professor of instrumentation at the Paris Conservatory.

Dalbavie's music is based on researches of the sound timbre and electronic sound phenomena and follows the ideas of so-called "spectralists". It utilizes namely processual and spectral principle, develops and applies them on various music parameters. Dalbavie used also space distribution of instrumentalists in the concert hall in the late 1980's.

Selection of works: **stage** – *Correspondances*, opera, 1997; **vocal-instrumental** – *Offertoire*, 1995; *Non-lieu*, 1997; *Mobiles*, 2001; **concertante** – *Concerto pour violon et orchestre*, 1996; *Antiphonie Double concerto pour clarinette et cor de basset*, 1999; *Concerto pour piano*, 2005; *La marche des transitoires pour hautbois et ensemble*, 2005; *Concerto pour flûte*, 2006; *Concertino pour piano et orchestre à cordes*, 2007; **orchestral** – *Diadèmes*, 1986; *Seuils*, 1991; *The Dream of the Unified Space*, 1999; *Concertino*, 1994; *Concertate il suono*, 2000; *Color*, 2002; *Rocks under the Water*, 2002; *Sinfonietta*, 2005; *Variations orchestrales sur une oeuvre de Janacek*, 2006; **chamber** – *Élégie pour flûte seule*, 1990; *Petit interlude pour saxhorn basse en si b ou tuba basse seul*, 1992; *Petit interlude pour alto et piano*, 1992; *Tactus*, 1996; *Correspondances*, 1997; *Palimpseste*, 2002; *Chant Récitation Danse*, 2007; **vocal** – *Ligne de fuite pour voix seule*, 2001; *Sextine Cyclus pour soprano et ensemble instrumental*, 2000

"To fulfill the dreams of my generation, technical universe is not enough."

Marc-André Dalbavie

The piece *Chant, Récitation, Danse* for 6 percussion players is Dalbavie's latest composition. The ensemble Les Percussions de Strasbourg premiered it at the Festival à l'Abbaye de Royaumont on September 8, 2007.





Gérard Grisey

(1946, Belfort – 1998, Paris)

began to study music at the Conservatory in Trossingen, Germany (1963–1965) and continued at the Conservatoire National Supérieur de Musique in Paris as a student of Olivier Messiaen (1965–1972). He attended lessons of Henry Dutilleux at the École normale supérieure de musique.* Since 1972 he regularly visited Darmstadt courses, where renowned composers like Stockhausen, Ligeti and Xenakis lectured. He attended also the lectures on electroacoustics by Jean-

Étienne Marie (1969) and acoustics by Émile Leipp at the Faculté des Sciences de Paris (1974). Together with Tristan Murail, Roger Tessier and Michael Levinas he established composers' group L'Itinéraire (1973), later joined by Hugues Dufourt. Grisey's compositions *Dérives*, *Périodes* and *Partiels* (1973–1974) belong to the first manifestations of the "spectralists" movement. In 1972–1974 he was a scholarship holder of the Villa de Medici in Roma and in 1980 he was employed in IRCAM. He taught at the California University in Berkeley (1982–1986) and since 1986 he taught at the Paris Conservatory. He led many compositional courses in France (Avignon, Lyon, Paris), Germany (Darmstadt, Freiburg) and other European countries.

Grisey's notion of music time as a continuous process is based on his fundamental critique of existing conceptions of music time, including Olivier Messiaen's one, and the whole serial music. This critique was uttered in 1980 at the Darmstadt courses in his lecture *Tempus Ex Machina*. For him all "dual categories by which a duration can be characterized, like long-short, three-part-two-part, rational and irrational values, symmetry and asymmetry" are only arbitrarily determined operative moduses, a certain "theoretical adventure", ignoring phenomenology of time as well as human perception. "Spectralism" was not a system, but an approach, according to which sounds are not freely mixable dead objects, but living objects, possessing their nascence, life and death. Spectral music thus followed Varèse's compositional heritage.

Selection of works: **orchestral** – *Transitoires*, 1980–1981; *Épilogue for 4 French horns and orchestra*, 1985; *L'icône Paradoxale (Hommage à Piero della Francesca) for two female voices and large orchestra in two groups*, 1991–1992; **chamber** – *Echanges for prepared piano and double bass*, 1968; *Initiation for trombone, double bass and baritone*, 1970; *D'eau et de pierre for two groups of instruments*, 1972; *Dérives for two groups of instrumentalists*, 1973–1974; *Périodes for seven performers*, 1974; *Partiels for 16 or 18 performers*, 1975; *Modulations for 33 performers*, 1976–1977; *Tempus ex machina for six percussionists*, 1979; *Talea for violin, cello, flute, clarinet and piano*, 1986; *Le Temps et l'Écume for 4 percussionists, 2 synthesizers and chamber orchestra*, 1988–1989; *Le Noir de l'Étoile for 6 percussionists surrounding the audience, tape and in situ retransmission of astronomic signals*, 1989–1990;

Anubis et Nout for two saxophones, 1990; *Vortex temporum I, II, III for piano and five instruments*, 1994–1996; *Stèle for two percussionists*, 1995; **solo** – *Prologue for viola*, 1976; **vocal-instrumental** – *Les Chants de l'Amour for 12 natural voices and one synthetic voice*, 1982–1984; *Wolf Lieder for mezzosoprano and instrumental ensemble*, 1996; *Quatre chants pour franchir le seuil for soprano and 15 instruments*, 1997–1998

“We are musicians and our model is sound not literature, sound not mathematics, sound not theatre, visual arts, quantum physics, geology, astrology or acupuncture.”

Gérard Grisey

François-Bernard Mâche

(1935, Clermont-Ferrand)

was born in a family of musicians. He studied music at the Conservatory in Clermont-Ferrand and with Olivier Messiaen at the Conservatoire National Supérieur de Musique in Paris. Besides music he studied also ancient literature at the École Normale Supérieure, where he graduated from Greek archaeology (1957). All his gifts and activities influenced his music mind and compositions. In 1958 he founded Groupe de Recherches Musicales with Pierre Schaeffer in Paris. Influenced by the central exponents of French art (Messiaen, Xenakis, Lévi-Strauss) he developed his unique poetics joining impulses of information theory, semiotics, phonology and archeology into one whole. He published his views in a work *Musique, Mythe, Nature* (1983). His interest in current media led him to electroacoustic studio, too, so in his output results of research of sound may be found equally to responses to ancient and remote civilizations. Besides composition Mâche devotes himself to literary and scientific work, he translated Greek poetry and he is perhaps the best expert in Iannis Xenakis' ideas. Simultaneously he taught literature and musicology at several domestic, European and American universities. His membership in Académie des Beaux-Arts, where he entered in 2002 after the death of his friend Iannis Xenakis' belongs to the most significant of his honours.



Selection of works: stage – *Coïncidences*, 1966; *Canzone V*, 1969; *Da capo*, music theatre, 1976; *Rituel pour 'Les Mangeurs d'Ombre'*, 1979; *Tembocouou*, music theatre, 1988; **orchestral** – *La peau du silence I, II, III*, 1962, 1966, 1970; *Synergies*, 1963; *Le son d'une voix*, 1964; *Rituel d'oubli*, 1968; *Répliques*, 1969; *Rambaramb*, 1972; *Le jonc à trois glumes*, 1974; *Andromède for 3 pianos, double choir and large orchestra*, 1979; *L'estuaire du temps*, 1993; *Planh for string orchestra*, 1994; *Braises, concerto for harpsichord and orchestra*, 1995; **chamber** – *Volumes*, 1960; *Le son d'une voix for chamber ensemble*, 1964; *Canzone III*, 1967; *Rituel d'oubli for chamber ensemble and tape*, 1969; *Kemit*, 1970; *Temes Nevinbüür*,

1973; *Naluan*, 1974; *Maraé*, 1974; *Solstice*, 1975; *Kassandra*, 1977; *Octuor*, 1977; *Aera for percussion*, 1978; *Amorgos*, 1979; *Toin Theoin*, 1979; *Sopiana*, 1980; *Anaphores*, 1982; *Styx for 2 pianos 4 hands*, 1984; *Uncas for chamber orchestra and tape*, 1986; *Eridan for string quartet*, 1986; *Mesarthim for 2 pianos*, 1987; *Tempora for 3 samplers*, 1988; *Figures for bass clarinet and vibraphone*, 1989; *Khnoum for sampler and 5 percussionists*, 1990; *Athanor*, 1991; *Hierogamie for piccolo and percussion*, 1993; *Moires for 4 string instruments and synthesizer*, 1994; *Brülis*, 1999; *Vectigal libens*, 2000; *Les 12 Lunes du Serpent*, 2001; *Achéron*, 2002; *Canopée*, 2003; **solo – piano** – *Areg*, 1977; *Nocturne*, 1981; *Styx*, 1984; *Léthé*, 1985; *Mesarthim*, 1987; *Medusa*, 2005; *Les Arcadiennes*, 2006; **organ** – *Guntur Sari*, 1990; **harpsichord** – *Korwar*, 1972; *Guntur Madu*, 1990; *Ziggurat*, 1998; *La Terza Pratica*, **other** – *Phénix for percussion*, 1982; *Aulodie for oboe and tape*, 1983; *Iter memor*, 1985; *Guntur sari for organ*, 1990; *Trois chants sacrées for female voice*, 1990; *Ugarit*, 1998; **vocal-instrumental** – *Safous Mélé*, cantata, 1959; *Danaé*, 1970; *Andromède*, 1979; *Ken-gir* – *Sumerian Amorous Songs for mezzosoprano and sampler*, 1991; *Manuel de résurrection for mezzosoprano and 2 pianos*, 1998; *Taranis*, 2005; **choral** – *Cassiopée for mixed choir and percussion*, 1988; *Heol Dall*, 2003; **electroacoustic** – *Prélude*, 1959; *Lanterne magique*, 1959; *Terre de Feu*, 1963; *Soleil rugueux*, 1965; *Nuit*, 1971; *4 Phonographies de l'eau*, (*Regmin, Ianassa, Proteus, Speið*) 1980; *Hypérion*, 1981; *La traversée de l'Afrique*, 1985; *Tithon*, tape, 1989; *Portrait*, 2000

“Almost all music phenomena source in nature, polyphony and namely antiphony. Man only borrows from animals and practises, what has once been inscribed in his instincts.”

François Bernard Mâche

Since its origin the piece *Aera* (1978) has belonged to the repertory of the ensemble. Six percussionists are playing the xylophone, 2 marimbas, 3 vibraphones, 19 Thai gongs, bell, 4 drums and tubular bells.

Les Percussions de Strasbourg

In 1962 six young musicians decided to establish an ensemble Groupe Instrumental à Percussion, which later became known as Les Percussions de Strasbourg. As members of the orchestras Orchestre Philharmonique de Strasbourg (conductor Ernest Bour) and Orchestre de l'ORTF (conductor Charles Bruck) they were often confronted with the scores of contemporary composers. Due to geographical closeness of important contemporary music festivals in Donaueschingen and Darmstadt, as well as to their contact with Pierre Boulez they received many new impulses for their work. The ensemble uses more than 400 various instruments of Western, oriental and African origin. 200 new compositions have been written for the ensemble by authors like Olivier Messiaen (*Sept haïkai, Couleurs de la cité céleste, Et expecto resurrectionem mortuorum*), Iannis Xenakis (*Persephassa, Pleiades*), Kazimierz Scrocki, Miloslav Kabeláč (*8 Inventions, 8 Ricercars*), or Hugues Dufourt. The present ensemble is formed by 4 French percussionists Jean-Paul Bernard (artistic leader of the ensemble), Claude Ferrier, Bernard Lesage and François Papirer, one Japan player Keiko Nakamura and German Olaf Tzschoppe.

In the recent years the ensemble appeared regularly at many significant contemporary music festivals all over the Europe. They prepared special projects of music by Pierre Boulez, Mark André, Iannis Xenakis, Emmanuel Nunes, Franco Donatoni, Klaus Huber, Michael Jarrell and Gérard Grisey. They closely co-operate with young composers and try to inspire them for new aesthetic experiments and enable them to have their works performed at concerts. They endeavour to approach works of renowned contemporaries anew and to perform them most accurately. The ensemble Les Percussions de Strasbourg collaborates also with music and dancing theatres and on projects of various genre and origin. In performing and master courses they hand over their experience to future generations.





FRIDAY
16 NOVEMBER

Small Hall of the Slovak
Philharmonic
5.00 p.m.

15

Ivan Buffa – piano

Roman Berger (1930)

Five Studies (1960)

Prelude

Meditation

Canon

Intermezzo

Capriccio

Sonata 1960

*Sonata "da camera" No. 3 in memoriam Frico Kafenda
(1971)*

Andante con tristezza

Allegro deciso

Veloce

Adagio inquieto

Soft (November – Music I) (1989)

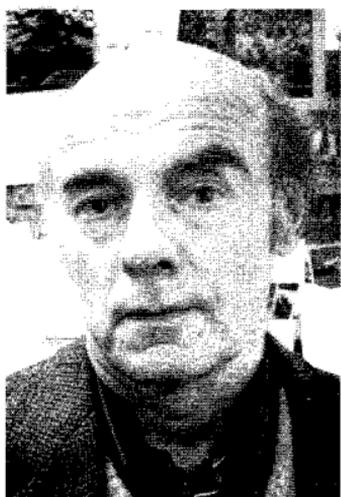
Semplice (2000)

Roman Berger (1930, Český Těšín)

is a Slovak composer, pianist and philosopher of Polish origin. Due to events of the World War II he began to occupy himself fully by music only during his study at the secondary grammar school in Český Těšín (1945–1949). He studied music privately with a musician, composer and church organist Jan Gawlas in Katowice – he learned music theory, piano and organ playing. Finishing his secondary studies he continued at the Music Academy in Katowice. In 1952 the whole family moved to Bratislava and Berger became a student of Friso Kafenda and Štefan Németh-Šamorínsky (piano playing) at the Bratislava University of Performing Arts. After the graduation he was an active concert pianist and a teacher of piano playing. He embarked on composition in an artistic dialogue with his friends-composers of his generation. In 1961–1965 he studied composition at the Bratislava University as the first student of Dezider Kardoš. A line of important pieces written during his studies was crowned by the composition *Transformations, four pieces for large orchestra* (1965), by which he graduated. Immediately after the piece was performed *Transformations* became the embodiment of efforts of the then avant-garde. *Transformations* and the Kolman's piece *Monumento per 6,000,000*, Zeljenka's *Structures* and Parik's *Fragments* – all these works are remembered as compositions which helped Slovak music to catch up with the contemporary avant-garde. Its synthetic character raised the issue of New Music, which has occupied the creators so far. Not only because of his music, but also of his ideas published in the texts devoted to problems of our music present the music critique ascribed to Berger characteristics of a thinker-rationalist and non-compromising innovator. Berger formulated a synthesis of the Chardin's belief in the idea that the driving force of our present is the growth of complexness and the Schoenberg-Adorno's belief, that the way to the future is impossible without getting rid of the burden of our past.

Beside his teaching at the Bratislava Conservatory Berger worked in the Acoustic Studio of the Czechoslovak Television. In 1969–1971 he was a teacher at the Department of Music Theory of the University of Performing Arts. An entering period of “normalization” deprived him of any possibility of employment (1971–1976). Only in 1976 he obtained a job at the Institute of Arts of the Slovak Academy of Sciences (till 1991). Since 1984 still during the “normalization” period he and a mathematician Belo Riečan organized regular seminars *Music and Mathematics*. In 1991 he worked in the committee of the newly established festival of contemporary music Melos-Ethos.

