

# Melos-Ethos



10th International

Bratislava

Festival of

6 – 15 November

Contemporary

2009

Music



# 10<sup>TH</sup> INTERNATIONAL FESTIVAL OF CONTEMPORARY MUSIC



Member of the European Conference of Promoters of New Music

**BRATISLAVA**  
**6 – 15 NOVEMBER 2009**

**MELOS – ÉTOS 2009**

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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

Festival is held under the auspices  
of Andrej Ďurkoveš, Mayor of Bratislava

### **Co-organizers**

Slovak Radio  
Academy of Performing Arts, Music and Dance Faculty  
Evenings of New Music  
a4 – zero space  
Theatre Institute, Bratislava

### **With the Assistance of**

Bratislava, Capital of Slovak Republic  
Bratislava Self-Governing Region  
International Society for Contemporary Music – Slovak Section  
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Austrian Culture Forum  
Polish Institute in Bratislava  
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RE: NEW MUSIC  
Aréna Theatre, Bratislava  
Conservatory in Bratislava  
Music Fund  
Bratislava City Gallery  
Miloš Ruppeldt Music School, Bratislava  
exe, s. r. o.

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**Festival Committee**

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Ivan Buffa

Slavomír Krekovič

Marián Lejava

Oľga Smetanová

Ronald Šebesta

Ivan Šiller

**Festival Office**

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Ľubica Zajacová-Záborská

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

# CONCERT CALENDAR

Friday ■ 6 November ■ 7.00 p.m. p. 11

Concert Hall of the Slovak Radio

Opening concert

ANDRIESSEN

VENI ensemble

Lejava

01

Saturday ■ 7 November ■ 7.00 p.m. p. 23

Small Concert Hall of the Slovak Radio

DAVIES

KMIŤOVÁ

BOROŠ

KAGEL

Melos Ethos Ensemble

Palko, Isherwood, Nagy

02

Sunday ■ 8 November ■ 7.00 p.m. p. 35

Mirror Hall of the Primate's Palace

BURLAS

HRUŠOVSKÝ

BENEŠ

MARTINČEK

Moyzes Quartet

03

Monday ■ 9 November ■ 7.00 p.m. p. 47

Mirror Hall of the Primate's Palace

KOLMAN

SIXTA

LACHENMANN

Stadler Quartet

04

Monday ■ 9 November ■ 9.00 p.m. p. 51

a4 – zero space  
Mori, Lee, DJ Olive

05

Tuesday ■ 10 November ■ 7.00 p.m. p. 55

Studio 12  
CAGE  
Skuta, Bad Boys Collective

06

Wednesday ■ 11 November ■ 5.00 p.m. p. 63

a4 – zero space  
PIAČEK  
Beňačka  
Musica falsa et ficta  
Philippsen

07

Wednesday ■ 11 November ■ 7.00 p.m. p.

Concert Hall of the Slovak Radio  
ČEKOVSKÁ  
BACEWICZ  
KROUPOVÁ  
Slovak Radio Symphony Orchestra  
Zdunik, Paľa, Borowicz

08

Thursday ■ 12 November ■ 7.00 p.m. p. 83

Dvorana Concert Hall  
(Academy of Performing Arts)

ŠIMAI  
BOKES  
HATRÍK  
BERGER  
IRSHAI  
Varínska

09

Friday ■ 13 November ■ 7.00 p.m. p. 95

Aréna Theatre  
MERZBOW  
KARKOWSKI  
REED  
TENNEY  
FRIEDL  
zeitkratzer

10

Saturday ■ 14 November ■ 10.30 a.m. p. 103

Mirror Hall of the Primate's Palace  
KURTÁG  
Šiller, Bálašová-Mudroňová  
Pupils of music schools

11

**Saturday ■ 14 November ■ 7.00 p.m. p. 109**

**Mirror Hall of the Primate's Palace**

**JANÁRČEKOVÁ**

**MURAIL**

**GRISEY**

**Quasars Ensemble**

**Buffa**

**12**

**Sunday ■ 15 November ■ 10.30 a.m. p. 119**

**Mirbach Palace**

**SZEGHY**

**KMIŤOVÁ**

**ČEKOVSKÁ**

**PAPANETZOVÁ**

**CHUŤKOVÁ**

**Pavláková**

**13**

**Sunday ■ 15 November ■ 7.00 p.m. p. 125**

**Aréna Theatre**

**STOCKHAUSEN**

**KAGEL**

**musikFabrik**

**Hill, Tali**

**14**

\* Slovak premiere

\*\* World premiere

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

# FRINGE EVENTS

Monday ■ 4 November ■ 11.00 a. m. p. 137

Dvorana Concert Hall (Academy of Performing Arts),

Zochova 1

Louis Andriessen Lecture

Tuesday – Wednesday ■ 10 – 12 November

9.30 a.m. – 5.00 p.m. p. 138

Zelená 7, Mozart Hall

*“Melos” and “Ethos”: Yesterday, Today..., Tomorrow?*

International Symposium

The Melos-Ethos Festival was founded in 1991. It brought to a climax the artistic efforts and fulfilled a dream of the musical generation of the 1960s, who had created a favourable climate for the creation, performance and reception of modern music in Slovakia and had striven to make our musical culture an equivalent part of the European cultural space. Their efforts at cultural integration were violently disrupted at the end of the 1960s by the invasion of the Soviet armies and the subsequent two decades of so-called normalisation. It was logical, therefore, that this generation perceived Melos-Ethos as a certain compensation for twenty years of life spent in renewed involuntary isolation from the free world, and in the programming of the event, particularly in the first years, they tried to catch up on much of what they had missed... Also the symbolic placing between November 7 and 17, and the appeal for a combination of musical expression with a personal and social ethic, gave clear testimony to the feelings of this generation, who had spent the greater part of their active lives in an environment marked by various forms of unfreedom and political oppression.

Today, 20 years after November 1989, when all of us carry in ourselves some personal experience of life in a genuinely free country (with all its positives and negatives), when in all areas (at least on paper) we are part of the civilised world, it is timely to pose the question of what further perspective can be given to an undertaking such as Melos-Ethos.

Some of those who were involved in the festival's foundation are now no longer with us. The composition of the festival committee has changed over the years and there has been a gradual involvement of younger people, who know of the 1960s and much of the normalisation period only by report, or as their period of childhood... With the passing years the symbolic power of the two November dates has weakened. Those who are now at the age which those who shaped this festival's first years had reached in the 1960s, and who are striving with similar energy to create a healthy space for the creation, performance and reception of contemporary music in Slovakia, become more and more guarded about using the symbols of their parents' and teachers' generation. They feel that in the new context they may lose their content, or they may remain at best only a memory... Despite this, however, their efforts are very similar to those of the preceding generation – what they want is that GOOD MUSIC should be created and played in our country, that is to say music which is contemporary, which authentically testifies to the state of the world in which we live, which brings old and new things from the cultural treasury, which esteems the past (because thanks to it also we are what we are today) and at the same time explores the present and wants to select from it and offer whatever seems to be interesting, un-outworn and inspirational. These were the qualities looked for also by those of us who planned the jubilee 10th year. We look to the past with respect and we follow the present with interest. That is what we want to offer to this year's festival public.

Daniel Matej

*president of the festival committee*





**FRIDAY  
6 NOVEMBER**

Concert Hall  
of the Slovek Radio  
7 p.m.

**01**

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**MELOS-ETHOS 2009  
EVENINGS OF NEW MUSIC 2009**

**VENI ensemble**

Michal Šintál – oboe  
Róbert Holota – oboe  
Róbert Krchniak – oboe, English horn  
Ladislav Roth – oboe, English horn  
Maroš Podhajský – trumpet  
František Bečka – trumpet  
Marek Bielik – trumpet  
Branislav Tomášek – trumpet  
Martin Novák – French horn  
Antonín Kolář – French horn  
Martin Sokol – French horn  
Pavel Chomoutský – French horn  
Igor Bielik – French horn  
Peter Sivanič – French horn  
Peter Kizňanský – French horn  
Marcel Majoroš – French horn  
Albert Hrubovčák – trombone  
Martin Noga – trombone  
Ľuboš Šantavý – trombone

Julian Gretschel – trombone, bass trombone  
Ján Ďurčo – voice  
Ondrej Šaling – voice  
Helga Bachová – voice  
Eva Šušková – voice  
Silvia Adamíková – voice  
Lucia Duchoňová – voice  
Enikő Ginzery – cimbalom  
Jaroslav Gregorovič – percussion  
Emil Machain – percussion  
Karol Kompas – electric guitar  
Attila Tverďák – electric guitar  
Branislav Dugovič – bass guitar  
Adriana Antalová – harp  
Lucia Papánová – harp  
Ivan Šiller – piano  
Zuzana Biščáková – piano  
Peter Vrbinčík – viola  
Peter Šesták – viola  
Bálint Kovács – viola  
Veronika Prokešová – viola  
Jan Pospíšil – cello  
Csaba Rácz – cello  
Irena Morisáková – cello  
Vladimír Sirota – cello, production  
Michal Vavro – double bass  
František Výrostko – double bass

Daniel Matej – artistic director, production

Ronald Šebesta – production

**Marián Lejava – conductor**

Roman Laščiak – sound

Pavol Prockl – sound

# LOUIS ANDRIESEN

*Mausoleum* (1979) \*

for two male voices and large ensemble

INTERVAL

*De Staat* (The Republic, 1976) \*

for four female voices and large ensemble



Koninkrijk  
der Nederlanden

ISCM

SLOVAK SECTION  
MEDZINÁRODNÁ SPOLOČNOSŤ Novej MÚZIKY  
INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC



VŠMU  
BRATISLAVA  
VYSOKÁ ŠKOLA  
UMENIA

The concert is supported by the Embassy of the Kingdom of the Netherlands in Bratislava

The concert is being held in collaboration with the Evenings of New Music, the International Society for Contemporary Music – Slovak Section, and the Academy of Performing Arts, Music and Dance Faculty, Bratislava

**LOUIS ANDRIESEN** (1939, Utrecht) comes from a musical family. His father Hendrik (1892–1981) and uncle Willem (1887–1964) were important Dutch composers, and his brother Jurriaan (1925–1996) and sister Caecilia (1931) also devoted themselves to composition. Andriessen began his musical studies with his father (1953–1957), and afterwards studied at the Royal Conservatory at the Hague with Kees van Baaren (1957–1962) and with Luciano Berio in Milan and Berlin (1962–1964). In his development as a composer he drew from many sources of inspiration – there are manifest influences from serialism (*Serries*, 1958); he worked with the collage technique (*Anachronic*, 1966–1967) and with tape (*Il Duce*, 1973); and the energy of jazz orchestras also inspired him. It was in this period that Andriessen's radical musical aesthetic took shape, as a reaction to the conservatism of the Dutch compositional school. Roughly from the beginning of the 1970s he refused to write for the classic-romantic orchestra and composed for his own idiosyncratic instrumental combinations. Andriessen's mature musical production is above all a synthesis of the influences of Igor Stravinsky, jazz and American minimalism; as a composer, however, he prefers European dissonance at the expense of consonant modality. A further feature of his work from the end of the 1960s is political engagement, which was expressed during the 1970s in his commentaries on Plato (*De Staat*) and St. Augustine, and in his inspiration by Michael Bakunin (*Mausoleum*). In the course of the 1980s and the first half of the 1990s Andriessen, in cooperation with the film-makers Robert Wilson, Hal Hartley and Peter Greenaway devoted himself to work on large-scale operatic projects (opera *Rosa*, film *M is for Man, Music, Mozart*). In his current work he addresses the contemplative themes of death and madness: *La Passione*, presented in 2002 by Oliver Knussen and London Sinfonietta, *Racconto dall'Inferno* on Dante's texts (2004), and the opera *La Commedia* (2004–2008).

Louis Andriessen is active also as an organiser – in 1972 he initiated the foundation of the band Orkest de Volharding, and in 1976 of the Hoketus ensemble. From 1974 he has also worked as a teacher. Until 1976 he taught instrumentation at the Royal Conservatory at the Hague; from 1978 he has taught composition also. In 1987 he was a guest lecturer at Yale University.

**Works** (selection): *Nocturnen* for soprano and chamber orchestra (1959), *Introspezione II* for orchestra (1963), *Registers* for piano (1963), *Series* for 2 pianos (1958–1964), *Souvenirs d'enfance* for piano (1966), *Anachronie I* for orchestra (1967), *Contra tempus* for 22 musicians (1967–1968), *Anachronie II* for oboe and chamber orchestra (1969), *Spektakel* for ensemble with jazz musicians (1970), *De Volharding* for wind ensemble (1972), *On Jimmy Yancey* for wind ensemble (1972), *Melodie* for recorder and piano (1972–1974), *Il Duce*, tape (1973), *Il Principe* for 2 choirs, wind instruments, bass guitar and piano (1972–1974), *De Staat* for 4 female voices and instruments (1972–1976), *Workers Union* for any instruments (1975), *Mattheus Passie*, music theatre (1976), *Orpheus*, music theatre (1977), *Hoketus* for ensemble (1977), *Symphony for Open Strings* (1978), *Mausoleum* for orchestra (1979), *George Sand*, music theatre

(1980), *De Tijd* for choir and orchestra (1981), *Overture to Orpheus* for harpsichord (1982), *De Snelheid* for orchestra (1983), *Doctor Nero*, music theatre (1984), *De Stijl* for 5 voices and orchestra (1985), *Double Track* for piano, harpsichord, glockenspiel and celesta (1986), *Hadewijch* for soprano, 8 voices and orchestra (1988), *De Materie*, opera (1989), *Nietzsche redet* for narrator, woodwind instruments, 2 pianos and string instruments (1989), *Flora Tristan* for mixed choir (1990), *Facing Death*, string quartet (1991), *Dances* for soprano and chamber orchestra (1991), *Hout* for tenor saxophone, marimba, guitar and piano (1991), *Lacrimosa* for 2 bassoons (1991), *M is for Man, Music, Mozart*, music to a film by P. Greenaway (1991), *Rosa*, opera (1993–1994), *Trilogie van De Laatste Dag*, music theatre (1996–1997), *De herauten* for 3 horns, 3 trumpets, 3 trombones and kettledrums (1997), *Writing to Vermeer*, opera (1997–1999), *Passegiata in tram in America e ritorno* for female voice, violin and piano (1999), *La Passione* for female jazz voice, violin and chamber orchestra (2000–2002), *Inanna*, music to a film by H. Hartley (2003), *Raconto dell'Inferno* for female jazz voice and orchestra (2004), *La Commedia*, film opera (2004–2008).

### ***Mausoleum and De Staat* – the dream and its fulfilment**

I do not remember exactly when I heard *Mausoleum* and *De Staat*, it must have been sometime in the late 1980s, when I was studying at the Academy of Performing Arts and when contemplated starting a contemporary music ensemble. I think I heard *Mausoleum* first (maybe in the Music Fund). I remember, this time quite exactly, how awestruck that music left me, it integrated the best of the American minimalism, of Stravinsky, of jazz and rock, yet it remained authentic, unique, original and it even had a political agenda. The next wave of awe came when I heard the applause at the end of the recording and I realized that the captivating performance I had just heard had been presented live. I think these two moments had a profound influence on my future orientation as a composer and performer.

After that I looked for a way of becoming Andriessen's student... In 1990 I found it and I studied with him on the Royal Conservatory in The Hague. Meanwhile, we founded the VENI ensemble and we started Evenings of New Music, and I wanted to present the two pieces (or at least one of them) in Slovakia. Eventually, it took twenty years to do this, and today, when the Melos-Ethos festival enters into its tenth year and Evenings of New Music rounds up its twenty-year existence, is the day of the fulfilment of my dream. Louis Andriessen was the first guest of Evenings of New Music back in 1990. Then it was a modest profile of the composers, this time we can be more generous, thanks to the cooperation with Melos-Ethos. Let us listen to two outspoken works and let us discover the taste of music with a real political agenda!

*Daniel Matej*

*Mausoleum* is the composer's homage to the well-known Russian revolutionary Michael Bakunin (1814–1876), a revolutionary leader and founder of secret revolutionary societies. This philosopher and anarchist (de facto ideologist of anarchism) was unquestionably a charismatic personality and at the same time a man "to whom no monument was ever raised", as Hans Magnus Enzens-

berger states in his poem *M. A. B.* from *The Mausoleum*. Andriessen conceived the work for a large ensemble with a prevalence of wind instruments (8 horns have the central role), while setting Bakunin's texts in the original Russian to music. As the composer himself says, "I used quotation from Bakunin in this composition to explain the fundamental theses of anarchism and at the same time express my own political persuasion". At the end there is a text (likewise set to music in Russian) taken from the Swedish journalist A. Arnould, who knew Bakunin at the end of his life and was his admirer.

Musically *Mausoleum* is founded on a firm principle: the whole work is based on a single interval, the major second. All succeeding harmonies (for four voices) are afterwards based on superposition of two major seconds. The tempo of the work is subordinated to a binary concept, from the point of view of the whole – constructing a fast first and slow second movement – and from the point of view of the individual parts – contrasting the construction of individual bars. As regards the rhythmic aspect, the composer frequently uses the hoquet technique. The work's premiere was held on June 17, 1979 in Amsterdam.

I wrote *De Staat* as a contribution to discussion on the relationship between music and politics. Many composers look on the act of composition without taking any account of social questions, but I don't agree with that. The mode of organisation of musical material, the use of individual compositional techniques and instruments of the score are after all determined to a great extent by our own social conditions, listening experience and financial means. I agree that the abstract musical material – the pitch, its duration and rhythm – stand above the social question, to the extent that they are given by nature. But in the moment when the musical material is organised it takes on a cultural and social dimension – it becomes culture, and thereby a social phenomenon.

*Louis Andriessen*

Andriessen chose an explicitly political theme for his contribution – he sets Plato's texts to music and poses the question of whether music may be a subversive social force. The composer here polemicises with Plato, who in his vision of the ideal state banishes music from the life of society, on the grounds that the sustenance of these irrational instincts may disturb civic stability in the state. In his polemic on the destructive force of music the composer, however, takes a stand against Plato and disagrees with his assertions.

Andriessen takes extracts from Plato's text on the state in ancient Greek and sets them to music for a group of female vocalists and an orchestra with a rich wind component (from the strings he uses only violas), electric guitars, harps and pianos. Right from the introduction of the work we can distinguish three contrasting sections. In the first the composer draws upon the woodwind instruments – the timbre, harmony and "ritual" coldness of two oboes and two English horns evokes the music of ancient Greece. The second section makes

an exceptional contrast – brass wind instruments present chromatic progressions, while striking accents and crescendos raise the tension. The third section brings in a “vulga” sound – the composer prescribes electric guitars, while combining minimalist approaches with a “sweet” harmony in major. These three contrasting sections in the introduction indicate the principles used in the entire work.

Three choral sections are symmetrically disposed, in the introduction, middle section and conclusion of the composition. Female voices, amplified by a microphone, expound extracts from Plato’s discussion of the social function of music. The composer separates them with instrumental interludes on daring combinations of instruments. The forceful contrasts during the entire course of the work, the confrontation of tonal and non-tonal indicate the search for a solution and a point of departure, which according to the composer is the most important question of contemporary musical creation.

### **Mausoleum**

Человек, рожденный в грубом обществе, остается, за очень редкими исключениями, грубым; рожденный в обществе, управляемом священниками, он становится идиотом и ханжей; рожденный в шайке воров, он вероятно сделается вором; рожденный в буржуазии, он будет эксплуататором работы других; а если он имеет несчастье родиться в обществе полубогов, которые управляют этой землей, дворян, князей, царских сыновей, он будет надменным, порабителем человечества, тираном.

Я истинно свободен лишь если все человеческие существа, окружающие меня, мужчины и женщины, точно также свободны.

Разрушим торжество зла во всех его видах, со всеми несправедливыми учреждениями. Водворим братство, т.е. равенство прав каждого при всеобщей солидарности, свободу на основаниях равенства.

Кто говорит государство, говорит крепость – говорит насильственное отделение одной части человечества от других его частей, заключенных

A man born into a society of brutes remains a near-brute, with very few exceptions; born into a society ruled by priests, he becomes an idiot, a cretin; born into a band of thieves, he is liable to become a thief; born into the bourgeoisie, he will be an exploiter, of other men’s labour; and if he has the misfortune to be born into the society of demigods who rule this earth – nobles, princes, king’s sons – he will, to the extent of his abilities, resources and power, be a despiser and enslaver of humanity, a tyrant.

I am only properly free when all the men and women about me are equally free.

Let us destroy in all its forms the victory of evil with all institutions of inequity. Let us establish brotherhood, i.e. the equal right of each through the solidarity of all, freedom in equality.

Whoever says State, says fortress – says violent separation of a part of humanity from all other parts likewise imprisoned in other

в такие же государства; говорит соперничество, конкуренция и непрерывная война; говорит завоевания, грабеж и славно-патриотические бои наружу, а внутри – угнетение и узаконенная, регламентированная эксплуатация труда народа в интересах господствующего меньшинства.

И так, мы хотим упразднения государства, так как его единственной задачей является охрана личной собственности; мы хотим упразднения личной собственности, так как, пока она существует, неизбежно будет существовать и неравенство.

Вместо личной собственности мы хотим собственность коллективную, а вместо государств – всеобщую организацию человечества на основе вольной федерации производительных ассоциаций.

Я любил Бакунина.

Любил со всеми его недостатками, со всеми его пороками.

Я любил его таким, каким он был: сильным и безвольным; добрым и беспощадным; благородным и лишенным нравственного чутья и благоразумия... Невершенным, безответственным – таким был Бакунин, которым можно восторгаться, которого можно ненавидеть или осуждать, но который был своего рода стихией.

States; says rivalry, competition and perpetual war of the States; says exterior and interior conquest, robbery and murder for the glory of the fatherland; oppression and legalized and regulated exploitation of the labour of the people in the interest of a ruling minority.

We consequently want the abolition of this State, since it has no other task than the protection of individual property; and we want the abolition of individual property, since as long as it exists, there will necessarily be inequality.

In place of individual property we want collective property, and in place of the States: the organization of human society becoming more and more universal by means of the free federation of productive associations.

*Michael Bakunin (1871)*

I loved Bakunin.

I loved him with all his faults, with all his vices.

I loved him as he was: forceful and inconsiderate, good and relentless, magnanimous and devoid of moral sense and common sense.

Incomplete, irresponsible. That is how Bakunin was – whom one may hate, admire or condemn, but who was a force like the elements of nature.

*Arthur Arnould*

## DE STAAT

eān tis apodidō prepūsan  
harmoniān kai rūthmon tē lexei,  
oligū pros tēn autēn gignetai  
legein tō orthōs legonti kai en miā  
harmoniā smikrai gar hai metabolai  
kai dē kai enrūthmō hōsautōs  
paraplēsiō tini?

Komidē men ūn, efē, hūtōs echei.

*III 397 b7-c2*

To melos ek triōn estin  
sünkeimenon, logū te kai harmoniās  
kai rūthmū.

nai, efē, tūto ge.

ūkūn hoson ge autū logos estin,  
ūden dēpū diaferei tū mē ādomenū  
logū pros to en tois autois  
dein tüpois legesthai hois arti  
proeipomen kai hōsautōs?  
alēthē, efē.

Kai men tēn ge harmoniān kai  
rūthmon akolūthein dei tō logō.

pōs d' ū?

alla mentoi thrēnōn ge kai odūrmōn  
efamen en logois ūden prosdeisthai.  
ū gar ūn.

tines ūn thrēnōdeis harmoniai?

Lege moi: sū gar mūsikos.

meixolūdisti, efē, kai sūntonolūdisti,  
kai toiautai tines.

ūkūn hautai, ēn d' egō, afaireteai?

Achrēstoi gar kai gūnaixin hās dei  
epieikeis einai, mē hoti andrasi.

Panū ge.

alla mēn methē ge fūlaxin  
aprepestaton kai malakiā kai argiā.

pōs gar ū?

Tines ūn malakai te kai sūmpotikai  
tōn harmoniōn?

Iasti, ē d' hos, kai lūdisti au tines  
chalarai kalūntai.

tautais ūn, ō file, epi polemikōn  
andrōn esth' hoti chrēsē?

Ūdamōs, efē: alla kindūneuei soi  
dōristi leipesthai kai frūgisti.

*III 398 d1 - 399 a3*

"If it be given a musical mode and  
rhythm in accord with the diction, it  
may be preformed correctly in almost  
the same mode throughout; that is,  
since character is so uniform, in one  
musical mode, and also in a similarly  
unchaging rhythm?"

"Yes", he said, "that is certainly the case."

*III 397 b7-c2*

"A song is composed of three elements –  
words, musical mode, and rhythm."

"Yes," he said, "that is so."

"Well, as for the words, will they in any  
way differ from words that are not to  
go with music so far as concerns their  
conformity to those canons of subject  
and manner which we announced  
a little while ago?"

"No, they will not."

"And should not the musical mode and  
the rhythm accord with the words?"

"Of course."

"But we said that in our poems we want  
no weepings and lamentations."

"No, certainly not."

"What are the wailful modes? Tell me.  
You are musical."

"Mixed Lydian and Hyperlydian, and  
some other similar ones."

"Then these we must dismiss, must we  
not?", I said. "For even in the training of  
virtuous women they are useless, much  
more so in the training of men."

"Certainly."

"Then are not drunkenness, effeminacy,  
and idleness most unseemly in guardians?"

"Surely."

"Which are the soft and convivial modes?"

"There are Ionian and Lydian modes  
which are called slack."

"Then, my friend, shall we use those for  
men who are warriors?"

"By no means," he said. "You seem to  
have Dorian and Phrygian left."

*III 398 d1 - 399 a3*

Ūk ara, polūchordiās ge ūde  
panarmoniū hēmin deēsei en tais  
ōdais te kai melesin.

ū moi, efē, fainetai.

trigōnōn ara kai pēktidōn kai  
pantōn organōn hosa polūchorda  
kai poliārmonia, dēmiūrgus ū  
threpsomen.

Ū fainōmetha.

Ti de? aulopoiūs ē aulētās  
paradexē eis tēn polin? ē ū tūto  
polūchordotaton, kai auta ta  
panarmonia aulū tūnchanei onta  
mimēma?

dēla dē, ē d' hos.

lūrā dē soi, ēn d' egō kai kitharā  
leipetai kata polin chrēsima: kai au  
kat' agrūs tois nomeusi sūrinx an tis  
eiē.

hōs gūn, efē, ho logos hēmin  
sēmainei.

Ūden ge ēn d' egō, kainon poiūmen,  
ō file, krīnontes ton Apollō kai ta tū  
Apollōnos organa pro Marsūū te kai  
tōn ekeinū organōn.

ma Dia, e d' hos, ū moi fainometha.  
kai nē ton kūna, eipon, lelēthamen ge  
diakathairontes palin hēn arti trūfān  
efamen polin.

Sōfronūntes ge hēmeis, ē d' hos.

*III 399 c7-e7*

Eidos gar kainon mūsikēs  
metaballein eulabēteon  
hōs en holō kindūneuonta  
ūdamū gar kinūntai mūsikēs  
tropoi aneu politikōn nomōn  
tōn megistōn.

*IV 424 c3-6*

"Then," I said, "we shall not require  
for our songs and melodies a variety  
of strings or sudden changes of  
modulation?"

"I think not," he said.

"Then we shall not maintain the makers  
of harps and dulcimers, and of all  
instruments which are may-stringed and  
many-keyed?"

"I think not," he said.

"Then will you allow makers and  
flute players into the city? Has not  
the flute more notes than any oher  
instrument, and are not those many-  
keyed instruments really imitations of  
the flute?"

"Obviously," he said.

"You have left," I said, "the lyre and the  
zither, which will be useful in town, and in  
the fields the herdsmen may have a pipe."

"So the argument tells us," he said.

"We are making no innovation,"

I said "when we prefer Apollo and  
Apollo's intruments to Marsyas and his  
instruments."

"No by Zeus," he said.

"Here have we been purging the city  
which we said before was too luxurious,  
and we never noticed it."

"Well, it was very wise of," he said.

*III 399 c7-e7*

"He must beware of changing to a new  
kind of music, for the change always  
involves far-reaching danger. Any  
alteration in the modes of music is  
always followed by alteration in the most  
fundamental laws of the state."

*IV 424 c3-6*

From Plato's *The Republic* translated  
by A. D. Lindsay, Everyman's Library,  
1992 (originally 1935). Reprinted  
by permission of David Campbell  
Publishers Ltd., London W1V 3PF.

**MARIÁN LEJAVA** studied conducting with Ondrej Lenárd, Bystrík Režucha, Róbert Stankovský a Stanislav Macura at University of Performing Arts in Bratislava. He took part in the Summer Academy Composer's and Conductor's Courses with András Wilhelm, Robert Houlihan, Günther Herbig and Peter Eötvös. In 2003 and 2004 he was assistant to Zsolt Nagy at the Ostrava New Music Days, in 2005 he was one of the festival's three main conductors. Since 2000 he is principal conductor of VENI ensemble and he participated on many performances in Slovakia and abroad at festivals and concert series. During that time he premiered about 60 composition of contemporary composers from Slovakia and abroad. From 2006 he has been guest conductor in the Slovak National Theatre in Bratislava and he also cooperated with other orchestras (Slovak Philharmony Orchestra, University of Performing Arts Orchestra, Szombathely Symphony Orchestra, Janáček Philharmony Ostrava, Žilina Chamber Orchestra) and contemporary music ensembles (Melos Ethos Ensemble). Since 2006 he was assistant of Ondrej Lenárd in Opera Studio at Academy of Performing Arts in Bratislava.

**VENI ensemble** was founded in 1987 by several enthusiasts, students of composition and performers from the Academy of Performing Arts in Bratislava who shared a common desire to express their own opinions through corresponding music. VENI ensemble is an open group of musicians. The core of the ensemble consists of several permanent members who invite others to collaborate in specific projects. The group's main activities are concert appearances at national and international festivals of contemporary music (Exposition of New Music – Brno, Kulturspektakel – Vienna, Contemporary Music Marathon – Prague, Melos-Ethos – Bratislava, Quaderni Perugini di Musica Contemporanea – Perugia, New Music Studio – Prague, The New Music Week – Bucharest, Evenings of New Music – Bratislava, Wetterfest – Vienna, etc.). In addition, the group sporadically records for broadcasting companies at home and abroad (Slovak Television, Slovak Radio, Hessischer Rundfunk). In 1990 VENI ensemble recorded an debut LP (Burlas, Matej) for Globus International Prague, in 1992 the Music Fund, Slovak Radio and Pavian Records co-produced the CD *VENI ensemble* (Malovec, Kolman, Kupkovič, Burlas, Zagar, Matej) with financial support from the state culture fund PRO SLOVAKIA, in 1995 ensemble recorded the CD *BETWEEN* with music by Daniel Matej for MUSICA, in 2008 Hevhetia released the CD *Bratislava* with pieces commissioned from Richard Ayres, Tomáš Boroš, Allison Cameron, Daniel Matej, and Christian Wolff. VENI ensemble's repertory is based on works by composers working with and around the group, by young composers from abroad whose music is closely related, and by 20<sup>th</sup>-century composers who served as father figures for members of the group (especially Charles Ives, Giacinto Scelsi, John Cage, Earle Brown, Morton Feldman, Iannis Xenakis, Terry Riley, etc.). Part of the ensemble's repertory was shaped in collaboration with many important figures of today (Amadinda Percussion Group,

Gavin Bryars, Hugh Davies, David Dramm, Christopher Fox, Peter Graham, Hilary Jeffery, OVER4tea, Zoltán Rácz, Jon Rose, Elliot Sharp, James Tenney, Christia Wolff and others).

Tonight VENI is performing as an unusually large ensemble formed by excellent soloists, chamber and orchestral players from several European countries.

*Daniel Matej*

In the realm of contemporary music, **VENI ensemble** surely ranks among top Slovak performing groups. Over the 20 years of its existence its profile is one of clear repertory choice and high level of performance. As far as collaboration with world-renown composers and performers is concerned, there is no other group like VENI ensemble in Slovakia or the Czech lands! Headed by Daniel Matej and with a considerable number of top performers, VENI ensemble is indeed a group of European importance.

*Jaroslav Štastný aka Peter Graham*



**SATURDAY  
7 NOVEMBER**

Small Concert Hall  
of the Slovak Radio  
7.00 p.m.

**02**

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## **MELOS ETHOS ENSEMBLE**

Cyril Šikula – flute

Pavel Malík – oboe, English horn

Ján Slezák – clarinet, soprano saxophone

Zuzana Dinková – bass clarinet

Peter Kajan – bassoon

Karol Nitran – horn

Mikuláš Duranka – trumpet

Michal Motýl – trombone, tenore trombone

Pavel Poliak – tuba

László Hudacsek – percussion

Tomáš Ondrůšek – percussion

Milan Osadský – accordion

Andrea Báležová – piano

Marek Zwiebel – violin

Zuzana Paštéková – violin

Julián Veverica – viola

Katarína Kleinová – violoncello

Anton Jaro – double bass

**Zsolt Nagy – conductor**

**Nicholas Isherwood – bass**

**Michal Palko – fujara**

TANSY DAVIES

*Neon* (2004, rev. 2006) \*

for chamber ensemble

JANA KMIŤOVÁ

*Metamerie* (2009) \*\*

for fujara and ensemble

(commissioned by the festival Melos-Ethos)

INTERVAL

TOMÁŠ BOROŠ

*Resumé* (2009) \*\*

for chamber orchestra

(commissioned by the festival Melos-Ethos)

MAURICIO KAGEL

*Prince Igor, Stravinsky* (1982) \*

for bass voice and instruments



**RE:NEW MUSIC**

Bringing the best of new music across Europe

The concert is held in collaboration with the project RE:NEW MUSIC

Despite her youth, the composer **TANSY DAVIES** (1973, Bristol) is a prominent figure on the British scene: she collaborates with the leading ensembles specialising in the performance of new music and with the best-known artists at home and abroad. After completing her studies at the Colchester Institute (horn and composition) she played in professional orchestras and rock groups. Afterwards she studied composition with Simon Bainbrigde at the Guighall School of Music and Drama and with Simon Holt (as a post-graduate) at the Royal College in London, where she was simultaneously “composer in residence”. Tansy Davies has received many commissions from bodies such as the London Symphony Orchestra, London Symfonietta, BBC Symphony Orchestra, The Composers Ensemble, The Brunel Ensemble and from the Aldenburgh Festival. In 2006 the BBC Symphony Orchestra conducted by Zsolt Nagy performed her composition *Tilting*; in 2007 her *Falling Angel* was performed by the Birmingham Contemporary Music Group led by Thomas Adés (Birmingham; Présences Festival in Paris). The music of Tansy Davies, particularly in her most recent works, manifests itself as a meeting-point of the classic avantgarde and experimental rock – in the words of the critic Tom Service, she stands “between Xenakis and Prince”. The composer draws inspiration from nature and from the urban environment also. She has been strikingly influenced by architecture – especially by the controversial creations of the architect of Iraqi origin Zah Hadid.

**Works** (selection): *Spiral House* for trumpet and orchestra (2004), *neon* for 7 musicians (2004), *Iris* for soprano saxophone and 15 musicians (2004) *Tilting* for orchestra (2005), *Falling Angel* for 17 musicians (2006), *Streamlines* for orchestra (2006), *king-pin* for chamber orchestra (2007), *Elephant and Castle*, multimedia project in cooperation with Warp Records DJ Mira Calix (2007), *Adorned* for strings, bass clarinet, dulcimer and harmonium (2008), *Hinterland* for chamber ensemble (2008), *Rift* for orchestra (2008).

*neon* (2004) for chamber ensemble (7 musicians) is one of the author’s first significant compositions. It is based on a combination of the acoustics of commercial dance music with the repetitive gestures of so-called minimal music, by means of which Davies produced an exceptionally impressive composition with outstanding inventiveness and rhythmic energy. Regarding its structure, the author says: “*neon* is composed of blocks, with each having its own content and form. Some of the blocks are clear and bright, others are gloomy and dark. Blocks can be combined – their content is so conceived that they correspond to one another in various ways. But that is only one of the possibilities for their combination.”

**JANA KMIŤOVÁ** (1976, Prešov) studied piano with Melánia Hermanová and composition with Jozef Podprocký at the Košice Conservatory, afterwards composition with Dušan Martinček at the Academy of Performing Arts in Bratislava (1996–2001) and with Michael Jarrell at the Musical

Academy in Vienna (1999–2004), which she concluded by winning the Rector's Prize (Würdigungspreis). She has completed many compositional courses – Voix Nouvelle in Abbay Royaumont, France (1998), Buckow, Germany (1998), Reichenau, Austria (1999, with M. Jarrell), Domaine Forget, Canada (2000), Lugano, Switzerland (2002, 2003), Graz (2005, with Beato Ferrero). In 2001, 2002 and 2004 she took part in the Takefu Festival in Japan, where she received a compositional prize. She is the holder of the Ján Levoslav Bella Prize for 2008. Her compositions have been presented at festivals at home and abroad: she has collaborated with Klangforum Wien, Deutsches Symphonie Orchestra, Arditi Quartett and others. She is also actively involved in literature and fine art, and in July 2009 she received the Prize for poetry in the literary competition *Kridla Ivana Laučíka* (*The Wings of Ivan Laučík*).

**Works** (selection): *Fragment* for accordeon (1996), *Studies for flute, violin and piano* (1997), *In the Depths of the Day* for clarinet and piano (1998), *Dissociation* for bassoon (1999), *Mosaic* for 2 flutes, 2 clarinets and bassoon (2000), *Kamea* for chamber ensemble (2000–2001), *2<sup>nd</sup> String Quartet* (2001), *Short Circuits*, electroacoustic composition (2002–2003), *Quiver* for piano, saxophone and percussion (2002–2003), *Wound* for 13 instruments (2003), *Trio for violin, violoncello and accordeon* (2003), *3<sup>rd</sup> String Quartet "Steep Bridges"* (2003–2004), *Drei Psalmfragmente* for symphony orchestra (2004), *Suite in the Older Style* for violin and viola (2004), *Briefanfänge an Ursus* for flute, accordeon and piano (2005), *From a Dead House* for accordeon and flute (2005), *Stilleben mit dem Wind* for orchestra (2006), *Autumn Troubles* for flute, violoncello and guitar (2006), *Abschiedsfragmente* for oboe and string quartet (2006), *Isola sacra* for 8 voices (2006), *Stille Nacht* for accordeon and piano (2007), *White Bridge* for piano (2007), *Trio for Eva* (2007–2008), *Pavor nocturnus* for 10 instruments (2008), *Metamerie* for fujara and ensemble (2009).

The name of the composition, *Metamerie*, denotes the physical phenomenon whereby a certain colour appears as another colour in a different light – this is not simply a matter of different shades but of entirely different colours (e.g. blue – grey and so on). This phenomenon transposed to music has become the basis of the compositional process of the work, in which the colour of the solo instrument is subjected to “variant lighting” by the other instruments of the ensemble, thus deliberately creating an ever new and changing perception of its colour.

The composition *Metamerie* for fujara solo and ensemble (flute, clarinet, bass clarinet, trumpet, horn, trombone, piano, 2 percussion, 2 violins, viola, violoncello, double bass) was commissioned by the Melos-Ethos Festival 2009.

Jana Kmitová

**TOMÁŠ BOROŠ** (1971, Bratislava) attended secondary school in Bratislava (1984–1989) and later studied Slovak and musical education at the Pedagogi-

cal University in Nitra (1989–1994). From 1992 to 1994 he attended private lessons in composition with Tadeáš Salva. Afterwards he studied composition with Vladimír Bokes and piano with Zuzana Štiasná-Paulechová at Academy of Performing Arts in Bratislava (1994–1999). At the same time he was working as a secondary teacher at the Central Pedagogic School (1994–1995) and as an extern university teacher at the Pedagogical University in Nitra. From 1995 he has been an editor in Slovak Radio, and from 2005 he has taught composition and piano at the ZUŠ Exnárova in Bratislava.

**Works** (selection): *Meditation for piano* (1992), *Prayer of the Stone* for tenor and piano (1992), *Clarinet and violin. Violin and clarinet. Miniatures* (1994), *Sonatina for flute and piano* (1995), *Three reflections for piano* (1996), *Das Gebet der Jungfrau* for chamber ensemble (1996), *Genesis* for soprano, flute and percussion (1996), *Wind quintet* (1997), *Sinfonia* for chamber orchestra (1998), *Concerto for piano and choir* (1998), *Anava* for chamber orchestra (1999), *29 Variations to the Glory of the Virgin Mary* for piano and violoncello (2000), *B-A-C-H for clarinet, violin, viola, violoncello and piano* (2000), *Three études for piano* (2001), *String Quartet* (2002), *Fantasia, romantic content in complicated form* for four-handed piano (2003), *Fantasia* for four-handed piano (2004), *Three études for piano* (2006), *Polycantilenas* for clarinet and piano (2008), *Resumé* for chamber orchestra (2009).

The major-minor harmony, the keys of the quintet and quartet circle, are too strong in us and go too deep. They cannot be destroyed so easily. Even dodecaphony does not help, nor the systematic avoidance of anything reminiscent of C Major or even H minor. Likewise, the romanticism of the 19<sup>th</sup> century is still too powerfully lodged in us. Earlier I used to think that this was our curse which we cannot shake off, but now I don't feel that it's so dangerous. Or are my feelings moulded by the fact that as a musical editor I hear a great deal of music from the major-minor classical-romantic tradition? Who knows? I don't know whether it's the right road of development for my compositional language, but right now quite simply I feel that it is. *Resumé* – it's as if I'd gathered together everything from my knowledge, my experience, everything of what I'd perceived, observed and at the same time personally explored, about how that major-minor and “non-major-minor” harmony works, how it functions under various conditions. I'm very grateful that after a relatively long time there's again been a demand for me to write something; I'm thankful to Daniel Matej for giving me the impulse.

The composition *Resumé* for chamber orchestra was commissioned by the Melos-Ethos Festival 2009.

Tomáš Boroš

**MAURICIO KAGEL** (1931, Buenos Aires – 2008, Cologne) came from a cultured Russian-Jewish family which migrated to Argentina in the 1920s. At university he studied literature and philosophy; in music he was mainly an autodidact. In 1949 he became artistic advisor of the Agrupación Nueva

Musica; in the 1950s he was a film critic; from 1955 he worked in Teatro Colón as an accompanist and conductor. As a holder of the DAAD stipend he emigrated to Germany in 1957 and afterwards lived there until his death. He founded the Cologne Ensemble for New Music (Kölner Ensemble für neue Musik, 1959). From 1960 he lectured at the summer courses in Darmstadt. He worked at New York State University in Buffalo (1964–1965) and at the Film and Television Academy in Berlin (1967). He led the Scandinavian courses on new music in Göteborg (1968–1969) and the courses of New Music in Cologne (1969–1975). From 1974 he lectured on the new musical theatre at the University of Music in Köln. In 1988–1989 he was resident composer of the Köln Philharmonia. As a lecturer and a practising musician he travelled all over the world. He died on September 18, 2008 in Cologne.

Mauricio Kagel is unquestionably one of the leading representatives of musical culture in the second half of the 20th century. He represents a type of composer in whom imagination, originality and distinctive humour are combined with a penetrating intellect. In his so-called absolute music he created a personal style and a distinctive musical aesthetic. His radical innovations, however, were produced in the field of musical theatre – he created a new genre of so-called instrumental theatre (the composer, for examples, stage-produces the musicians' entire performance, 'staging' a game of dice for the violoncello player, and so on) about 1960. He also devoted himself to the discovery of new sound spheres, often using new instruments and new sound sources. From the time of his collage *Ludwig van* (1969) he became ever more focused on the role of the composer in the transformation of so-called classical music, which in his hands always undergoes a certain kind of decomposition (opera as a genre becomes itself a theme in *Staatstheater*). The culmination of Kagel's historical-collage works was the collage *Sankt Bach Passion*, a musical narration of the life of Bach. Kagel occasionally took a stand on political themes (*Der Tribun*), and also intervened in "acoustic theology" (*Die Erschöpfung der Welt*). In the 1980s he began to devote himself more intensively to tradition in association with collage (examining the adaptability of the past for the present), though he never abandoned his principle of setting individual details in multi-significant contexts. The deliberate result is alienation, a play with habits, expectations, illusions; the aim is to activate the thinking and the attention of the listeners/spectators. Nothing is certain. The basic principles of his work are scepticism and paradox.

**Works** (selection): *String sextet* (1953–1957), *Heterophonie* (1959–1961), *Pas de cinq* (1965), *Himmelsmechanik* (1965), *Camera obscura*, chromatic play for light sources and actors (1965), *Staatstheater* (1967), *Acustica* (1968–1970), *Private for One Listener* for tape recorders, telephone, radio receiver, television, vacuum cleaner, coffee mixer, shower, typewriter, curtains, doors and windows, flush toilet, kitchenware, doorkeys etc. (1968), *Haleluja* for voices (1968), *Ludwig van* (1969), *Atem* for wind instruments (1970), *Charakterstück* for sitar quartet (1971), *Die Erschöpfung der Welt*

(1982), *Händelvariationen* (1971–1972), *Mare nostrum*, the discovery, pacification and conversion of a Mediterranean area by an Amazonian tribe, for counter-tenor, baritone and chamber group (1973–1975), *Kantrimusik*, pastoral for voices and instruments (1973–1975), *Aus Deutschland*, opera (1977–1980), *Finale* for chamber orchestra (1981), *Szenario* for strings and tape (1982), ... *nach einer Lektüre von Orwell*, radio broadcast in meta-German (1983), *Sankt-Bach-Passion* (1984–1985), *Tanz-Schule*, ballet (1985), *Old / New*, studies for solo trumpet (1986), *Ein Brief*, concert scene for mezzo-soprano and orchestra (1986), *Mitternachtstück* for voices and instruments (1986), *Music* for key instruments and orchestra (1988), *3<sup>rd</sup> String Quartet* (1988), *Quodlibet* for female voice and orchestra (1989), *Les idées fixes*, rondo for orchestra (1989), *Fragmente Ode* for double choir, wind and percussion instruments (1989), *Liturgien* for solo voices, two choirs and grand orchestra (1990), *Die Stücke der Windrose* for salon orchestra (1989–1991), *Konzertstück* for kettledrums and orchestra (1992), *4<sup>th</sup> String Quartet* (1993), *Südwesten* from the cycle *Die Stücke der Windrose* (1993), *Westen a Norden* from the cycle *Die Stücke der Windrose* (1994), *Etudes Nos. 2–3* for grand orchestra (1996), *Duodramen* for voices and orchestra (1998), *Concerto for Solo Flute, Harp, Percussion and Strings* (2002), *Motettes* for 8 violoncellos (2004), *Fremde Töne und Wiederhall* for orchestra (2005), *5<sup>th</sup> String Quartet* (2006), *Verborgene Reime* for choir and percussion (2007), *In der Matratzengruft* (2008, uncompleted).

*Prince Igor*, Stravinsky (1982) was commissioned by the Venice Biennale on the occasion of the 100<sup>th</sup> anniversary of Igor Stravinsky's birth. The premiere was held in the church at the island-cemetery of San Michele, where Stravinsky is buried. Kagel himself acknowledges that the solemn atmosphere of this place was a source of lasting inspiration to him. The work is conceived for bass and instrumental ensemble – English horn, horn, tuba, viola and two percussionists. The instruments move in the lower and middle registers, emphasising the sombre character of the composition. Apart from traditional percussion instruments the author also used untraditional sound sources – metal chains, coconuts, wooden boards and an anvil. Kagel has stated that timbre “is the most important material” in the work's composition and he deliberately set the individual components into the entire sound picture of the work to correspond with the aims indicated by its context. In accordance with this he not only made his choice of instruments but also formulated the numerous detailed instructions which he has included in the score.

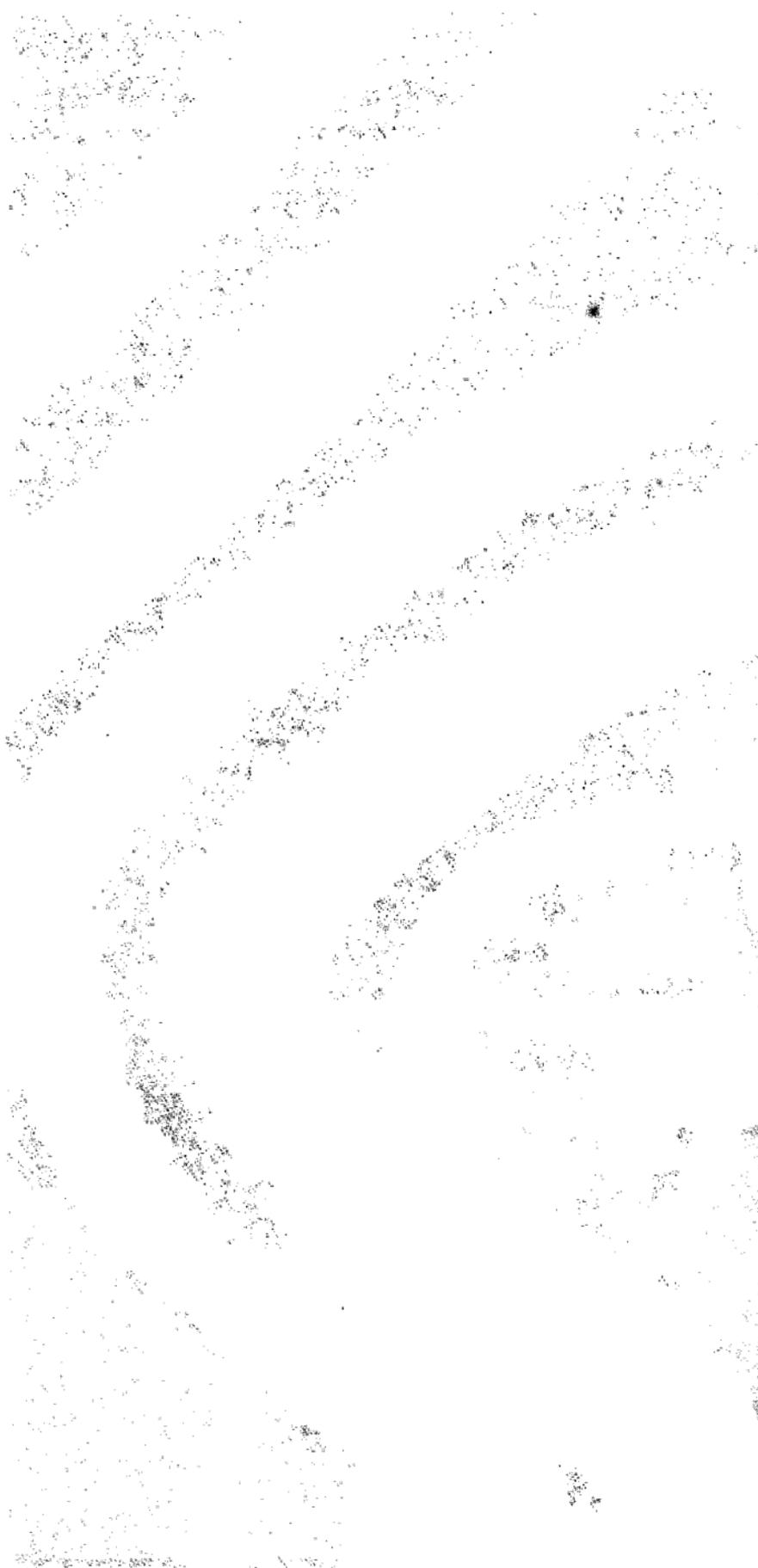
Kagel took the text from Borodin's opera *Prince Igor*. In the interests of achieving greater expressiveness and tension he used repetition and abbreviation of textual components. Only Igor's aria from the second act of the opera has been adopted in unabridged form, although with a shift in the idea running counter to Borodin's concept. Compared to Kagel's other works the composition as a whole is relatively expressive. This expressiveness, however, is problematic – the composer frequently takes it to the point of grotesqueness or caricature (Kagel, for example, has acknowledged his attempt to caricature traditional Japanese theatre) and this “composition of paradoxes” links seriousness and irony, smiles and tragedy.

**ZSOLT NAGY** studied conducting with István Parkai at the Budapest Musical Academy. He took an active part in the Bartok seminars and festival with Peter Eötvös and gained a stipend from the Soros Foundation in Milan and Paris. From 1990 he was assistant to Peter Eötvös at the Institute for New Music at the Musical Academy in Karlsruhe, and visiting professor at the International Eötvös Institute in Stuttgart and Köln. He has gained special recognition for his services in presenting new Israeli music and since 1999 he has been lead composer and artistic advisor of Israel Contemporary Players. At present he is professor of conducting at the Paris Conservatoire Supérieur. He is also the artistic director of the master conducting courses of the Janáček Philharmonia in Ostrava and the master classes for young composers of new music in Jerusalem Music Center. He has collaborated with the BBC Symphony Orchestra, Orchestra di Santa Cecilia Roma, RAI Symphony Orchestra, Jerusalem Symphony Orchestra, Ensemble United Berlin, Helsinki Philharmonic Orchestra, London Sinfonietta, Ensemble Intercontemporain. In February 2003 he took part in the world premiere of the Stockhausen cycle *Hoch-Zeiten*, which was commissioned by Westdeutsche Rundfunk, and also in the premieres of *Gruppen* in Turin and Prague.

**MICHAL PALKO** studied composition with Norbert Bodnár and dulcimer with Juraj Helcmanovský at the Košice Conservatory. Afterwards he studied composition with Viktoria Herencsár at the Banská Bystrica Academy of Arts and from 2007 with Vladimír Bokes at the Academy of Performing Arts in Bratislava. His interest in various folk instruments, Slovak folk music and old music grew into a fusion of these elements in his own compositional language. Michal Palko has performed in many Slovak groups and has been involved in establishing several artistic bodies. He is one of the initiators of the civic association *Všetci pre...* (*All for...*) and the Festival of Amateur Science.

The American bass **NICHOLAS ISHERWOOD** specialises in the performance of contemporary and baroque music. He also devotes himself to pedagogic work, leading seminars and summer courses in Europe and the United States (IRCAM Summer Academy, Stockhausen-Kurse, Salzburg Mozarteum, Conservatoire de Reims, Paris Conservatoire, University of Notre Dame, Ecole Normale de Musique Paris, Conservatorio Giuseppe Verdi Milano, State University of New York, California Institute of the Arts, University of Oregon). Isherwood took the role of *Lucifer* in the world premiere of Stockhausen's operas *Montag*, *Dienstag* and *Freitag* from the opera cycle *Licht* in La Scala, Leipzig Opera and London's Covent Garden. During his career he has collaborated with artists such as William Christie, Zubin Mehta, Kent Nagano, Gennadi Rozhdestvensky, Sylvano Bussotti, Elliott Carter, George Crumb, Mauricio Kagel, Olivier Messiaen, Giacinto Scelsi, Karlheinz Stockhausen and Iannis Xenakis. He also devotes himself to improvised music, as witness his projects with Steve Lacy, David Moss and Sainkho Namtchilak.

**MELOS ETHOS ENSEMBLE** was founded in the autumn of 2005. The Ensemble took its name from the most important international festival of contemporary music in Slovakia, with the intention of promoting the idea of the festival also in the period between two festivals and thus forming a platform for the regular performance of works by Slovak and world composers. The Melos Ethos Ensemble comprises a string quintet, a woodwind quintet, trumpet, trombone, percussion instruments and piano; this allows dramatic flexibility – from a single player to a chamber orchestra. In its eponymous debut recording (2005) the ensemble presented works by domestic composers of the younger generation (J. Kmitová, L. Papanetzová, B. Milaković, Ľ. Čekovská, M. Lejava); in the album *Slovaks for the Warsaw Autumn* (2006) L. Kupkovič and M. Burlas were added to their number. The current album *Sotto voce* (Azyll 2009) is dedicated to the work of Martin Burlas. The Ensemble comprises top Slovak musicians of the younger generation. Its permanent conductor is Marián Lejava.





**SUNDAY  
8 NOVEMBER**

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Mirror Hall  
of the Primate's Palace  
7.00 p.m.

**03**

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## **MOYZES QUARTET**

Stanislav Mucha – 1<sup>st</sup> violin

František Török – 2<sup>nd</sup> violin

Alexander Laktoš – viola

Ján Slávik – cello

MARTIN BURLAS

*Lament* (1979, rev. 1993)

for string quartet

IVAN HRUŠOVSKÝ

*String Quartet No. 1* (1983)

Sostenuto

Allegro ma non troppo. Presto

Adagio. Andante ma non troppo

INTERVAL

JURAJ BENEŠ

*Quartetto d'archi No. 3* (1989)

DUŠAN MARTINČEK

*String Quartet* (1982–1985)

Allegro energico e feroce

Corrente e con eleganza

Largo

Presto ad libitum

**MARTIN BURLAS** (1955, Bratislava) is a composer, guitarist and keyboard instruments' player. He comes from a musical family, being the son of the composer and musicologist Ladislav Burlas and the musicologist Soňa Burlasová. From childhood he has devoted himself to music. Since he was not enabled to study at the Conservatory, he first privately studied piano (M. Masariková) and composition (J. Hatrík). Having completed his secondary schooling, from 1975 to 1980 he studied composition at the Academy of Performing Arts in Bratislava (he was the last undergraduate student of Ján Cikker). Afterwards he worked as musical director in the OPUS publishing house and in Slovak Radio. Following his refusal to cooperate with official institutions (this led among other things to his opera *Ružové kráľovstvo – Rosy Kingdom*, which he had composed on commission, being denied performance), Martin Burlas established a number of ensembles (Maťkovia, Sleepy Motian), and at a later stage, in the 1990s, with Daniel Matej and other composers he founded VENI ensemble, Transmusic comp., Vitebsk Broken, Požož sentimentál and VAPORI del CUORE. Together with Ľubo Burggr, Zuzana Piuissi and Daniel Salontay he is a founding member of Dogma (1999), and with Ľubo Burggr, Inge Hrubaničová, Mária Kopcsay and Monika Čertezni he established the association Together for Contemporary Opera (2000). He works in the Musical Centre in Bratislava.