A composer-autodidact at the beginning, Berger wrote his early pieces almost exclusively for piano. He was inspired namely by strict methodologies of the



inter-war and after-war avant-garde (Second Vienna School, Boulez, Adorno's ideas). However, since the time of his studies his compositions revealed a synthetic creative personality (*Suite in Old Style for strings, percussion and keyboard instruments*, 1963; *Transformations, four pieces for orchestra*). In *Transformations* on the basis of a four-movement symphonic cycle he dealt with the problem of integration of a new music language, of strict organization and chance, rational construction and compositional intuition. The following cycle of three pieces for a solo instrument (*Convergences I, II, III – for violin, viola, cello*) composed in 1969–1975 looks like a return to reconstruction of music itself. A tone row built by chance operations subjected to compositional processes becomes a vehicle of current musical development; the composer not only demarcates a space between non-music and music, but also creates an expressive utterance spanning the music tradition and avant-garde mind. Efforts to organize a chaotic basis led Berger to create his own theory of modern harmony (a treatise *Logical Foundations of System of Harmony*, in which he followed Xenakis and tried to describe tone structures by the means of algebraic language). Inspired by this theory as well as by a tragical death of a significant Slovak musicologist he wrote a piece *Memento after the Death of Miroslav Filip* in 1973, representing then and perhaps till today the most expressive music utterance from the time of normalization terror of the 1970's.

Due to his interest in experimental music Berger became a pioneer in the field of electronic music at the turn of the 1950's and 1960's (music for radio and film). However, he created his first autonomous electroacoustic piece only in the late 1960's in the new Experimental Studio of the Czechoslovak Radio in Bratislava (*Elegy in memoriam Ján Rúčka*, 1969). His electroacoustic music is crowned by *Epitaph for Nicolaus Copernicus* (1972), in which he synthetically joins the world of orchestral sound with electroacoustic transformations, creating thus a unique electroacoustic symphony.

Berger's work from the "normalization" period started to exceed original avant-garde ideals. Berger included semantics into his compositional prerequisites. Organ pieces *Exodus* and *Exodus-final* (1981–1982) reveal it in their music material; in *De profundis for bass, piano, cello and live electronics* (1980) he set verses by Tadeusz Rózewicz to music, expressing moral cataclysm of man in the 20th century, forced by conditions to become an executor as well as a victim.

In his latest period Berger introduced a new compositional ideal – a meditation over the problem of harmony, its presumptions and its irreplaceableness, the harmony, which symbolizes the idea of *sacrum* (two *Adagios for violin and piano*, 1987, 1989, *Soft (November-Music I)* 1989).

While Berger's work in the 1960's brought strict avant-garde concept, which was a thorn in side of ideologists of socialistic realism, his output from the period after the military occupation of Czechoslovakia speaks directly about dehumanization of human space, in which artistic truth and human integrity is condemned to miserable existence. Thus Berger's work represents in itself the most important artistic memento in the Czechoslovak after-war music.

Selection of works: orchestral – *Suite in old Style for strings, percussion and keyboard instruments*, 1963/1973; *Transformations*, four pieces, 1965; *Memento after the Death of Miroslav Filip*, 1973; *Post scriptum for strings*, 2004; *Musica pro defunctis*, 2005; **chamber** – *Romance for violin and piano*, 1960; *Trio for flute, clarinet and bassoon*, 1962; *Oscillations for violin and percussion*, 1977; *Sonata with a motive by K. Szymanowski for violin and piano*, 1983; *Adagio for Jan Branný for violin and piano*, 1987; *Adagio No. 2 “Repentance” for violin and piano*, 1989; *Requiem da camera with a theme by Witold Lutosławski for piano trio*, 1998; *Korczak in memoriam – Fragments for string quartet*, 2000; *Songs from Zaolzie for string quartet*, 2004; **piano** – *Fantasia quasi una sonata*, 1955; *Five Very Short Pieces*, 1959; *Five Studies*, 1960; *Sonata 1960*; *32 Variations on a Short Theme*, 1961; *Little Suite*, 1961; *Sonata „da camera“ No. 3 in memoriam Frico Kafenda*, 1971; *Soft (November – Music I.)*, 1989; *Inventions II*, 1990; *Semplice*, 2000; **solo** – *Convergences I for violin*, 1969; *Convergences II (Bach meditations) for viola*, 1970; *Convergences III for cello*, 1975; *Exodus IV – Finale for organ*, 1982; *Exodus I – Musica profana. Dies irae for organ*, 1997; *Exodus II – on a theme by M. Kabeláč for organ* 1997; *Exodus III – Psalmus for organ* – 1997; **vocal** – *Lullaby for mezzosoprano and orchestra*, 1962; *De profundis for bass, piano, cello and live electronics*, 1980; *Wiegenlied for mezzosoprano and piano*, *Torso for mezzosoprano and piano*, 1992; *Korczak in memoriam for mezzosoprano, viola, cello, flute, organ, kettledrums and string quartet*, 2000; **choral** – *In a Silence Redeemed at a High Price*, 1962; *Black and Red for choir, reciter, percussion and tape*, 1967; *Litany to Trees for male choir*, 1975, *Improvisation sur Herbert*, 2007; **electroacoustic** – *Elegy in memoriam Ján Růčka*, 1969; *Epitaph for Mikuláš Kopernik*, 1972; *En passant*, 1979; *Transgressus I*, 1993; film music

Piano has accompanied Roman Berger for his whole life. His musical beginnings were joined with a keyboard, he studied the piano playing in Katowice as well as in Bratislava. As a performing pianist and teacher of piano playing he became a student of composition and gradually an interest in composition outweighed the piano playing. A list of Berger's piano pieces starts in 1955, when he finished his first piano sonata (*Fantasia quasi una sonata*). A series of pieces, in which he concentrated on an analysis of musical language and search for new principles of integration of musical texture (*Five Very Short Pieces*, *Five Studies*, *Sonata 1960*, *32 Variations on a Short Theme*, *Little Suite*) was written in the period 1959–1961. *Sonata No. 3 “da camera” in Memoriam Frico Kafenda* from 1971 brings not only an integration of the principle of a series with an idea of harmony, but also a consequential expressive period utterance. Piano compositions from his latest period *Soft (November – Music I.)* – 1989; *Semplice* – 2000, *Arch* – 2007) focus primarily on harmonical element of music, which becomes the main bearer of the musical process.

“Piano was the first instrument which accompanied me into the world of music, therefore my piano pieces are perhaps a quintessence of my streams in the field of music. I mean my ‘chronical’ (or obsessive?) essays to solve an ‘insolvable problem’ – integration of principles of tonal harmony with atonal structures, to which the music mind of the 20th century came. I didn't comprehend dodecaphony, serialism or Messiaen's *modi – pars pro toto* – as a repudiation of

sooner discovered tonal principles, some 'isolated systems' (as the period reflection suggested), but only as their antipole in for now only partially explored harmonic universe. While I spontaneously follow the tradition, in which music is not a pure sphere of 'beauty' definable only with difficulty, but also a sphere of knowledge and thinking, I feel it as my duty to develop this knowledge and thinking. Finally I have come to the conviction, that abstraction and generalization can be utilized also in the realm of musical substance; due to them some solutions – in the compositional practice always only partial – of the 'insolvable problem' were made possible. The line of the pieces which originated during the half of the century demonstrate particular phases of the course, their basic ideas are presented in the names of the two cycles – in symphonical *Transformations* (1965) and in *Convergences* for solo string instruments (1968–1973). There is no need to accentuate that this course was not in harmony with the ideology of bolshevik totalitarian power and neither it was conforming with mentality emerging after the November 1989 under the influence of market totalitarianism. It is a way based on a conviction that it is impossible to approach the truth on the basis of 'majority of votes' – neither in art; it is based on a faith in man, who isn't a consumer animal, but a 'transcendental creature' (Radim Palouš).

I wrote *Five Studies* after a period devoted to a study of dodecaphony. Each *Study* explores a different one, non-dodecaphonic way of composition in a twelve-tone, partially ametric ('elastic') space-time, based on transformations of spontaneously generated themes or motifs.

The background of the *Sonata 1960* is Messiaen's modal system, accommodated to a dynamically (not statically) understood form. It is dedicated to Ilja Zeljenka.

Allow me to introduce a biographical deviation. I showed *Five Studies* as well as other miniatures to prof. B. Woytowicz, who was known as the best composition teacher in Poland. The professor displayed will to teach me, but my year-long effort to get a passport wasn't successful. Therefore I passed the exams at the University of Performing Arts, where I was accepted on the basis of the mentioned compositions. However, I was told at the first lesson: 'Forget those experiments! We will start to compose seriously.' My revolt came after two years of 'serious composing', accepting the risk of being dismissed. I was caught by surprise when prof. Kardoš told me: 'Well, do what you will, I am curious.' I returned to my 'experiments' and composed the *Transformations* and later – after the graduation – *Convergences*. In the meantime the *Sonata No. 3 – da camera* originated. While in *Transformations* (movements 3 and 4) I applied an integration of tonal structures (cadence, progress) with derivatives of a dodecaphonic row, in *Sonata* a harmonical principle of ambiguity of tones and intervals dominates and integrates not only transposed fragments of a dodecaphonic row, but these also with fragments of monointerval complementary series creating 'chromatic system' (that means, not only a scale can be chromatic). In the closing movement (*Adagio*) they become autonomous, and thus the piece becomes 'tonal'.

Soft (November – Music I). A hint of ‘soft revolution’ is present in music in a *dolcissimo* of the introduction. ‘Sweet’ harmonies of a four-tone motif are gradually getting more intricate, continual movement rends, entangle, after some episodes the whole process results in a catastrophical culmination and closing ‘S.O.S.’ in a rhythm of the Morse code. The composition originated very quickly and spontaneously in the chaotic days of November 1989 and I dedicated it to my wife Ruth.

I composed *Semplice* for the festival ‘250 Years After’ (Bratislava 2000). In a commentary to the piece I wrote that a relation to J. S. B. is twice present in it. Firstly, it is a musical process in a space-time delimited by a polarity of metrics and free diction, and a polarity of chromatic and circle of fifths. Secondly, it is a beginning of the *French Suite in B minor* – a shape, which emerges from the musical process several times as a kind of symbol of orientation upward, of releasing, of overcoming the gravitation. It is a paradox that the shackling ‘matter’ was a stream of transformations of fragments of the same shape. ‘Musical Tao?’ *Semplice* is dedicated to Jaroslav Štastný.”

Roman Berger

Ivan Buffa – see page 121





FRIDAY
16 NOVEMBER

Concert Hall of the
Slovak Philharmonic
7.00 p.m.

16

**SLOVAK PHILHARMONIC
ORCHESTRA**

Zsolt Nagy – conductor

Peter Eötvös (1944)

zeroPoints (1999) *

Roman Berger (1930)

Musica pro defunctis (2005) *

Adagio. Delicamento

Adagio sostenuto

Adagio misterioso

Corale. Adagio devoto

* * *

Edgard Varèse (1883–1965)

Amériques (1918–1921/ rev. 1927) *

Peter Eötvös

(1944, Székelyudvarhely)

is a Hungarian composer, conductor and teacher and one of the most significant performers of contemporary music. He studied composition at the Music Academy in Budapest and conducting at the Hochschule für Musik in Köln. He regularly performed with Stockhausen Ensemble (1968–1976), collaborated with electroacoustic studio of the Westdeutsche Rundfunk in Köln (1971–1979) and in 1978 he was invited by Pierre Boulez to conduct an inaugural concert of IRCAM in Paris, where he was subsequently appointed the music director of the Ensemble InterContemporain (till 1991). In 1985–1988 he was the chief guest conductor of the BBC Symphony Orchestra, later he was the first guest conductor of the Budapest Festival Orchestra (1992–1995), National Philharmonic Orchestra in Budapest (1998–2001), chief conductor of the Radio Chamber Orchestra Hilversum (1994–2005), the first guest conductor of the Radio Symphonic Orchestra in Stuttgart (2003–2005) and Symphonic Orchestra in Gothenburg (since 2003). His teaching appointments include the post of professor at the Musikhochschule in Karlsruhe (1992–1998), at the Musikhochschule in Köln (1998–2001) and in 2002 he returned to Karlsruhe. In 1991 he established his own International Institute for young conductors and composers in Budapest. His compositional and conducting activities have brought him several important awards (Béla Bartók Prize 1997, Prize of Christoph and Stephan Kaske 2000, Kossuth Prize 2002, Frankfurter Musikpreis 2007 etc.). His compositions are regularly performed all over the world and released at numerous CDs. He has composed incidental music to dramas and film music.



Selection of works: **stage** – *Harakiri*, music scenes, 1973; *Radames*, chamber opera, 1975/1997; *Three Sisters*, opera, 1996–1997; *As I Crossed a Bridge of Dreams*, music theatre – stage scenes, 1998–1999; *Le Balcon*, opera, 2001/2002; *Angels in America*, opera, 2002–2004; *Lady Sarashina*, opera, 2007; *Love and other Demons*, opera, 2007; **orchestral** – *Chinese Opera for orchestra*, 1986; *Shadows for flute, clarinet and orchestra/ensemble*, 1996; *Replica for violin and orchestra*, 1998; *Two Monologues for baritone and orchestra*, 1998; *zeroPoints for orchestra*, 1999; *Jet Stream for trumpet and orchestra*, 2002; *CAP-KO* (dedicated to Béla Bartók) – *Concerto for acoustic piano, keyboard and orchestra*, 2005; *Seven – Memorial To Columbia Astronauts for violin and orchestra*, 2006; *Levitation for 2 clarinets and string orchestra*, 2007; **chamber** – *Intervalles-Intérieurs for clarinet, trombone, violin, cello, percussion and stereo tape*, 1981; *Paris-Dakar for trombone, winds and percussion*, 2000; *Encore for string quartet*, 2005; *Sonata per sei for 2 pianos, 3 percussion sets and sampler keyboard*, 2006; **piano** – *Cosmos for piano solo or 2 pianos*, 1961/1999; *Erdenklavier-Himmelklavier No. 1, “In memoriam Luciano Berio”*, 2003; *Un taxi l’attend, mais Tchéhkov préfère aller à pied for piano*,

2004; *Erdenklavier-Himmelklavier No. 2*, “*In memoriam Luciano Berio*”, 2006; **choral** – *Three Madrigal Comedies for 12 voices: Insetti galanti*, 1970–1990; *Hochzeitsmadrigal*, 1963–1976; *Moro Lasso*, 1963–1972; *Solitude / Magány* – *In memoriam Kodály for children’s choir*, 1956/2006; *IMA for choir and orchestra*, 2002; **electroacoustic** – *Mese (Märchen/Tale/Conte)*, 1968; *Cricketmusic*, 1970; *Music for New York*, 1971; *Electrochronic*, 1974.

zeroPoints

“I wrote this orchestral piece on commission for the London Symphony Orchestra and Pierre Boulez in 2000. It is an unusual task, a special honour for a composer-conductor to write music for another composer-conductor. Since the eighties I have often conducted Boulez’ *Domaines*, and I still wonder why he begins bar-numbering with 0 instead of the accustomed 1. Out of respect for the master I dared only aim at the interspace between 0 and 1, thus the titles of the movements run from 0.1, 0.2 ... to 0.9, without ever reaching the number 1.

zeroPoints has other personal associations as well. Nostalgic memories bind me to the audio recordings of the fifties and sixties – the years of my childhood – which formed and determined my musical thinking in a fundamental way. Technical noise was a natural by-product of recording, of the audio technology of that time. These sound-memories appear in several of my works – for example, the hissing and cracking of old LPs at the end of the movements of *Atlantis*. The ‘tape-noise’ imitation at the beginning of *zeroPoints* derives from the same source – but today, in the age of faultless technology, it had to be produced artificially, using double-bass tremolos. The clarinet signals that start the piece correspond to the 1kHz countdown sinus signals used in film music recordings. This, too, leads to the zero point: 3-2-1-0, and thus music starts from zero.”