From his earliest efforts as a composer Martin Burlas has associated himself with the advances of the European avantgarde and a non-conformist conception of the rock medium. His uncompromising commitment to his preferred compositional methods made him the most radical representative of the new generation of composers. Minimal music was one of his important creative stimuli, and his electroacoustic compositions were a breakthrough in Slovak music. He is one of the most striking figures in the Slovak alternative rock scene.

**Works** (selection): *Lament* for string quartet (1979), *Music for Róbert Dupkala* for string quartet, synthesiser, bells, harpsichord and flute (1981/1990), *Tears of the Trees* for tape (1981), *Sotto voce* for mixed choir and orchestra (1982), *Music for a Parting* for two melodic instruments, cello, bassoon and piano (1982), *Summer Before Last* for harp, celesta, piano, vibraphone, marimba and chamber orchestra (1984), *Hymn for the Forgotten* for violin, cello and piano (1984), *Tracks with No Trains* for piano (1984), *Oasis* for tape (1985), *Decrescendo* for oboe, cello, bassoon and harpsichord (1986), *Simultaneous Quartet* for cello, trombone, guitar, piano and percussion instruments (1987), *Rosy Kingdom*, opera (1984–1987), *33* for chamber ensemble (1987), *Cross and Circle* for 2 trumpets and tape (1989–1990), *Hexenprozesse* happening (1991), *Hung Veins* for chamber ensemble (1992), *From My Life* for chamber ensemble ad lib. (1992), *Building A New Society* for chamber ensemble (1993), *Talking about Paradise Lost*, tape (1993), *Twilight of the Gods* (1993), *Bricks Game* for electronic toy and chamber ensemble (1994), *Beautiful Event* for tape (1995), *Overload* for tape (1996), *Mutrans* for tape (1996), *New Beginning. (New Hope)*, stage work (1998), *Last Words* for chamber ensemble ad lib. and tape recording of advertisements and action films (1998), *Futile Trembling* for violin, viola, cello, clarinet and piano (1999), *Fate*, opera for 3 to 5 singers and chamber orchestra (2000), *Offertorium* for baroque instruments

(2000), *Entertainment to Death* for flute, clarinet, viola, accordeon, electric guitar, synthesiser, piano (2000), *Chorale (for) the Unresponding* for accordeon and answering machine (2001), *Untergang des Mindestens*, electroacoustic composition (2003), *Bratislava Sigh* for accordeon, piano, violin and double bass (2004), *Season's End* for string orchestra (2004), *Posttraumatic Syndrome* for string quartet (2004), *Chorale for Piano* (2005), *Panadol* for two violins, viola, cello and laptop (2006), *In memoriam Stanislav Bartovič* for piano (2007), *Coma*, opera (2007), *Fear* for chamber ensemble (2008).

*Lament* for string quartet was written by Martin Burlas during his studies at Academy of Performing Arts in 1978–1979 (he made a detailed revision of the score in 1993). The composition is dedicated to his friend Ján Palák, who died in a car accident. The Philharmonic String Quartet premiered the work.

When writing this composition I used exclusively double-interval relations between tones, while making only minimal revisions to the vertical resultant. I decided to give preference to polyrhythmic structures over the aleatory writing which I had been inordinately fond of in those times.

*Martin Burlas*

**IVAN HRUŠOVSKÝ** (1927, Bratislava – 2001, Bratislava) after completing his secondary schooling in Žilina studied composition at the Bratislava Conservatory with Alexander Moyzes and at the same time attended lectures at the Faculty of Humanities of Comenius University (1947–1952). In 1957 he graduated from Academy of Performing Arts in Bratislava with A. Moyzes. After a brief stay at the Institute of Musicology at Slovak Academy of Sciences he worked at Academy of Performing Arts from 1953 as a teacher of musical theory, and from 1984 as professor of composition.

Hrušovský's work is distinguished by a synthetic thinking which internalises the achievements of European tradition while at the same time adopting elements from modern compositional methods and styles. We find these two sources in confrontation particularly in his first creative period. The following stage, which falls roughly speaking in the 1970s, is characterised by a preference for vocal and choir formations. Connected with this is a deeper concentration on the expressive means, which he benefited from later when returning to chamber and orchestral music. His theoretical writing and journalistic activity are also of importance for Slovak musical culture.

**Work** (selection): *Against Death*, cantata trilogy (1961–1965), *Musica nocturna per archi* (1970), *Madrigal sonata*, choir (1974), *Confrontations* for large orchestra (1979), *Suita quasi una fantasia* for chamber string orchestra (1980), *String quartet* (1983), *Canticum pro pace*, oratorio for female narrator, mezzosoprano, bass, mixed choir and large orchestra (1985), *Music for V. Hložník*, symphonic fresco (1986), *1<sup>st</sup> Symphony* for large string orchestra (1989), *Three Popular Songs from Záhorie* for soprano and small orchestra (1989), *Cantus de caritate* for mixed choir and piano/a cappella (1989), *2<sup>nd</sup> string quartet* (1990), *Enchantment of Spring* for children's choir with piano (1990), *Cantate Domino* for mixed choir a cappella (1991), *Elegy in memoriam M. Šimečka* for

male narrator and string sextet (1991), *Serve the Lord Joyfully*, psalm triptych for mixed and boys' choir and organ (1992), *Two Old Hymns* for mixed choir (1992), *Carols* for children's, mixed and female choir (1992), *Musica paschalis* in 5 movements for organ (1993), *Fuga in F a 3 voci per organo* (1993), *Two Romantic Fugues and Afterludes* for piano (1993), *Bagatelles* for piano (1994), *Missa pro iuventute* for mixed choir a cappella (1994), *2<sup>nd</sup> Sonata for Violin and Piano* (1994), *Ballads* for chamber female choir (1994), *Ballad* to the text of a popular ballad from Horehronie for female/mixed choir (1994), *8 Variations on a Theme by Beethoven* for piano, *3<sup>rd</sup> String Quartet* (1995), *Lamento 94/95*, duo for violin and viola (1996), *2<sup>nd</sup> Symphony* for chamber orchestra and piano (1996), *And There Beyond the Mountains*, ballad for mixed choir a cappella on the text of a popular ballad (1996), *Touches*, cycle of 8 meditative songs for soprano and piano on poems by M. Trizuljak (1996).

**Theoretical Works** (selection): *Classical Musical Production in Slovakia during the Mozart Period* (1956), *Introduction to the Study of the Theory of Harmony* (1960), *The Musical Language of Cikker's opera Resurrection* (1963), *Antonín Dvořák*, monograph (1964), *The Development of Slovak Music in 1939–1948*, habilitation thesis (1967), *Vítězslav Novák and Slovak Music* (1974), *Age-old Problems of Musical Analysis* (1976), *The Directive Principle of Aleatoric from the Compositional and Theoretical Standpoints* (1982).

*String Quartet No. 1* ("To the Undying Memory of my Son Roman") was composed as a lament for the author's son Roman. Hrušovský emphasises the powerful autobiographical sub-text by his use of the dominant high tone *a3*, which appears in each movement of the work; hence we find a parallel with the quartet *From My Life* by Bedřich Smetana, a work which likewise came into being at a time when life had laid heavy burdens on the author's mind. In constructing the individual voices the dominant principle is the alternation of whole tone and half-tone, which is relatively thoroughly employed. The elements mentioned have an impressive unifying significance for the composition from the point of view of the whole. At the same time we may understand the work as the author settling accounts with the aleatoric.

The quartet has three movements – the two extremely slow movements (I. *Sostenuto*, III. *Adagio. Andante ma non troppo*) have a strikingly meditative character enlivened by tremolo second approaches (first movement) and an animated aleatoric section (third movement). The central element of the entire work – both in extent and in content – is the second movement (*Allegro ma non troppo. Presto*). In the first violin the held tone *a3* appears again, this time with a rhythmically agitated accompaniment of the other voices. The gradually condensed rhythmic movement merges into an aleatoric section. The more extensive central part is characterised by rhythmic and dynamic contrasts; the subsequent gradation prior to the movement's conclusion (*Presto. Presto molto*) leads once more to an extensive aleatoric section. The second movement ends with a short *Adagio* section (7 bars), while the *a3* tone dominates just as in the other two movements. As a unifying element, this principle serves to emphasise the formal coherence and concentration of the individual movements and of the quartet as a whole.

**JURAJ BENEŠ** (1940, Trnava – 2004, Bratislava) studied piano with Roman Rychlo at the Bratislava Conservatory and composition with Ján Cikker at the Academy of Performing Arts in Bratislava. After finishing his studies he worked for 10 years as a rehearsal pianist in the Opera of the Slovak National Theatre (SND); later he taught at the Department of Musical Education of the Teacher's Training College of Comenius University in Trnava. From 1984 he lectured on the theory of music at the Department of Music Theory of the Academy of Performing Arts in Bratislava. From 1988 to 1991 he was a music adviser of the SND Opera. In 1997 he was named professor at the Janáček Academy of Music and Performing Arts in Brno. From 1994 to 1998 he acted as the chairman of the Slovak Section of ISCM. Beneš's works have been performed on several occasions on concert and theatre stages in Greece, United Kingdom, Germany and Poland.

From his earliest compositions Beneš constructed a special language that gives the impression of carelessness, "playing down the serious", violating convention by his unique manner of dramatic presentation, his special employment of the human voice and his unconventional instrumental formations. The literary text, a constant inspirational stimulus for Beneš, is transformed in his stage works into a totally new entity. Besides the overall meaning there is the meaning – as well as sound – of isolated words taken by Beneš from the decomposed original text. In his late instrumental pieces Beneš abandoned excessive expression in the interests of architectonic construction of the work, stressing the rhythmic and harmonic relations. Besides the four operas and *Requiem* Beneš wrote many compositions for orchestra, chamber ensembles, choruses, various vocal-instrumental combinations, and solo pieces. He also regularly composed for children. His works have received recognition at home (Ján Levoslav Bella Prize, Minister of Culture Prize) and abroad (in Arezzo, at the World Music Days in Athens).

**Works** (selection): *The Emperor's New Clothes*, opera (1966), 6 piano sonatas (1971, 1976, 1977, 1978, 1985, 1995), *Allegro for orchestra* (1974), *Préférence* for 9 instruments (1974), *Petrified*, opera (1974), *Musique pour Grock* Nos. 1, 2, 3 (1975), *Waltz for Colonel Brumble* for 11 players (1975), *Fragments of Janko Král* for low male voice (1976), *Quartetto d'archi (Events)* (1977), *Quartetto d'archi No. 2* (1984), *Quartetto d'archi No. 3* (1989), *Quartetto d'archi No. 4* (1998), *Mémoire* for orchestra (1977), *Music for trumpet, percussion and strings* (1978), *Lunovis*, canzone chorale per coro di fanciulli (1978), *Three Monodies to the Slovak National Uprising* for soprano, 2 violins, cello and piano on poems by Pavol Országh Hviezdoslav (1979), *Lamento* per violino solo (1979), *The Feast*, opera (1980), *Suite No. 1* for piano (1980), *Suite No. 2 – Old Boys Anthology* for piano (1981), *In memoriam Pavel Raška* per 12 archi (1981), *Sonata per un clarinetto solo* (1981), *Temptation of St. A for King's Singers* for 6 male voices (1981), *Music for Orchestra* (1982), *Prelude for Orchestra* (1983), *Il sogno di Poppea* for soprano and piano (1984), *Sonata per violoncello* (1985), *Requiem* for solo voices, mixed chorus and orchestra (1986), *Intolleranza* for soprano and piano (1987), *Quattro identificazioni* for soprano and piano (1988), *Music for J.S.* for orchestra (1989), *Music for Trombone and Orchestra* (1989), *Puzzle* for string orchestra (1990), *Notturmi*

for piano 1, 2 (1989), 3 (1992), 4, 5 (1997), *Madrigalsonetto secondo Petrarca-Liszt* per coro misto (1991), *When Music...* for orchestra (1991), *Cantata (Eating)* (1992), *For Instance Black Pony* for Bassett Horn (1992), *Musica d'inverno* for violin and orchestra (1992), *Alice was beginning...* for piano (1993), *The Players*, opera on text of Shakespeare's *Hamlet* (1994), *Going to* for 6 cellos (1994), *Il seme seducente della genealogia* for flute (1994), *Cantata No. 2 (déjeuner)* for soprano, clarinet and percussion (1995), *Chanson triste* for violin, clarinet, cello and piano (1996), *His Masters Voice* for orchestra (1997), *Music for orchestra No. 4* (1997), *Intermezzo No. 4* for 5 horns (1998), *The white rabbit with pink eyes looking at a watch and Alice started* for dulcimer (1999), *Quartetto d'archi no. 5* (2000), *Durée* per organo (2001), *Concerto for Piano and Orchestra* (2001), *Durée φ* per organo (2002).

*Quartetto d'archi No. 3* was written by Juraj Beneš in 1989. The source of tension in this composition is above all simultaneity (meaning principally a rhythmic simultaneity which is interrupted in places). There is a characteristic use of microintervals and aleatoric procedures. Although this is a single-movement composition, its inner articulation shows elements of a three-part form. In the first part the composer counterposes two contrasting sections, with an exposition of the basic material of the work. Contrasting with the opening section, which is dominated by a systematic use of unison, there is a rhythmically pregnant section separated by a pause (*fermata lunga*). In further exposition of the material of the opening section the composer uses a structure based on the harmony of four tones (3 augmented seconds), or on tones of the diminished seventh. There is a characteristic rhythmic compression of the music's course, in which one can detect melodic and rhythmic hints of a waltz in caricatured form. The extensive central part (the author specifies here "*independente*") is miscellaneous in expression and character. A gradual compression of the rhythmic structure merges into an extensive aleatoric section interrupted by a general pause. The composer emphasises the contrast by a repetition of the gradation in an abbreviated section. After the subsequent general pause there follows a "cadence" – the individual instruments gradually take on a solo voice, often with aleatoric accompaniment by the other voices. A section with hints of cadence gradually passes over to a rhythmically agitated section. Here Beneš uses chromatic procedures, rhythmical chordic passages and brilliant chordic decompositions, which merge into an aleatoric section. Gradually that becomes rhythmically and dynamically calmed. After a pause the concluding section follows, representing an abbreviated recapitulation. Here material is used from the introduction, with the composer building upon a group of four tones (a cluster in the extent of a diminished third). The calming tendency continues further – the composition ends in *piano pianissimo*.

**DUŠAN MARTINČEK** (1936, Prešov – 2006, Bratislava) studied piano playing with Anna Kafendová at the Bratislava Conservatory and composition privately with Alexander Albrecht, Ján Zimmer and Ján Cikker. He graduated from Bratislava's Academy of Performing Arts in Rudolf Macudz-

insky's piano class and Ján Cikker's composition class (1956–1961). From 1973 he taught composition at Academy of Performing Arts (from 1982 as professor). Despite his profound rootedness in the late Romantic musical tradition, where the accent is always on expressiveness and formal homogeneity, Martinček's musical language gradually evolved towards compression of statement, reduction of the compositional means and a more ordered texture. In his first creative period Martinček devoted himself mainly to piano work, inspired by the late Romantic piano literature and compositions from the first half of the 20<sup>th</sup> century. Later he responded to stimuli from the new music of West European provenance. The composer's stylistic evolution from the mid-1970s shows him loosening his ties with tradition and tending towards more expressive utterance (work with interval structures, polymetry, sonoristics).

**Works** (selection): 9 piano sonatas (1956–1992), *Rhapsody for Piano and Orchestra* (1956), *Music (Passionato)* for viola/clarinet and piano (1959), *Concertino for flute and piano* (1960), *Seven Concert Études* for piano (1954/60), *Dialogue in the Form of Variation for Piano and Orchestra* (1961), *Simple Overture* (1961), *Passacaglia* for string orchestra (1967), *Romanian Rhapsody for Piano* (1962), *Three Sonatinas* for 2 pianos (1966), *Elegy* for solo viola (1975), *Twelve Preludes* for piano (1979), *Symphony in memoriam J. Haydn* (1981), *Animations* for 35 string instruments (1982/85), *String quartet* (1982–1985), *Piano Quintet* (1989), *Ballad*, improvisations (1989), *Broken Silence* for orchestra (1990), *Contradictions* for string quartet (1990), *Variations for piano* (1991), *Classical Overture* for small orchestra (1991), *Mouvements* for piano (1992), *Contrasts* for violin and piano (1992), *New Nocturne* (1993), *Variations for Piano II* (1993).

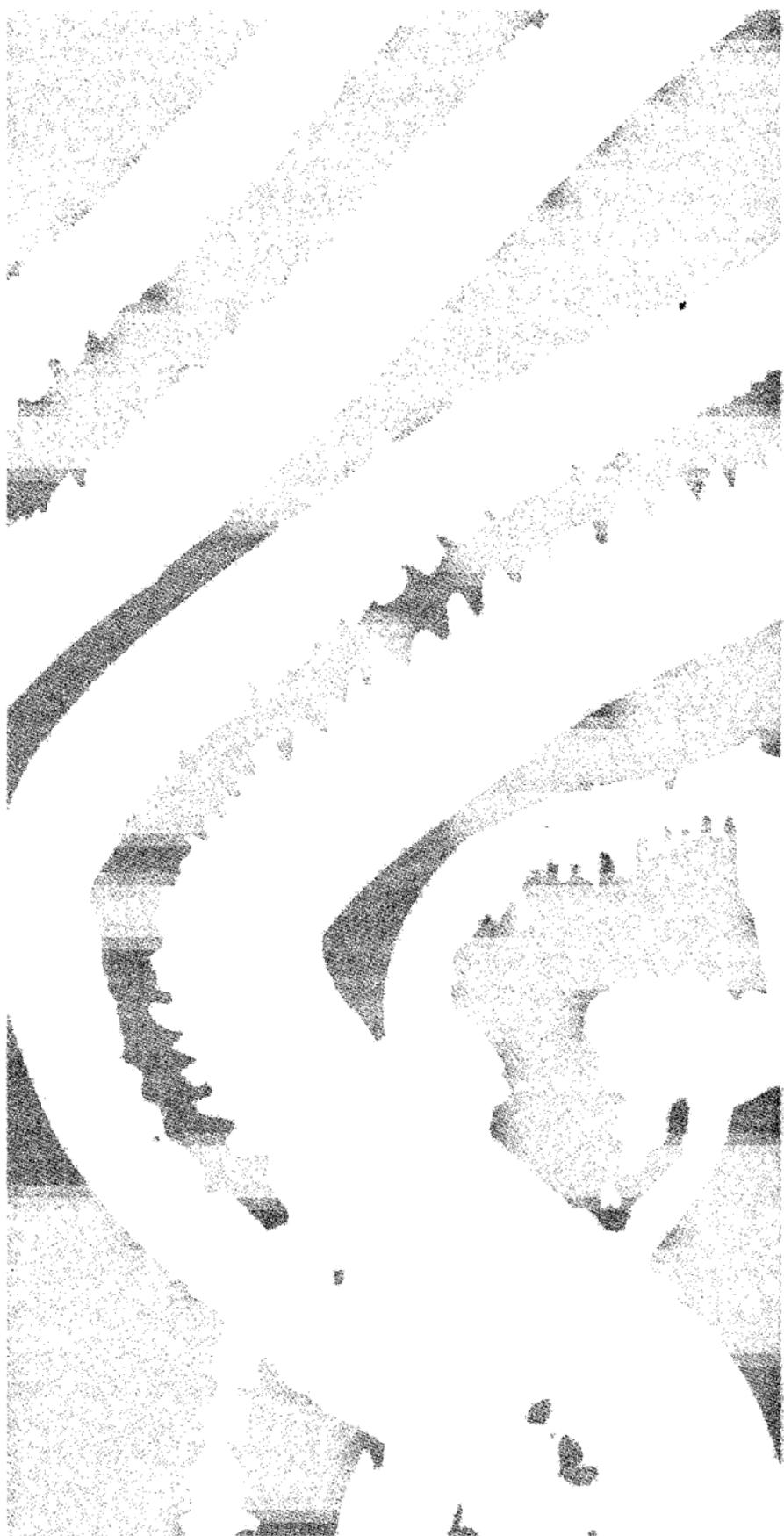
*String Quartet* (1982–1985) is a cyclical composition with a classical four-movement scheme. The composer makes abundant use of polymetry, thereby achieving autonomy of the participant lines. There is a diverse use of various techniques of playing on string instruments. Dušan Martinček fills in the structure of the work by means of multi-tone models. In the macrostructure these organise the fundamental points of form; in details they perform the function of the basic musical thought and also of accompanying voices, imitations and other polyphonic “games”. The first movement (*Allegro energico e feroce*) is rhythmically pregnant: the composition's quality of content is enhanced by a texture which is thoroughly elaborated on the rhythmic side. The musical movement issues into unison, as the most comprehensible mode of resolving the work's culmination. The composer makes rich use of flageolets, even flageolets in descant before the movement's conclusion. The second movement (*Corrente e con eleganza*) is distinguished by complete independence of the instruments and their melodic lines (thoroughgoing polymetry). It has a strikingly expressive character (extreme pitches of register); in the construction of the individual lines there is an evident contrast of diminished second steps and large leaps. The third movement (*Largo*) begins with cadenced procedures. We find here the development of the motif by the gradual

addition of new tones (typical of Martinček), which contributes to making the texture more ordered and comprehensible. The rhythmic structure in the introduction and throughout the entire course of the work ends in an aleatoric scummage senza misura. The fourth movement (*Presto ad lib.*) is a brilliant short conclusion, where turbulence gives way to a fluent plastic progress. This movement, like all movements of this quartet, ends with a “cleaving”, a brief rhythmically striking signature.

**THE MOYZES QUARTET** has been one of the most popular chamber groupings in Slovakia since its foundation in 1975. Its members are graduates of Bratislava’s Academy of Performing Arts, who continued their studies at the Hochschule für Musik und darstellende Kunst in Vienna and in international courses, where they collaborated with members of leading ensembles (Amadeus Quartet, Alban Berg Quartet, Smetana String). The Moyzes Quartet has won a number of laureate titles at competitions at home and abroad (Beethoven Hradec 1977, International String Quartet Competition in Evian 1982). From 1986 to 2005 the ensemble was one of the artistic units of the Slovak Philharmonia. It has successfully presented Slovak musical culture in almost all the states of Europe, Japan, India, Marocco, USA and Cuba. The Moyzes Quartet is a frequent guest at leading international musical festivals (Bratislava Music Festival, New Slovak Music, Melos-Ethos, Prague Spring, festivals in Bad Kissingen, Salzburg etc.). In 2000 the Moyzes Quartet was awarded the Frico Kafenda Prize and also the Critics’ Prize; in the following year the ensemble performed in the Month of Slovak Culture in New York and was a participant in the First Common Presentation of the Central European Cultural Platform in Brussels.

The quartet’s repertoire comprehends all style periods, not omitting the work of contemporary Slovak authors, many of whom have dedicated works of theirs directly to this ensemble. The greater part of the Moyzes Quartet’s rich discography consists of premiere recordings of works by Slovak composers (J. L. Bella, A. Moyzes, I. Zeljenka, I. Parík, J. Beneš, V. Godár, E. Krák). Their most recent recordings include a selection of quartets by Ilja Zeljenka (Diskant 2007) and quartets/quintet by Ladislav Kupkovič (Diskant 2009). They have conducted a successful collaboration with the composer and keyboard instruments’ player Marián Varga, culminating in a concert tour through many Slovak towns and a recording (Pavian Records 2006).

In 2006–2007 the Moyzes Quartet was the chamber ensemble of the town of Modra; from 2008 it has been the chamber ensemble of the town of Skalica.





**MONDAY**  
**9 NOVEMBER**

Mirror Hall  
of the Primate's Palace  
7.00 p.m.

**04**



**STADLER QUARTET**

Frank Stadler – 1<sup>st</sup> violin

Iszo Bajusz – 2<sup>nd</sup> violin

Predrag Katanic – viola

Peter Sigl – cello

PETER KOLMAN

*String Quartet No. 2 "Refrain" (2006) \*\**

Refrain - 1. Zwischenspiel

Refrain - 2. Zwischenspiel

Refrain - 3. Zwischenspiel

Refrain

JOZEF SIXTA

*String Quartet No. 1 (1965)*

I.

II.

III.

INTERVAL

HELMUT LACHENMANN

*String Quartet No. 3 "Grido" (2001) \**

**PETER KOLMAN** (1937, Bratislava) is a Slovak composer living and working in Austria. He studied composition at the Bratislava Conservatory (1951–1956) and at Academy of Performing Arts (1956–1960). In 1965 and 1966 he took part in the International Courses for New Music in Darmstadt. After completing his studies he worked as an editor in the Central Editorial Office for Musical Broadcasting in Czechoslovak Radio in Bratislava. As from 1965 he was head of the Experimental Studio (having played an important part in its foundation). A member of the Union of Slovak Composers (in 1967–1968 he was its president), he was also a co-organiser of the Smolenice seminars on new music. During normalisation he was expelled from the Composers' Union; subsequently a ban was imposed on the performance of his works and the publication of his writings. Because of persecution Peter Kolman left Czechoslovakia in 1977 and settled in Austria. Until 2002 he worked as an editor in Universal Edition. At present he lives and creates music in Deutsch-Wagram, not far from Vienna.

Kolman is a representative of the Slovak avantgarde generation of the 1960s. He intensively studied the works of the Second Viennese School and their successors. After producing traditionally conceived works in the 1950s he tended to reject the received compositional styles and set out to organise musical material according to the principles of the Darmstadt school. In the mid-1960s he attempted to integrate the various techniques and procedures of the New Music (*Panegyrikos*, *Monumento per 6 000 000*). Kolman is one of the pioneers of electroacoustic music in Slovakia, and it has had a striking effect on his own compositional manner. In general Kolman's style is characterised by rational treatment of the musical material, elaborate instrumentation, openness to experiment and expressiveness.

**Works** (selection): *Romeo and Juliet*, symphonic poem (1956), *Ach, you earth!*, cantata (1956), *Sorrowful Music* for orchestra (1958), *Two Movements* for flute, clarinet, violin and piano (1960), *Three Pieces for Piano* in memory of Arnold Schönberg (1960), *Concerto for violin and orchestra* (1960, rev. 2003), *Partecipazioni per 12 strumenti* (1962), *Four Compositions for Orchestra* (1963, rev. 1996), *Monumento per 6 000 000* for orchestra (1964, rev. 1996), *Panegyrikos* for 4 oboes, 4 trumpets, 4 percussion and 4 cellos (1964, rev. 1998), *D 68*, EA (1968), *Omaggio a Gesualdo*, EA (1970), *1<sup>st</sup> String Quartet* (1970), *Movement*, music for wind and percussion instruments (1971), *Little Night Music*, EA (1971), *Poliritmica*, EA (1974), *Music for 14 String Instruments* (1978, rev. 1999), *Nota bene* for piano (1978), *Three Compositions for Organ* (1982–1986), *Ausgedehnter Dominantseptakord zu Ehren Alfred Schlees*, musical anecdote for string quartet (1991), *Concerto for Orchestra* (1995), *Take Over* for 12 cellists (2001), *2<sup>nd</sup> String Quartet "Refrain"* (2006).

The form of this string quartet consists of a "refrain" which is repeated a number of times (always in a somewhat altered form) and three "interludes". The interludes, which are marked by very various musical material that often presents contrasts within a small space, alternate with the refrain, which

delimits a homogeneous vertical structure with falling chords. The harmonic procedure in the refrains can perhaps be explained in this way: let us imagine an *insect with six legs*. It moves in such a way that it always has only *one leg* – but always a different one – in motion; the result is that the entire insect is moving. Similarly with the “slide” chords of the refrain: always only *one* tone is changing chromatically (and ever new harmonies are coming into being) and consequently afterwards the entire chord is moving (in the concrete instance downwards). So what it involves is a kind of “entomological” music...

\*  
*Peter Kolman*

**JOZEF SIXTA** (1940, Jičín – 2007, Bratislava) studied composition and piano at the Bratislava Conservatory and afterwards composition at the Academy of Performing Arts in Bratislava (Alexander Moyzes). In 1971 he completed a residential study period in Paris with Olivier Messiaen and André Jolivet. He taught theoretical subjects and composition at the Bratislava Conservatory (1964–1976); afterwards he taught at the Academy of Performing Arts (from 1976).

Sixta's artistic development was rectilinear and focused. His works composed while a student are marked by his teacher's influence and show his leaning towards neoclassical sources of firm linearity and vivid sound quality. In a further creative stage, lasting until the beginning of the 1970s, Sixta inventively and originally made his personal terms with serial technique and aleatoric. He convincingly combined the principle of strict relations between tones with a freedom and movable variety of sound structures. Afterwards, along with precise polyphonic work on the material, he concerned himself with harmonic qualities and the balance of the melodic and chordic elements.

The style-forming constants in Sixta's work are formed primarily by sound-related thinking and tectonic discipline. The prominent features are selectivity of elements, concentration on the chosen form, fluency of the evolutionary process, which is of the arc-forming type, and symmetric and concentric movement in micro- and macro-tectonic space. Rationality is taken to the point of dourness in the basic structural elements and models, with emphasis on the logic, simplicity and visibility of their inter-relations, but these and the developmental mode, which is by means of an innovative imitation of counterpoint technique, are compensated for by suggestive sound, lapidary thinking and emotional impact.

In accordance with his belief in the autonomous value of the musical form for expression and meaning, the composer directs his efforts exclusively towards instrumental work. In his orchestral compositions he applies in a more massive and demanding context the procedures and experience developed with chamber formations.

*Lubomír Chalupka*

**Works** (selection): *Suite* for string orchestra (1960), *Quintet* for flute, oboe, clarinet and piano (1961), *Three Compositions* for small orchestra (1962), *Fantasia* for piano (1963), *Symphony No. 1* for large orchestra (1964), *1<sup>st</sup> String Quartet* (1965), *Asynchrony* for string orchestra (1968), *Variations for 13 Instruments* (1969), *Nonet* for 4 string and 5 wind instruments (1970), *Punctum contra punctum* for symphony orchestra (1971), *Quartet* for 4 flutes (1972), *Solo for Piano* (1973), *Recitative* for solo violin (1974), *Octet* for 2 flutes, 2 oboes, 2 clarinets and 2 bassoons (1977), *Four Orchestral Compositions* (1979), *Trio* for 2 oboes and English horn (1980), *Trio* for clarinet, cello and piano (1981), *2<sup>nd</sup> String Quartet* (1983), *Piano-Sonata* (1985), *Concert étude* for harpsichord (1986), *Music* for four players (oboe, clarinet, bassoon, spinet, 1987), *Trio* for clarinets (1988), *Symphony No. 2* (1989), *Trio* for clarinets (1993), *Music for flute, oboe, marimba, vibraphone and synthesiser* (1994), *3<sup>rd</sup> String Quartet* (2000).

*String Quartet No. 1* was composed in 1965, only a few months after Jozef Sixta completed his studies at Academy of Performing Arts with his *Symphony*. In the new composition he diverged sharply from the school milieu, or from its aesthetic and compositional premises, and laid the bases of his own authentic style. The short three-part quartet (the composer indicates the movements only by Roman numerals) shows outstanding concision and concentration of the musical material, which is organised on an aleatoric principle. At that time the absence of motivic form had an effect of striking novelty. The decisive structural element is the interval – in this case it involves an augmented fourth, a pure fourth and a diminished second, or a falling diminished second. The composer uses only two rhythmic values – long and short notes, while working with the asynchronicity of individual lines in the context of the musical process. Although sparing in his means of expression, as mentioned earlier, Sixta has an originally conceived expressiveness which he does not relinquish.

**HELMUT LACHENMANN** (1935, Stuttgart) began singing in his local church choir at the age of 11. Soon afterwards he gave evidence of his musical aptitude with his first compositions. In 1955–1958 he studied at the Musikhochschule in his native city (composition and piano with Johann Nepomuk David, piano with Jürgen Uhde). In 1957 he took part in the International Courses for New Music at Darmstadt, which notably helped to intensify his interest in the avantgarde. There he made the acquaintance of Luigi Nono, with whom he subsequently studied (in 1958–1960 as his first private pupil). Lachenmann completed the Courses in New Music in Köln (1963 with Karlheinz Stockhausen), and in 1965 he worked for a short time in the Electroacoustic Studio in Ghent. He began his academic career in 1966, when he became a teacher at the Stuttgart Musikhochschule. Later he taught at the University of Pedagogy in Ludwigsburg and at the Musikhochschule in Hannover. In 1972–1973 he conducted compositional courses at the Musical Academy of the City of Basle, and from 1978 he has regularly lectured at Darmstadt. He was professor of composition at the Musikhochschule in Stut-

rgart (from 1981) and visiting professor at Harvard University (2008). Lachenmann took as his starting-point the aesthetic of the post-Webern serialists. To a certain extent he was influenced by Nono's pointillistic technique. He concerned himself with questions of musical language and syntax, and by the late 1960s he had arrived at an original sound quality, using notably unconventional playing techniques. An important moment in Lachenmann's work is his respect for tradition. The composer has received many prestigious awards for his work (the Bach Prize of the Free Hanseatic Town of Hamburg – 1972, Ernst von Siemens Music Prize – 1997); he is a member of the Academy of Arts in Berlin, Hamburg, Leipzig, Mannheim and Munich.

**Works** (selection): *Fünf Variationen über ein Thema von Franz Schubert* for piano (1956), *Souvenir* for 41 instruments (1959), *Tripelsextett* for 18 instruments (1960–1961), *Fünf Strophen* for 9 instruments (1961), *Angelion* for 16 instruments (1962–1963), *Wiegenmusik* for piano (1963), *Introversion I* for 18 instruments (1963), *Introversion II* for 8 instruments (1964), *Scenario* for tape (1965), *Notturmo* for small orchestra and cello solo (1966–1967), *Consolations I* for 12 voices and percussion (1967), *Consolations II* for 16 voices (1968), *Air*, music for large orchestra and percussion solo (1968–1969), *Dal niente (Interieur III)* for clarinet (1970), *Kontrakadenz* for large orchestra (1970–1971), *Montage* for clarinet, cello and piano (1971), *Klangschatten – mein Saitenspiel* for three grand pianos and string ensemble (1972), *Gran Torso*, music for string quartet (1972), *Fassade* for large orchestra (1973), *Schwankungen am Rand* (1974–1975), *Accanto*, music for clarinet and orchestra (1975–1976), *Les Consolations* for choir and orchestra (1976–1978), *Tanzsuite mit Deutschlandlied*, music for orchestra and string quartet (1979–1980), *Ein Kinderspiel*, 7 small compositions for piano (1980), *Harmonica*, music for orchestra and tuba solo (1981–1983), *Mouvement (– vor der Erstarrung)* for ensemble (1982–1984), *Staub* for orchestra (1985–1987), *Tableau* for orchestra (1988), *2. string quartet “Reigen seliger Geister”* (1989), “...zwei Gefühle..” *Musik mit Leonardo* for narrator and ensemble (1992), *Das Mädchen mit den Schwefelhölzchen*, music with pictures (1988–1996), *NUN* for flute, trombone, male choir and orchestra (1999), *Sakura – Variationen* for saxophone, percussion and piano (2000), *3<sup>rd</sup> String Quartet “Grido”* (2001), *Schreiben* for orchestra (2003), *Double (Grido II)* for string orchestra (2004), *Concertini* for large ensemble (2005), *...got lost...*, music for soprano and piano (2008).

Helmut Lachenmann's three string quartets represent milestones in his work: with these compositions his preceding development culminates and at the same time he advances towards new horizons. The first quartet “*Gran Torso*” (1972), which belongs to the so-called concrete music tendency, is outstanding in its detailed elaboration of structure. In the second quartet “*Reigen seliger Geister*” (1989) the composer continues his thoroughgoing work with the musical material, although the composition stands on other bases and premises (the author has achieved a softening of the expression and is working in detail work on the sound aspect of the work). The third quartet “*Grido*” from 2001 is his last composition hitherto for this formation. Lachenmann here works in an original fashion with the musical syntax (by his own testimony, he had

always been concerned with this). We find here a thoroughly elaborated form (exposition and development are evidently distinguishable by the listener), which is directly connected with the author's modes of procedure and his respect for tradition.

**STADLER QUARTET** was founded in Salzburg in 1992 by the Mozarteum Orchestra's current concert master, Frank Stadler. The quartet's members (Frank Stadler, Izso Bajusz, Predrag Katanic, and Peter Sigl) are also members of the renowned Österreichisches Ensemble für Neue Musik (oenm, or Austrian Ensemble for Contemporary Music). Together they form the core of the versatile ensemble, which performs a wide range of music but is particularly committed to contemporary music. Since its founding, the Stadler Quartet has premiered around 150 works, many dedicated to them. Their repertoire also includes the key works and the standard 20<sup>th</sup> century repertoire. The quartet highly values their on-going collaboration with contemporary composers, including George Crumb, Helmut Lachenmann, György Kurtág, Johannes Kalitzke, Peter Ruzicka, Jörg Widmann and Chaya Czernowin. On a number of occasions the Stadler Quartet has made successful appearances at the Salzburger Festival, a highpoint being their spectacular execution of Karlheinz Stockhausen's *Helikopter-Streichquartett* in 2003. The ensemble has toured Holland, the Czech Republic, Germany, Norway, Italy, Japan, Korea and Brasil. The Stadler Quartet musicians received the prize for "Neues Hören" or "New Listening" from the International Summer Academy of the Mozarteum in 2005.



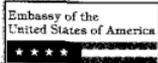


**MONDAY  
9 NOVEMBER**

a4 – zero space  
9.00 p.m.

**05**

**Ikue Mori – laptop  
Okkyung Lee – cello  
DJ Olive – turntables**



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

The concert is being held in collaboration with a4 – zero space : contemporary art space

**IKUE MORI** (1953, Tokio) migrated from her native city to New York in 1977. At first she was influenced by punk-rock; she began to play percussion instruments and soon together with guitarist/vocalist Art Lindsay and bass guitarist Tim Wright she founded one of the most influential no-wave groups DNA. This band, which had cult status in downtown New York, demolished the received ideas of the rock scene with its unspectacular, dissonant and unconventional performance. In the post-punk era Ikue Mori had a solid presence in the New York improvisational scene as an original percussion player. In the mid-1980s she began to experiment with electronic percussion modules and drum machine, later with laptops and samplers. During the electronic era also she retained her characteristic style, which could be distinctly heard in her various groupings. From the 1990s on she initiated many improvisational projects with personalities of the jazz, rock, avantgarde and experimental scene (Joey Baron, Anthony Coleman, Fred Frith, John Zorn, Zeena Parkins). During that period she founded the Death Ambient trio with the Japanese bass guitarist Kato Hideki and the experimental guitarist Fred Frith. Together they recorded the albums *Death Ambient* (1995), *Synaesthesia* (1999) and *Drunken Forest* (2007). In 1998 Ikue Mori, with the harpist Zeena Parkins and Fred Frith, received an offer to appear with the Ensemble Modern as part of the project *One Hundred Aspects of the Moon* commissioned by Roulette/Mary Flagler Cary Charitable Trust. On commission from the Tate Modern she produced introductory live music to the silent films of the American avantgarde film-maker Maye Deren (2007). Her current projects include Mephista (with Sylvie Courvoisier and Susie Ibarra), projects with the singer Kim Gordon, the duo Phantom Orchard with Zeena Parkins, and various improvisational groupings with John Zorn and his Electric Masada. Ikue Mori has received many awards for her music (Distinctive Award for Prix Ars Electronics Digital Music category 1999, Civitella Ranieri Foundation Fellowship 2000, Alpert/Ucross Residency 2005...).

**Discography** (selection): *Painted Desert* (Avant/Japan 1989), *Hex Kitchen* (Tzadik 1993), *Garden* – solo percussion (Tzadik 1996), *B/Side*, film music (Tzadik 1998), *One Hundred Aspects of The Moon* (Tzadik 2000), *Labyrinth* – solo computer (Tzadik 2001), *Myrinerest* – solo computer (Tzadik 2005), *Bhima Swarga* (DVD solo + Ensemble, Tzadik 2007), *Orra* (Tzadik 2008), *Class Insecta* – solo electronics (Tzadik 2009).

**OKKYUNG LEE** (1975, Taejon) is a cellist and composer originally from South Korea. After her departure for the United States she took a bachelor's degree in film music at Berklee College of Music and a master's study in contemporary improvisation at the New England Conservatory of Music. At the age of 25 she discovered artistic freedom in the musical scene in New York's downtown, where she settled in 2000. Her distinctive style is a product of contemporary music, jazz, popular music, traditional Korean folk music, improvisation and composition in real time. She has collaborated in diverse projects with renowned artists of the jazz, alternative and electronic scene (Laurie

Anderson, Derek Bailey, Steve Beresford, Chris Corsano, Mark Dresser, Peter Evans, Fred Frith, Vijay Iyer, Zeena Parkins, Marc Ribot, Wadada Leo Smith, Skuli Sverrisson, Shelley Hirsch, John Hollenbeck, Andrew Lampert, Christian Marclay, Ikue Mori, Larry Ochs, Alex Ward, John Zorn). She pursues many personal projects and has recorded six albums. At the beginning of 2009 she was co-producer and assistant choreographer of the multimedia project *Kisaeng Becomes You*, drawing on the prose writings of Korean courtesans of the last century, which had its premiere in the Dance Theater Workshop in New York. Okkyung Lee has composed many works on commission from cultural institutions (New York States Council on the Arts, the kitchen, Meet the Composer public fund) and her compositions have been heard at many festivals (Whitney Biennial, BAM Next Wave Festival, San Francisco Jazz Festival, Time Based Arts Festival, International Festival Musique Actuelle Victoriaville, Sons d'Hiver Festival, Kontra.com Festival, Moers Festival, Taktlos Festival, La Biennale di Venezia, Saalfelden Jazz Festival).

**Discography** (selection): *Dust to Dust* (2002), *Rubbings* (My Cat Is An Alien 2003), *Live at the Stone* (amulet/the orchard 2004), *Okkyung Lee – Nihm* (Tzadik 2005), *I Saw the Ghost of an Unknown Soul and It Said...* (Ecstatic Peace! 2006), *Check for Monsters*, live (Emanem 2008).

**DJ OLIVE** (orig. Gregor Asch; he also uses the pseudonym 'The Audio Janitor') is an American disc jockey, turntableist and pioneer of illbient music. He grew up in Boston, Rhode Island, the Canadian province of Nova Scotia, Trinidad and Australia. He was an active member of the Brooklyn-Williamsburgh artistic scene (1990–1993) and a co-founder of the Lalalandia Entertainment Research Corporation. In 1994 he initiated the group We, linking the creative DJs of the Brooklyn scene (DJ Olive, Lloop, Once 11). He and other artists such as DJ Spooky, Byzar and Sub Dub issued illbient albums from their own recording houses Asphodel Records, Agriculture Records, and later Phonomena Audio Arts & Multiples. The We group also took part in many remixes by the guitarist/singer Art Lindsay, the alternative group Free Kitten and the jam band trios Medeski, Martin and Wood. In the mid-1990s DJ Olive began to get involved in improvised music in podium communication with prominent artists of the jazz, avantgarde, experimental and electronic scene (Marc Ribot, Christian Marclay, Kim Gordon, Christian Fennesz, Derek Bailey, Mark Feldman, Don Byron, David Moss, Elliot Sharp, John Zorn, Jim Black, Zeena Parkins, Dave Douglas, David Gillmore, Jamie Saft, John Medeski, Billy Martin, Chris Wood, Brad Jones, Uri Caine, Bobby Previte, Charlie Hunter...). In 2003 he issued his solo debut *Bodega*. His musical production has been heard at many festivals and events (Treble, Brooklyn Sculpture Center, City Sonics, Mons, Venice Biennale, Whitney Biennial, Bit Streams, Whitney).

**Discography** (selection): *SYR 5* (SYR Records 2000), *Bodega* (The Agriculture 2004), *Buoy* (Room40 2004), *Scories* (Sub Rosa 2005), *Heaps As – Live in Tasmania* (The Agriculture 2006), *Sleep* (Room40 2007)

At the latest since the time of the Fluxus movement and the triumphs of minimalism, New York's Downtown scene has been a centre of world artistic and musical activity. That is also true in the field to which Michael Nyman gave the name (controversial, perhaps, in some people's view) "experimental music". In the early 1980s its stormy development was still centred in the clubs and recording studios of lower Manhattan. A new creative generation made its entry, bringing its peculiar view of the past, radicalism in sound, uncommon diversity of individual approaches and visionary compositional procedures. John Zorn, Elliott Sharp, Christian Marclay, Bob Ostertag, Marc Ribot, Ikue Mori, Arto Lindsay, Zeena Parkins and others; these names are behind the wave which, with a postmodern overview and a postpunk gusto, swept away the hitherto prevailing ideas of what "contemporary music" was all about. Although these personalities began in alternative clubs, they gradually found their way onto the stages of the more openly-programmed festivals, classical concert halls and ultimately even into books on the music of the 20<sup>th</sup> century. For the dynamic representatives of this scene it was natural to have association with free-jazz, serious music and alternative rock, extension of the usable material with all feasible sounds, untraditional and virtuoso playing techniques, use of electronics and improvisation, absorption of elements from the most diverse genres (including the "forbidden" sub-cultures), personal fusion of author and performer, often conceptual thinking, and always a collaborative spirit and openness.

Although Downtown remains a place of vigorous activity, in the 1990s the action began to shift to neighbouring Brooklyn also. The younger generation established a term of its own, "illbient", denoting music which occupied a free space between electronic dance music and sound experiment. A typical example of illbient is marked by a layering of atmospheric sound zones with occasional rhythmic base; one can hear there echoes of styles such as dub and hip-hop. DJ Olive (known for example for his collaboration with the pianist and composer Uri Caine) was credited with being the author of the concept, though the equally well-known DJ Spooky, That Subliminal Kid, also claimed to have been the first.

In the festival's jubilee year a formation of New York improvisers spanning several generations is performing a premiere. Ikue Mori, originally a drummer and percussionist, some time ago changed her electronic percussion modules for a laptop, but despite that she has retained her characteristic sound, distinguishable in her various groupings. Her long-time collaboration with DJ Olive dates from the times of the album where this pair were joined by Kim Gordon, singer with the rock group Sonic Youth. Ikue Mori equally is accustomed to playing with the third member of the current formation – the cellist of Korean origin Okkyung Lee, who combines elements of jazz with unconventional playing techniques and traditional Korean music.

*Slávo Krekovič*



**TUESDAY  
10 NOVEMBER**

**Studio 12  
7.00 p.m.**

**06**

**Nora Skuta – piano**

**THE BAD BOYS COLLECTIVE**

Daan Vandewalle – piano

Arne Deforce – cello

Jean-Marc Montera – guitar

Chris Cutler – percussion

**DIVADELNÝ ÚSTAV  
BRATISLAVA**  
THE THEATRE INSTITUTE

The concert is being held in collaboration with the Theatre Institute,  
Bratislava

## JOHN CAGE

*Sonatas and Interludes for Prepared Piano* (1946–1948)

### INTERVAL

*Variations III* (1962–1963)

*Etudes Boreales* (1978)

*Child of Tree* (1975)

*Music of Changes, Book 1* (1951)

*Ryoanji* (1983–1985)

*FOUR*<sup>6</sup> (1992)

**JOHN CAGE** (1912, Los Angeles – 1992, New York) studied composition with Adolf Weiss, Henry Cowell and Arnold Schoenberg and had close ties with Marcel Duchamp, Joan Miró and Max Ernst. Between 1937 and 1939 he worked at Cornish School of Music in Seattle organizing percussion concerts. In 1941 he worked as a rehearsal pianist at Chicago School of Designs, but he soon moved to New York, where he met Merce Cunningham in 1942 and wrote music to his ballet *Credo in Us*. In the early forties he wrote mainly music for percussion and later also for prepared piano. For his achievement in this field he received an award from the National Academy of Arts and Letters and in 1949 the Guggenheim Award. In 1951 a group of young musicians (Morton Feldman, David Tudor, Christian Wolff) formed around Cage, and in the following year he organized the first happening at Black Mountain College. In Europe he became famous when his piece *34'46.776''* for prepared piano was performed at the Donaueschingen festival and caused a scandal. Between 1956–1960 he taught at the New School of Music in New York and frequently visited Europe (Darmstadt, Cologne, Milan). For 30 years he was the musical director of the Merce Cunningham Dance Company; he gave private lessons and was invited to give lectures at American universities. During the last forty years of his life he was a leading figure of the avant-garde, provoking a strong reaction throughout the world. Together with Marshal McLuhan and Buckminster Fuller, Cage was regarded as a contemporary prophet; he conceived the concept of indeterminacy in music using chance operations via the oracle "*I Ching*". Cage's output is immense and his influence on contemporary aesthetics greater than that of any other American composer of the 20<sup>th</sup> century. In 1992 he visited Bratislava.

**Works** (selection): *Sonata for Clarinet* (1933), *Trio*, suite for 3 percussionists (1936), *Bacchanale* for prepared piano (1938), *First Construction (in Metal)* for 6 percussionists (1939), *Second Construction* for 4 percussionists (1940), *Amores* for 2 prepared pianos and percussion (1943), *Ophelia* for piano (1946), *String Quartet in Four Parts* (1950), *Concerto* for prepared piano and chamber orchestra (1951), *Music of Changes* for piano (1951), *4'33''*, tacet for any instrument/instruments (1952), *Radio Music* for 1–8 radios (1956), *Piano Concerto* (1957–1958), *Aria* for 1 voice (1958), *FontanaMix* for tape (1958), *Theatre piece* for 1–8 performers (1960), *Rozart Mix* for tape (1965), *Bird Cage* for 12 tapes (1972), *Etcetera* for small orchestra and tape (1973), *Freeman Etudes* for violin (1977), *Etudes Boreales* for cello and/or piano (1978–1979), *Litany for the Whale* for 2 violins (1980), *Postcard from Heaven* for 1–20 harps (1982), *Thirty Pieces for five Orchestras* (1982), *Ryoanji* for chamber ensemble (1983–1985), *Sonnekus<sup>2</sup>* for voice (1985), *Five* for 5 voices or instruments (1988), *Four* for 2 violins, viola and cello (1989), *Sculpture Musicale* music to *Inventions* by Merce Cunningham (1989), *Five Stone Sob* for amplified clay pots (1991), *Europa<sup>5</sup>* (1990), *Two* for sho and five water filled shells (1991), *103* for orchestra (1991), *Eighty* for orchestra (1991), *Twenty-six, twenty-three and twenty eight* for orchestra (1991), *Sixty* for orchestra (1991), *One* for speaker (1992).

*Variations III* (1963) are written for any kind of sound source, at a time when Cage was involved with contingencies in connection with a specific (rather

sophisticated) task. Performers have to create the piece themselves with the help of the instructions, yet the result remains very Cagean. In a way, it is a contemporary answer to Renaissance enigmatic canons and also Cage's late answer to Schoenberg's search for the underlying feature of all executions of a harmonic exercise – it is the task.

The cycle of four large etudes for unaccompanied cello or piano *Etudes Boreales* (1978) has a long history. When Cage visited Prague with the Merce Cunningham Dance Company in 1964, their fee was paid, rather mischievously, in local currency and they had to spend it in the city. Cage went to an antique bookshop and bought two large star maps – *Atlas Australis* (southern sky) and *Atlas Borealis* (northern sky). These later became the foundations of two large cycles of etudes – *Etudes Australes* for piano and *Etudes Boreales*, which exist in two independent versions, one for cello, the other for a pianist playing percussion instruments also. The pieces are independent but they can also be performed simultaneously. The music draws on Erik Satie's idea that notes are nothing but dots and lines. Cage used dot configurations from star maps. Tone relationships are born in the listener's mind, just as they are during the observation of the starry sky.

Cage's passion for discovering new sounds resulted in the use of amplified plants. *Child of Tree* (1975) was written for a solo dance by Merce Cunningham and in it Cage used amplified plucking of the cacti spines. It is one of the few compositions where Cage permits improvisation. The tone systems of cacti are very remote from conventional music; moreover, each specimen has its own system, so that any likeness to an ordinary melody is out of the question.

Jaroslav Štátný (trans. Peter Zagar)

*Music of Changes* (1951) is a piece (for piano) in four parts in the rhythmic structure 3, 5,  $6\frac{3}{4}$ ,  $6\frac{3}{4}$ , 5,  $3\frac{1}{8}$  expressed in changing tempi. The composing means involved chance operations derived from the *I Ching*, the Chinese *Book of Changes*. The notation expresses a relation between time and space such as exists in the case of sound recorded on magnetic tape. Here a quarter-note equals 2, 5 centimeters.

John Cage

John Cage was strongly influenced by Zen Buddhism. *Ryoanji* (1983–1985) is a Zen monastery in Kyoto with the well-known rock garden – fifteen boulders placed on thoroughly raked gravel. This configuration became the model for Cage's piece, where gravel is represented by monotonous drum beats. Sliding instrumental melodies emerging from this layer were inspired by the outlines of various boulders. This meditative work exists in many versions, which can be performed simultaneously. Even the version for solo instrument uses the

pre-recorded sound of the same instrument, so that melodic lines intersect in various ways.

*FOUR*<sup>6</sup> (1992) belongs to the last group of Cage's works known as "Number Pieces". The number stands for the number of performers and the index denotes the chronological place of the piece within a succession of works for the same number of players. "Number Pieces" characteristically use the time brackets technique, in which a rather precisely defined action (tone or sound) can, as opposed to earlier indeterministic compositions, occur at any moment within a given time space. Cage used to refer to it as the "weather principle", as weather behaves equally unpredictably. If many other "Number Pieces" are written for specified instruments, here, the choice of sound sources is completely open – one can use sounds not known to Cage or instruments that have not yet been invented...

*Jaroslav Šiastný (trans. Peter Zagar)*

*FOUR*<sup>6</sup> (1992): For any way of producing sounds (vocalization, singing, playing of an instrument or instruments, electronics, etc.). Choose twelve different sounds with fixed characteristics (amplitude, overtone structure etc.). Play with the flexible time-brackets given. When the time-brackets are connected by a diagonal line, they are relatively close together. When performed as solo, the first player's part is used and the piece is called *One*<sup>7</sup>.

*John Cage*

**NORA SKUTA** Studied piano at the Bratislava Conservatory with Juraj Mašinda and went on to study piano playing with Miroslav Starosta and Daniela Varínska at Academy of Performing Arts. In her postgraduate study she focused on the performance of 20<sup>th</sup> century piano work. She took part in international performance courses (E. Indjić, Z. Kocsis, R. Kehrer, A. Némethy, S. Mauser, M. Schröderová). She has collaborated with Slovak orchestras and with renowned conductors (L. Rajter, R. Rewakowicz, A. Fagen, O. Lenárd, T. Koutník, J. M. Ulla, D. Gazon...). Of the Slovak pianists who are currently active internationally she is among the most prominent, and she is much in demand as a chamber and solo player and performer of contemporary music. For many years she was a member of the VENI ensemble, with which she still collaborates sporadically. She is a co-founder of the ensemble OPERA APERTA and a member of the Österreichische Ensemble für Neue Musik in Salzburg. With her husband Miki Skuta she forms a piano duo; her regular chamber partners are J. Lupták and R. Šebesta. She has collaborated with such eminent personalities as S. Gubajdulina, L. Andriessen, G. Kančeli, S. Reich, Amadinda Percussion Group, S. Sciarrino, A. Caprioli, J. Kalitzke, R. Huber, G. Kühn, A. Tamayo et al.

Nora Skuta regularly appears at international festivals in Central Europe (Melos-Ethos, BHS, Evenings of New Music, Convergences, Marathon of

Contemporary Music Prague, Contrasts Lvov, Warsaw Autumn, Grenzenlos Berlin, Kulturspektakel Wien, Aspekte, StART festival, Salzburg Biennale, Klangspuren, Milano Musica, Bregenzer Festspiele a i.). Her solo recording of the *Sonatas and interludes* of John Cage (Hevhetia 2006) was highly rated in professional journals at home and abroad (Classic FM Magazine, BBC Music Magazine, Muzyka 21). The renowned British critic Roger Thomas included it in his publication *1001 Classical Recordings You Must Hear Before You Die*.