Peter Eötvös

Roman Berger – see page 161

“*Musica pro defunctis* was commissioned by the Committee of the Union of Polish Composers, member of which I have been since 1999. It was premiered on October 15, 2006 in the Studio of Witold Lutosławski of the Polish Radio in Warsaw as a conclusion of the anniversary Concert of Six Premieres, celebrating the 60th anniversary of the Union. It was performed by Sinfonia Varsovia under the baton of Aleksander Lasoń. In a commentary to the work I stated, that I had received this precious offer at the strange time and in the strange place. In the time, when several persons dear to me had passed away, *nota bene* closely after having said farewell to one of them, and in the strange place – in front of the gate of the cemetery. Therefore I originally named the piece *The Cemetery Music*, later I changed it to *Funeral Postludes and Hymn* and finally *Musica pro defunctis*. In similar situations some ‘clearly professional’ and ‘purely aesthetic’ criteria lose their importance. The need for authentic utterance occupies the first position, *conditio humana* – its most accurate expression – becomes the imperative. I would like to add that three postludes follow each other attacca and after

their dramatical process the closing hymn should carry the function of *katharsis*. In this sense the piece is following my *Adagios* for violin and piano and an older piece *Exodus* for organ. The work is dedicated to Jerzy Kornowicz.”

Roman Berger

Edgard Varèse – see page 149

Amériques

“A purely sentimental title. When I wrote ‘Amériques’ I was still under the spell of my first impressions of New York – not only New York seen, but more especially heard. For the first time with my physical ears I heard a sound that had kept recurring in my dreams as a boy – a high whistling C sharp. It came to me as I worked in my Westside apartment where I could hear all river sounds – the lonely foghorns, the shrill peremptory whistles, the whole wonderful river symphony which moved me more than anything ever had before. Besides, as a boy, the mere word ‘America’ meant all discoveries, all adventures. It meant the unknown. And in this symbolical sense – new worlds on this planet, in outer space, and in the minds of man – I gave the title signifying ‘Americas’ to the first work I wrote in America.”

Edgard Varèse

“Even since childhood, the word America had meant to Varèse ‘all discoveries, all adventures... the Unknown’. His first composition after his arrival in the United States on December 29, 1915 was *Amériques*. To him this title symbolized ‘new worlds’ on earth, in space, in the mind, but not specifically geographic ones. As he said later, he could have named it ‘The Himalayas’. Today, three quarters of a century later, *Amériques* strikes us as a masterpiece of discoveries and adventures. Not surprisingly then, we learn that Varèse said, ‘with *Amériques* I began to write my own music’.

Amériques was composed mostly from 1918 through 1921, with the score copied in 1922, in the midst of some challenging years, with the launching of the New Symphony Orchestra and the International Composers’ Guild. The first set of performances was given in Philadelphia and New York by Leopold Stokowski and the Philadelphia Orchestra in 1926. The following year Varèse prepared a revised version, with a reduction in its mammoth instrumentation, for the first European performance in Paris by Gaston Poulet and the Orchestre des Concerts Poulet in 1929. Published editions of both versions in the 1920’s (by J. Curwen & Sons and Max Eschig respectively) were disastrously full of mistakes, most of which were left uncorrected for both concerts. In 1972 I completed and corrected edition of the revision, which has been the edition in use. Twenty-four years later, in the summer of 1996, I was persuaded by the Decca Record Company Limited to edit Varèse’s manuscript of the original version for performance by the Royal Concertgebouw Orchestra under the baton of Riccardo Chailly and recording by Decca.

The original version contains some different material from the better-known revision. The difference is mostly in the orchestration, employing considerably more woodwind and brass. Among the percussion – aside from the siren in both versions – there are also rich additions as the steamboat whistle, cyclone whistle and the crow call.

With 27 woodwind, 29 brass and the largest percussion battery of the time, Varèse stretched the post-Romantic orchestra to breaking point, weaving a towering tapestry from unimaginable sonic strands. Bursting colours, cascading sonorities, explosive dynamics, swirling rhythms, and thrusting motions coalesce into ever more intense eruptions of sonic phenomena that Varèse had studied and experimented with since 1910, and expressed later as ‘trajectories of sound’, ‘interpenetration of sound masses’, and as sound ‘constantly changing in shape, direction, and speed’. This persistent procession of outbursts is, however, interspersed with moments of tenderness, fantasy and nostalgia. Memories play a large part in Varèse’s music. There are always vignettes from his past – a phrase or a single sound, sometimes a whole passage – in his otherwise objective musical designs. In *Amériques* one hears echoes of his beloved grandfather and Burgundy, the Romanesque church at Tournus, the Mediterranean, New York Harbor and Manhattan streets.

Looking back through his life and art, one is tempted to hear *Amériques* as if it were the prophesy of the composer’s life-long quest for the music representing his time, which remains today the music of future. Perhaps this is why the ending of *Amériques* sounds as if it would not stop – opening onto new musical vistas: the Americas and Himalayas of the future.”

Chou Wen-chung

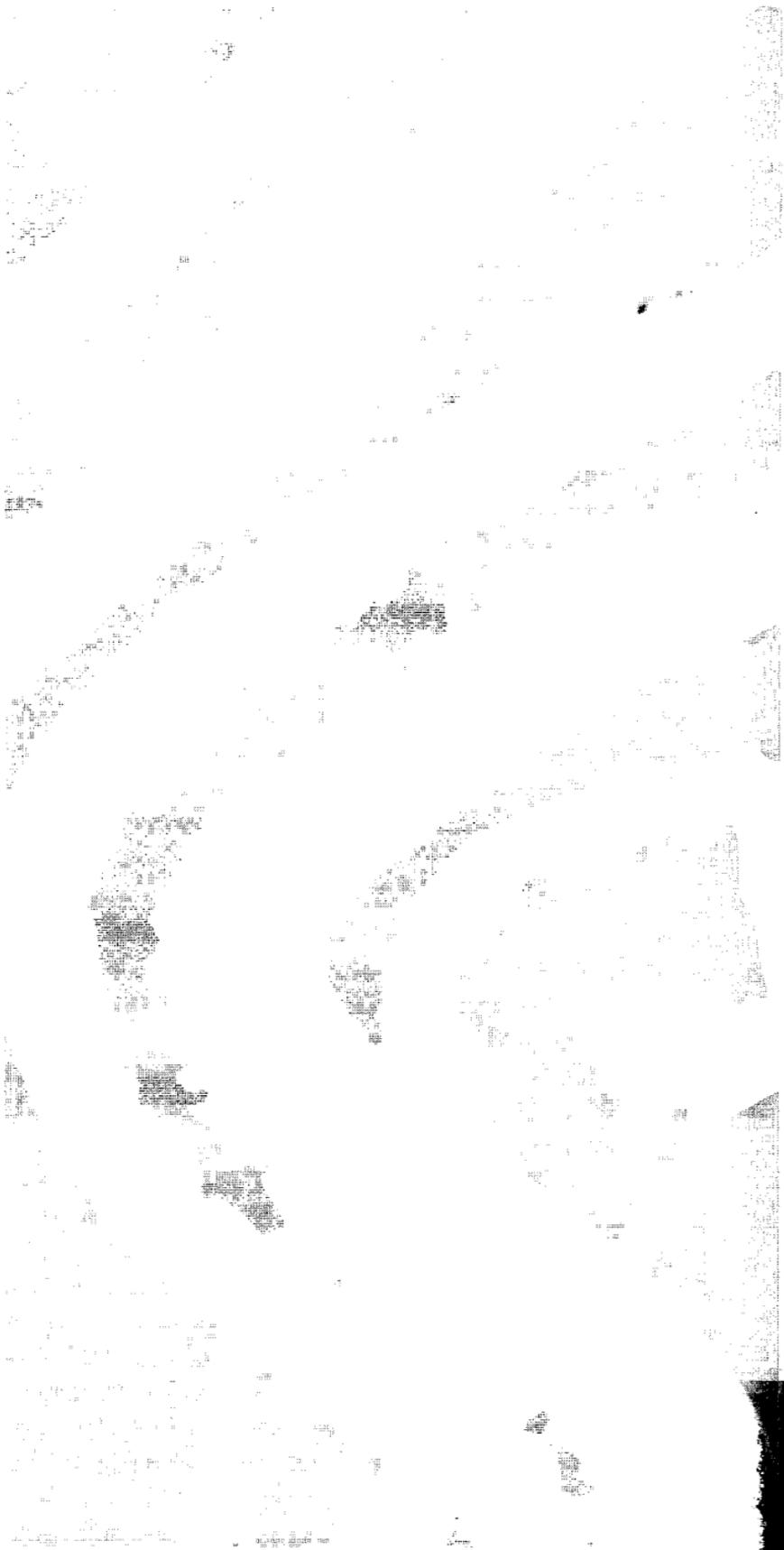
Slovak Philharmonic Orchestra

was founded in 1949 as the first state symphonic orchestra in Slovakia. Two remarkable, internationally acclaimed personalities were assisting at its birth – Václav Talich and Dr Ľudovít Rajter (1949–1976, until 1961 as its artistic director). The other principal conductors that have played their part in the artistic evolution of the orchestra were Tibor Frešo, Ladislav Slovák, Libor Pešek, Vladimír Verbický, Bystrík Režucha, Aldo Ceccato, Ondrej Lenárd, Jiří Bělohlávek and Vladimír Válek.

Many other guest conductors deserve to claim credit for moulding of the orchestra, like Zdeněk Košler, János Ferencsik, Carlo Zecchi, Dmitri Kitayenko, Claudio Abbado, James Conlon, Maris Jansons, Kurt Masur, Vladimír Fedoseyev, Leonard Slatkin, James Judd and others. From 1991 to 2001, Ondrej Lenárd served as Principal Conductor and Music Director of the Slovak Philharmonic. The orchestra has toured Europe, USA and Japan several times, it was invited to major international festivals, made a great number of recordings for OPUS, Supraphon, Panton, Hungaroton, JVC Victor, RCA, Pacific Music, Naxos, Marco Polo etc. It premiered works by Slovak and foreign composers. The new chief conductor appointed in 2007 is Peter Feranec.

Zsolt Nagy

studied conducting at the Budapest Academy of Music with István Parkai. He was an active participant of the Bartók Seminar and Festival with Peter Eötvös and acquired Soros Foundation Fellowship in Milano and Paris. Since 1990 he was assistant of Peter Eötvös at Institute for New Music of the Music Academy in Karlsruhe, guest professor of the International Eötvös Institute Stuttgart and Cologne. He obtained a special award for excellence in performing new Israeli music and since 1999 he has been the chief conductor and artistic adviser of the Israel Contemporary Players. In 2002 he was appointed a professor of conducting at the Paris Conservatory. He was Artistic Director of the masterclasses for conductors organized by the Janáček Philharmonic Orchestra in Ostrava and of the Masterclass for Young Conductors for New Music (held at the Music Centre in Jerusalem). He cooperated with the BBC Symphony Orchestra, Orchestra di Santa Cecilia Roma, RAI Symphony Orchestra, Jerusalem Symphony Orchestra, Ensemble United Berlin.





**7 – 9
NOVEMBER**

Energy Consulting
and Information Centre
Konventná 9, Bratislava

FRINGE EVENTS

**Sacrum and Profanum
in Music of the 20th Century**

**9th International Symposium
in the frame of the Melos-Ethos Festival**

*Organized by Nada Hrčková
Co-ordinated by Eva Planková*



**GOETHE-INSTITUT
BRATISLAVA**



**POLSKY INSTYTUT
INSTYTUT
POLSKI**



**SLOVENSKE
ELEKTRARNE**



Enel

Wednesday / Mittwoch 7 November 2007

9.30 a.m. – 12.30 p.m.

Wolfgang Dömling (Augsburg)
Katholische Neo-Gregorianik

Annette Kreuziger-Herr (Köln)
Recycltes Mittelalter und Second Hand Sacrum

Frieder Reininghaus (Köln)
Oper im 20. Jahrhundert als Ersatzreligion und Bekenntnis – Tendenzen der Entmythologisierung und einer neuen Sakralisierung

Nada Hrková (Bratislava)
Sacrum als neuer (postkommunistischer) Mythos

Danuta Gwizdalanka (Köln)
Sacrum? Profanum? As You Like it!

Yveta Kajanová (Bratislava)
Praise and worship – comeback of gregorian chant?

1.30 p.m. – 4.30 p.m.

Helmut Loos (Leipzig)
Weltanschauung in oratorischen Werken des 20. Jh.

Tibor Tallián (Budapest)
Bartóks *Cantata profana* – der alternative Weg zum Sakralen

Miloslav Blahynka (Bratislava)
Sacrum und *Profanum* in der *Griechischen Passionen* von Bohuslav Martinů

Peter Andraschke (Freiburg)
Geistliche Musik in Strawinskys Spätwerk

Hermann Jung (Mannheim)
Oper oder Oratorium? Zu Schönbergs „*Moses und Aron*“ und Strawinskys „*Oedipus Rex*“

Tomi Mäkelä (Berlin)
Das Geistliche und Weltliche bei Jean Sibelius

Gert Völkl (Augsburg)

Sacrum und *Profanum* in der deutschen Orgelmusik des 20. Jh.

Thursday / Donnerstag 8 November 2007

9.30 a.m. – 12.30 p.m.

Mieczysław Tomaszewski (Kraków)

Polnisches *Sacrum* im 20. Jh.: Von K. Szymanowski zu W. Kilar

Rudolf Pečman (Brno)

Turangalila. Hymnus an Liebe vom Blickpunkte Gottes. Zum nächstjährigen Jahrestag der Geburt Olivier Messiaens.

Robert Kolář (Bratislava)

The Mass of Sound in Motion – The Requiem Mass by Berlioz and by Ligeti

Regina Chłopicka (Kraków)

K. Penderecki: *Symphony No. 8 (Lieder der Vergangenheit)* – in the sphere of existential reflection

Natal'ia Zeyfas (Moskau)

Sacrum und *Profanum* in der Musik von Gija Kantscheli

Andrzej Chłopecki (Warszawa)

Dialog *Sacrum – Profanum* im Schaffen von Henryk Mikołaj Górecki und

1.30 p.m. – 4.30 p.m.

Kazimierz Ploskoń (Kraków)

The problem of dramaturgy in religious music of Arvo Pärt

Maria Kostakeva (Essen)

Das Aufheben der Grenze zwischen Sakralen und Profanen in der Musik des Postmodernen

Jana Lengová (Bratislava)

Zwischen *Sacrum* und *Profanum*. Anmerkungen zum geistlichen Werk von Tadeáš Salva

Audronė Žiūraitytė (Vilnius)

Towards the *sacrum* of Onute Narbutaitė's music

Piatok / Freitag 9 November 2007

9.30 a.m. – 10.30 a.m.