**THE BAD BOYS COLLECTIVE** was formed by Daan Vandewalle for the 2008 Bad Boys Festival in Brüggen. There the ensemble participated in the all-day event entitled *John Cage Happening*. The interesting feature of The Bad Boys Collective is that it joins musicians with very different backgrounds: cellist Arne Deforce and pianist Daan Vandewalle are classically trained, while guitarist Jean-Marc Montera comes from a purely rock environment and the drummer – legend of the “*Rock in Opposition*” movement – Chris Cutler has been associated with the rock alternative scene.

Daan Vandewalle, of course, was much involved with traditional folk music, playing in a folk ensemble as a child, and he also played jazz as a student. All of the ensemble’s musicians are also outstanding improvisers. The Bad Boys Collective focuses on performing not only graphic and open scores, but also traditionally notated music. During a performance every member stands out as a soloist and is part of various instrumental combinations.

The Bad Boys Collective’s heterogeneous line-up is conducive to performances of John Cage’s music because the members are capable of covering the broad stylistic range of Cage’s oeuvre. Daan Vandewalle, for example, performs *Sonatas & Interludes* (1946–1948) for prepared piano, a masterwork of Cage’s early sound exploration, as well as *Music of Changes* (1951), a monumental piano piece from the beginnings of chance operations; Arne Deforce performs *Etudes Boreales* (1978), a vast cycle created with the help of star maps, and he is assisted by Chris Cutler. Both of them are joined by Jean-Marc Montera in performing the graphic score of *Ryoanji* (1983–1985). All members perform the indeterministic *Variations III* (1963) and *FOUR<sup>6</sup>*, a late work for unspecified instruments. Chris Cutler exploits his improvisational skills and sound imagination in the verbal score of *Child of Tree* (1975).

Asked which music he liked the most, John Cage always answered that it was the one he had not heard yet. The Bad Boys Collective are not fundamentalists who seek the “historically true” performance (in Cage’s case that would often mean a downright bad performance), on the contrary, they seek to carry the composer’s spirit further and to find new interpretations of his compositional impulses.

John Cage (1912–1992) was one of the main contributors to the new concept of music in the 20<sup>th</sup> century. His oeuvre, divided into many creative periods, departs substantially from traditional European models and imposes a new paradigm drawing from more general concepts that correspond with current

scientific research, sometimes even anticipating it. Cage inspired new developmental paths in many fields: nonstandard sounds, shift of accent from harmony to time, inclusion of chance in art, openness to contingent events, self-discipline instead of control, freedom from memories and taste – these ideas were very influential in other arts too. Although he produced a considerable body of literary and art work, Cage was above all a musician and his compositions are still alive and powerful – they teach us to listen without prejudice.

*Jaroslav Štátný (trans. Peter Zagar)*

**DAAN VANDEWALLE** studied at the Royal Conservatory in Ghent with Claude Coppens, who appointed him his assistant in 1992. Vandewalle himself has conducted master courses and workshops at the Dutch conservatories in Tilburg and Enschede. As an artist he deliberately eschews the specialisation typical of the present-day music scene; he therefore devotes attention to the music of the past (situated in historical perspective) as well as the present. He composes, improvises (along with F. Frith, H. Bennink, D. Moss, the Palinckx ensemble) and in the course of a single recital performs works of the most divergent styles (Mozart, Ligeti). At festivals of contemporary music Daan Vandewalle has collaborated with ensembles from several European countries (The Simpletones, Champ d'Action, Vapori del Cuore, Sonic Youth, Ostrava Band, Tense Serenity with guitarist Fred Frith). His recording of Ives's piano works (including the *2<sup>nd</sup> Piano Sonata "Concord"*, Rene Gailly Records 1996) met with an exceptionally positive response from American critics. In 2000 he was awarded the Society of Belgian Composers Jeanne and Willem Pelemans Prize.

**ARNE DEFORCE** studied cello and chamber playing, specialising in contemporary music, at the Conservatories in Ghent and Brussels. His interest is also directed towards experimental music, use of electronics, multimedia resources, and performance which challenges the conventional academic appreciation of art. At the Centre de Recherches et de Formation Musicales de Wallonie in Liège he has collaborated with the composers/performers Richard Barrett and Karlheinz Essl. Besides solo appearances (his repertoire includes the work of Scelsi, Xenakis, Ferneyhough, Rihm, Lachenmann etc.) he is an active member of chamber ensembles (Champ d'Action, The Bad Boys Collective), with whom he performs at leading European festivals (Ars Musica, Agora Paris, Archipel Genève, Musica Strasbourg, Huddersfield Contemporary Music Festival, Wien Modern).

**JEAN-MARC MONTERA** is a French avantgarde guitarist and performer, co-founder of the loose association GRIM (Group of Search and Musical Improvisation, 1978). His permanent groups include the F.D.T.C. quintet (saxophonist E. Hosdikian, samplist F. Giuliani, drummer J. M. Bourroux, flautist M. Yabuki), Attila trio (percussionist J. Meneses, saxophonist G. Gebbia) and

his duo with the organistruum player Dominique Regef. He is also a member of several musical groups where he collaborates with such artists as Fred Frith (the rock opera *Helter Skelter*, the graphic composition *Score* together with David Moss), Kenny Wheeler, Louis Sclavis, Chris Cutler, Loren MazzaCane Connors, Thurston Moore. Together with the guitarists Noël Akchoté and Jean-François Pauvros he performs in a guitar trio. He also composes music for theatre and film (*Overseas Memories*, *Le voleur et le Harki*, *Air de Sfalte*).

**CHRIS CUTLER** is one of the trail-blazers of the British experimental and avant-rock scene. He began as a drummer in R'n'B and soul groups; later he began to experiment, playing with rock groups. In 1971 he became the co-founder of the 22-member rock orchestra The Ottawa Music Company. Later, as a member of the legendary experimental band Henry Cow, he took part in many dance and theatre projects (in 1977 he formed a bigband for a European tour, comprising Henry Cow and The Mike Westbrook Orchestra with vocalist Frankie Armstrong). Later Cutler was a member of the groups Art Bears, News from Babel, Cassiber, The (ec) Nudes, P53, The Science Group, Pere Ubu, Hail, The Wooden Birds; he has collaborated with such artists as John Rose, Fred Frith, Zeena Parkins, Iancu Dumitrescu, Peter Blegvad and Stevan Tickmayer. He is the founder of the independent publishing house ReR/Recommended and author of the book *File Under Popular*.



**WEDNESDAY  
11 NOVEMBER**

a4 – zero space  
5.00 p.m.

**07**

improvisational ensembles:

**MUSICA FALSA ET FICTA**

**MIO-MIO**

**VOICE OVER NOISE**

**PINK BIG PIG**

**FRUTTI DI MARE**

**THE CONTENTED**

**AUDIOBROTHERS**

**KLANGVERSUCH**

**MAREK PIAČEK REVIVAL BAND**

**FIRST DANUBE IMPROVISATIONAL**

and others

authors' collective – libretto

Marold Langer-Philippsen – stage director

authors' collective – scene

Martin Ondriska – script editor

Peter Važan – film director

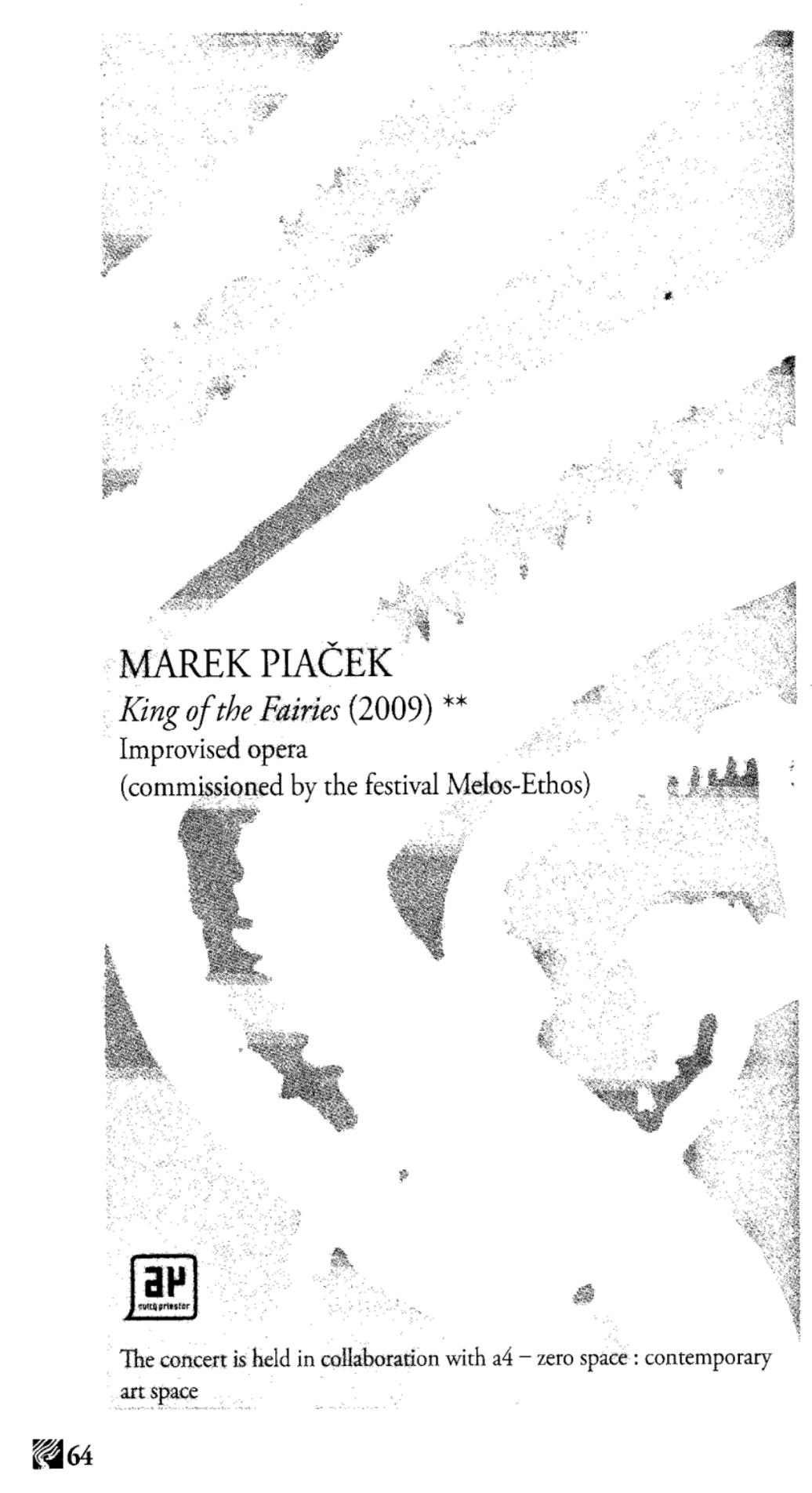
Stanislav Beňačka – bass

Jozef Chabroň – vocals, piano

Zuzana Duchová – curator

Katarína Kerekesová – painter

Daniel Baláž – discussion programme presenter



MAREK PIAČEK

*King of the Fairies* (2009) \*\*

Improvised opera

(commissioned by the festival Melos-Ethos)



The concert is held in collaboration with a4 – zero space : contemporary art space

**MAREK PIAČEK** (1972, Bratislava) studied flute playing privately with Vladislav Brunner sen. (1983–1986) and at Bratislava Conservatory with Dagmar Zsapková (1986–1992). His interest in composing motivated him to take up the private study of composition with Ladislav Burlas and Ilja Zeljenka, in whose compositional class he later studied at Academy of Performing Arts (1990–1995). At the same time he studied electroacoustic music at the Slovak Radio Experimental Studio with Juraj Ďuriš (under whose guidance he created *Flauto dolce '91*, which won first prize at the 13<sup>th</sup> EAH Composers' Competition Rusollo-Pratella 1991). He took part in many residential study projects and compositional seminars (Boswil in Switzerland, Nottingham Trent University in Great Britain, Akademie für Neue Musik with Bogusław Schaeffer and Mark Choloniewski). His compositions have been heard at festivals including Warsaw Autumn, Wien Modern, Wiener Festwochen, Melos-Ethos, Evenings of New Music, Musica Danubiana Ljubljana, Bratislava Music Festival, Expositions of New Music Brno, New-New Brno, Alternative Prague. In 1994–1998 he was vice-president of the Slovak section of ISCM. Piaček is also an active performer and improviser – since 1991 he has been a member of VENI ensemble and the Seal ensemble. He is a co-founder of the Small Town Chamber Orchestra Požož Sentimentál (1993) and Vapor del Cuore (1994); he collaborates actively with the experimental and improvisational groups don@u.com, Son-Drian, Upokojenci, Voice Over Noise, Audiobratia, Skuta & Piacek, Pink Big Pig and Frutti di mare, and conducts the improvisational orchestra Musica falsa et ficta. Alongside his activities as composer and performer he also works as a teacher, film director, radio presenter, and programme editor and organiser of Bratislava events devoted to new music. His musical interest is centred on multimedia projects where musical expression is synthesised with elements of naive theatre. Piaček uses the technique of collage, citation and allusion. In many projects he himself takes part as a multi-instrumentalist and director of musical rehearsal and of actual public performance.

**Works** (selection): *Blackbird*, song for lower voice and string quartet, on a poem by M. Rífus (1988), *String quartet* (1989), *Duo for violin and flute* (1990, dedicated to Palmström), *Blown in the Wind* for 4 trombones and large drum (1990), *Andante ma non troppo e molto cantabile* for instruments ad lib. and tape (1991), *Flauto dolce '91*, EA (1991), *King Rist*, stage work (1992), *Melodies II* for string orchestra (1992), *Speranza angelica* for flute and piano (1993), *Quattro per Otto* for 4 flutes (1993), *C'era una volta...* an absurd lesson with small destructive compositions for children and adults, stage work (1993–1994), *Piano limited* for piano (1994), *!AHORA FUERA DE BURLAS! En homenaje a (martin) burlas* for instrumental ensemble (1994) *Teacher Through Children's Eyes* for 6 to 8 instruments ad lib. and piano (1995), *Non avrei mai creduto...*, EA (1993–1995), *Die schöne Glenn-Millerin (Romantische Poesie neu interpretiert)* for ensemble (1995), *Grafiq Remix*, EA (1996), *Desirée* for flute, violin, cello, accordeon and piano (1996), *You have a lovely face, but now it's lost its grace* for accordeon (1997), *Swan*, song without words for flute, violin, cello, accordeon and piano (1997), *Crybaby* for string orchestra (1998), "...we're playing Durák", music for theatre (1998), *1<sup>st</sup> Sym-*

phony "Nuntium magnum" (1999), *Urban Songs* song cycle (2000), *Last Flight*, opera (2001), *Mild Mind* for organ (2002), *Caritas* for mixed choir (2003), *66 seasons* – four pieces for a quintet of brass instruments (2003), *Fear of Heights* for piccolo solo (2004), *Ragtime* for piano, according to *Three Page Sonata* by Charles Ives (2004), *Alea vera* for accordion, piano, violin and double bass (2004), *Three Magic Moments* for wind trio (2004), *Four minimalist Pieces* for piano (2005), *Vidmodeva* for mixed choir and piano (2005), *Swoop*, musical-dance play (2006), *El efecto föhn* for violin, piano, accordion and double bass (2006), *Quintessence of Ludwig* for piano (2007), *Symphony of All Midi People* for orchestra (2008), *Zbojníci / Outlaws*, dark romantic opera for chamber (2008), *Neusiedler Marsch* for flute/guitar, accordion and piano (2009), *King of the Fairies*, improvised opera (2009).

**Film scores:** *Ladomír Legends* (dir. P. Kerekes, 1996), *66 seasons* (dir. P. Kerekes, 2003), *Lionardo mio* (r. I. Šebestová, 2003), *Across Borders*, section *Helpers* (dir. P. Kerekes, 2004), *Four* (dir. I. Šebestová, 2006), *Cooking History* (dir. P. Kerekes, 2009), *Stones*, animated opera/musical (dir. K. Kerekesová, 2009).

The original idea of a new interpretation of the *King of the Fairies* emerged from the years-long collaboration between composer Marek Piaček and singer Stano Beňačka – the romantic theme of the king of the fairies (*Erlkönig*) had fascinated both authors from the point of view of composition and performance for a number of years. Their new ensemble Mio-Mio performed for the first time at the Multiplace Festival, and a further important step in this new collaborative enterprise was the chamber opera *Mio-Mio: Outlaws*, according to Schiller (premiere at the Prešov Academical, 2008). The theme of German romanticism interested drama producer Martin Ondriska, who at that time was collaborating with Piaček on a theatre performance of *Gulliver's Travels* (director Tom Ciller). The German director and artist Marold Langer-Philippsen was often to be found in the environs of a4 – zero space, and he accepted the role of director of the prepared project. A close collaborator of the Mio-Mio ensemble (e.g. he created the film scene in the opera *Outlaws*) is the young film director Peter Važan, who had also used music by First Danube Improvisational in his film *Perón*. After seeing a performance of *Outlaws* the conductor and choirmaster Jozef Chabroň also agreed to collaborate, taking on the role of the son and tutor. In the Spring of 2009 the project author Marek Piaček gladly accepted the generous proposal that *King of the Fairies* be staged as part of the Melos-Ethos Festival. This offer, which was a welcome surprise and at the same time an inspiration, came at a time when the creative team was already seeking possibilities of staging the project either in Slovakia or in Germany.

The authors have created a 90-minute improvised opera in two acts and numerous scenes with an interval, during which there will be a discussion by an expert panel in live transmission for internet broadcast by Radio KRAA (presented by Daniel Baláž). Performers will include a pair of singer-soloists, many domestic ensembles for experimental and improvisational music (who have appeared together at various festivals and club events such as a4 – zero

GUESS WHAT I HAVE SEEN, MY SON.



FATHER, YOU HAD BETTER RETURN HOME  
AND GO TO BED.



space Bratislava, Skutečnost Praha, Fléda Brno and remain in contact round the server kraa.sk), and an improvisational choral group. *King of the Fairies* also includes visual components – short films and VJ sets.

The theme of a man protecting his child is not peculiar to the mythology of the northern countries. A similar vengeance of a jealous god (or goddess), who usurps the right to the child, is found in many cultures (c.f. Mircea Eliade). There is a story that Johann Wolfgang Goethe was returning one evening from a visit to a friend when he saw a person on the road carrying an armful of kindling. Goethe only learned on the following day that this was a local peasant carrying his mortally ill son in his arms. This incident encourages us to speculate on the origin of Goethe's poem. In any case, all of these elements combined – the damp cold, the horse's galloping, hallucinations, the presence of death as a subject, the father's dialogue with his son, the son's dialogue with death – evoke a feeling of distress even in the most insensitive auditor today. Goethe's powerful verse drama has inspired many composers, writers and painters. The darkness of the forest, the wind, illness, the speed of movement, the family's love, the unctuousness of the King of the Fairies, are not the only graspable points; paradoxically there may be inspiration in our contemporary attitude to the fear of diseases, inability to communicate, anxiety, or sterile human relationships. Ultimately this version also has at least two endings: it presents the question, does the child in us live?

**STANISLAV BEŇAČKA**, a graduate of the STU Electrotechnical Faculty, worked in the OPUS recording studios. Later he studied singing at the Bratislava Conservatory with Zlatica Livorová. He is a laureate of the Mikuláš Schneider-Trnavský International Singer Contest (1992). Since 2001 he has collaborated with the Association for Contemporary Opera (later the SkRAT theatre), and he has premiered works by the new generation of Slovak authors (Lubomír Burgr, Martin Burlas, Daniel Matej, Marek Piaček). In 2006–2007 he took part in performances of the Association of Contemporary Dance (*Swoop* and the improvised *Sonatas*). With Marek Piaček he established the Mio-Mio grouping (2008). In the same year he played the role of the Patient's father in M. Burlas's opera *Coma* in Slovak National Theatre. He records for Slovak Radio, Slovak Treasures, Decca, Naxos, Chesky Records.

**JOZEF CHABROŇ** studied choral conducting with Štefan Sedlický at the Žilina Conservatory and continued at Academy of Performing Arts with Blanka Juhaňáková (choral conducting) and Ondrej Lenárd (orchestral conducting). Since 2004 he has been choirmaster of the children's choral group Margarétka at the J. Kresánek Elementary Art School in Bratislava, and since 2006 he has been assistant to the choirmaster of the Slovak Philharmonic Choir (SFZ) B. Juhaňáková. With SFZ he rehearsed the Schoenberg opera *Moses and Aaron* for the Viennese State Opera (in collaboration with choirmaster Norbert Ballatsch). Also with SFZ he has prepared many operas and

vocal-instrumental works for the Slovak National Theatre Opera and for Slovak Philharmonia. He has worked with the Trnava Chamber Orchestra, the mixed choral group Cantus, and conductors such as Peter Schreier, Daniel Gatti, Emmanuel Villaume, Paul Mauffray.

**MAROLD LANGER-PHILIPPSEN** studied ethnology at Berlin and Munich. He took up the study of directing, acting and modern dance in Munich, Vienna and Paris. Since 1979 he has been writing scripts for theatre and film. He has founded several artistic associations (EYGENART, FAKTOREI e. V., TEMAT) and his projects have been staged in theatres in Berlin, Bordeaux, Munich and Vienna. His productions work with poetry, “readymade” texts, dance and other media. For the HAU theatre in Berlin he prepared *Intourist*, a report on a journey in Eastern Europe; *Zwangssterilisiert* for the Thalia Theater in Halle; *radioerevan* for the Ars Electronica festival in 2002 in Linz. The German version of his project *Novelty Poverty* had its premiere in the Theatrale Halle (2004); *esterjefta*, a project of interventions in the eponymous Handel operas, at the Händelfestspiele festival in Halle (2005), and the project *gitmo. tv* in the Berlin HAU (2006).

**MARTIN ONDRISKA** is a theatre worker with leanings towards the fine (and other) arts. He was a camera assistant at ŠKF Koliba; he completed his master’s degree at Academy of Performing Arts with a thesis on the HUBRIS association and a doctoral thesis devoted to the work of Samuel Beckett. During his studies and afterwards he had periods of residence abroad; he found fulfilment on his “roamings” in Vienna, Moscow, Báčsky Petrovec, Köln, Nottingham, Kúty, Dortmund, Skopje, New York and Dublin. Currently he lectures in London and elsewhere and collaborates on screenplays, authorial projects and documentary films. He publishes work on Beckett and is making dramatic versions of Gombrowicz’s *Diaries*, horror novels and poems. Ondriska is a teacher at Academy of Performing Arts at the Faculty of Directing and Script Editing. He has collaborated with Jozef Vlk, Ján Štrbák, Marta Poláková, Monika Čertezni, Martin Piterko, Martin Burlas, Tomáš Ciller, Marek Piaček, Jonatan Stone.

**PETER VAŽAN** has a bachelor’s degree from the Ateliér of Camera Work and Photography at Academy of Performing Arts. He worked as a producer in OZ Man Under Threat (2006–2008), in the context of IFF One World. As director and cameraman he makes documentary films for non-profit organisations, short films (SME Daily Newspaper Prize – Azyl 2008) and lo-fi videoclips (Atlantic Cable). He collaborates in the multimedia projects of the civic association Euforion (Art of Livin) and the Open Design Studio. He practises fine art (photography, illustration, collage). Važan is a non-playing member of the musical group Hugo Čáves Orchestra and manages the Plán C ateliér in Cvernovka. For Mio-Mío he prepared the visuals for the performance of *Outlaws*.

**MUSICA FALSA ET FICTA** (2006) is an improvisational symphony orchestra intended for collective improvisation. It was founded with Miro Tóth as leader and comprises roughly 40 Conservatory and Academy of Performing Arts students and musicians, who form a basis for collective playing. Since 2008 the conductor has been Marek Piaček. Several prominent improvisers (Miki Skuta, Alfred Zimmerlin, Marcus Eichenberger), have performed with the orchestra, which played the music for the film *Cooking History* and has completed a number of multimedia projects (*Oratórium 929 000 000* was performed at the final concert of the ANASOFT litera Festival in 2008 and broadcast live on Radio Devín).

**MIO-MIO** (2008) consists of two erudite Slovak artists who call themselves “Woofers” and “Tweeters”. They use the special Clanger Theremin software when performing, and they create their sound with the help of the small hardware installation Mio DigiWalker P560. Glissanda are a typical feature of their performances – “Woofers” specialises in the frequency range 20–200 Hz and “Tweeters” in 201–20000 Hz.

**VOICE OVER NOISE** (2007) is a trio of electronic improvisers comprising Slavo Krekovič, Marek Piaček and Oliver Reháč. All of them use laptops and at the same time samplers, synthesisers and other electronic equipment. Piaček is a graduate in composition; Krekovič and Reháč are musicians, journalists, musicologists and organisers of artistic events. What unites them is the search for experimental forms of expression culminating in a collective improvisation. They take materials from the immense spectrum of electronic and classical music.

**PINK BIG PIG** (2005) consists of a pair of composers and performers with long experience in composing and playing, who have decided to use their laptops for creating music. In the field of electroacoustic music they work with sound material much as the Požon sentimentál group did in the field of classical music. Lubo Búgr plays violin and guitar, recycling and generating sound material by means of his laptop. Marek Piaček plays flute and piccolo, recycling the recorded structures in real time and using various elements of classical music as accompaniment.

**FRUTTI DI MARE** (2007) is an experimental audio-visual group. This ensemble's productions depend on interaction between text, voices, an instrumental component and a visual projection. Each of the projects completed (currently 7 parts – *Tonality, Musical World, CHAT, EJAKULA, Früchte des Mordes, Flames over Slovnaft, Rambo Balboa*) creatively focuses on a particular artistic, scientific, philosophical or social phenomenon (each time a different one). The combination of performers differs according to the project. At the ANASOFT litera Festival in 2009 the ensemble presented *Passion Play of Štefan H.* The author of the concepts is composer/saxophone player Miro Tóth.

**THE CONTENTED** (1998) is a trio of instrumentalists (Boris Lenko, Peter Zagar, Marek Piaček) improvising on classical acoustic instruments. Together with the choreographer Marta Poláková they created the musical-dance performance *Communication Performance Project*.

**AUDIOBROTHERS** (2008) Georgij Bagdasarov and Marek Piaček made their first appearance on the scene in February 2008, with a view to renewing Slovak-Armenian sonic friendships. Georgij plays long ambient sections with solo entries, Marek supplements them with short, abrupt sequences... and vica versa.

**KLANGVERSUCH** (2007) is a pseudonym which Marek Piaček uses for his solo improvisational projects.

**FIRST DANUBE IMPROVISATIONAL** (2007) is a free grouping of members of the above-mentioned ensembles, well-known, among other reasons, for the late-night happenings at and under Apollo Bridge in Bratislava. In 2008 the ensemble played the music for Peter Važan's film *Perón*.





**WEDNESDAY  
11 NOVEMBER**

Concert Hall  
of the Slovak Radio  
19.00

**08**

**SLOVAK RADIO  
SYMPHONY ORCHESTRA**

**Łukasz Borowicz – conductor**

**Marcin Zdunik – cello**

**Milan Paľa – violin**

 Slovenský rozhlas

 POLSKÝ  
INSTITÚT  
BRATISLAVA

POLISH AIRLINES  
**LOT**

Main organizer: Slovak Radio

The concert is held in conjunction with the ceremonial award of the  
Ľudovít Rajter Prize

The concert is held in collaboration with the Polish Institute in Bratislava  
and supported by the LOT Polish Airlines

LUBICA ČEKOVSKÁ

*Adorations* (2004–2006)

for large symphony orchestra

GRAŻYNA BACEWICZ

*Concert for Cello and Orchestra No. 1* (1951) \*

Allegro non troppo

Andante tranquillo

Finale: Allegro giocoso

INTERVAL

*Concerto for Violin and Orchestra No. 3* (1948) \*

Allegro molto moderato

Andante

Vivo

OLGA KROUPOVÁ

*Judit* (2000) \*\*

for symphony orchestra

# THE ĽUDOVÍT RAJTER PRIZE



The Ľudovít Rajter Prize was awarded by the Music Centre for the first time in 2006. It is intended for a young representative of Slovak musical culture whose talent and performances of outstanding quality have not only captured the attention of the domestic public but have already begun to make an impression abroad also. This year the Ľudovít Rajter Prize will be received by the violinist Milan Paľa, one of the most striking talents in the young generation of Slovak musicians. Milan Paľa will be presented to the festival public as the soloist at a concert, following which the prize will be conferred. Along with the award he has gained to opportunity of recording his own profile CD, which is being issued by the Music Centre.

The concert will be broadcast live by Radio Devín.