Primož Kuret (Ljubljana)

Zwei verschiedene Vaterunser

Agnieszka Draus (Kraków)

The Idea of *sacrum* by Karlheinz Stockhausen

Norbert Adamov (Bratislava)

Marianischer Kultus in der slowakischen Musik

Tomáš Horkay (Bratislava)

Psalmus Hungaricus und *Der Psalm des Landes unter der Karpaten. Sacrum* und *Profanum* im Schaffen von Kodály und Bartók

1.30 p.m. – 3.00 p.m.

The Youth Section / Die Jugendsektion

Magdalena Chrenkoff (Kraków)

Dies Irae by K. Penderecki

Anja Städtler (Köln)

Musik–Religion–Symbol bei Sofia Gubaidulina

Lenka Krupková (Olomouc)

Geistliches Werk von Vítězslav Novák

Katarína Hašková (Bratislava)

Spiritual and religious elements in Glass's opera *Satyagraha*

Marek Keprt (Olomouc)

Transzendetales Böse im Alexander Skrabin's Schaffen

Dana Hanušíková (Bratislava)

Architecture of the Jewish Museum and Schönberg's opera *Moses and Aron*

Juraj Bubnáš (Bratislava)

Von Rezesion zur Religion: Früh- und Spätschaffen von Ivan Parík

Od recesie k religiozite: raná a neskorá tvorba Ivana Paríka

ORGANIZERS

hudobné  centrum
MUSIC CENTRE SLOVAKIA

Vysoká škola
muzických umení
v Bratislave



Hudobná
a tanečná
fakulta

Contacts: Festival Melos-Étos / Melos Ethos Festival
Michalská 10, 815 36 Bratislava, Tel./Fax: +421 2 5443 1373, +421 2 5920 4833,
plankova@hc.sk, hrckovan@stonline.sk, www.melosethos.sk



**12 – 16
NOVEMBER**

Film and TV Faculty
of the UPA
Svoradova 2

**FILM PRESENTATION
FILM WITH MUSIC BY
GIYA KANCHELI AND ILJA ZELJENKA**



◀◀◀◀
FTFVŠMU

Monday, November 12, 2007

1.00 p.m.

Don't Grieve! (Ar daidardo) (1969), dir. Georgi Ganeliya

4.00 p.m.

Tears Dropping (Sljozy kapali) (1982), dir. Georgi Daneliya

Mimino (1977), dir. Georgi Daneliya

Tuesday, November 13, 2007

1.00 p.m.

Blue Mountains or Extraordinary Story (Tisperi mtebi anu daujerebeli ambavi) (1984), dir. Eldar Shengelaya

4.00 p.m.

Kin-Dza-Dza (1986), dir. Georgi Daneliya

Wednesday, November 14, 2007

3.00 p.m.

Ilja (2007), dir. Ivan Ostrochovský

Water and Work (1963), dir. Martin Slivka

The Man is Leaving (1967), dir. Martin Slivka

Thursday, November 15, 2007

2.00 p.m.

The Sun in a Net (1962), dir. Stefan Uher

The Dragon is Coming Back (1967), dir. Eduard Grečner

Friday, November 16, 2007

1.00 p.m.

Stepmother Samanishvili (Samanišvilis dedinacvali) (1973), dir. Eldar Šengelaja

Some Interviews on Personal Matters (Neskolko intervju po ličnym voprosam) (1979), dir. Lana Gogoberidze (1979)

Passport (1990), dir. Georgi Daneliya



DOCUMENTATION

1991 / 1993 / 1995 / 1997 / 1999 / 2001 / 2003 / 2005

(composers – compositions – performers)



- Acezantez:** *Ružacvijet* (97, Acezantez)
- Adamík, Josef:** *Labil and Improbable Dances* (91, Agon)
- Adams, John:** *Violin Concerto* (95, SF/P. Keuschnig, cond./K. Nikkanen, vn), *Shaker Loops* (97, Slovak Sinfonietta Žilina/J. Powolny, cond.)
- Ager, Klaus:** *An die Stille* (93, I. Fábera, ob/Trávníček Quartet), *Blätter* op. 45 (03, M. Bajuszová, pf)
- Aiblinger, Peter:** *Verkündigung** (97, Ensemble Wien 2001)
- Andriessen, Louis:** *Ouverture pour Orphée* (93, E. Chojnacka, cmb), *La Voce* (95, F.-M. Uitti, vc), *Registers* (97, Z. Krauze, pf), *On Jimmy Yanceyn with New Video* (03, Orkest de Volharding)
- Aperghis, Georges:** *Les 7 crimes de l'amour* (05, Aleph Ensemble)
- Arizaga, Rodolfo:** *Diferencias del tercer tiento* (01, H. Sparnaay, bcl)
- Avni, Tzvi:** *Mizmorei Tehilim* (91, Slovak Madrigalists/L. Holásek, zbm)
- Baán, Josef:** *Mirrors*, (01, Arte Quartett)
- Bagin, Pavol:** *Pastorale* (93, M. Jurkovič, fl), *Poetic Moods** (95, Slovak Philharmonic Trio)
- Balakauskas, Osvaldas:** *Arkada* (05, Gaida Ensemble)
- Barrett, Richard:** *Ne songe plus a fuir* (95, F.-M. Uitti, vc)
- Bartoň, Hanuš:** *Passing of Time* (01, Mondschein Ensemble)
- Bartulis, Vidmantas:** *De profundis* (03, Opera Aperta)
- Bázlík, Miro:** *Aria* (91, EA), *Concertante Music* (91, SF/W. Michniewski, cond.), *Songs on Chinese Poetry* (91, M. Beňáčková, a/chamber ensemble), *Wind Quintet* (95, New Slovak Wind Quintet); *Apparition d'après Stéphane Mallarmé** (97, Melos Ensemble/A. Popovič, cond./H. Lednárová, s), *Introitus** (99, Slovak Radio SO/R. Stankovský, cond./ A. Kohútová, s), *Septetto resonancen on B-A-C-H + poesie J. E. Vincze** (01, Ensemble SurPlus)
- Beneš, Juraj:** *Intermezzo for 6 Flutes* (91, Flauti di Bratislava), *O virtũ mia* (91, S. Kopčák, b/J. V. Michalko, org), *Il sogno di Poppea* (91, A. Csengery, s/M. Kurtág, pf), *Waltz for Colonel Brumble* (93, Bratislava Chamber Ensemble/D. Gazon, cond.), *Requiem** (95, State Philharmonic Brno/Brno Philharmonic Choir/R. Bernas, cond./ I. Matyášová, s/M. Beňáčková, ms/I. Pasek, t/F. Ďuriač, b); *Intermezzo 3* (97, M. Škuta, pf/E. Škutová-Slaničková, pf); *Chanson triste** (97, Opera aperta); *Lunovis** (97, Slovak Radio Children's and Youth Choir); *Cantata No. 2 (déjeuner)* (97, Ensemble 2e2m), *Haiku** (99, N. Higano, s/E. Ginzery, zmb), *Music to J. S.* (99, Slovak Sinfonietta Žilina/L. Svárovský, cond.), *Going To** (01, Violoncello sextet), *Concerto for piano and orchestra** (01, Slovak Radio SO/R. Rewakowicz, cond./E. Škutová, pf), *String quartet No. 5** (03, Moyzes Quartet), *Concerto for Piano and Orchestra No. 3** (05, Slovak Philharmonic Orchestra/J. Valčuha, cond./V. Lacková, pf)
- Berger, Roman:** *Exodus IV* (91, J. V. Michalko, org), *Adagio for Jan Branný* (91, M. Jokanovic, vn/N. Popovic, pf), *Epitaph for Copernicus* (91, EA), *De profundis* (91, S. Kopčák, b/tape) *Memento after the Death of Miro Filip* (93, State Philharmonic Brno/A. Tamayo, cond.), *November Music* (95, D. Buranovský, pf); *Lullaby* (97, D. Šlepková, ms/D. Buranovský, pf), *Korczak in memoriam* (01, Moyzes Quartet/Voci Festose)
- Berio, Luciano:** *Folk Songs* (91, S. v. Osten, s/Agon/Musica viva Pragensis/B.

Kulínský, cond.), *Sequenza VIII* (93, T. Grindenko, vn), *Sinfonia* (03, Slovak Philharmonic Orchestra /Z. Nagy, cond., Synergy Vocals)

Betko, Miloš: *Office on the Road** (97, Ensemble Wien 2001), *A Movement According to Dionýz D.** (99, Slovak Radio SO/R. Stankovský, cond.)

Bokes, Vladimír: *Lines for 12 singers* (91, Slovak Chamber Choir/P. Procházka, zbm) *Wind Quintet No. 3* (93, Bratislava Wind Quintet), *Preludes and Fugues for Piano op. 53* (95, S. Zamborský, pf), *Variations on a Theme by Ján Egry op. 60** (95, Bratislava Wind Octet/A. Popovič, cond.); *Inquieto* (97, Ensemble 2e2m), *Capriccio for flute and piano* (99, M. Štreitová-Popelářová, fl/E. Škutová, pf), *Preludes and Fugues for piano* (99, E. Škutová, pf), *Aria of Margarethe** (01, G. Jašková, cl/H. Šparnaay, bcl), *Symphony No. 6 Op. 73** (03, Slovak Philharmonic Orchestra/Z. Nagy, cond.), „... nur eine weile...“ (05, Trio Dounia), *Csárdás Enikőnek* (05, E. Ginzery, zmb)

Borden, David: *The Continuing Story of Counterpoint, Part 2* (93, Double Edge)

Boroš, Tomáš: *Pantomíma zvuku* (97, students of the AMPA)

Bosseur, Jean Ives: *Création En Quete de Tango* (99, Intervalles)

Boucouchiev, André: *Tombeau* (97, Collegium for Contemporary Music)

Boulez, Pierre: *Don* (93, State Philharmonic Brno/A. Tamayo, cond./J. Mende, s), *Dérive* (95, Moscow Contemporary Music Ensemble/A. Vinogradov, cond.)

Bowles, Paul: *Night Waltz* (93, Double Edge)

Bräm, Thuring: *Einhorn* (05, Amaltea)

Brandmüller, Theo: *Bilder der Nacht* (05, E. Ginzery, zmb)

Bruynel, Ton: *Dust* (01, S. Sparnaay, org/tape)

Bryars, Gavin: *Glorious Hill* (95, Hilliard Ensemble)

Buck, Ole: *Fiori di Ghiaccio* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen, cond.)

Burgr, Lubomír: *God, Why Have You Forgiven Me?** (97, students of the AMPA), *Out of the Picture** (03, Opera Aperta)

Burlas, Ivan: *Spring Quartet* (93, K. Roško, tr/M. Škuta, pf/Reiter Quartet/M. Vach, cond.)

Burlas, Martin: *The Decline of Gods* (93, M. Burlas, keyboards/D. Baláž, gramoph, meotar/V. Sláma, bicycle), *Splendid Event** (95, tape), *7th Day Records* (95, VENI ensemble), *A Redundant Shudder** (99, Opera aperta/V. Zboroň, spk), *Die unendliche Melodie** (01, Mondschein Ensemble), *7th Day Record* (05, Gaida Ensemble)

Burt, Francis: *String Quartet No. 2* (95, Arditti String Quartet)

Busotti, Sylvano: *5 pieces for David Tudor - 1 piece* (97, Z. Krauze, pf)

Cage, John: *Aria* (S.v.Osten, s/Agon/Musica viva Pragensis/B. Kulínský, cond.) *5 Melodies* (93, A. Malkus, pf), *The Composed Improvisation* (93, W. Konink, tamb. pic), *Two* (93, Double Edge), *Etudes Boreales I & II* (95, F.-M. Uitti, vc), *She is Asleep* (99, B. Griffith, v/E. Škutová, ppf), *Six Melodies* (05, Trio Dounia)

Cameron, Allison: *The Chamber of Statues* (93, VENI ensemble/T. Battista, cond.), *Rainsnout* (95, VENI ensemble/A. Popovič, cond.)

Campana, Jose Luis: *Création pour quatuor* (99, Intervalles)

Caprioli, Alberto: *A quinze ans* (91)

Cardew, Cornelius: *Material* (93, Agon/P. Kofroň, cond.)

Casken, John: *Sharp thorne* (95, Hilliard Ensemble)

- Cenova, Julia:** *Das Wasser schlüpfert mich ein* (97, Collegium for Contemporary Music)
- Cifariello Ciardi, Fabio:** *Finzione pre vn, tape, quadroph* (93, A. Jablkov, vn/ X.Chabot, supervisor, IRCAM)
- Clément, Dominique:** *Dépeches III* (05, Aleph Ensemble)
- Corrette, Michel:** *Combat Naval* (03, J. Tiensuu, cmb)
- Cowell, Henry:** *The Aeolian Harp* (99, Z. Krauze, pf)
- Crumb, George:** *Vox balaenae* (93, Trio Salomé), *Vox Balaenae* (05, Amaltea)
- Dediu, Dan:** *Latebrae* op. 79 (03, I. Pristašová, vn, P. Šesták, vl, M. Škuta, pf)
- Demierre, Jacques:** *Bleu* (95, L'art pour l'art/B. Griffith, s)
- Denisov, Edison:** *Chamber Symphony No. 2* (95, Moscow Contemporary Music Ensemble/A. Vinogradov, cond.)
- Detoni, Dubravko:** *Assonance* (97, J. Lupták, vc/N. Škutová-Slaničková, pf), *Phonomorphia II* (97, F. Došek, pf/D. Detoni, pf), *Vergessene Musiken* (97, Moyzes Quartet), *Fairy Tale* (97, Acezantez); *Walzer* (97, Acezantez)
- Dimitrova, Tzveta:** *Diptychon* (03, M. Kozub, cl/T. Dimitrova, pf)
- Dinescu, Violeta:** *Scherzo da fantasia III* (97, I. Pristašová, vn/J. Lupták, vc)
- Dlouhý, Dan:** *Doubts* (95, DAMA DAMA)
- Domanský, Hanuš:** *Ad libitum* (93, Duo clarinettina/F. Rek, bat/ T. Gaál, pf), *Sonata-fantasia "Eternal Song"* (99, J. Palovičová, pf)
- Durieux, Frédéric:** *Devenir for cl and electr.operation* (93, R. Šebesta, cl/X. Chabot, supervisor/IRCAM)
- Ďuriš, Juraj:** *Portrait* (95, EA)
- Eben, Petr:** *Sunday Music* (91, J. V. Michalko, org); *Festive Voluntary* (97, J. Kalfus), *Job* (99, J. V. Michalko, org/L. Chudík, spk), *Landscapes of Patmos* (99, J. V. Michalko, org/L. Cabejšek, bat)
- Eckert, Gerald:** *Gefaltetes Moment* (01, Ensemble SurPlus)
- Ekimovsky, Victor:** *Avicenna's Mirror* (95, Moscow Contemporary Music Ensemble/ A. Vinogradov, cond.)
- Faltus, Leoš:** *The Name of the Rose* (91, DAMA DAMA)
- Fedele, Ivan:** *Donax* (95, X. Chabot, fl/electronics)
- Feldman, Morton:** *Last Pieces* (93, M. Schroeder, pf), *Piano* (93, M. Schroeder, pf), *Only* (95, Hilliard Ensemble); *King of Denmark* (97, Collegium for Contemporary Music), *The Viola in my Life I* (01, Ensemble SurPlus)
- Ferneyhough, Brian:** *Bone Alfabeth* (93, W. Konink, bat)
- Ferrari, Luc:** *Programme commun* (93, E. Chojnacka, cmb)
- Flammer, Ernst Helmuth:** *Etude I; Farbenmusik* (95, Ch. M. Moosmann, org)
- Ford, Ronald:** *High Rise* (01, A. Gabryś, cb)
- Fox, Christopher:** *Straight Lines in Broken Times* (99, Opera aperta)
- Freitag, Erik:** *In the death's hour of Alfons Alfred Schmidt - Scene from opera Da Capo al Capone* (01, Ensemble Wiener Collage)
- Fribec, Krešmir:** *Makedonia* (97, Acezantez)
- Frith, Fred:** *Seven Circles* (97, D. Wandewalle, pf)
- Fujikura, Dai:** *Vanished Whisper** (01, H. Sparnaay, bcl/S. Sparnaay, org)
- Fundal, Karsten:** *The Wings of a Butterfly* (99, Storstrøms Kammerensemble/ Henrik Vagn Christensen, cond.)