**LUBICA ČEKOVSKÁ** (1975, Humenné) after completing her secondary schooling began to study musical theory at Bratislava's Academy of Performing Arts (1993–1998). During her third year she showed interest in composing and became a student of composition in Professor Dušan Martinček's class (1995–2000). She took part in compositional courses at Kostelec in Černý Les (D. Martinček, 1996) and at Radziejowice in Poland (K. Penderecki, P. Patterson, P. M. Hamel, A. Iglesias-Rossi, 1997). In 1998–2000 she received a scholarship to the Royal Academy of Music in London and also a scholarship from the ISH Foundation of Her Majesty Queen Mother for a two-year post-graduate study of composition in Paul Patterson's class. In 1999 she received a commission from the Royal Academy of Music for a composition for the R.A.M. large symphony orchestra with the outstanding Estonian conductor Neeme Järvi and assistant Edward Gardner. *Turbulence* had its premiere at the Arvo Pärt Festival in London, with Pärt himself in attendance. Čekovská's compositions have been heard in many leading festivals of contemporary music in Great Britain (Park Lane Group in Queen Elizabeth Hall in London, Russian Festival, New Century Prospects, Spitafield Festival), Estonia (David Oistrach Festival in Pärn), Austria (Festival Aspekte in Salzburg) and Slovakia (Week of New Slovak Composition, Melos-Ethos). She collaborates with the top-ranking ensemble BBC Singers, Christian Lindbergh, and Sarah Walker. She has taken part in composition seminars (Sir H. Birstwistle, R. Saxton, M. Finissy, S. Montague, T. Ades) and received many awards (Elsie Owen Prize of the Royal Academy of Music, Cuthberth Nunn Composition Prize for the composition *Fragment and elegy*, Leverhulme Award, Mosco Carner Award for *Turbulence*, J. L. Bella Prize for *Piano Concerto*). Since 2008 she has been a member of the artistic council of the Prague Spring Festival.

Of her profile CD *Passing Impressions* (Hevhetia 2005) Arvo Pärt wrote: "(...) I would like to say without reservation that *Fractal* and *Piano Concerto* are serious works with a physiognomy of their own (...) in which one can sense purity, concision and dramatic feeling (...) a feeling of freshness and life comes from the music (...) beauty and seriousness...". Lubica Čekovská works in the Music and Dance Faculty at Academy of Performing Arts in Bratislava (musical theory and composition, since 2000) and plays piano with the Bratislava Hot Serenaders orchestra (since 1994).

**Works** (selection): *Five Miniatures* for piano (1996), *Fragment and elegy*, (1996–1997, rev. 2005), *Composition for Trumpet and Piano* (1997), *Dark* for oboe and piano (1997), *At Day – Close in November* for mezzosoprano and piano (1997), *Der Tod und Das Mädchen* for baritone and piano (1997), *Brownian Motion* for chamber ensemble (1998), *Composition for Wind Orchestra* (1999), *Arctic Falling*, septet for wind instruments (1999), *Composition for String Orchestra* (1999), *Turbulence* for orchestra (1999–2000), *Elegy* for solo bayan (2000), *Fractal* for orchestra (2000), *Bach Lines* (2000), *Six Songs* for soprano and piano (2002), *The Song* for cello and piano (2002), *Two Portraits* for piano and orchestra (2003), *Piano Concerto* (2005), *Shadow Scale* for orchestra (2005), *As Time Goes By*, opera (2005), *Adorations* for large symphony

orchestra (2004–2006), *In Conversations* for cello and bayan (2006), *Interrupted Line* for chamber ensemble (2006), *Othello*, music to the play by W. Shakespeare (2007), *Grand Illusions*, music to the play by S. Štěpka (2007), *Lux in Tenebris* for trumpet and organ (2008), *Musica Homonensis* for organ (2008), *Tenzione* for four-hand piano (2009), *Violin Concerto* (2009).

**Film scores:** *Cruel Joys* (dir. J. Nvota), *Miss Soul-healer* (dir. J. Nvota), *Summerhouse* (dir. J. Nvota), *Eight Women* (co-author, dir. R. Polák).

For a young composer, being invited to write a composition for a great symphony orchestra is a big event and I am grateful to Slovak Philharmonia for their expression of trust. (...) At the time when I began working on the composition, joyful and sorrowful moments occurred in my life. My son was born, and at the same time people who were close to me departed forever; two moments in a person's life which are marked by deeply emotional experience. Joy, sorrow, celebration, nostalgia... They are present in my private *Adorations*.

Lubica Čekovská

The composition received its world premiere on May 25, 2006 under the baton of Vladimír Válek in the Slovak Philharmonia Concert Hall in the cycle *World Performers*. The Czech premiere followed immediately in the Obecní Dům as part of the Prague Spring Festival.

**GRAŻYNA BACEWICZ** (1909, Lodź – 1969, Varšava) is an important representative of Polish musical culture. After Maria Szymanowska (1789–1831) she is the second female Polish composer to receive international acclaim. She came from a Polish-Lithuanian family (her father and brother claimed Lithuanian nationality). She received her basic musical education from her father; from the age of five she was playing the violin and piano. From 1928 she studied at the Warsaw Conservatory (violin and piano), while simultaneously studying philosophy at the University. In 1932–1933 she studied composition with Nadja Boulanger and violin with Henri Touret, later with Carl Flesch, at the École Normale de Musique in Paris. After returning to Poland she worked as first violinist in the Polish Radio Orchestra, which was at that time experiencing a “golden age” under its outstanding conductor Grzegorz Fitelberg. At the same time she worked as a composer and a member of the commissions in various competitions. In 1936 she married; her daughter Alina Biernacka became a noted Polish painter. During the war years Grażyna Bacewicz lived in Warsaw, devoting herself to composition and secretly presenting new works (e.g. *Suite for Two Violins*). After the war's end she taught at the Lodź Conservatory. In 1954 she was seriously injured in a car accident. She abandoned her career as a violinist and devoted herself exclusively to composition. Her work took its departure from the neo-classical style, which she had made her own during her studies in Paris. Her own distinctive sonoristic style was created during the 1950s, when she diverged from the neo-classical and neo-baroque

tendencies. She was a master of instrumentation, using a kaleidoscopic diversity of sounds and timbres with elements of an aphoristic fragmentary style. Her music is unaggressive and rarely dissonant; she maintained her “neoclassical” clarity and esprit.

**Works** (selection): *Four preludes for Piano* (1924), *Wind Quintet* (1932), *Concerto for Violin and Orchestra* (1937), *Sonata for Violin* (1941), *Suita for Two Violins* (1943), *3<sup>rd</sup> String Quartet* (1947), *Concerto for Violin and Orchestra No. 3* (1948), *Olympian Cantata* for choir and orchestra (1948), *Concerto for Piano and Orchestra* (1949), *2<sup>nd</sup> Symphony* (1951), *4<sup>th</sup> String Quartet* (1951), *3<sup>rd</sup> Symphony* (1952), *4<sup>th</sup> Symphony* (1953), *2<sup>nd</sup> Sonata for Piano* (1953), *From Peasant to King*, ballet (1953), *Concerto for Violin and Orchestra No. 5* (1954), *Music for Strings, Trumpets and Percussion* (1958), *Adventures of King Arthur*, radio opera (1959), *6<sup>th</sup> String Quartet* (1960), *Concerto for symphony orchestra* (1962), *Esik in Ostend*, ballet (1964), *Acropolis*, cantata for choir and orchestra on the occasion of the 600<sup>th</sup> year jubilee of the Jagellonian university (1964), *Concerto for Violin and Orchestra No. 7* (1965), *Contraddizione* for chamber orchestra (1966), *Concerto for Two Pianos and Orchestra* (1966), *Concerto for Viola and Orchestra* (1968), *Desire*, ballet according to the play by P. Picasso (1967–1969).

Besides her activity as a composer, Grażyna Bacewicz was also an outstanding performer: she was an excellent pianist (in 1953 she premiered her own piano sonata), but it was her mastery of the violin that brought her international acclaim. She studied with the foremost artists of her time and until her injury in 1954 violin playing was an integral part of her artistic career. These abilities predisposed her to create concert works which have strikingly enriched the repertoire of this genre – she wrote 7 violin and 2 cello concertos, a viola and a piano concerto, as well as a *Concerto for Two Pianos and Orchestra*.

*Concerto for Violin and Orchestra No. 3* is one of this composer's finest works. The basic source of inspiration is folklore – Bacewicz in constructing her themes uses the melody of Podhalie folk music, with this inspiration almost having the character of citation in many places. The formal scheme (as in many of this composer's other works) proceeds according to the classical models. There are three movements: the introductory allegro is constructed in sonata form, the slow second movement is bithematic, while the third movement is a brilliant rondo. The violin part dominates the work – the author's experience in the areas of performance and instrumentation is manifest. As a violinist she perfectly utilises the technical and expressive capacities of the instrument. Her third violin concerto, well-known also in the author's own interpretation, received second prize in 1955 at the Chopin Competition in Warsaw (the first prize was not awarded).

*Concerto for Cello and Orchestra No. 1* was written on a commission from the outstanding Czech cellist Miloš Sádlo, who was also its first performer. Again, the work has the classic three-movement scheme – the sonata-form *Allegro non troppo* gives way to a peaceful *Andante tranquillo*. The concerto closes with a brilliant finale – *Allegro giocoso*.

**OLGA KROUPOVÁ** (1966, Bratislava) studied composition with Juraj Pospíšil at the Bratislava Conservatory (1982–1988), and after graduating worked in the archive of the Musical Fund. She completed composition courses with G. Kancheli (1989) and L. Andriessen (1990). In 1989–1991 she studied composition with Ivan Hrušovský and Miroslav Bázlik at the Academy of Performing Arts in Bratislava and afterwards at the Liszt Academy in Budapest with József Soproňi (1991–1994), where she also completed a compositional seminar with Clerens Barlow and Nicolaus A. Huber. In 1993–1994 she studied electroacoustic music with Zoltán Pongrácz and worked on a short-term contract in Hungarian Radio's electroacoustic studio. Afterwards she completed postgraduate study of composition with Martin Christoph Redeln at Hochschule für Musik in Detmold, Germany (1994–1996), where she settled and has since worked as a freelance composer. As an external editor she collaborates with the publishing houses Schott-Wega-Verlag, Bärenreiter-Verlag, Peters-Verlag, Marc Reiff-Verlag, WDR, Eurobottega and Schubert-Gesellschaft. In 1999 she signed an author's agreement with Edition Gravis publishers.

**Works** (selection): *Sonata for piano* (1989), *Wind Quintet* (1990), *Kammermusik* (1992), *Sinfonietta d'Archi* (1993), *Sextet* for 5 wind instruments and piano (1993), *Sonata lirica* for violin and piano (1994), *Detmolder quartett* (1994), *Bericht über dem letzten Stand der Dinge* for orchestra (1995), *Aphorisms for 3 Clarinets* (1995), *Introduzione, Cadenza e Finale per Violine e Orchestra* (1996), *Morgenster – Lieder* for soprano and piano (1997), *Mephisto – Lieder* for baritone (1998), *Katze mit Hut*, chamber opera (1998), *Nachträume* for large symphony orchestra (1998), *Ephemera*, concert music for orchestra (1999), *Judit* for symphony orchestra (2000), *Conversion* for chamber orchestra (2001), *Michelangelo – Lieder* for baritone and piano (2001), *Guerroponia*, electroacoustic composition.

The very name of my composition will doubtless provoke the question of which Judit I have in mind. Is it the cruel Judit who deprives Holofernes of his head, or some other biblical personage, or perhaps some entirely anonymous, fictional character from a novel? No, I am thinking of one of the lovers and the fateful wife-to-be of Prince Bluebeard. In this connection I cannot but recall Béla Bartók's outstanding opera *Duke Bluebeard's Castle*. I came upon this work during my compositional studies at the Liszt Academy in Budapest, and to tell the truth it preoccupies me to this present day. With good reason, on account of its significance and standing in musical history, it is mentioned in the one breath with Berg's *Wozzeck*. However, to a considerable extent it has remained veiled from the musical public, partly because of the language barrier (the opera is written in Hungarian) and in a certain sense also because the music can be as difficult to comprehend as the text. I do not know of a similar work in musical literature where the musical utterance itself, the entire construction and origination (genuinely affecting all the compositional parameters) was determined to such a degree by language. Indeed, I will go

further and make bold to say, based on my own experience (as one of a handful of Slovaks I have sweated blood – but let me add, voluntarily – to learn Hungarian), that for anyone who doesn't have at least a smattering of Hungarian the genome of this work, and hence also its uniqueness, will remain concealed forever.

This composition is my first and assuredly not my last attempt to concentrate my thoughts and reflections in connection with this opera and with Bartók generally. I have consciously avoided any concrete musical citation. I did not want to comment on citations with my own music and have them ever-present as pretexts for tautologies from an alien musical world. Rather, I wanted to recast my long-term, genuinely years-long attachment to Bartók's style and the Hungarian compositional school in general (and hence also their inevitable influence on my musical expression and my subsequent confrontation with them) into my own musical language. I think that one has to learn from the masters and by study of their works one must encourage one's own style towards crystallisation.

So then, what kind of Judit was she? A sort of feminine prototype in her curiosity and especially her relentless determination to pursue her goal without regard for the irrevocable consequences (despite innumerable counsels and warnings from those round her she abandons her father, mother and fiancé) and the indubitably cruel results for her personally (she is imprisoned for life, becoming the fourth and most beautiful wife, the ruler of night; Bluebeard himself suddenly, after acquiring the last key to the seventh chamber in her presence and in the presence of her three preceding but still living wives, suddenly begins to talk of her in the past tense). Why did she want to know what was hidden behind the seven doors? Why did she want to open them and let light into the windowless castle? Was it perhaps because of love, which gives more than it takes, or infatuation and an irrepressible selfish desire to possess and especially to have power over Bluebeard as a man with all his secrets? Her rejoinder sounds through the whole of Bartók's opera: "Come, Judit, I'm waiting for you with a kiss!", to which she answers, "Give me the (other) key(s), because I love you". That demand astounds me to this day. My composition too is about this eternal dilemma.

The more initiated listeners will perhaps detect certain allusions to the opera, but those are deliberate. I have tried to work with them very cautiously and inconspicuously. They are meant to be only like a breeze that brings fleeting reminiscences of things we can scarcely identify.

*Olga Kroupová*

**ŁUKASZ BOROWICZ** studied at the Chopin Musical Academy in Warsaw in Boguslaw Madej's class. He has been a stipendiary of the Polish Ministry of Culture and Accademia Musicale Chigiana in Siena. Borowicz has participated in numerous international competitions (Trento, Athens, Porto, Bamberg – special prize of the Alice Rosner Foundation). In 2000–2001 he was assis-

tant to Iván Fischer, conductor of the Budapest Festival Orchestra, and later (2002–2006) assistant to Antoni Wit in the National Philharmonia and Kazimierz Kord in the National Opera. Since 2007 he has been chief conductor of the Polish Radio Symphony Orchestra, Warsaw, with which he has completed many engagements at home and abroad. He regularly appears as a guest with the Polish National Opera, Polish Baltic Opera in Gdansk, the Grand Theatre in Łódź, the Krakow Opera and the Beethoven Academic Orchestra. He has collaborated with the Bamberg Symphony Orchestra, Russian State Philharmonic Orchestra, Danish Radio Orchestra, Belarus National Philharmonic Orchestra, Ukrainian National Philharmonic Orchestra, I Pomeriggi Musicali and with the majority of Polish orchestras including the Warsaw Philharmonia. In September 2008 he appeared in the Prague Rudolfinum during the commemorative week on the 40<sup>th</sup> anniversary of the Prague Spring.

**MARCIN ZDUNIK** studied at the Moniuszka School of Music in Warsaw with Maria Walasek and Andrzej Orkisz. Currently he is a student at the Chopin Musical Academy in Warsaw with Andrzej Bauer. He has participated in master courses led by M. Flaksman, L. Gorochoy, G. Hoffman, J. Berger, C. Barczyk. He was an active participant in the master classes and cello festival held under the auspices of the Kronberg Academy; at the Week of Talents Festival in Tarnow he received a stipend, and he is also a stipendiary of the Mozart Gesellschaft Dortmund and the Polish Ministry of Culture. He has gained many awards at competitions at home and abroad (National Competition of Young Cellists in Wrocław, International Cello Competition in Poznań, Liezen International Cello Competition, International Competition in Markneukirchen, Universität Mozarteum Salzburg Summer School Prize, 1<sup>st</sup> Prize and Grand Prix for performance of Lutosławski's *Cello concerto* at the International W. Lutosławski Competition in Warsaw 2007). In 2008 he represented Polish Radio at the International Tribune of Young Performers in Bratislava organised under EBU auspices, where he won the title of 2008 New Talent of the Year. He regularly makes appearances in Europe and Asia, where he also presents his own compositions and adaptations for cello and chamber ensembles. As soloist he has collaborated with Prague Chamber Orchestra, Polish Radio Symphony Orchestra and Wrocław Chamber Orchestra.

**MILAN PAĽA** studied violin playing at the J. L. Bella Conservatory in Banská Bystrica in Peter Strenáčík's class (1996–2000). He continued at the Universität für Musik und darstellende Kunst in Vienna in Jela Špitková and Rainier Küchel's class, and also at the Janáček Academy of Musical Arts in Brno, where he graduated from František Novotný's class. During his studies he participated in international master courses (with Vladimir Spivakov, Semion Jaroševič, Jean Guillou). Milan Paľa has won awards in competitions at home and abroad (Concourse Moderne Riga, Leoš Janáček Competition Brno, Bohuslav Martinů Competition, Anglo-Czecho-Slovak Trust London

– absolute winner and J. Kodoušek Prize for performance of works by E. Suchoň and M. Ravel, Slovak Conservatories' Competition, and the Ľudovít Rajter Prize, which will be presented to him by the Music Centre at this concert). He has performed in concerts in many European countries. As a soloist he collaborated with the orchestras of the State Philharmonia Brno, Slovak Philharmonia, Slovak Radio Symphony Orchestra, Kiev Radio Orchestra, St. Petersburg Congress Orchestra, St. Petersburg Philharmonic Orchestra, Capella of St. Petersburg and with conductors T. Guschlbauer, A. Cernusenko, D. Svec and P. Griбанov. Last year, in collaboration with L. Fančovič, he recorded the complete works of E. Suchoň for violin and piano on CD (Pavlík Records, 2008).

**SLOVAK RADIO SYMPHONY ORCHESTRA** (SOSR) founded in 1929, is the oldest professional orchestral body in Slovakia. From the outset the orchestra has featured original Slovak compositions prominently in its programme and hence also the first phase of its development is linked with the flowering of modern Slovak music in the works of Alexander Moyzes, Eugen Suchoň, Ján Cikker and others. Originally a small-scale formation, the orchestra gradually extended its instrumental compass and from 1942 it began to present regular public concerts, transmitted live on radio. In 1943–1946 the SOSR was conducted by the prominent Croatian artist Krešimir Baranović, under whose baton the orchestra registered notable artistic advances. Other chief conductors included Ľudovít Rajter, Ladislav Slovák, Otakar Trhlík, Bystrík Režucha, Ondrej Lenárd, Róbert Stankovský and Charles Olivieri-Munroe. Besides making many recordings for the use of Slovak Radio, the orchestra concentrates especially on its own cycle of concert appearances, while also participating in important musical events in Slovakia. The SOSR has made guest appearances on numerous concert podia throughout the entire world. There is regular collaboration with television and with musical publishing houses (Opus, Supraphon, Marco Polo, Naxos, Arte Nova, HNH International, MMC Recordings). Conductors and soloists of world renown have collaborated with the SOSR (Charles Mackerras, Zdeněk Košler, Václav Smetáček, Gidon Kremer, Peter Dvorský, José Carreras, Juraj Bartoš, Ivan Ženatý). At present the orchestra is headed by the young Slovak conductor Mario Košík.



**THURSDAY  
12 NOVEMBER**

Dvorana Concert Hall  
(Academy of  
Performing Arts)  
7.00 p.m.

**09**

**Daniela Varínska – piano**



Main organizer: Academy of Performing Arts in Bratislava

PAVOL ŠIMAI

*Sonata* (1958)

Allegro moderato

Andantino cantabile

Rondo / Allegretto

VLADIMÍR BOKES

*Sonata for piano No. 4, Op. 48* (1985)

JURAJ HATRÍK

*Sonata ciaccona* (1971)

for piano

INTERVAL

ROMAN BERGER

*Sonata 1960* (1960)

YEVGENI IRSHAI

*Caspase Ten* (2009) \*\*

**PAVOL ŠLMAI** (1930, Levice) studied piano and harmony in Budapest between 1941 and 1943 with Pál Kadosa, a native of Levice, later composition with Ján Cikker in Bratislava and with Paul Dessau in Berlin. From 1960 he worked as a teacher at the Bratislava Conservatory, as an editor of Czechoslovak Radio and as a musical adviser to the Studio of Short Films in Bratislava. Since 1968 he has lived in Sweden, where he taught at several music institutes in Södertälje, Arvike and in Stockholm. His latest post was at the Music School of the University in Gothenburg. He has also written music reviews for Göteborgs Handels- och Sjöfartstidning daily news and worked as a piano technician and piano tuner. In his first creative compositional period Pavol Šimai focused his attention primarily on timbre, inspired by the melodies of Slovak folk music. Apart from the compositional means and techniques employed, his music always has a strong expressive drive. He chose very carefully the texts of his vocal compositions – by P. Neruda, E. Blomberg, G. Illyes et al. Several of his pieces are inspired by the visual art of his wife Jarmila Šimaiová (*Sketches* for wind quintet).

**Works** (selection): *Flute Sonatina* (1952), *Vittoria* for orchestra (1963), *Combattimenti* for orchestra (1965), *Meditation* for alto and string quartet (1966), *Dream and Morning*, cycle of mixed choirs (1966), *Three Songs* for soprano, cello and piano (1975), *Impressions* for guitar (1976), *Nordron* for orchestra (1978), *Klartext* for soprano and clarinet (1978), *Cross-eyed Witnesses* for alto, percussion and trombone on texts by N. Sax (1989/91), *Sketches* for wind quintet (1989–1990), *Concertino rustico* for flute and string orchestra (1952/1991), *Bridges* for piano and wind quintet (1992), *Utan ridd* for wind orchestra (1992), *Message* for trumpet and wind orchestra (1993), *Fragments from Kafka's Diary* for alto and string quartet (1993), *Music for Cello and String Orchestra* (1986/94), *Il Tramonto dal Monte Solaro a Capri* for trumpet and organ (1994), *Gratitude* for organ (1995), *Laetitia recognitionis* for string trio (1995), *Scenes* for chamber ensemble (1995), *Hommage à Vladimír Kovár* for wind orchestra (1997), *O, lappri!* for orchestra (1997), *Alle tarantella* for piano (1998), *Gonglot* for mixed choir (1998), *Marcia funebre* for flute, violin, accordion and piano/fiati (1998), *Spejelresan* for chamber orchestra (2002).

**VLADIMÍR BOKES** (1946, Bratislava) studied cello and composition with Juraj Pospíšil at the Bratislava Conservatory. He continued his composition studies with Dezider Kardoš at the Academy of Performing Arts in Bratislava (graduating in 1970 with his *Symphony No. 1*). Afterwards he lectured on theoretical subjects at the Conservatory and the Academy of Performing Arts (since 1983 he has taught composition, and in 1993 he was appointed professor). Between 1993–1998 he was the chairman of the Festival Committee of the Melos-Ethos International Festival of Contemporary Music.

Bokes is primarily a rationalistic artist. In his work he develops the ideas of the Second Viennese School in a special and innovative manner. Combining the consistent organisation of elements (the principle of the golden section) with aleatory composition, he strives to master the timbral qualities of New Music, while confronting serialism with tonality by introducing the series into tonal context.

**Works** (selection): 6 symphonies (1970, 1978, 1982, 1986, 1988, 2003); 2 piano concertos (1976, 1985); 4 piano sonatas (1963, 1973, 1979, 1985); *String Trio* (1963), *Sequenza per 9 stromenti* for oboe, clarinet, bassoon, horn, trumpet, tuba, violin, viola, cello (1965), *La Folia*, ciaccona for violin solo (1967), 2 string quartets (1970, 1974), *Cadence to the Memory of Pablo Picasso* for flute and guitar (1973), *Good Day Mr. Fibonacci*, cycle of piano pieces (1977), *The Manner of Silence*, song cycle for bass and 4 instruments to Mihalkovič's lyrics (1977), *Lines* for 12 singers (1978), *Music for Organ and Winds* (1986), *Coll'Age* for piano, 2 violins, viola and cello (1989), *Preludes and Fugues* for piano (1989), *Five Etudes* for piano (1989), *Nine Variations on a Theme by Zdeněk Fibich* for piano (1990), *Pater noster* for trumpet and baritone (1990), *Missa Posoniensis* for solos, choir, organ and orchestra (1990), *Ave Maria* for soprano and string quartet (1991), *Lied ohne Worte* for mezzo-soprano/trumpet in C, bass clarinet and piano (1992), *Haydn at the Computer*, overture for chamber orchestra (1992), *Variations on a Theme from Haydn's 'London Symphony'* for flute solo (1992), *Variations on a Theme by Ján Cikker* for clarinet (1992), *Symphony No. 1*, new version (1969/1993), *Variations on a Theme by Ján Egry* for wind octet (1994), *Commedia dell'arte*, aria for tenor and piano on a 1981 document of the Central Committee of the Slovak Composers Union (1995), *Cadenza No. 3 per violino solo* (1995), *Capriccio for Flute and Piano* (1996), *St. Martin*, hymn for mixed choir (1996), *Variations on a Theme by Joseph Haydn* for orchestra (1996), *Rondo for Oboe and Bassoon* (1997), *Ostinato* for double bass and piano (1998), *Musique triste* for violin, viola and cello (1996–1998), *Musica Stricta* for flute, clarinet, violin, cello and piano (1999), *Aria of Margarethe* (2001), *Divertimento* (2001), *Concertino* for chamber ensemble (2004), *Prague Trio* for flute, oboe and piano (2004), *Csárdás Enikőnek* for dulcimer (2004), *...remembering to...* for flute, clarinet, accordeon and piano (2005), *...nur eine Weile...* for violin, accordeon and violoncello (2005), *PF 2007* for violin (2007), *Appeal* for dulcimer and string orchestra (2008), *Afterlude to the Centenary of Eugen Suchoň* for chamber ensemble (2008).

The *Sonata* is loosely associated with the 2<sup>nd</sup> *Piano Concerto* of 1984. It was composed a year later in a situation showing all-round improvement; to the east of us “perestroika” was already prevailing. The composition continues in the tendencies which were current in other works also of that period – it combines tonality and serialism, it puts alongside one another expressions that are often distanced, it works with the category of time. The hope that the incredible mess of the recent period would nevertheless turn out well was steadily growing stronger. That is probably why the sonata does not climax in an absurd conclusion, rather it ends in a conciliatory fashion. As compared to the concerto, the difference in formal conception consists in the fact that the two contrasting thematic components, having passed through gradual changes in clearly perceptible phases, finally reach a conclusion where they again take on the same form as at the beginning, except that from the original two “themes” three have evolved in the course of the sonata. There’s an analogy with the *Game of the Pairs* from Bartok’s *Concerto for Orchestra*, transposed to other musical parameters, from a thematic to a tectonic structure. Present in the sonata there is a conviction of the rightness of the road chosen; there is no place in it for the expression of resignation and absurdity which is found in

the 2<sup>nd</sup> Piano Concerto. Sonata for Piano No. 4 was heard for the first time in the fine rendition by Dana Varínska in 1987.

Vladimír Bokes

**JURAJ HATRÍK** (1941, Orkucany) after his secondary studies continued with Alexander Moyzes (private study of composition 1955–1958), later at the Bratislava Academy of Performing Arts (1958–1963). In 1965–1968 he completed post-graduate study in the disciplines of composition and musical psychology (Academy of Performing Arts, Comenius University – Faculty of Humanities). He taught at the Košice and Bratislava Conservatories, afterwards in the Department of Musical Theory at Academy of Performing Arts. In 1971–1990 he was an expert collaborator of the Slovak Musical Fund; from 1991 he was a docent and since 1997 he has been professor of composition at Academy of Performing Arts. He also works at universities in Nitra and Prešov.

Hatrík's individual development as a composer is in large part influenced by his inspiration from extra-musical fields – he is interested in literature, poetry, aesthetics and the philosophy of the musical work. The semantic point of the composer's works is contrast and the struggle of opposites – good and evil, love and hate, but also simplicity and complexity. This confrontation is naturally imported into the compositional process and the employment of structural-technical means. Hatrík set out with traditional compositional approaches, using a conventional formal schema and melodic-rhythmic formations in the context of so-called extended tonality during his first creative period (*Symfonietta*, *Monumento malinconico*). In the course of the 1960s he directed his attention to the compositional approaches of the new music, attributing exceptional importance to the human voice and its testimony (*Home is the Hands You Can Weep On*; *Waiting*). In the later period Hatrík's compositions have evolved towards a replacement of contrasting elements by metaphor or meditation.

The composer has been particularly active in the area of musical education – many of his compositions are addressed to the child or young performer and listener and aim at instructing without the laborious conventions of traditional musical education – (compositions for cultivating creativity, musical-scenic projects...).

Hatrík has won many awards for his work – Skopje City Prize for *Home is the Hands You Can Weep On* (1967), Piešťany Town Prize for *Sonata ciaccona* (1971), J. L. Bella Prize for *Submerged Music* (1984), SOZA Prize for *Oh for the Apricot and Wolf Apple* as the most successful composition in the field of classical music (2006).

**Works** (selection): *Canto responsoriale* per due cori e timpani (1965), *Introspection* on Latin texts, for soprano and chamber orchestra (1967), *Home is the Hands You Can Weep On*, cantata for speaker, tenor, mixed chorus and orchestra, on poetry by

Miroslav Válek (1967), *Double-Portrait* for orchestra (1970), *Sonata ciaccona* for piano (1971), *Da capo al fine (Song of Life)*, poem for large orchestra (1972–1973), *The Diary of Tanya Savicheva*, monodrama for soprano and wind quintet (1976), *The Happy Prince*, stage composition on a fairy-tale by Wilde (1978), *Symphony No. 1, "Sans Souci"* (1979), *Submerged Music* for soprano, violin and 12 string instruments (1982), *Organ Music* for bass, mixed chorus and organ (1982), *Vox memoriae* for oboe, bassoon, harpsichord, cello and easy-to-play instruments (1983), *Moment musical avec J. S. Bach*, chamber cantata for soprano and chamber ensemble (1985), *Symphony No. 2, "Victor"* for chorus, tenor and orchestra (1987), *Diptych* for violin, cello and piano (1988), *Adam's Children*, tragifarce for 8 singers, piano and chamber orchestra (1991), *Schola ridicula*, cantata for children's chorus and orchestra (1991), *Partita giocosa* for accordion (1991), *Lost Children*, for bass and string quartet (on poetry by Gregory Orr) (1993), *Tales for Barborka I–III* for piano (1994), *Nonetto di studi facili* per fisarmonica (1994), *The Brave Tin Soldier*, musical play based on the fairy-tale by Andersen (1994), *An die Musik*, sonata-dispatch to Schubert for violin, clarinet, cello and piano (1994), *Father Tall – Mother Large*, cycle for children's chorus and piano on folk riddles (1995), *Light*, sonata-cantata per alto, viola da gamba e cembalo (1996), *I'm Not a Man, Yet I Live*, cycle of scenes for children's chorus and piano on folk riddles (1996–1997), *Sonata-Dispatch* for chamber ensemble (1997), *Ice Rink 1951*, theatre piece for chamber ensemble (1998), *Requiem for Iriska* for actor and chamber ensemble (1998), *Sing, My Piano!* (1998), *Fables About the Lion*, music theatre for children's chorus, solos, mime, piano, and easy-to-play instruments on Aesop's fables (1999), *"Liebe, Sinn und Not"*, sonata per contrabbasso in memoriam R. M. Rilke anche E. Meister (1999), *"The Girl and the Tree"*, 3 preludes-ballads for 2 violins, with piano-vocal incipits (1999), *Litany of the Moment* (2000), *Liebe, Sinn und Not...*, sonata per Oboe e pianoforte (2000), *Ecce quod natura*, concerto fantasia for piano and orchestra (2002), *Due movimenti per tre* for oboe, clarinet and bassoon (2003), *Western Story*, little musical western (2004), *Dolcissima mia vita...* poem in 3 parts for string quartet (2005), *Bolonebolo*, triptych for piano (2006), *V domu otca mojevo...* for mixed choir (2007), *Three dedications*, triptych for alto, bass and chamber orchestra (2008).

I do not know what name to give to the performance of a work which was heard for the first and last time 38 years ago (1971) – performed by the now long-deceased but unforgettable Slovak pianist Ivan Palovič – as the winning entry in the first yearly competition for the Piešťany Town Prize. I shrink from the word "reprise". More suitable would be "the renewed Slovak premiere", because – despite occasional interest on the part of pianists – it has taken Dana Varínska, approaching it with an entirely new conception, to overcome the enormous difficulty which the work poses for the performer. When I wrote *Sonata ciaccona*, I had in mind particularly Liszt's *Sonata in H Minor* – a colossus which in the mighty thematic concentration of a single movement conceals the ground-plan of a generous three-movement sonata cycle. I added also the principle of ciaccona, the unbroken "golden thread" winding through the course of the composition; this is, by the way, a musical idea that comes from my early youth. Abroad the work was masterfully performed during the 1980s by the German pianist Bianca Sietzius.

Juraj Hatrík

**ROMAN BERGER** (1930, Cieszyn, Poland) studied musical theory, piano and organ playing privately with Jan Gawlas, a composer and organist in Katowice. After completing secondary school he began to study at the University of Music in Katowice, but in 1952 he was obliged to migrate with his family to Bratislava. There he continued studying piano playing at the Academy of Performing Arts (with Frisco Kafenda and Štefan Németh-Šamorínský). After completing his studies he worked as a concert pianist and teacher, while also devoting himself to composition. In 1961–1965 he again studied at the Academy of Performing Arts: composition, as the first pupil of Dezider Kardoš. His study culminated in the work *Transformations – four compositions for large orchestra*, embodying the efforts of the contemporary avantgarde. On concluding his studies Berger continued to teach piano playing at the Conservatory, worked in the Sound Studio of Czechoslovak Television, and in 1969–1971 taught as an extern at the Department of Musical Theory at the Academy of Performing Arts. Normalisation had a tragic impact on his life – he was dismissed from employment, only in 1976 being able to take up work in the Musicology Institute of the Slovak Academy of Sciences (until 1991). In 1991 he became involved in the committee of the newly-forming Melos-Ethos Festival. On the proposal of an international commission of university professors, in 1988 Vienna University gave him the Herder Prize for the preservation and development of European cultural traditions. In 2007 he received the Yearly Prize of the Ministry of Culture and National Heritage of the Polish Republic for outstanding achievements in the field of music.

Berger began writing music as an autodidact and devoted himself almost exclusively to piano composition. He took his point of departure from the interwar and postwar avantgarde (the Second Viennese School, Boulez), but while still a student his compositional efforts showed a striking individuality (*Suite in the Old Style* for strings, percussion and keyboards – 1963, *Transformations* – 1965). In his works from this period the composer resolved problems of the integration of modern musical language and the relationship of precise organisation and chance, rational construction and compositional intuition. Later he attempted to synthesise musical theory and avantgarde thinking. This effort culminated in the creation of a modern theory of harmony (in the work *Logical Principles of the Harmonic System*, where he sought to present tonal structures in algebraic form). From the compositional-technical standpoint he solved problems of serialism, aleatoric, and the structuration of musical material under the influence of the style trends of 20<sup>th</sup> century music and their expressive means. From the 1970s he showed a tendency to expressive forcefulness and symbolism. In this period Berger outgrew the avantgarde positions and began to include semantic dimensions also in his compositional premises. During the most recent period meditation on the problem of harmony, its preconditions and its irreplaceability, has begun to dominate his compositional ideal. Berger became one of the pioneers in the area of electroacoustic music in Slovakia, which is proof of his experimental

leanings. The composer is also an exceptionally prolific writer – in numerous essays, studies and lectures he addresses current problems in society, art and culture. His essays have appeared in book form in *Music and Truth* and *The Drama of Music*. Berger is one of those authors who lay emphasis on the philosophical-ethical dimension of testimony in his compositions and musical reflections.

**Works** (selection): *Suite in Old Style* for strings, percussion and keyboards (1963), *Transformations* for orchestra (1965), *Elegy in memoriam J. Ručka* for tape (1969), *Convergences I, II, III* for string instruments solo (1969, 1970, 1975), *III. Sonata 'da camera'* for piano (in memoriam F. Kafenda) (1971), *Epitaph for Mikolaj Kopernik* for tape (1973), *Memento After the Death of M. Filip* for orchestra (1974), *Litany to Trees* for male choir on a text by H. Jasiczek - to the memory of those murdered in Životice (1975), *De profundis* for bass, piano and cello on a text by T. Rózewicz (1980), *Exodus II* (with motif by M. Kabeláč) for organ (1981), *Sonata for Violin and Piano* (with motif by Szymanowski) (1983), *Exodus IV - Finale* for organ (1987), *Adagio for Ján Branny* for violin and piano (1987), *November Music I* for piano (1989), *Adagio II 'Repentance'* for violin and piano (1988-1990) - Diploma of the Czechoslovak critics (1990), *Wiegenlied* for mezzo-soprano and piano on a text by E. Gutjahr (1991), *Torso*, scenes III and V from an unfinished chamber opera *An der schönen blauen Donau* (1994) *Exodus I, II, III* (1997), *Requiem da camera with theme of W. Lutosławski*, for piano trio (1998), *Semplice* for piano (2000), *Korczak in memoriam* – fragments for string quartet (2000), *Korczak in memoriam* for mezzosoprano, viola, cello, flute, organ, timpani and string quartet (2000), *Post scriptum* for string orchestra (2004), *Songs from Zaolzie* for string quartet (2004), *Musica pro defunctis* for orchestra (2008), *Improvisation sur Herbert* for choir (2007), *Arc* for piano (2007).

**Theoretical works** (selection): *A New Paradigm* (1980), *Museum and Utopia - Introduction to the Philosophy of Documentation* (1988), "Menticide" *Yesterday and Today* (1991), *Webern? Varese?* (1991), *Music and Totality* (1991), *Christianity and Nationalism* (1993), *The Permanent Conflict Between Art and Power* (1993), *Semiotics and Practice* (a lecture at the international semiotics symposium at the Sorbonne, 1994), *Music and Truth*, texts selection 1997–1987 (1997).

The piano is the medium which has accompanied Roman Berger throughout an entire life devoted to music. His musical beginnings were linked with the keyboard: he devoted himself to the studio of piano and organ music in Katowice, and he studied piano also at Bratislava's Academy of Performing Arts with Slovakia's two nestors of the pianist's art, Frico Kafenda and Štefan Németh-Šamorínský. He was already a concert pianist and piano teacher when he took up the study of composition and this special interest of his predominated in the end. The list of Berger's piano compositions begins with his first piano sonata (*Fantasia quasi una sonata*) of 1955. In his piano pieces from the turn of the 1950s and '60s, which along with *Sonata 1960* include *Five Very Short Compositions*, *Five Studies*, *32 Variations on a Brief Theme*, *Little Suite*, the composer's aim was to analyse musical language and seek new principles of integration of the musical texture. 3<sup>rd</sup> *Sonata "da camera" in memoriam Frico*

*Kafenda* (1971) combines the serial and tonal principles, while maintaining its grave and expressive testimonial quality. Berger's piano compositions from the final period are focused on the harmonic parameter of the composition, which the composer has raised to the status of principal bearer of the musical process.

*Sonata 1960* takes its course in the background of Messiaen's modal system, which is adapted, however, to the dynamically conceived dramatic principle of the work. It is dedicated to Ilja Zeljenka.

**YEVGENI IRSHAI** (1951, St. Petersburg) comes from a musical background. He finished studies at the Special Music School in 1969, and then studied at the Leningrad Conservatory – composition with A. A. Tchernov and V. A. Uspenski (graduating in 1975) and piano with P. A. Serebriakov (in 1978). As a pianist he performed in Spain, Bulgaria and Hungary. He taught at the Special Music School of the Leningrad / Petrograd Conservatory until 1991. In 1991–1992 he worked as a rehearsal pianist of the State Opera in Banská Bystrica and as composition and piano teacher at the Conservatory of Ján Levoslav Bella, and as a guest teacher at the Department of Music and Aesthetic Education of the Teachers' Training College in Banská Bystrica. Since 1996 he has lectured at the Department of music and aesthetics of the Matej Bel University in the same city. He has been a member of the Union of Russian Composers since 1979 and of the Association of Slovak Composers since 1993. His pieces have been played at the Academic Little Theatre of Opera and Ballet in Leningrad (*Don Juan*) during the Leningrad Spring international festival, and in many European countries and the United States. S. Vasenko (in *Sovetskaya muzyka* 1990, No. 2) labelled his music as "late post-conservativism".

Yevgeni Irshai is a composer who has produced a sensitive and original fusion of European and Russian musical tradition. He experiments with traditional sound, harmony, rhythm and melody, finding inspiration also in Russian Orthodox liturgical music. His works capture the attention by their power of expression. The dominant part of Irshai's work consists of choral compositions and works for solo voice with accompaniment of various instrumental combinations, while he has also shown an outstanding gift for the arrangement of poetic texts. He has written a number of piano works and also compositions for untraditional instrumental formations. Irshai also devotes himself to orchestral work and to composing small musical-dramatic forms.

In 2004 the Musical Fund issued Yevgeni Irshai's profile CD entitled *omni tempore* (*Seven Reflections in C, Sonata for Edvard Grieg, BACH..., Omni tempore, Musical Remake, Concerto rituale*) and the German publisher Akvamarin Verlag issued the CD *E. M.* where Irshai plays piano works by W. A. Mozart, L. van Beethoven and F. Chopin. The composer is actively engaged in writing poetry and has published many professional articles.

**Works** (selection): *Variations* for piano (1968), *Don Juan, or Love to Geometry* by

Max Frisch (1973), *Improvisations of Kandinsky* for bassoon and double bass (1978), *Seven Reflections in C*, sonata for piano (1983), *Sonata-Parting* for cello and piano (1985), *Epigraphs*, cantata on poems by A. Tarkovsky for mixed choir (1985), *Travel Symphony* for horn and piano (1987), *Speak*, four romances for soprano and cello (1987), *A Prayer for a Deceased Friend* for soprano, baritone and chamber ensemble, *Anagram on the Name Ernst Bloch* for string chamber orchestra (1994), *Menuet on the Island* for voice, whispering, applause, movement and keyboard instrument, on poems by N. Hostovecká (1994), *Die Tage wollen länger werden*, 7 songs for mezzo-soprano and piano on poems by Ingeborg Bachmann, *Quintet* (1996), *Toccata* for 12 cellos and piano (1996), *Exodus* (1996), *I'm not going to die today, I'm only going again away* for organ (1997), *Variations* for violoncello (1996), *Hate*, sonata for violin and piano (2003), *Star* on texts by A. Fet for choir (1996–1997), *Omni tempore* for violin (1999–2000), *BACH...* for violin, viola, cello and piano (2000), *Musical Remake* for violoncello and piano (2002), *Concetto rituale* for accordeon (2003), *Hate* for violin and piano (2003), *Anstaborling anagramango* for violin, accordeon, piano and double bass (2004), *4.48 Kyrie eleison* for soprano and small ensemble (2005), *Concerto for violin, cello and orchestra Uangazimi/Disappearance* (2006), *Quotations*, concerto for piano and orchestra (2007), *do, Lac(s)i, fa* for piano (2008), *Surmounting* for oboe, violin and piano (2009).

I composed *Caspase Ten* on commission from Daniela Varínska. Caspases are important enzymes which catalyse processes in the living organism. Caspase 10 is one of those initiating caspases which trigger the mechanism for destruction of cells in the human organism. This process may be harmful, but it can also act positively to safeguard the organism. Scientists believe that when they manage to regulate the mechanism of the caspases' activity they will be able not only to heal serious illnesses but also, for example, to slow down the process of ageing.

I am leaving a space entirely open for the imagination of listeners, to let them judge what connection all that has with the music which I have composed.

*Yevgeni Irshai*

**DANIELA VARÍNSKA** as well as completing her studies at the Conservatory (A. Elanová) and Academy of Performing Arts in Bratislava (A. Kafendová, R. Macudzinský), also undertook residential study at the Leningrad Conservatory (D. A. Svetozorov) and in Weimar (H. Boschi). In 1965 she won the Chopin Competition at Mariánske Lázně; she also received a diploma at the International Piano Competition at Leeds (1969). She worked as a piano teacher at the Bratislava Conservatory (1972–1983) and from 1990 at Academy of Performing Arts (her students included J. Palovičová, N. Skuta, Z. Štefunková). She won the Prize of the Union of Slovak Composers and Concert Artists for the propagation of contemporary music (1986), the Friso Kafenda Prize for outstanding performances and representation of Slovak concert art (1991) and the Music Critics' Prize for her contribution in the field of chamber music performance (1995).

Daniela Varínska devotes herself to solo and chamber playing. She gives con-

certs and regularly appears at the leading music festivals in Europe, Canada, the USA and Asia. She has collaborated with domestic and foreign ensembles; in the field of chamber music her partners are artists of note (Cappella Istropolitana, Musica aeterna, Moyzes Quartet). Furthermore, she is renowned as a harpsichordist and a hammerklavier player. She has made recordings for the following houses: Marco Polo (J. L. Bella), Musica (A. Albrecht), Donau, Musical Fund (V. Bokes, Beethoven's Sonatas on the hammerklavier), Opus. In the course of the Slovak Philharmonia's subscription concerts she played and subsequently recorded the complete set of Beethoven's piano sonatas (Diskant 2008).





**FRIDAY**  
**13 NOVEMBER**

Aréna Theatre  
7.00 p.m.

**10**

**zeitkratzer**

Frank Gratkowski – flutes, clarinet

Hild Sofie Tafjord – horn

Hilary Jefferey – trombone

Reinhold Friedl – artistic director, piano

Maurice de Martin – percussion

Burkhard Schlothauer – violin

Anton Lukoszevics – cello

Werner Dafeldecker – double bass

Marc Weiser – electronics, soprano

Ralf Meinz – sound

Andreas Harder – light

**DIVADLO**  
**ARÉNA**

The concert is being held in collaboration with the Aréna Theatre

MERZBOW (MASAMI AKITA)

*Groove Attack* \*

ZBIGNIEW KARKOWSKI

*White* (2002) \*

JAMES TENNEY

*Critical Band* (1988) \*

for chamber orchestra

LOU REED

*Metal Machine Music, Part 1* (1975) \*

INTERVAL

REINHOLD FRIEDL

*Xenakis [a]live!* (2007) \*

**MERZBOW** (1956, Tokyo, born Masami Akita, his pseudonym is taken from the collages Merzbau by German artist Kurt Schwitters) is a pioneer in the genre of noise music, which is a specific offshoot of industrial and electroacoustic music. His work is characterised by an elemental quality, eruptiveness and total spontaneity. In 1979, together with his schoolmate Kiyoshi Mizutani, he founded the so-called noise project “Merzbow”. This musical production was disseminated at the beginning of the 1980s mainly through demo tapes. By this means, which was grandiosely called “guerilla war in the jungle of the music business”, approximately 300 of his authentic recordings reached consumers. In a short time Merzbow became the foremost group in the Japanese noise scene (together with the Hijokaidan and Hanatarash groups). In this period they used mainly synthesisers and various noise effects; later, in the 1990s, they began to use notebooks at performances. Their performances run in the spaces between free-jazz, new music and performing art. Merzbow uses the sound effects of synthesisers, feedback, and the sounds of machines and various home-made instruments. In contrast to “orthodox” noise music, however, Masami Akita also uses elements of melody and rhythm in his music. In the 1990s he innovated his style under the influence of blackmetal groups.

**Works (selection):** studio albums: *Metal Acoustic Music* (1981), *Material Action for 2 Microphones* (1981), *Collection 001 to 010* (1981–1982), *Solonoise 1 – 2* (1982), *Mechanisation Takes Command* (1983), *Performance Series Vol 1 – 5* (1983–1984), *Pornoise Xtra* (1985), *Antimonument* (1986), *Rainbow Electronics* (1990), *Metal Mad Man* (1992), *Venereology* (1994), *Noisembryo* (1994), *Music for Bondage Performance 2* (1996), *Frog+* (2001), *Merzbeat* (2002), *Bloody Sea* (2006).

Concert albums: *Live in Khabarovsk, CCCP* (1988), *Dutch Tour 1989* (1992), *Live in Geneva* (2005). Box sets: *Merzbow* (50 CD, 2000), *13 Japanese Birds* (2009).

**ZBIGNIEW KARKOWSKI** (1958, Kraków) began playing the piano and flute at the age of eight; later he studied at the Fryderyk Chopin Musical Lyceé in Kraków. In 1979 he left for Sweden. From 1985 he studied composition with M. Edlund, B. Holten, L. J. Werly and A. Parmerund at the State College in Gothenburg. He studied the aesthetic of modern music at the University of Gothenburg and computer science at Chalmers University (1986–1989). He also worked at the Electroacoustic Studio in Stockholm. After concluding his studies in Sweden he studied sonology at the Royal Conservatory in the Hague and attended compositional courses at Aix-en-Provence and Avignon, where he studied with Iannis Xenakis, Olivier Messiaen and Georges Aperghis. In 1990–1993 he worked in STEIM (Studio for Electro Instrumental Music) in Amsterdam, later as “artist in residence” in Tachelos Kunsthaus in Berlin (1994–1995), where he collaborated with artists such as Blixa Bargeld and Elektronaut. From 1995 he has lived and worked in Tokyo, where he is an active member of the underground noise scene and collaborates, for example, with Masami Akita.

Zbigniew Karkowski is an active composer of acoustic and electroacoustic

music. He writes symphonic (he has written a number of compositions for the Gotheburg Symphony Orchestra) and chamber music, and he has composed an opera. He has produced over 100 CDs; he also writes music for film and theatre. He is a founding member of the trio Sensorband, which is devoted to the interpretation of electroacoustic music. On his artistic travels he has appeared in Europe, Asia, North and South America and Australia.

**Works (selection):** albums: *Bad Eyes Engine* (1984), *Uexhull* (1991), *Phauss/Karkowski/Bilting* (1992), *Disruptor* (1998), *World As Will* (1998), *Mutation* (1999), *Choice Of Points For The Application Of Force* (2000), *It* (2000), *Reverse Direction And Let The Sound Reach Out To You* (2000), *Whint* (collaboration with Francisco Lopez, 2000), *Function Generator* (2001), *Consciously Unconsciously Unconsciously Consciously* (2002), *World As Will II* (2002), *ElectroStatics* (2003), *Turnoff* (2003), *Attuning/Attending* (2004), *Intensifier* (2004), *KHZ* (2005), *One And Many* (2005), *Live At Waterland* (2006), *Continuity* (2007), *Divide by Zero* (2007), *World As Will III* (2008).

The philosophy of Zbigniew Karkowski's work reflects his life experiences and stances. The author states that geographic, political and social "exile" is the principal condition for real and truthful musical creation. Further, it is necessary that the cultural concepts of hitherto existing musical-theoretical systems be destroyed, in order to free space for new theories. The avant-garde composition *White* (2002) is a reflection of these aims.

**JAMES TENNEY** (1934, Silver City, New Mexico – 2006, Valencia, California) is an American composer and influential theoretician. He studied composition with John Cage and Edgar Varèse, and information technology at Denver University (with Lejaren Hiller), Juilliard School in New York, Bennigton College and the University of Illinois. At the outset of his career he devoted himself mainly to computer music; later he directed his interest to acoustic instruments, with occasional use of tape. In the 1960s he maintained contact with the New York avantgarde (Cage, Feldman, Browne). At that time he worked with electrical sound sources; he delighted in using alternative tunings. Also important was his collaboration with Bell laboratories. He issued the theoretical tract *Metal/Hodos* (1961), where he created a new method of analysis. For the comprehension of musical phenomena he considered it important to be familiar with the conceptual and scientific principles contained in the work. Tenney was also an important researcher in the field of microtonic music. In 1993–1994 he lectured in Berlin, later he worked at the University in Toronto.

**Works (selection):** *Choregrams*, stage work (1964), *Three Rags* for piano (1969), *Quiet Fan for Eric Satie* (1970–1971), *For 12 Strings (rising)* (1971), *Clang* for orchestra (1972), *Three Harmonic Studies I* for orchestra (1974), *Tangled Rag* (1978), *Chromatic Canon* for piano (1980), *Deus ex machina*, stage work (1982), *Bridge* for piano (1984), *Critical Band* (1988), *Flocking* for piano (1993), *Spectrum 3* for orchestra (1995), *Last Spring in Toronto* (2000).

The composition *Critical Band* (1988) for chamber orchestra is based on a slow microtonic change (expansion) in the span of an augmented second over and under the tonic centre (a=440Hz). The composer examines the conceptual borders of what we consider as consonance. The combination of the principles used frequently evokes extra-musical ideas in the listener. The work was praised by John Cage, who called *Critical Band* the most interesting composition he had heard in recent years.

**LOU REED** (1942, Brooklyn, New York, born Lewis Allan Reed) is an American rock singer, guitarist and composer. He studied English at Syracuse University in New York; during the 1960s, however, he devoted himself exclusively to his musical career. From 1965 he was guitarist, singer and author of the lyrics of The Velvet Underground, whose songs often touched on taboo themes (sadism and masochism, transsexuals, prostitution, drug addiction). As guitarist Reed was a pioneer of various innovative effects – sound deformation (distortion) and the associated feedback, or the use of non-standard tunings. In 1970 Reed left the group and began a solo career. He attained more striking success with the composition *Walk on the Wild Side* from the album *Transformer* (1972); the following albums *Berlin* or *Sally Can't Dance* evoked contradictory reactions. The double album *Metal Machine Music* (1975), consisting of loops of guitar feedback, created a stir and met with rejection from the critics. Together with his former musical colleague John Cale he recorded an album *Songs for Drella* (1987), devoted to the deceased Andy Warhol (Drella was a nickname of Warhol's). Reed received recognition as a composer; he has won many awards and is active in politics. His conceptual album *Ecstasy* (2000), which reflects his personal experience with marriage and inter-human relationships, brought him to a new pitch of success. Last year Reed married his long-term musical partner, the singer and performer Laurie Anderson.

**Works (selection):** albums: *The Velvet Underground & Nico* (1967), *The Velvet Underground* (1969), *Lou Reed* (1972), *Berlin* (1973), *Sally Can't Dance* (1974), *Metal Machine Music* (1975), *Rock and Roll Heart* (1976), *Legendary Hearts* (1983), *New York* (1989), *Ecstasy* (2000), *The Raven* (2003).

Concert albums: *Rock 'n' Roll Animal* (1974), *Lou Reed Live* (1975), *Live in Italy* (1984), *Animal Serenade* (2004).

The double album *Metal Machine Music*, sub-titled *The Amine  $\beta$  Ring*, (RCA, 1975) provoked contradictory reactions among Reed's fans. It consists of loops of guitar feedback played at various speeds. Reed placed guitars, unconventionally tuned, in front of speakers and let them resound by means of feedback. The artist recorded the album, consisting of four "compositions", *Part 1 – 4* (each lasting roughly 16 minutes) in his New York flat. The greatest influence on this composition came from the music of La Monte Young, which he wrote for his ensemble Theatre of Eternal Music (its members were John Cale, Tony Conrad and Agnus Maclise, with whom Reed collaborated

in *The Velvet Underground*). Contemporary critics condemned the *Metal Machine Music* (Rolling Stones Records Guide), but many were enthusiastic. The legendary sound director Bob Ludwig compared it in significance to the works of the classic avantgarde composers Xenakis and Stockhausen. In any event, the album remains one of the most important works in the genre of industrial music, while Lou Reed also anticipated genres such as punk, heavy metal and industrial rock.

**REINHOLD FRIEDL** (1964) is a German composer, pianist and performer. Apart from his studies with Renata Werner, Alan Marks and Alexander von Schlippenbach, he applied himself to mathematics and musicology at Stuttgart and Berlin. He has collaborated with leading European ensembles (Eurocréation Paris, Villa Serpentara, STEIM Amsterdam). He founded the ensembles Piano–Inside–Out and zeitkratzer, which he leads. With the latter ensemble he devotes himself to the presentation of new music without stylistic or genre limits, using unconventional playing techniques (for example, he has transcribed Lou Reed's *Metal Machine Music* for the conventional instrument cabinet). Friedl has acted as curator of the Podewil Centre for Contemporary Music and has collaborated with Masami Akita, Elliot Sharp, Dieter Schnebel, Lou Reed, Mario Bertoncini, Phil Niblock and others. The composer, who seeks out new possibilities for acoustic instruments, says of his work: "Music is practice; composition, interpretation and improvisation are spontaneous activities, of which one inspires the other. My work does not begin with philosophy or aesthetic theory. Philosophic and aesthetic theories may sometimes inspire various projects, but on condition that they do not lead me to a loss of sensuality, eroticism and irrationality."