- Fürst, Paul Walter:** *Tromboncussion* (99, Percussion Plus)
- Gabryś, Ryszard: *An die Freude* (01, A. Gabryś, cb)
- Gabuniya, Nodar:** *Élegy for chamber orchestra* (99, Virtuosos of Lvov)
- Garcia, Pablo:** *Piano T* (03, I. Buffa, pf)
- Gardner, Stephen:** *You Never Know What's Round the Corner* (99, Concorde)
- Gašparík, Róbert:** *Deep-Blue Rockturne* op. 40* (97, students of the AMPA), *The Strong Experience* (05, Albrecht Quartet)
- Georgescu, Corneliu Dan:** *String Quartet No 3* (99, Moyzes Quartet)
- Gerhardt, Frank:** *Nachwärts Musik* (91, B. Sitzius, pf)
- Gismonti, Egberto:** *Cherubin* (99, Intervalles)
- Glass, Philip:** *The Fall of the House of Usher* (99, Agon Orchestra/P. Kofroň, cond./P. Týc, stage director)
- Globokar, Vinko:** *Échanges* (95, V. Globokar, tn), *¿Corporel* (95, V. Globokar, tn), *Cris des Alpes* (95, V. Globokar, Alphorn), *Kolo* (95, Coro Zerocento/K. Seidmann/V. Globokar, tn)
- Godár, Vladimír:** *Sonata in memoriam Victor Shklovsky for cello and piano* (91, J. Slávik, vc/D. Rusó, pf), *Barcarole** (93, Slovak Chamber Orchestra/J. Čižmarovič, vn/B. Warchal, cond.), *Meditation for Violin Solo, String Orchestra and Kettle Drums** (95, Slovak Sinfonietta Žilina/L. Svárovský, cond./J. Čižmarovič, vn), *Ricercar per quattro stromenti* (97, Opera aperta), *Emmeleia** (99, Slovak Sinfonietta Žilina/L. Svárovský, cond./I. Pristašová, vn), *Partita for 54 String Instruments, Harpsichord, Timpani and Tubular Bells* (05, Slovak Philharmonic Orchestra/J. Valčuha, cond.)
- Górecki, Henryk Mikołaj:** *Already it is Dusk string quartet No 1* (93, Silesian Quartet), *Symphony No 3* op. 36 (93, Slovak Philharmonic Orchestra/A. Borejko, cond./E. Izykowska, s), *Musiquette IV.- Trombone Concerto* op. 28 (95, A. Hrubovčák, tn/J. Luptáček ml., cl/J. Lupták, vc/V. Godár, pf), *String Quartet No. 2-Quasi una fantasia* op. 64 (95, Moyzes Quartet), *Recitatives and Ariosos-Lerchenmusik* op. 53 (95, J. Luptáček, cl/J. Lupták, vc/V. Godár, pf), *Amen* (95, Slovak Radio Children's and Youth Choir/Echo), *Beatus vir* (95, Slovak Philharmonic Orchestra/Technik Choir/Tempus Choir/A. Borejko, cond./P. Mikuláš, b), *Refrain* (97, Slovak Philharmonic Orchestra/P. Keuschnig, cond.), *Kleines Requiem für eine Polka* op. 66 (03, Orkiestra muzyki nowej/S. Bywalec, cond./J. Maksymiuk, pf)
- Graham, Peter:** *Get Out Of Whatever Cage You Are In* (93, Agon/P. Kofroň), *Moens* (01, Mondschein Ensemble)
- Grisey, Gérard:** *Tempus ex machina* (01, Cracow percussion group)
- Grygar, Milan:** *Linearpartitur* (93, Agon/P. Kofroň, cond.)
- Gubaydulina, Sofiya:** *De profundis* (93, E. Moser, bayan), *Seven Words* (93, Young Soloists of Bratislava/D. Gazon, cond./K. Gheorgyan, vc/E. Moser, bayan), *In croce* (93, K. Gheorgyan, vc/E. Moser, bayan), *Concordanza* (95, Moscow Contemporary Music Ensemble/A. Vinogradov, cond.), *Introitus* (03, Slovak Sinfonietta Žilina/L. Svárovský, cond./E. Škutová, pf), *Fata Morgana: Die tanzende Sonne* (03), *Quaternion* (03), *Garten von Freuden und Traurigkeiten* (03, C. Šikula, fl/A. Antalová, ar/A. Lakatoš, vl), *Am Rande des Abgrunds* (03), *Offertorium* (03, Slovak Radio SO/P. Gribanov, cond.), *Silenzio* (05, Trio Dounia)
- Gubler, Rico:** *Klarste Durchsicht* (01, Arte Quartett), *Loudspeakers* (01, Arte Quartett)

Guillou, Jean: *Colloque č.2*, op.11, *Colloque č.5*, op.19 (01, J. Guillou, pf/Z. Ferjenčíková, org), *HYPERION or the Rhetoric of the Fire*, op. 45 (01, J. Guillou, org), *Cantiliana* op. 24 (01, M. Štreitová-Popelářová, fl/M. Farkaš, pf), *Sonata I* op. 5 (01, M. Farkaš, pf), *Fête* op. 55 (01, M. Paľa, vn/M. Kovařík, org), *Co-incident* (01, M. Paľa, vn), *Alice au Pays de l'Orgue* (01, Z. Ferjenčíková, org/D. Jamrich, spk.)

Guy, Barry: *Un coup de de's* (95, Hilliard Ensemble)

Haas, Georg Friedrich: *...kein Ort für Begegnung* (99, Percussion Plus)

Hakim, Naji: *from Shasta: Rondo, Aria, Toccata* (03, J. Tiensuu, cmb)

Hamel, Peter Michael: *Kaffka-Weiss-Dialoge* (91, M. Radič, vl/E. Prochác, vc)

Hamilton, Andrew: *Tree* (99, Concorde)

Hartzell, Eugene: *Who claims that it is not worth to commit a crime?* - Scene from opera *Da Capo al Capone* (01, Ensemble Wiener Collage)

Harvey, Jonathan: *Curve with Plateaux* (95, F.-M. Uitti, vc)

Haselböck, Lukas: *Two pieces* (03, A. Gál, vc/I. Buffa, pf)

Hatrik, Juraj: *Canto responsoriale* (91, Slovak Chamber Choir/P. Procházka, zbm/Slovak madrigalists/L. Holásek, zbm), *Sonata-ciaccona* (91, B. Sitzius, pf), *The Submerged Music* (93, Young Bratislava Soloists/F. Lynch, s/D. Gazon, cond.), *Moment musical avec J.S.Bach* (95, A.Kohútová, s/V. Samec, fl/J. Budzák, cr/A. Jablakov, vn/R. Šašina, cb/M. Lapšanský, pf); *An die musik* (97, P. Krajniak, vn/J. Lupták, vc/R. Šebesta, cl/Eleonóra Škutová-Slaničková, pf), *The Lost Children* (99, Moyzes Quartet/G. Beláček, b), *Once Upon a Time, There Was a Silence* (99, Animae Trio), *The Girl and the Tree* (01, H. Bachová, s/K. Hlistová, I. Sovová, vn/J. Hatrik, pf), *Due movimenti per tre* * (03, Una anima)

Haubenstock-Ramati, Roman: *Les symphonies des timbres* (91, Slovak Radio SO/M. Bamert, cond.)

Heiniö, Mikko: *Three Finnish Folk Songs* (93, Finnish Radio Chamber Choir/E.-O. Söderström, cond.)

Hellstenius, Henrik: *Sokk* (99, G. Drausvoll/tape), *Henze, Hans Werner: El Rey de Harlem* (97, Ensemble Musica temporale/A. Mounk/S. V. Osten, s)

Hespos, Hans Joachim: *Santur* (03, E. Ginzery, zmb)

Holliger, Heinz: *Five Pieces for Organ and Tape* (95, Ch. M. Moosmann, org)

Hosokawa, Toshio: *Slow Dance* (05, Melos Ethos Ensemble/M. Lejava, cond.)

Hölszky, Adriana: *Avance* (97, Ensemble Musica temporale/A. Mounk, cond.)

Hrušovský, Ivan: *Idee fixe* (91, M. Piaček, fl), *Combinazioni sonore per 9 stromenti* (93, Bratislava Chamber Ensemble/D. Gazon, cond.), *Three Studies* (93, Finnish Radio Chamber Choir/E.-O. Söderström, cond.), *Sonata for Violin and Piano No.2** (95, Ensemble Wiener Collage); *Lamento* (97, P. Šaray, vn/M. Banda, vla); *Seven Bagatelles for Piano* (S. Čáповá-Vizváryová, pf); *String Quartet No. 3* (97, Moyzes Quartet)

Huber, Klaus: *Plainte - lieber spaltet mein Herz...II* (95, L'art pour l'art)

Huber, Nicolaus Anton: *Ohne Hölderlin* (01, Ensemble SurPlus), *Herbstfestival* (03, Schagquartett Köln)

Hyde, Joseph: *Songlines* (03)

Chini, André: *Le chant des coquillages* (99, Kroumata Ensemble)

Irshai, Evgeny: *Gospodi vozvakh* (95, Moyzes Quartet), *Anagram on the name Ernst*

Bloch (99, Virtuosos of Lvov), *Hate* * (03, M. Paľa, vn/J. Iršai, pf), 4.48 – *Kyrie eleison** (05, Aleph Ensemble)

Ištvan, Miloslav: *String Quartet No.2* (91)

Ives, Charles: *The Unanswered Question* (93, VENI ensemble/T. Battista, cond.), *Symphony No.2* (95, State Philharmonic Brno/R. Bernas, cond.), *Study 20 - Seven Durations Unwvenly Divided* (97, D. Vandewalle, pf)

Janárčeková, Viera: *Aber alles war Musik* (91), *String Quartet No. 6* (03, Corona Quartet), *wabi – sabi* (05, Trio Dounia)

Járdányi, Pál: *Love Songs* (91, A. Csengery, s)

Jarrell, Michael: *Conversions* (03, Slovak Sinfonietta Žilina/L. Svárovský, cond.)

Jasinski, Marek: *Beatus vir* (97, Slovak Radio Children's and Youth Choir/J. Rychlá, zbm)

Jeney, Zoltán: *Soliloquium No 1* (91, Z. Gyöngyösi, fl), *Self quotations* (95, Componensemble), *Miserere mei, Deus* (99), *Forgácsok* (03, E. Ginzery, zmb)

Kabeláč, Miloslav: *8 Invenzioni* (91, Cracow percussion group)

Kagel, Mauricio: *Recitativarie* (95, L'art pour l'art/B. Griffith, s/cmb), *La Voce* (95, L'art pour l'art), *Serenade* (95, L'art pour l'art), *Trio in Three Movements* (99, Anima Trio), *Phantasiestück* (01, Mondschein Ensemble), *Schattenklänge* (01, H. Sparnaay, bcl), *Unguis Incarnatus est* (05, Aleph Ensemble)

Kaipainen, Jouni: *Lacrimosa* op. 36 (93, Finnish Radio Chamber Choir/E.-O. Söderström, cond.), *Andamento – Trio II* (99, Storstrøms Kammerensemble)

Kancheli, Giya: *Life without Christmas-IV.Night Prayers* (95, Moyzes Quartet)

Kapyrin, Dmitri: *Pastorale* (95, Moscow Contemporary Music Ensemble/A. Vinogradov, cond.)

Karayev, Fara: *...a crumb of music for George Crumb* (95, Moscow Contemporary Music Ensemble/A. Vinogradov, cond.)

Kasparov, Yuri: *Over Eternal Peace* (95, Moscow Contemporary Music Ensemble/A. Vinogradov, cond./V. Popov, fg)

Kaufmann, Dieter: *Paganihilismo* (99, E. Denisowa, vn/tape), *Grand Jeu* (01, R. Jurčo, acc/tape), *Paganihilismo – Overture to opera Da Capo al Capone* (01, Ensemble Wiener Collage)

Kazandjiev, Vasil: *Episodes* (97, Collegium for Contemporary Music)

Kelemen, Mirko: *Tantana* (97, Acezantez)

Kinsella, John: *Symphony for Five* (99, Concorde)

Klusák, Jan: *Little Voice Exercises with texts by F.Kafka, Proverbs for deep voice and brass instruments, Sonata for violin and brass instruments* (91)

Kmitová, Jana: *Four Miniatures* (97, students of the AMPA), *String quartet No. 2** (03, Albrecht Quartet), *Kamea* (05, Gaida Ensemble), *Wound* (05, Melos Ethos Ensemble/M. Lejava, cond.)

Knapik, Eugeniusz: *String Quartet* (93, Silesian Quartet)

Knittel, Krzystof: *Nibiru* (97, Slovak Sinfonietta Žilina/J. Powolny, cond.)

Kofroň, Petr: *Enhexe* (93, Agon/P. Kofroň, cond.)

Kollert, Jiří: *Domino* (95, DAMA DAMA)

Kolkovich, Joseph: *Elegy* (03, Orkiestra muzyky nowej/S. Bywalec, cond.), *Silent Tears of Fathers* (05, R. Gašpar, A. Jaro, P. Jurčenko, R. Sokol, R. Vizváry, cb)

Kolman, Peter: *E 15* (91, tape), *Monumento per 6,000.000* (91, Slovak Philharmonic

Orchestra/W. Michniewski, cond.), *Panegyrikos* (93, Bratislava Chamber Ensemble/D. Gazon, cond.), *Concerto for Orchestra** (95, Slovak Philharmonic Orchestra/P. Keuschnig, cond.), *Music for 14 Strings Instruments* (03, Bratislava Chamber Soloists/D. Gazon, cond.)

Komorous, Rudolf: *Olympia, Chanson, Sweet Queen* (91, Agon)

Kopelent, Marek: *Music for 5* (91, Agon), *Chant du merle au détenu* (91, S.v. Osten, s/Agon), *Still-life* (95, Moscow Contemporary Music Ensemble/A. Vinogradov, cond.), *String quartet No. 3* (03, Corona Quartet)

Košut, Michal: *Trio** (95, Sonata a tre), *A Dress for Desdemona* (95, N. Higano, s/P. Vrbinčík, vl), *Imprese* (01, N. Higano, s/E. Ginzery, zmb)

Kouneva, Penka: *Raga* (03, J. Tiensuu, cmb)

Kozarenko, Alexandr: *Sinfonia estravaganza* (99, Virtuosos of Lvov)

Krajčí, Mirko: *Laudate Dominum* (93, Young Bratislava Soloists/D. Gazon, cond.), *Proctová** (97, V. Račková, fl/J. Šimonovič, spk/Slovak Radio Children's and Youth Choir/J. Rychlá, zbm), *Preludium Toccata and Fugue** (99, Anima Trio)

Krák, Egon: *Panoptikum* (93, T. Gaál, pf), *Sonate en deux expressions caractéristiques* (95, J. Slávik, vc/D. Rusó, pf); *Sonate en deux expressions caractéristique francaises* (97, Ensemble 2e2m), *Lettre de mon moulin ** (99, Intervalles/D. Benčová, gui/A. Rusnák, vbf)

Krauze, Zygmunt: *Voices for ensemble* (91, Agon), *Arabesque* (97, Slovak Sinfonietta Žilina/J. Powolny, cond./Z. Krauze, pf), *Stone Music* (99, Z. Krauze, pf), *Gloves Music* (99, Z. Krauze, pf), *Quatuor pour la Naissance* (97, Opera aperta), *Concerto for piano and orchestra No. 1* (01, Slovak Radio SO/R. Rewakowicz, cond./Z. Krauze, pf)

Křenek, Ernst: *Tape and Double* (01, E. Škutová, M. Škuta, pf/tape)

Kubička, Vítazoslav: *Wolves op. 118* (97, Bratislava Clarinet Quartet)

Kulenty, Hana: *E for E* (93, E. Chojnacka, cmb)

Kupkovič, Ladislav: *Flesh of the Cross* (91, Cracow percussion group), „...“ (91, Moyzes Quartet), *String Quartet A major* (91, Moyzes Quartet), *Little Rococo Symphony in B flat major** (93, Slovak Chamber Orchestra/B. Warchal, cond.)

Kurtág, György: *Games-Selection* (91, M. Kurtág, pf), *Atila József Fragments* (91, A. Csengery, s), *Signs* (91, J. Fehérvári), *Hommage à J.S.B.* (91), *Hommage to John Cage*, *Pilinszky János: Gerard de Nerval op.5b; Ligatura-Message to Frances-Marie op. 31b* (95, F.-M. Uitti, vc), *Hommage à R.Sch. op.15d* (95, Componensemble, 97, Opera aperta), *Capriccio* (99, C. Klenyán, cl), *The words have unfaithfully deserted me...* (99, C. Klenyán, cl), *Tre pezzi per clarinetto e cimbalom* (99, C. Klenyán, cl/E. Ginzery, zmb), *Tre altre pezzi per clarinetto e cimbalom* (99, C. Klenyán, cl/E. Ginzery, zmb), *Splinters* (99, E. Ginzery, zmb), *Seven Songs* (99, A. Csereklyei, s/E. Ginzery, zmb), *Officium breve in memoriam Andreae Szervánszky* (99, Moyzes Quartet), *Egy tély alkony emlekere* (01, N. Higano, s/E. Ginzery, zmb/F. Török, vn), *Játékok* (05, Amaltea), *Játékok* (05, E. Ginzery, zmb), *Játékok* (05, I. Šiller, pf/A. Mudroňová, pf)

Kutavičius, Bronius: *Anno cum tettigonia-String Quartet No. 2* (93, Silesian Quartet)

Kühnl, Claus: „...im horizont hätten fahnen zu stehen“ (91, B. Sitzius, pf)

Lachenmann, Helmut: *Dal niente-Interieur III* (97, Collegium for Contemporary Music), *Pression* (01, E. Prochác, vc)

- Lejava, Marián:** *Opera Aperta Quintet* * (03, Opera Aperta), *Quaoar* * (03, Schagquartett Köln), *Flat Lands and Plains* (05, Melos Ethos Ensemble/Z. Nagy, cond.), *Three Pieces for Two Pianos** (05, I. Šiller, pf/A. Mudroňová, pf)
- Liddle, Elizabeth:** *Whale Rant* (95, Hilliard Ensemble)
- Ligeti, György:** *Capriccio No. 1, Capriccio No. 2, Invention, Musica ricercata, Etudes pour piano* (91, P.-L. Aimard, pf), *Lontano* (91, Slovak Philharmonic Orchestra/W. Michniewski, cond.), *3 early Songs* (91, A. Csengery, s), *Éjszaka, Reggel* (93, Finnish Radio Chamber Choir/E.-O. Söderström, cond.), *Hungarian Rock* (93, E. Chojnacka, cmb), *String Quartet No.2* (95, Arditti String Quartet), *Monument-Selbstporträt-Bewegung* (95, D. Rusó, pf/E.Škutová-Slaničková, pf; 97, M. Škuta, pf/E. Škutová-Slaničková, pf), *Trio* (95, Ensemble Wiener Collage); *3 Bagatelles - No 2* (97, Z. Krauze, pf), *Ramifications* (03, Bratislava Chamber Soloists/D. Gazon, cond.), *Continuum* (03, J. Tiensuu, cmb), *Independence* (05, Amadinda Percussion Group), *Síppal, dobbal nádihegedűvel* (05, Amadinda Percussion Group/K. Károlyi, s), *Three Pieces for Two Pianos* (05, I. Šiller, pf/A. Mudroňová, pf)
- Lin, Mei-Fang:** *Time-Tracks* (05, Melos Ethos Ensemble/M. Lejava, cond.)
- Locklair, Dan:** *Cluster's Last Stand (on the Ground)* (03, J. Tiensuu, cmb)
- Logothetis, Anestis:** *Styx* (93, Agon/P. Kofroň. cond.)
- Lombardi, Luca: *Essay* (01, A. Gabryś, cb)
- Loudová, Ivana:** *Canto amoroso* (97, J. Lupták, vc)
- Lutosławski, Witold:** *Piano Concerto* (91, Slovak Philharmonic Orchestra/W. Michniewski, cond./E. Poblocka, pf), *Two Studies for Piano* (93, E. Slaničková, pf), *Variations on a Theme by Paganini* (93, A. Solárik, P. Pažický, pf), *String Quartet* (93, Silesian Quartet), *Epitaph* (93, J. Ďurdina, ob/O. Šebesta, pf), *Grave* (93, J. Lupták, vc/E. Škutová-Slaničková, pf); *Sacher Variation* (93, J. Lupták, vc); *Partita* (93, J. Rissin, vn/O. Rissin-Morenova, pf), *Symphony No.4* (95, Slovak Philharmonic Orchestra/P. Keuschnig, cond.), *Melodie ludowe - 2 skladby* (97, Z. Krauze, pf), *Symphony n. 3* (03, Slovak Philharmonic Orchestra/Z. Nagy, cond.),
- Lützw-Holm, Ole:** *Contour* (01, Ensemble SurPlus)
- Mahler, Gustav:** *Quartet a minor* (99, Opera aperta)
- Macušita, Isao:** *Hi-Ten-Yū* (05, Slovak Radio SO/Z. Nagy, cond./L. Hudáčsek, bat)
- Machajdík, Peter:** *logo** (95, tape, toy trumpet), *Wrieskalotkipaoxq* (01, Arte Quartett)
- Mâche, François-Bernard:** *Nuit blanche* (91, tape), *Korwar* (93, E. Chojnacka, cmb), *Trois chants sacrés; Figures; Phénix; Aulodie* (95, Ensemble Accroche Note)
- MacMillian, James:** *Three Dawn Rituals* (01, Mondschein Ensemble)
- Malovec, Jozef:** *Poem for Violin solo* (91, P. Michalica, vn), *Orthogenesis* (91, tape), *Avvenimento ricercado* (93, Trávníček Quartet/Bereník Quartet/New Slovak Quintet), *Music for Bass and Chamber Orchestra* (95, Slovak Sinfonietta Žilina/L. Svárovský, cond./J. Galla, b)
- Malovec, Pavol:** *Invocazione II.* (95, J. Čižmarovič, vn)
- Man, Roderik de:** *Écoute, Écoute* (01, H. Sparnaay, bcl/tape)
- Manoury, Philippe:** *Jupiter for flute and tape* (93, Clara Novak, fl/X. Chabot, supervisor, IRCAM)

- Mansurian, Tigran:** *Concerto No 3 for cello and 13 Wind Instruments* (93, Bratislava Chamber Ensemble/D. Gazon, cond./K. Georgian, vc)
- Marez Oyens, Tera de:** *Nam San* (93, W. Konink, marimba)
- Marthinsen, Niels:** *A Bright Kind of High* (99, Støørstrms Kammerensemble/Henrik Vagn Christensen, cond.)
- Martin, Frank:** *Die Weise von Liebe und Tod* (01, Slovak Radio SO/R. Rewakowicz, cond./B. Balleys, ms)
- Martinček, Dušan:** *Coexistences** (95, Ensemble Wiener Collage)
- Martinček, Peter:** *D, Es, C, H* (05, M. Benková, A. Magyarová, vn)
- Martynov, Vladimir:** *Partita* (93, T. Grindenko, vn)
- Mashayekhi, Nader:** *mise en scène* (97, Ensemble Wien 2001)
- Matej, Daniel:** *Musica aeterna* (93, VENI ensemble/T. Battista, cond.), *Make love not art** (95, VENI ensemble/A. Popovič, cond.), *Rock Me, Baby! No.1 (in the style of old masters** (95, VENI ensemble/A. Popovič, cond.), *(Three) Songs & Refrains** (95, Hilliard Ensemble), *Wenn wir in höchsten Nöten sein... ** (99, Opera aperta), *Machaut* (after *Ma fin est mon commencement* by Guillaume de Machaut), (01, Cracow percussion group)
- Mayzumi, Toshiro:** *Bunraku* (93, K. Gheorgyan, vc)
- Mažulis, Rytis:** *Mensurations* (03, Opera aperta), *Bézier Spline Canon* (05, Gaida Ensemble)
- McKay, Deirdre:** *through still pollen* (99, Concorde)
- McPherson, Gordon:** *Western Darlings* (03, Orkest de Volharding)
- Medek, Ivo:** *Broken Cross, Part I* (91, DAMA DAMA/synt/M. Vašek, pf)
- Meis, Susanne:** *Orthopädische Lieder* (99)
- Mellnäs, Arne:** *Intimate Games* (99, Slovak Sinfonietta Žilina/J. Powolny, cond.)
- Mence, Selga:** *The Songs* (01, E. Škutová, M. Škuta, pf)
- Mengjiqi, Mehdi:** *Valle* (91, Cracow percussion group), *Shota* (01, Cracow percussion group)
- Messiaen, Olivier:** *Réveil des oiseaux* (91, Slovak Radio SO/M. Bamert, cond./P. Crossley, pf), *Quatuor pour la fin du temps* (91, Quaderni Perugini), *Un sourire* (93, State Philharmonic Brno/A. Tamayo, cond.), *Visions de l'Amen* (95, D. Rusó, pf/E. Škutová-Slaničková, pf), *Cantéyodjaya - 3 fragments* (97, Z. Krauze, pf), *Le Merle noir* (05, Amaltea)
- Mettraux, Laurent:** *Trio for violin, cello and piano** (99, Animae Trio)
- Mihalič, Alexander:** *Composition* (91, tape), *Ce 7** (93, Trio Salomé), *Fractals* (95, tape), *Phaestos Disk A II** (99, Storstrøms Kammerensemble/Henrik Vagn Christensen, cond.), *Fractals III** (03, I. Buffa, pf)
- Miki, Minoru:** *Marimba Spirituals* (01, Cracow percussion group)
- Milaković, Boško:** *Stolen Beauty** (03, Orkest de Volharding)
- Milučký, Marián:** *Implantations* (97, students of the AMPA)
- Moller Pedersen, Gunnar:** *Periphery* (99, Paul Terracini, tr)
- Monk, Meredith:** *Phantom Waltz* (93, Double Edge)
- Moody, Ivan:** *Canticum canticorum II* (95, Hilliard Ensemble)
- Mosolov, Alexander:** *Two Preludes* (93, A. Malkus, pf)
- Müller-Weinberg, Achim:** *Ellegy for Violin Solo* (91, P. Michalica, vn), *String Quartet No. 3* (97, Moyzes Quartet)

- Münz, Harald:** *Parkfiguren* (99)
- Nancarrow, Conlon:** *String Quartet No. 3: Canon 3-4-5-6* (95, Arditti String Quartet)
- Neuwirth, Olga:** *Spleen* (97 E. Molinari, bcl)
- Nielsen, Carl:** *Humoreske-Bagateller* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen)
- Nishimura, Akira:** *Keczak* (01, Cracow percussion group)
- Nono, Luigi:** *La fabbrica illuminata* (91, Agon), *Con Luigi Dallapiccola* (91, Cracow percussion group), *Frammente – Stille, An Diotima* (05, Minguet Quartett)
- Nordin, Jesper:** *Calm Like a Bomb* (03, G. Szathmáry, vn) *
- Norgard, Per:** *Hermit Crab Tango* (99, Storstrøms Kammerensemble), *Tortoise Tango* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen), *Out of This World* (03, Bratislava Chamber Soloists/D. Gazon, cond.)
- Numan, Toek:** *Pavane Lachrimae* (01, H. Sparnaay, bcl/S. Sparnaay, org)
- Nussbaumer, Georg:** *AnArmonica* (97, Ensemble Wien 2001)
- Nyman, Michael:** *Concerto for amplified harpsichord* (99, Slovak Sinfonietta Žilina /L. Svárovský, cond.)
- Ohana, Maurice:** *Trois Contes de l'Honorable Fleur* (97, Ensemble 2e2m)
- Oliveira Bachratá, Petra:** *Piano Trio* (97, students of the AMPA), *Ontogenesis* (99, M. Štreitová-Popelářová, fl)
- Onna, Peter van:** *Momentum* (01, H. Sparnaay, bcl)
- Orbán, György:** *Duo No. 2* (91)
- O'Leary, Jane:** *Into the Wordless* (99, Concorde)
- Padding, Martijn:** *Remote Place* (03, Orkest de Volharding)
- Pagh-Paan, Younghi:** *Tsi-Shin-Kut* (03, Schagquartett Köln)
- Papanetzová, Lucia:** *Imaginations* (03, M. Bajuszová, pf), *Zahir* (05, Melos Ethos Ensemble/M. Lejava, cond.)
- Parík, Ivan:** *Songs about Falling Leaves* (91, B. Sitzius, pf), *Sonata-Canon for vc and tape* (91), *Music for Miloš Urbásek* (93, Silesian Quartet), *Letters* (95, I. Černecká, pf), *Two arias on the text fragments of Stabat Mater* (97, J. Pastorková, s/L. Marcinger, pf), *Missa Brevis** (01, Moyzes Quartet/Voci Festose), *Triptych* (03, Slovak Radio SO/P. Griбанov, cond./N. Higano,s.)
- Parsch, Arnošt:** *Flowers* (91), *Drawings* (95, Sonata a tre)
- Pärt, Arvo:** *Berliner Messe* (93, Collegium iuvenae Poseniensis/Finnish Radio Chamber Choir/E.-O. Söderström, cond.), *Magnificat* (93, Finnish Radio Chamber Choir/E.-O. Söderström, cond.), *Summa; And one of the Pharisees...*(95, Hilliard Ensemble), *Festina Lente* (95, Slovak Sinfonietta Žilina/L. Svárovský, cond.), *Tē Deum* (97, Chamber Soloists Bratislava/Camerata Bratislava/J. Rozehnal, cond.), *Trisagion* (01, Chamber Soloists Bratislava/A. Popovič, cond.), *...which was the son of...* (01, Camerata Bratislava/J. Rozehnal, cond.), *Orient & Occident* (01, Chamber Soloists Bratislava/A. Popovič, cond.), *The Woman with the Alabaster Box* (01, Camerata Bratislava/J. Rozehnal, cond.), *Tribute to Caesar* (01, Camerata Bratislava/J. Rozehnal, cond.), *Cecilia, vergina romana* (01, Chamber Soloists Bratislava/Camerata Bratislava/A. Popovič, cond.)
- Peitsalo, Peter:** *Three Poems by William Blake* (93, Finnish Radio Chamber Choir/E.-O. Söderström, cond.)

- Penderecki, Krzysztof:** *Credo* (99, Slovak Philharmonic Orchestra/Cracow Philharmonic Choir/Bratislava Boys' Choir/K. Penderecki, cond./A. Kohútová, s/J. Valášková, s/M. Beňáčková, ms/A. Zdunikowski, t/R. Žukowski, b)
- Petrič, Ivo:** *Phantasies and Nocturnes* (99, I. Pristašová, vn/R. Šebesta, cl/E. Škutová, pf)
- Piaček, Marek:** *Flauto dolce'91* (91, EA/M. Piaček, fl), *Melodies and Rhythms for Shoko and Hidemi* (93, M. Piaček, fl/K. Seidmann, pf), *Even More Magic Moments** (95, Bachelor's Wind Trio), *Teacher As Seen By Children* (95, VENI ensemble/A. Popovič, cond.), *Spring has come...* (99, R. Šašina, cb/D. Šašinová, pf)
- Piazzolla, Astor:** *Histoire du tango Nr. 1-3* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen, cond.), *Concerto for Bandoneon, string orchestra and percussion* (01, B. Lenko, bandoneon/Slovak Sinfonietta Žilina/L. Svárovský, cond.)
- Piňos, Alois:** *Euphory* (91, DAMA DAMA/M. Vašek, pf/D. Forró, synt/L. Couralová, vc)
- Podprocký, Jozef:** *Two Choral Meditations* (99, J. Klein, cl)
- Pospíšil, Juraj:** *Piano Trio No 2* (91, Hummel Trio), *Little Suite for Trumpet in B and Piano op. 54** (95, T. Svitek, tr/V. Kelly, pf)
- Psathas, Ioannis John:** *Zeal**-selection (93, Double Edge)
- Pudlák, Miroslav:** *The Last Word** (93, Trio Salomé), *OM-Age* (01, Mondschein Ensemble)
- Račingaj, Ljubo:** *Metamorfoze* (03, I. Pristašová, vn./E. Prochác, vc./M. Škuta, pf)
- Radak, Xenia:** *7-9-11* (97, Acezantez)
- Rasmussen, Sunleif:** *Sunshine and Shadows* (01, Moyzes Quartet)
- Rautavaara, Einojuhani:** *Credo op. 63* (93, Finnish Radio Chamber Choir/E.-O. Söderström, cond.)
- Reich, Steve:** *Drumming* (91, Cracow percussion group); *Piano Phase* (97, M. Škuta, pf/E. Škutová-Slaničková, pf), *The Four Sections* (05, Slovak Philharmonic Orchestra/J. Valčuha, cond./Amadinda Percussion Group), *Clapping Music* (05, Z. Rácz, S. Reich, bat), *Tehillim* (05, Amadinda Percussion Group/Z. Rácz, cond./I. Fodor, s/M. Horváth, s/K. Károlyi, s/K. Lóczy, s), *Music for 18 Musicians* (05, Amadinda Percussion Group/VENI ensemble/Chamber Soloists Bratislava/Duo Percufonia), *Drumming (Part I.)* (05, Amadinda Percussion Group), *Pendulum Music* (05), *Different Trains* (05, Zwiebel Quartet), *Marimba Phase* (05, Amadinda Percussion Group)
- Resch, Gerald:** *Gesten und Schleifen* (03, A. Bošková, fl/B. Černakovič, vn/A. Gál, vc/I. Buffa, pf)
- Reudenbach, Michael:** *Standlinien 1,2,3* (95, Ch. M. Moosmann, org)
- Rihm, Wolfgang:** *Hölderlin-Fragmente* (91, S.v. Osten, s), *String Quartet No. 9* (01, Moyzes Quartet), *String Quartet No. 3, „im innersten“* (05, Minquet Quartett)
- Riley, Terry:** *Chanting the Light of Foresight* (01, Arte Quartett)
- Ropek, Jiří:** *Partita „Adoro te devote“* (97, J. Kalfus, org)
- Rosing-Schow, Niels:** *Granito y Arco Iris* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen, cond.)
- Roy, Camille:** *Parmi l'arbre* (05, Aleph Ensemble)
- Rudolf, Róbert:** *Scar* (95, tape), *Hamro for 4* (01, Arte Quartett)
- Rybář, Ján:** *Psychosis* (03, I. Buffa, pf)

Rzewski, Frederic: *Lost and Found* (93, W. Konink, bat), *Coming Together* (97, Ensemble Musica temporale/A. Mounk, cond./S. v. Osten, s), *The Road* (97, D. Vandewalle, pf)

Saariaho, Kajia: *Suomenkielinen Sekakuorokappale* (93, Finnish Radio Chamber Choir/E.-O. Söderström, cond.), *Laconisme de l'aile* (95, X. Chabot, fl), *Noa-Noa* (95, X. Chabot, fl/electronics), *Lonh* (03, K. Varkondová, s), *Die Aussicht* (05, Amaltea), *Lichtbogen* (05, Gaida Ensemble)

Sakač, Branimir: *Barasou* (97, Acezantez)

Salamon-Čekovská, Ľubica: *Brown's Movement** (97, students of the AMPA), *Fractal* (01, D. Buranovský, pf/Slovak Sinfonietta Žilina/L. Svárovský, cond.), *Two Portraits** (03, Orkiestra muzyky nowej/S. Bywalec, cond./M. Škuta, pf)

Salva, Tadeáš: *Ballade for Cello Solo* (91), *Slovak Concerto Grosso No IIb* (93, Trávníček Quartet/Cappella Istropolitana), *Balada* (95, tape), *Seven drawings* (97, Slovak Sinfonietta Žilina/J. Powolny, cond.)

Sandström, Sven-David: *Spring Music* (99, Kroumata Ensemble)

Sári, József: *Five sound models* (95, Componensemble)

Sáry, László: *Magnificat* (91, A. Csengery, s), *Hommage à Philip Glass* (01, E. Prochác, vc)

Scelsi, Giacinto: *Olehö* (91, S. v. Osten, s/Agon), *Tre studi* (91, Quaderni Perugini), *Suite No 10 „KA“* (93, M. Schroeder, pf), *Yggbur* (95, F.-M. Uitti, vc), *String Quartet No.3* (95, Arditti String Quartet); *I presagi* (97, Agon Orchestra/J. Wyttenbach, cond.), *Anahit* (97, Agon Orchestra/J. Wyttenbach, cond./C. Fournier, vn); *Yamaon* (97, Agon Orchestra/J. Wyttenbach, cond./J. Schmidt, b), *Quattro pezzi su una sola nota* (Agon Orchestra/J. Wyttenbach, cond.), *Ko-Lho* (99, B. Wystraete, fl/A. Marschutz, cl), *C'est bien la nuit* (01, A. Gabrys, cb), *Canti del Capricorno* (05, Aleph Ensemble)

Schnebel, Dieter: *Lieder ohne Worte* (99)

Schnittke, Alfred: *Sonata for Cello and Piano* (91, E. Prochác, vc/M. Pivka, pf), *Pianissimo* (91, Slovak Radio SO/M. Bamert, cond.), *Concerto for Violin and Orchestra No. 4* (93, Slovak Philharmonic Orchestra/A. Boreyko, cond./T. Grindenko, vn), *Sonata No. 2 (Quasi una sonata)* (93, T. Grindenko, vn/A. Malkus, pf), *Little Tragedies - version for soloists ensemble Y. Kasparov* (95, Moscow Contemporary Music Ensemble/A. Vinogradov, cond.), *Sonata for Violin and Chamber Orchestra* (95, Slovak Sinfonietta Žilina/L. Svárovský, cond./J. Čížmarovič, vn), *Piano Quartet* (99, Opera aperta), *Trio sonata* (99, Slovak Sinfonietta Žilina/L. Svárovský, cond.), *Concerto No 1 for violoncello and orchestra* (99, Slovak Radio SO/R. Stankovský, cond./J. Bárta, vc)

Schoenberg, Arnold: *Begleitungsmusik zu einer Lichtspielszene* (91, Slovak Radio SO/M. Bamert, cond.)

Schumann, Robert: *Märchenerzählungen op. 132* (97, Opera aperta)

Schulhoff, Erwin: *Duo pre husle a violončelo* (05, Trio Dounia)

Schupp, Sjeng: *Loops/Den Pijp/Beat* (03, Orkest de Volharding)

Schweinitz, Wolfgang von: *Sehr kleiner Drachen* (99)

Sciarrino, Salvatore: *Centauro marino* (99, Opera aperta)

Seidmann, Kristian: *Chamber Music* (93, Ensemble Zerocento)

Semerák, Oldřich: *Prelude, Chorale and Fugue* (97, J. Kalfus, org)

- Seneši, Marcel:** *Study for Two Pianos* (05, I. Šiller, A. Mudroňová, pf)
- Serei, Zsolt:** *Seven minutes for twenty years* (95, Componensemble)
- Shchetinsky, Alexander:** *Face to Star* (95, Moscow Contemporary Music Ensemble/ A. Vinogradov, cond.), *The Preacher's Word* (97, Moyzesovo kvarteto/N. Higano, s), *A prima vista** (05, Slovak Radio SO/Z. Nagy, cond.)
- Shostakovich, Dmitri:** *Antiformalistichesky rayok* (91)
- Siegel, Wayne:** *Concerto for Trumpet and ensemble "Millenium Café"* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen, cond.)
- Sierra, Roberto:** *Con Salsa* (03, J. Tiensuu, cmb)
- Sikora, Elzbieta:** *On the Line* (93, F. Lynch, s/A. Burges, sound engineer)
- Silvestrov, Valentin:** *Dedication for violin and orchestra* (97, Slovak Philharmonic Orchestra/P. Keuschnig, cond./I. Pristašová, vn), *Serenade* (99, Virtuosos of Lvov)
- Singier, Jean-Marc:** *Apendice* (93, Trio Salomé)
- Sixta, Jozef:** *String Quartet No. 2* (91, Moyzes Quartet), *Quartet for 4 Flutes* (91, Flauti di Bratislava), *Piano-Sonata* (93, M. Schroeder, pf), *Variations for 13 Instruments* (93, Bratislava Chamber Ensemble/D. Gazon, cond.), *Symphony No 2** (97, Slovak Philharmonic Orchestra/P. Keuschnig, cond.)
- Slavický, Milan:** *Invocation IV* (03, I. Pristašová, vn/R. Šebesta, cl/M. Škuta, pf)
- Slonimsky, Sergey:** *Symphony No. 8* (03, Slovak Radio SO/P. Gribanov, cond.)
- Sluka, Luboš:** *Via del silenzio* (97, J. Kalfus, org)
- Smolka, Martin:** *Rent a Ricercar* (93, Agon/P. Kofroň, cond.)
- Spassov, Bojidar:** *Ode* (99, J. Lupták, vc), *Fiato continuo I* (99, T. Janošík, fl tape), *Wasserfälle* (99, M. Škuta, pf), *Asylphonia* (99, EA/T. Waliczky, computer animation)
- Staar, René:** *Gemini A1, A5*, A7** (95, Ensemble Wiener Collage), *The Fortunes of War* – Scenes from opera *Da Capo al Capone* (01, Ensemble Wiener Collage)
- Steinecker, Anton:** *Notturmo* (97, students of the AMPA), *Quintet for dulcimer and string quartet* (03, Moyzes Quartet/ E. Ginzery, zmb), *Notturmo VI – Silence* (05, E. Ginzery, zmb), *Notturmo VII – Enikő's Dream* (05, E. Ginzery, zmb)
- Stockhausen, Karlheinz:** *Harlequin, Tierkreis* (93, Moving Music Theatre/I. Stuart, cl, dance/F. Best, s, dance/P. Alvares, pf), *Klavierstück IX - beginning* (99, Z. Krauze, pf)
- Suzuki, Kotoka:** *Umidi Soni Colores* (03)
- Szeghy, Iris:** *De profundis* (93, M. Beňačková, ms/J. Ďurdina, ob/P. Selecký, vl), *Midsummer Night's Mystery* (95, DAMA DAMA), *Oratio et gratias actio pro sanitate Matris meae** (95, Hilliard Ensemble); *In between* (97, Ensemble 2e2m), *Ha meghalokl/When I Die** (99, Percussion Plus), *Psalm* (99, B. Griffith, v), *Ave Maria* (99, B. Griffith, v/A. Lakatoš, vl/J. Lupták, vc/R. Šašina, cb), *Preludio e danza* (01, H. Sparnaay, bcl), *Musica folclorica (Hommage à Bartók)* (01, Ensemble SurPlus), *Vielleicht, dass uns etwas aufginge* (03, Slovak Sinfonietta Žilina/L. Svárovský, cond./ S. Nopper, s), *Anrufung des Großen Bären* (05, Amaltea)
- Szemző, Tibor:** *Gull - Choral Variation No 2* (97, Moyzes Quartet)
- Szokolay, Sándor:** *Due motetti* (91, Slovak Chamber Choir/ P. Procházka, zbm)
- Szöllösy, András:** *Fragments for mezzosoprano, flute and viola* (91, A. Csengery, s/ Z. Gyöngyösi, fl/J. Fehérváry, vl), *Elegy* (95, Componensemble)
- Szymański, Pawel:** *Bagatelle for A.W.** (95, Ensemble Wiener Collage)

- Šimai, Pavol:** *Dream and Morning* (91, Slovak Chamber Choir/P. Procházka, zbm), *Laetitia recognitionis** (95, Moyzes Quartet), *Schieläugige Zeugen* (99, Percussion Plus), *Vittoria* (05, Slovak Radio SO/Z. Nagy, cond.)
- Šimandl, Karel:** *Prayers* (95, DAMA DAMA)
- Štědroň, Miloš:** *Conducts and Motets* (91, Due Boemi)
- Takemitsu, Toru:** *Les yeux clos* (91, B. Sitzius, pf), *Nostalghia* (95, Slovak Sinfonietta Žilina/L. Svárovský, cond./J. Čizmarovič, vn), *Rain-Tree* (99, Kroumata Ensemble), *How slow the Wind* (01, Slovak Sinfonietta Žilina/L. Svárovský, cond.)
- Tavener, John:** *The Last Sleep of the Virgin* (95, Moyzes Quartet)
- Tenney, James:** *Chromatic Canon* (93, Double Edge), *Quiet Fan for Erik Satie* (93, VENI ensemble/T. Battista, cond.)
- Tiensuu, Jukka:** "M" (03, Bratislava Chamber Soloists/D. Gazon, cond./J. Tiensuu, cmb), *Etudes* (03, J. Tiensuu, cmb), *Fantango* (03, J. Tiensuu, cmb), *Veto* (03, J. Tiensuu, cmb)
- Tómasson, Haukur:** *Quartet II* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen, cond.)
- Tormis, Veljo:** *Kullervo's message; Orja palk* (95, Hilliard Ensemble)
- Tsenova, Julia:** *Das Wasser schläfert mich ein* (97, Collegium for Contemporary Music)
- Türr, Erkki-Sven:** *Requiem* (97, Chamber Soloists Bratislava/Camerata Bratislava/J. Rozehnal, cond.)
- Tyranny, „Blue“ Gene:** *The De-Certified Highway of Dreams* (93, Double Edge)
- Uitti, Frances-Marie:** *Ricercar* (95, F.-M. Uitti, vc)
- Urbanner, Erich:** *Quasi una Fantasia** (95, Ensemble Wiener Collage)
- Ustvol'skaya, Galina:** *12 Preludes, Piano Sonata No 5* (93, M. Schroeder, pf), *Sonata for Violin and Piano, Duo for Violin and Piano* (93, J. Rissin, vn/O. Rissin-Morenova, pf)
- Vajo, Juraj:** *Without Title for Three Wind Instruments* (97, students of the AMPA), *Quartet for flute, viola, cello and piano ** (03, M. Štreitová, fl/P. Zwiibel, vl/A. Gál, vc/I. Buffa, pf)
- Varèse, Edgard:** *Densité 21,5* (99, B. Wystraete, fl), *Octandre* (05, Melos Ethos Ensemble/Z. Nagy, cond.)
- Vidovszky, László:** *Soft errors* (95, Componensemble)
- Viñao, Alejandro:** *Chant d'Ailleurs; Borges y el Espejo* (93, F. Lynch, s/A. Burges, sound engineer), *Tripple Concerto* (93, Trio Salomé)
- Volans, Kevin:** *Leaping Dance* (95, D. Rusó, pf/ E. Škutová-Slaničková, pf)
- Vostrák, Zbyněk:** *Maharaváti* (91, Agon)
- Vustin, Alexander:** *Music for 10* (95, Moscow Contemporary Music Ensemble/A. Vinogradov, cond.)
- Wallin, Rolf:** *Stonewave* (99, Kroumata Ensemble)
- Walter, Caspar Johannes:** *Lufispiegelung* (03, Schagquartett Köln)
- Webern, Anton:** *Fünf Sätze für Streichquartett op.5* (91, Moyzes Quartet), *Variations op. 27 – 2 fragments* (99, Z. Krauze, pf), *Quartet for violin, clarinet, tenor saxophone and piano op. 22* (03, Opera Aperta)
- Weir, Judith:** *King Harald's Saga* (93, F. Lynch, s/A. Burges, sound engineer)
- Widmann, Jörg:** *String Quartet No. 3, "Hunt"* (05, Minquet Quartett)

- Wielecki, Tadeusz:** *Concerto a Rebours* (03, Slovak Sinfonietta Žilina/L. Svárovský, cond./K. Bakowski, vn), *Tafle* (05, Slovak Radio SO/Z. Nagy, cond.)
- Wolff, Christian:** *Bratislava** (95, VENI ensemble/A. Popovič, cond.), *Eisler Ensemble Piece* (99, Opera aperta)
- Wüthrich-Mathez, Hans:** *Weinenarie* (95, B. Griffith, s)
- Wysocki, Zdzislaw:** *Etudes for Chamber Ensemble-III-VI** (95, Ensemble Wiener Collage)
- Wystraete, Bernard:** *Vacilação e dança* (99, Intervalles)
- Xenakis, Iannis:** *Dikhtas* (93, T. Grindenko, vn/A. Malkus, pf), *Jonchaies* (93, State Philharmonic Brno/A. Tamayo, cond.), *Naama* (93, E. Chojnacka, cmb), *Nuits* (93, Finnish Radio Chamber Choir/E.-O. Söderström, cond.), *Rebonds* (93, W. Konink, bat), *Tetora* (93, Silesian Quartet), *Kottos* (95, F.-M. Uitti, vc), *Tetras* (95, Arditti String Quartet), *Gmeeoorb* (95, Ch.M. Moosmann, org), *Theraps* (01, A. Gabryś, cb), *Rebonds* (05, Z. Rącz, bat), *Persephassa* (05, Amadinda Percussion Group/L. Tömösközi, bat/M. Szabó, bat), *Charisma* (05, Aleph Ensemble)
- Xu Yi:** *Tui for cb and PC* (93, A. Viskup/X.Chabot, supervisor, IRCAM)
- Yuasa, Joji:** *Bass Clarinet Solitude* (01, H. Sparnaay, bcl)
- Yun, Isang:** *Königliches Thema* (91, Quaderni Perugini), *Intermezzo* (93, K. Gheorgyan, vc)
- Zagar, Peter:** *Stabat mater* (91, Slovak Chamber Choir/P. Procházka, zbm), *Music for Video* (93, VENI ensemble/T. Battista, cond.), *Four Pieces for Strings** (93, Young Bratislava Soloists/D. Gazon, cond.), *String Quartet* (95, Moyzes Quartet), *A Blumenthal Dance No 2** (99, Opera aperta), *A Blumenthal Dance No 1** (99, Percussion Plus), *Rondo for Violoncello and Chamber Orchestra** (01, J. Lupták, vcl Slovak Sinfonietta Žilina/L. Svárovský, cond.)
- Zach, Ján:** *Short Music* (93, I. Maršálek, vn/S. Sokol, pf)
- Zeljenka, Ilja:** *Polymetric Music, Piano Quintet No.2* (91), *Incantations* (91, Moyzes Quartet/ M. Beňáčková, a), *3 Monologues for cello solo* (91), *Sonata for Violin and Piano* (93, P. Michalica, vn/T. Gaál, pf), *Caprice, Sourire** (95, Ensemble Accroche Note), *Sonatina for Piano** (97, D. Šašinová, pf), *Toccata** (97, M. Škuta, E. Škutová-Slaničková, pf), *Marecania* (97, Collegium for Contemporary Music), *Prologo e Barbaro per percussioni** (99, Kroumata Ensemble), *Sonata for clarinet and piano* (99, M. Drlička, cl/E. Škutová, pf), *Concertino for piano and strings** (99, Virtuosos of Lvov /M. Lapšanský, pf), *String Quartet No. 7* (01, Moyzes Quartet), *Piano sonata n. 15** (03, M. Bajuszová, pf), *String Quartet No. 12* (05, Albrecht Quartet)
- Zemek, Pavel:** *The Praise of Marriage* (91, J. Horák, clb/DAMA DAMA)
- Zimmerlin, Alfred:** *Raumspielsuite* (95, M. Schröder, gui)
- Zorn, John:** *Carry* (97, D. Vandewalle, pf)
- Zouhar, Vít:** *But It Seems To Me Every Time...* (95, Sonata a tre)

* - world premiere

COMPOSERS 2007

Barber, Samuel	17	Kancheli, Giya	20, 29, 71, 107
Bázlik, Miro	51	Knaifel, Alexander	109
Beneš, Juraj	77	Koňakovská, Lucia	60
Berger, Roman	161, 170	Ligeti, György	44, 121
Berio, Luciano	42	Lejava, Marián	57
Betko, Miloš	94	Mâche, François-Bernard	155
Bicât, Nick	138	Martinček, Dušan	86
Bokes, Vladimír	37	Messiaen, Olivier	99
Borzík, Lukáš	60	Milaković, Boško	61
Brough, Harvey	137	Oliveira-Bachratá, Petra	39
Buffa, Ivan	121, 165	Papanetzková, Lucia	62
Burlas, Martin	107	Parík, Ivan	84
Cage, John	151	Pärt, Arvo	132
Crumb, George	123	Podprocký, Jozef	36
Dalbavie, Marc-André	153	Schnittke, Alfred	112, 138
Eötvös, Peter	169	Sixta, Jozef	83
Falik, Jurij	109	Slonimsky, Sergey	110
Górecki, Henryk Mikołaj	131	Stravinsky, Igor	130
Grisey, Gérard	154	Tavener, John	111, 134
Groll, Peter	35	Ustvol'skaya, Galina	41
Hatrik, Juraj	93	Varèse, Edgard	149, 171
Hrušovský, Ivan	87	Zeljenka, Ilja	13, 29, 138

PERFORMERS 2007

Adamíková, Silvia	63	Kokavec, Jakub	74
Antalová, Adriana	116	Kosorín, Peter	117
Bajuszová, Magdaléna	32	Lacková, Veronika	79
Belešová, Oľga	91	Les Percussions de Strasbourg	156
Beňačková, Marta	47	Lupták, Jozef	115
Bill, Dušan	144	Matušová, Elena	73
Biščáková, Zuzana	64, 91	Melos Ethos Ensemble	46
Bohdan Warchal Slovak Chamber Orchestra	143	Mosorjak, Martin	66
Bošková, Andrea	66	Moyzes Quartet	89
Bratislava City Choir	24	Muraro, Roger	102
Bratislava Conservatory Chamber Choir	142	Nagy, Zsolt	173
Buffa, Ivan	121, 165	Olos, Ondrej	64
Bulla, Marián	25	Ondrejčák, Vladimír	65
Buranovský, Daniel	53	Páleníková, Eva	91
Cappella Istropolitana	72	Parrott, Andrew	143
Čizmarovič, Juraj	30, 73	Pisár, Tony	91
Drlička, Matej	96	Pristašová, Ivana	145
Duranka, Mikuláš	65	Psoťková, Ivana	66
Farley, Carole	25	Radič, Milan	26, 31
Fornayová, Petra	91	Serebrier, José	23
Gašpar, Richard	117	Shiraki, Masahiko	96
Gazon, Daniel	47	Slávik, Ján	31
Godár, Vladimír	32	Slovák, Marián	25
Halas, Vítězslav	65	Slovak Philharmonic Orchestra	172
Holásek, Ladislav	24	Slovak Radio Symphony Orchestra	23
Horná, Monika	91	Stahel, Michal	145
Chalmovský, Milan	91	Šarišský, Vladislav	64
Illéšová-Černá, Jana	91	Štrpka, Marek	117
Irshai, Evgeny	47	Šušková, Eva	47
Izsáková, Judith	118	Talostan, Jozef	91
Kajan, Peter	117	Úrdová, Júlia	65
Kamenská, Dagmar	91	Úrdová, Sylvia	145
Kamenský, Lubo	91	Women's Vocal Octet	69
Kelišková, Barbara	91	Zajacová, Katarína	65
Klátik, Maroš	144	Zpěvák, Michal	73
Klimáček, Viliam	96	Zwiebel Quartet	126
		Žňavová, Zuzana	67

ADDRESSES

Slovak Radio – Concert Studio, Chamber Studio
Mýtna 1

Moyzes Hall
Vajanského nábrežie 12

Slovak Philharmonic – Concert Hall, Small Hall
Palackého 2

Mirbach Palace
Františkánske námestie 11

Pálffy Palace
Zámocká 47

GU-na-GU Theatre
Františkánske námestie 7

Great Evangelical Church
Panenská

Music Centre
Michalská 10

TICKETS

Advance sale in the Ticketportal network and
at the venue of the concert one hour before the beginning

ticketportal

VSTUPENKY NA DOSAH

www.ticketportal.sk 02 / 529 333 23

 Slovenský rozhlas

 slovenská
filharmónia

 SLOVENSKÝ
FILMOVÝ ÚSTAV
SLOVAK FILM
INSTITUTE

 INSTITUTE
FRANÇAIS
BRATISLAVA

 GOETHE-INSTITUT
BRATISLAVA

 POLSKÝ INŠTITÚT
INSTYTUT
POLSKI






FTFVŠMU

Spolok
slovenských skladateľov
pri Slovenskej únii

Embassy of the
United States of America


 SLOVENSKÉ
ELEKTRÁRNE

 Enel

hudobné entrum

MUSIC CENTRE SLOVAKIA

**Michalská 10, 815 36 Bratislava 1,
tel. +421 (2) 5920 4811, 5443 4003,
fax +421 (2) 5443 0379
hc@hc.sk, www.hc.sk**

Hudobné centrum je pracovisko pre hudobnú kultúru s celoslovenskou pôsobnosťou, ktorého poslaním je podporovať slovenské hudobné umenie doma a v zahraničí.
The Music centre Slovakia is a working place for music culture with nationwide activities. Its task is to promote the Slovak musical culture at home and abroad.

Hudobné centrum je členom medzinárodných mimovládnych organizácií:

The Music centre Slovakia is a member of these international NGOs:
IAMIC (The International Association of Music Information Centres)
IAML (The International Association of Music Libraries)
ECPNM (European Conference of Promoters of New Music)

spravuje a dopĺňa fonotéku, notový archív a videotéku slovenských a zahraničných skladateľov a buduje databázu informácií o súčasnej hudobnej kultúre
manages and completes a sound library, a musical archive and video library of Slovak and foreign composers, and creates a database of contemporary musical culture

záujemcom z radov odborníkov i hudbymilovnej verejnosti poskytuje prístup k archívom ako aj k periodickej a neperiodickej odbornej tlači v študovni pre verejnosť
gives interested experts and the music-loving public access to the archives, and makes accessible the professional periodicals and non-periodical journals in the Public Music Study

vydáva noty a knihy o hudbe a časopis HUDOBNÝ ŽIVOT, ktorý prináša informácie o hudobnom živote na Slovensku a v zahraničí
publishes scores and books about music and the journal HUDOBNÝ ŽIVOT - with information about the music life in Slovakia and abroad

organizuje vybrané medzinárodné hudobné festivaly, sprostredkováva koncerty slovenských a zahraničných umelcov doma a v zahraničí, propaguje slovenské hudobné umenie na Slovensku a v zahraničí
organizes selected international music festivals, concerts of Slovak and foreign artists in Slovakia and abroad, promotes Slovak music art in Slovakia and abroad.

organizuje cyklus koncertov nedeľné hudobné matiné v Mirbachovom paláci v Bratislave
organizes The concert cycle SUNDAY MUSIC MATINEE in the Mirbach Palace in Bratislava

The editors would like to thank all composers and performers for supplying biographical material and notes.

The programme and musicians are subject to change without prior notice!

Programme book of the International Festival of Contemporary
Music Melos-Ethos 2007
Published by Music Centre.

Director Oľga Smetanová

Editors and authors of the programme notes: © Magdaléna Tschmuck (concerts 3, 5, 7, 9, 14, 16), Vladimír Godár (concerts 1, 2, 4, 6, 8, 10, 11, 12, 13, 15), used texts – Vladimír Godár (VG); Yvetta Kajanová (YK), Elena Kmetová (EK), Peter Zagar (PZ).

Translation: © Katarína Godárová; Cordial thanks to Veronika Zitta for priceless help and patience.

Authors of the photos: Pavel Kastl (Zeljenka, Podprocký, Bokes, Lejava, Borzík, Milaković, Papanetzová, Beneš, Parík, Sixta, Hrušovský, Hatrík), Rastislav Polák (Bázlik, Dušan Martinček), Peter Šimčíško (Koňakovská), Archive of the Music centre (Oliveira Bachratá), Milan David (Berger), Sabine Matthes (Crumb), Sarah Ainslie (Kancheli), Andrea Selvégy (Eötvös)

In spite of our effort, we were not able to identify the authors of all photographs in this book. We would like to ask the photographers who find their picture in the book to kindly inform the Music Centre Slovakia. Thank you.

© Cover picture: Ivan Csudai: Marina's Mirror, 2004.

Layout and print: Orman Ltd.

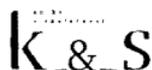
www.hc.sk/melosethos

ISBN 978-80-88884-88-0

hudobné entrum

MUSIC CENTRE SLOVAKIA

MEDIA PARTNERS



ISBN 978-80-88884-88-0