**Works** (selection): *Au Défaut De Silence*, electroacoustic minimalist composition in collaboration with M. Vorfeld (2001), *Anostalgia*, electronic jazz composition in collaboration with E. Sharp (2002), *Message Urgent* with M. Vorfeld and B. Günter (2004), *Fuechtify*, jazz improvisation with E. Sharp (2006), *Pech*, electroacoustic experimental composition with M. Vorfeld (2006), *Schönberg Pierrot Lunaire Cheap Imitation* (2007), *Xenakis [a]live!*, experimental electroacoustic composition (2007).

The experimental electroacoustic composition *Xenakis [a]live!* (2007) is an impressionistic homage to one of the most important composers of the 20<sup>th</sup> century – Iannis Xenakis (1922–2001). Reinhold Friedl did a re-instrumentation of an original electroacoustic composition; in contrast, however, to Reed's *Metal Machine Music* he does not engage with the particular Xenakis composition as such. Reorchestration, as in the case of Reed's composition, revivifies the original texture and with the use of amplified acoustic instruments Friedl appropriately transforms Xenakis' music, which was based on sound generated in the studio. The author concentrates on the listeners' experience. At the same time he suggestively presents his conception, which has reference to his own acoustic perception of Xenakis' influences and his stochastic techniques.

The composition is notably demanding on the perceptive faculties – the vivid listening experience is enhanced by the fact that the composer only rarely desists from sudden changes and contrasts. The accompanying video (author Lillevan from Rechenzenter) is inspired by Xenakis' mathematical compositional techniques and photographs of the city of Persepolis.

**zeitkratzer** was founded in 1999. Its concept of a European soloists' ensemble is unique worldwide. The nine musicians, the light and the sound engineer live in different European cities from Vienna via Amsterdam to London and meet for working phases at Berlin. zeitkratzer finances itself through free projects and international concerts and thus is independent of institutional investors. This freedom has allowed idiosyncratic and pathbreaking programs that has made zeitkratzer internationally recognized. The repertoire comprises works and projects by and with such different musicians as Karlheinz Stockhausen, Lou Reed, Carsten Nicolai, John Cage, Keiji Haino, Jim O'Rourke, James Tenney, Helmut Oehring, La Monte Young, Merzbow, Alvin Lucier,... as well as many interdisciplinary collaborations. Zeitkratzer has realised all those projects with different musicians and artists without ever worrying about preserving the "purity" of new music.

zeitkratzer brings the best from its musicians, their advanced and unique playing techniques, their acquaintance with electronics and technologies, their hybrid experience backgrounds: new or improvised music, experimental Rock and Pop, Noise, Ambient, Folk Music,... Meanwhile, the awards range from the German Jazz Award (Frank Gratkowski) via a fellowship at the Kings College Cambridge (Anton Lukoszevics) to a composition commissioned by the French state (Reinhold Friedl).

Tours have brought zeitkratzer to many European countries; the ensemble regularly performs at renowned festivals from Madrid, Rome or London to Vienna, Budapest and Berlin. Meanwhile there is more than ten record releases, many important European broadcasting stations have recorded and broadcasted their concerts. With zeitkratzer RECORDS the ensemble now has its own record label also.





**SATURDAY**  
**14 NOVEMBER**

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Mirror Hall  
of the Primate's Palace  
10.30 a.m.

**11**

**Ivan Šiller – piano**

**Andrea Báležová-Mudroňová – piano**

**Pupils of music schools**



GYÖRGY KURTÁG

*Játékok* (Games, 1963–1993)

**GYÖRGY KURTÁG** (1926, Lugoj) began his musical education in 1940 with piano lessons (Magda Kardos) and composition training with Max Eisikovits in Timisoara. Hoping to become a pupil of Béla Bartók, he moved after the war to Budapest (as did György Ligeti, also from Romania, since then Kurtág's close friend). Their hopes were dashed by Bartók's death. From 1946 Kurtág studied with Sándor Veress, Ferenc Farkas, Pál Kadosa and Leó Weiner at the Franz Liszt Music Academy in Budapest. In 1957–1958, Kurtág studied in Paris with Marianne Stein and attended courses of Messiaen and Milhaud. As a result, he rethought his ideas on composition and marked the first work he wrote after his return to Budapest, the *String Quartet*, as his Opus 1. He worked as a rehearsal pianist at the National Philharmonic (1960–1968); from 1967 he taught piano, later also chamber music at the Budapest Academy. With the DAAD scholarship he lived for a year in Berlin. In 1995–1996 he was appointed composer-in-residence at Vienna's Konzerthaus. Kurtág received several awards at home and abroad (Erkel and Kossuth Awards, Officier des Arts et des Lettres, Fellow of the Bayerische Akademie der Schönen Künste, Akademie der Künste Berlin, the Herder Award, Austrian State Award for European Composers, Foundation for Contemporary Arts Grants to Artists Award, Sonning Award, Grawemeyer Award for composition ...*concertante*...).

Webern and Bartók had a decisive influence on Kurtág's musical language. Central to his work is chamber music, the miniature, the fragment, which he often combines into greater wholes. In 1995 he took part in a group project of 15 composers (L. Berio, F. Cerha, P. H. Dittrich, M. Kopelent, G. Kurtág, J. Harbison, A. Nodheim, B. Rands, M.-A. Dalbavie, J. Weir, K. Penderecki, W. Rihm, A. Schnittke/G. Rozhdestvenski, J. Yuasa) on the composition *Requiem for Reconciliation*, which was premiered in Stuttgart by Helmut Rilling with the Israeli Philharmonic Orchestra and Gächinger Kantorei.

**Works** (selection): *Viola Concerto* (1954), *String Quartet* (1959), *Wind Quintet* (1959), *Eight Piano Pieces* (1960), *Eight Duos* for violin and dulcimer (1961), *Signs* for solo viola (1961), *The Sayings of Péter Bornemisza* for soprano and piano (1963–1968), *In Memory of a Winter Sunset*, four fragments for soprano, violin and dulcimer (1969), *Four capriccios* for soprano and chamber ensemble (1972), *Games* for piano in 4 books (1973–1976), *Four Songs to Poems by János Pilinszky* for bass/bass-baritone and chamber ensemble (1975), *S. K. Remembrance Noise*, 7 songs for soprano and violin (1975), *Messages of the late Miss R. V. Trousova* for soprano and chamber ensemble (1976–1980), *Hommage à Mihály András* for string quartet (1977), *The Little Predicament* for piccolo, trombone and guitar (1978), *Herdecker Eurythmie* for flute/violin/voice and tenor lyre (1979), *Omaggio à Luigi Nono* for a cappella mixed chorus (1979), *Bagatelles* for flute, piano and double bass (1981), *Attila József Fragments* for soprano solo (1981), *Seven Songs* for soprano and dulcimer to poems by Amy Károlyi and Kobayashi Issa (1981), *Scenes from a Novel*, songs for soprano, violin, double bass and dulcimer to poems by Rimma Dalos (1981–1982), *Eight choruses* (1981/1982–1984), *Kafka-Fragmente* for soprano and violin (1985–86), *Three Old Inscriptions* for soprano and violin (1986), *Requiem for the Beloved* for soprano and piano (1986–1987), ...*quasi una Fantasia*...

(No. 1 for piano and instrumental groups 1987–1988, No. 2 for piano, cello and chamber ensembles 1989–1990), *Officium breve* for string quartet (1988–1989), *3 in memoriam* for piano for 1-2-3 hands (1988–1990), *Ligatura-Message to Frances-Marie* (*The Answered Unanswered Question*), 3 versions for different forces (1989), *Grabstein für Stephan* for guitar and instrumental groups (1989), *Ligature e Versetti* for organ (1990), *Hommage à R. Sch.* for clarinet, viola and piano (1990), *Samuel Beckett: What is the Word...* for voices, piano and ensemble (1991), *Transcriptions from Machaut to J. S. Bach* for piano (duet and 6 hands) and for 2 pianos (1974–1991), *Lebenslauf* for 2 pianos and 2 basset horns (1992), *Looking Back* (*Hommage à Stockhausen*, a composed programme of works and transcriptions of works by the composer for trumpet, double bass and keyboard instruments (1993), *Tre pezzi per violino e pianoforte* (1993), *Games – 2<sup>nd</sup> series* for piano (1975–1993), *Songs of Despair and Sorrow*, 6 choruses for mixed chorus with instruments (1980–1994), *Stele* for large orchestra (1994), *Messages* for orchestra (1991), Kurtág's part (*Epilog*) in *Requiem der Versöhnung* for mixed choir and instruments (1995), *Hölderlin-Gesänge* for baritone (1993–1995), *Samuel Beckett* for baritone solo, *Einige Sätze aus den Sudelbüchern Georg Christoph Lichtenbergs* for soprano solo (1996), *Tre pezzi per clarinetto e cimbalo* (1989–1996), *Signs, Games and Messages* for strings (1989–1996), *Scenes* for flute (1999), *Miriam Marbé in Memoriam* for three recorders (1999), *Six Pieces for Trombone and Piano* (1999), *Songs to Poems by Anna Achmatova* for soprano and ensemble (1997-in progress), *...concertante...* for violin, viola and orchestra (2003), *Hipartita* for violin (2004), *Six Moments Musicaux* for string quartet (2005).

György Kurtág's *Játékok* is one of the most important modern works for piano teaching and developing musical skill and creativity. The seven-part cycle creates a space for experimenting with sound, finding a way to make one's own of the instrument and thus to discover music with contemporary ears and hands. For many years Ivan Šiller has been mapping this space together with some teachers and pupils of the Elementary Art Schools. He has therefore come forward with the initiative of inviting children and teenagers onto the festival stage, to perform with him a selection from the renowned Hungarian composer's *Games*. There are not many of these young musicians, but perhaps their performance will motivate other students and their teachers to go deeper into the music of the 20<sup>th</sup> century. Because there is always something to discover. As performer and as listener.

Ivan Šiller

*Játékok* (Games) is a work in progress. Between the years 1963 and 1993 Kurtág composed seven volumes of pieces for two pianos and four hands. The composer desires that *Játékok* be seen not as a course of study, nor as a random collection of pieces: it does not provide instructions on how to play the piano but rather offers possibilities of experimentation. Kurtág's music is interlaced with unconditional emotional force through which he makes palpable a wide spectrum of human feeling, from a gently floating song to the pure joy of play all the way to the deepest intensity. Kurtág creates his work out of the transitory nature, the narrowness, possibly the meaninglessness of men's lives. He

traces symbols, mints coins, as tolls for Charon. He notates the traces of his own existence and that of others, both alive and dead. His output is relatively small. Many of his works are especially short; complete, self-contained works stand next to fragmentary, open-ended, ongoing ones. In the category of eternity everything is, in any case, patchwork. The pieces and fragments contain a monstrous strength and at the same time an unprotected sensitivity. They stand naked for everyone to see; they give everything, though in the smallest space; they are existence itself, pointing to the fundamental tragedy of the human condition: "Ecce Homo."

*Peter Bitterli (shortened)*

**IVAN ŠILLER** is a concert pianist, conductor and organiser of musical projects. He has been a pupil of Milica Kailingová (ZUŠ Ľ. Rajtera), Daniela Varínska (Academy of Performing Arts in Bratislava) and Daan Wandewalle (Royal Conservatory in Ghent, Belgium). He took part in the International Performance Courses in Piešťany, and won scholarships to the Internationale Ferienkurse für Neue Music Darmstadt, Tanglewood Music Center, USA (2005) and Banff Centre for the Arts, Kanada (2007). He also won awards at international competitions (European Music Competition for Youth, Hamburg, and elsewhere). As a solo and chamber musician he gives concerts at home and abroad. His chamber partners include A. Bálašová, J. Lupták, G. de Vries, E. Ginzery, P. Klinck, D. Danel, P. Guiridi. He collaborates with various groupings and orchestras (VENI ensemble, Ostravská banda, Prague modern, Bratislava Chamber Soloists, Phoenix ensemble, Tanglewood Music Center Orchestra, Melos-Ethos ensemble etc.) and with contemporary composers (D. Matej, P. Zagar, Y. Irshai, M. Lejava, B. Milakovič, M. Séneši, Y. Wyner, G. Schuller, L. Andriessen, J. Rose.). When *Face to Face*, the opera by Ľ. Burgr and M. Burlas, was presented in Luxemburg (2001) Šiller took part in the performance. He has collaborated with the theatre ensembles *Walpurgis* (Antwerp) and *Wederzijds* (Amsterdam), with whom he presented a new production on the life and music of Charles Ives (2002–2003). In cooperation with the Nitra Gallery and using the music of Erik Satie, he created the happening *Vexations* (2006); with Academy of Performing Arts students he presented the Slovak premiere of Steve Reich's composition *Six pianos* (2009) and prepared further concerts with this untraditional instrumental formation. Ivan Šiller has conducted the youth choir Eben Ezer and the children's choir Kvapôčky. He is the founder and artistic director of Space Festival, aimed at the presentation of 20<sup>th</sup> century music. Alongside concert activity he is conducting many musical and musico-educational projects for children, youth and their teachers (cycles of creative workshops and Meeting with Music concerts). From 2008 he has prepared the Hammerklavier-festival, aimed at promoting the 19<sup>th</sup> century musical instrument, and the Schubertiády chamber festival. He is a member of the Melos-Ethos Festival Organising Committee.

**ANDREA BÁLEŠOVÁ** (nee. Mudroňová) graduated from the Žilina Conservatory with Eva Kudjová and the Academy of Performing Arts in Bratislava with Cyril Dianovský and Ida Černecká. She continued her studies at the Royal Conservatory at Ghent with Daan Vandewalle (piano playing directed towards the study of contemporary music) and with Marcel Lequeux (chamber music). Her chamber performance studies were taken further in Jan Michiels's class at the Orpheus Institute for postgraduate study in Ghent (2004–2005). In 2005 she successfully concluded her doctorate study at Comenius University in Bratislava. She completed performance courses (with P. Jasmin, E. Indjić, L. Berman), and in 2000 she received a scholarship to the International Prague-Vienna-Budapest Summer Academy in Baden, Austria (with G. Nádor and P. Toperczer). She has been an active participant in master seminars on the music of the 20<sup>th</sup> century and contemporary music with A. Ljubimov (Schoenberg) and Jan Michiels (Ligeti, Kurtág). A stipendiary of the Internationale Ferienkurse für Neue Musik Darmstadt (K. Haan, N. Hodges, U. Wiget, 2004), the Luxemburg Duchy at the International Performance Courses (D. Protopopescu, 2005), and the Hellerau European Centre of the Arts in Dresden (2005), A. Báležová became the pianist in an international ensemble in the Zeitsplitter project for the Dresden Days of Contemporary Music 2006. In that same year she completed seminars in improvised music led by A. Lukosewize in Dresden. In 2002 she took part in the Krzysztof Penderecki International Competition in Krakow, where she received 2<sup>nd</sup> place in the category of chamber music (clarinet and piano). She devotes herself to solo and chamber performance (in collaboration with I. Šiller, M. Mártonová-Kormanová, M. Duarte-Štreitová, Melos Ethos Ensemble, Trio Neue Musik, Ensemble Neue Musik Bratislava). In active partnership with contemporary composers in Slovakia and abroad, she participates regularly in festivals in Slovakia, in the Czech Republic, in Poland, Hungary, Austria, Belgium, Holland, Germany... She has taken part in the production of M. Lejava's author's CD (2002), the recordings *Musik für/aus Ravensbrück* (2003), the composers' association SOOZVUK (2005), the debut CD *Melos Ethos Ensemble* (2005), *Slovaks for the Warsaw Autumn* (2006), the winning compositions in the Moyzes Competition with Melos Ethos Ensemble (2006), *Musica contemporanea* with Trio Neue Music (2007).



**SATURDAY  
14 NOVEMBER**

Mirror Hall of the  
Primate's Palace  
7.00 p.m.

**12**

## **QUASARS ENSEMBLE**

Andrea Bošková – flute

Júlia Gálová – oboe

Martin Mosorjak – clarinet

Marek Zwiebel – violin

Peter Mosorjak – violin

Peter Zwiebel – viola

Andrej Gál – violoncello

Diana Cibulová – piano

Martin Kleibl – percussion

**Ivan Buffa – piano, conductor**

VIERA JANÁRČEKOVÁ

*Nonett* (2009) \*\*

for flute, oboe, bass clarinet, piano,  
percussion, 2 violins, viola and violoncello  
(commissioned by the festival Melos-Ethos 2009)

TRISTAN MURAIL

*Territoires de l'oubli* (Lands of Oblivion, 1977) \*

for piano

INTERVAL

GÉRARD GRISEY

*Vortex Temporum I, II, III*

(Whirlpool of Times, 1994–1996) \*

for piano and five instruments

I. à Gérard Zinsstag

attaca

II. à Salvatore Sciarrino

attaca

III. à Helmut Lachenmann

**VIERA JANÁRČEKOVÁ** (1951, Svit) studied at the Bratislava Conservatory and at AMU in Prague (piano with Ilona Štěpánová-Kurzová, harpsichord with Zuzana Růžičková). She worked as a solo pianist and teacher. In the period of normalisation she emigrated to Canada and later to Germany, where she worked as a teacher in Rottenburg and as a soloist in the Janáček duo (violin/piano). From the late 1980s she has been a freelance composer. In the 1990s she developed new techniques of instrumental playing and notation, and her personal manner of treating sound and resonance is manifested in her scores. Her music is sensual, surprising, technically brilliant and exceptionally expressive. The composer took part in the International Courses for New Music in Darmstadt (1986, 1990, 1992, 1998) and has received many awards for her work: two prizes in the Women Composers' International Competition in Mannheim (1994), first prize in the Chamber Music Competition in Bratislava (1996) and the Wolfgang Zippel Prize (1997). In 2000, at the invitation of Gidon Kremer, she became composer-in-residence at the International Festival in Lockenhaus, where four works of hers were heard in world premiere (*Quadratura* for violoncello solo, *Pulsator*, trio for clarinet, violoncello and piano, *6<sup>th</sup> String Quartet*, *Touch* for string quartet). Intersound PRO VIVA issued profile CDs with her chamber compositions (1999), and the piano composition *Splitter-nackt* for piano and tape appeared on the CD *New Slovak Music for Piano* (Hevhetia 2006).

**Works** (selection): 7 String Quartets (1984, "Vom Kahlschlag zur Lichtung", 1984–1985, 1986, 1989, 1992, 2000, 2007), *F+F* for piano (1982), *6 haiku* for violin and piano (1982), *Avalokiteshvara*, four songs for baritone and piano on texts by U. Holbein (1983), *Insomnia* sextet for clarinet, oboe, bassoon, two horns and piano (1983), *Abgestaubte Saiten* for piano (1986), *7 Chinese Songs* for soprano/tenor and piano (1986), *Heftige Landschaft mit dreizehn Bäumen* for string orchestra (1987), *Lieder auf der Flucht* for mezzosoprano and chamber ensemble on a text by I. Bachmann (1987), *Zwischen ON und OFF* for voice, flute, oboe, clarinet and piano (1989), *Der geheimnisvolle Nachen* for mezzosoprano and cello on a text by F. Nietzsche (1989), *Issa Haiku* for mezzosoprano and cello (1989), *Donna Laura*, dramatic work for mezzosoprano and 15 instruments on a text by Ch. Brückner (1989), *Actionen R* for piano, recitation and pantomime (1989), *Hymnos an Vater Lärm* for mezzosoprano and percussion on a text by U. Holbein (1990), *Antiophoenix* for 8 cellos (1990), *Sechs Siebenschläferinnen* for choir (1990), *Beschattungstheater* for 4 cellos (1990), *Piano Concerto* (1991), *Ashrukantha* for strings, harp and piano (1991), *Scatto automatico* for strings, percussion and harp (1992), *Irre Parabel* for orchestra (1993), *Ozeanische Sekunde* for orchestra (1994), *Quintessenzen* for bass flute and string orchestra (1998), *durchpult* for flute (2001), *Splitternackt* for piano and tape (2003), *wabi – sabi*, trio for violin, accordion and cello (2005), *Samorast*, trio for clarinet, piano, tom-tom and marimba (2006), *Piano concerto* (2008), *Spievanky*, 5 Slovak folk songs (2008), *Narratorium*, septet for flute, oboe, clarinet, piano, violin, viola and cello (2008).

This composition goes to many extreme limits, or beyond them. Even the border with absolute music is not secure; the choices of tones, texture, colour,

playing techniques are not abstract but filled with content, eloquent, far from any kind of "l'art pour l'art", very close to life energy but also to its destruction. In the introduction space is opened up, expanded, condensed: this is a directly physical event. From the beginning the atmosphere is as if from another world. Contributing to this is the strange tuning of the stringed instruments: the scordatura is based on retuning the strings according to the row of aliquot tones from the fundamental A. Although each instrument retains one string which is tuned in A, the players tune the others in a range from the third to the seventeenth aliquot tone transposed to a higher pitch, where it becomes the fundamental tone of the new row. The derivatives of this system, the new natural flageolets acquired from these strings, have complex but always proportional interrelationships. A spectral heaven is opened. The wind instruments contribute their share in microtonal columns, specially constructed for this work. The question of dissonance does not arise – what is fundamental is the tension and its gradation by means of differential swings which manifest themselves aggressively.

The formal parts do not appear suddenly with a jolt, but fluently interchange, overlap, glide in stealthily or disappear. In contrast to most contemporary compositions, harmony plays an important role here. It is developed on the basis of organic interval growth and decline. In various instruments I introduce tones fanned out in a splendid microinterval breath, obliquely thrust into various time courses, which combine again in the ear into cosmic harmonies (Adorno's "*vertikale Dissoziation*"). During the work's progress surprising consonances and accords appear, but also harsh perforations and mutual disturbances, even destructive relationships. What is occurring is fundamental, existential, without the conventional value judgements. Thus the possibility opens up for an individual approach and an unconstricted, free interpretation of the work.

Viera Janárčeková

**TRISTAN MURAIL** (1947, Le Havre) has done more than any other living composer to redefine how musical material is understood. Returning to the fundamental acoustic qualities of sound, the composer discovers a musical world of incredible originality; with his innovations in the field of theory, sophistication, interest in harmony, sonority and colour, he has won a place in the line of the foremost French composers, joining Pierre Boulez, Olivier Messiaen, Maurice Ravel and Claude Debussy. Murail's father Gérard was a poet, his mother Marie-Thérèse Barrois was a journalist. His brother Loris and sisters Elvira and Marie-Aude also devoted themselves to literature; Marie-Aude is the foremost French author of children's books.

After studying economics and classical and North African Arabic, Murail attended Olivier Messiaen's compositional class at the Paris Conservatory (1967–1972), where he also studied computer music. In 1971 he won the Roman Prize and spent two years as a stipendiary of the French Academy of

Fine Arts in Rome. There he became acquainted with the work of Giacinto Scelsi, which Messiaen had already made him aware of. In 1973, together with Gérard Grisey and Michaël Lévinas, he founded the Ensemble itinéraire, which was of fundamental importance in the application and presentation of the new theories and techniques involved in the beginnings of spectral music (the term was first used in 1979 by the composer and philosopher Hugues Dufourt in his article *Musique spectrale*). No one had previously gone so far in exploring the inner constitution of tone, although these researches were not entirely new. Earlier they had been undertaken by Edgar Varèse (1883–1965) and Giacinto Scelsi (1905–1988), whose aim was “to break down sound in its spectrum and not to compose sounds amongst one another” (G. Castagnola). Here there was a striking change from the traditional conception of European music, which had hitherto been influenced in the highest degree by combination and superposition. As a composer of spectral music Murail orientated himself towards the tonal spectrum containing the fundamental frequency and some higher frequencies, distinguishing two types of spectrum: harmonic (containing all the harmonic components of tone proceeding from the aliquot row of tones, with the individual harmonic components being a whole multiple of the fundamental frequency) and non-harmonic (where the harmonic components are not a whole multiple of the fundamental frequency). By adding a harmonic component to a non-harmonic, new sound combinations emerge. Spectral music was a natural reaction to the abstract structures of serialism, which organised only the external parameters of tone, and in the final analysis it was a compromise between serialism and the hitherto existing conceptions of electroacoustic music using colour and sonority. The development of spectral music was considerably boosted by Émil Leipp’s researches in electroacoustics, conducted in the Laboratory of Musical Acoustics at the Univerzite Paris-Jussieu.

Murail in his 1970s compositions (*Mémoire/Erosion*, *Ethers*) uses formal processes inspired by studio techniques (frequency modulations of tone, tape), while “unorthodox” instrumental sound serves him as a means of erasing the difference between harmony and timbre, between music and noise. This phase of the composer’s work culminates in a majestic orchestral work – the spectral symphony *Gondwana*. In the 1980s the composer collaborated with IRCAM computer studios, which enabled him to make use of “the inner world of tone” and vivify the electroacoustic element in his work. A characteristic piece from this period is *Desintégrations* (1983), a composition based on the analysis and deconstruction of certain instrumental timbres, with a computer-generated tape being an important part of the whole. The composer says of the philosophy of his work: “It is no longer possible to compose sound by means of juxtaposition or superposition; we can only break it down, ultimately take it completely to pieces”.

While in his earlier works Murail used relatively abstract objects as particular instrumental timbre and electronically generated harmonies, in works from

the 1990s (*L'esprit des dunes, Partage des eaux*) he directed his interest towards new sound complexes, using Mongolian aliquot song, traditional Tibetan instruments and natural sounds or noise, such as water pouring from rocks. Since 1997 Murail has been professor of composition at Columbia University in New York.

**Works** (selection): *Couleur de Mer* (1969), *Altitude 8000* for orchestra (1970), *Les Miroirs étendus* for Martenot waves and piano (1971), *Au-delà du Mur du son* for large orchestra (1972), *Cosmos privé* for orchestra (1973), *Les Nuages de Magellan* (1973), *Tigre de verre* for Martenot waves and piano (1974), *Sables* for orchestra (1974–1975), *C'est un jardin secret, ma soeur, ma fiancée, une fontaine close, une source scellée* for viola (1976), *Mémoire/Erosion* for horn and 9 instruments (1976), *Territoires de l'oubli* for piano (1977), *Ethers* for flute and ensemble (1978), *Gondwana* for orchestra (1980), *Désintégrations* for 17 instruments and electronic sounds (1982), *Sillages* for orchestra (1985), *Random Access Memory* (1984–1987), *Les Sept Paroles du Christ en Croix* for orchestra and choir (1986–1988), *La Dynamique des fluides* for orchestra (1990–1991), *Cloches d'adieu, et un sourire...in memoriam Olivier Messiaen* for piano (1992), *Serendib* for 22 musicians (1992), *La Barque mystique* for 5 instruments (1993), *L'esprit des dunes pre ensemble* (1993–1994), *Unanswered question* for flute (1995), *La partage des eaux* for large orchestra (1996), *Feuilles à travers les cloches, extrait de "Portulan"* for flute, violin, violoncello and piano (1998), *Winter fragments* for flute, clarinet, piano, violin, MIDI keyboard and computer (2000), *Le lac* for orchestra (2001), *Terre d'ombre* for large orchestra and electronic sounds (2003–2004), *Les Ruines circulaires, extrait de "Portulan"* for clarinet and violin (2006), *Seven Lakes Drive* for flute, clarinet, horn, piano, violin and violoncello (2006).

In 1977 Murail wrote his most extensive piano composition *Territoires de l'oubli* for the composer and pianist Michaël Lévinas, who performed the premiere in Rome in 1978. The composer attempts here to grasp in musical form the subtle articulation of the shades of harmonic and timbral changes, all this as part of his aim of revaluing traditional European notation, the possibilities of acoustic instruments and simultaneously the capacities of performers and listeners. *Territoires de l'oubli* is a work of fundamental significance – it is precisely in his piano works that the composer clarifies the new theses of spectral music with exceptional thoroughness. While applying specific innovations he at the same time offers homage to his teacher Olivier Messiaen, as well as to Claude Debussy and Franz Liszt. In this composition Murail uses a different idiomatic characteristic of the instrument – he works with resonance at the expense of the classic practice of making the strings resound with a stroke of the hammer, since he regards those strokes as “scars on the continuum” and does not consider the piano an ordinary percussion instrument. Closely connected with this is his systematic use of the pedal; the pedal pressed throughout the entire composition creates fantastic sound pictures and as an acoustic phenomenon serves to reveal the piano's possibilities, the listeners' illusions (notes heard but “not played”, sounding by means of vibrations, microtones – resulting from the interaction of harmonic tones), and a peculiar sonority.

As regards the course of the music, the composition oscillates between recurring moments of stability and chaotic, often noisy sections marked by their density of texture. The most stable moments often have an iambic character (rhythm of the heartbeat). Exceptionally important for the texture of the work are those moments when the composer uses clusters of deep notes. These create the “harmony” of the following section. By this means a “harmonic chain” is built throughout the entire composition. There is an original use of “vibrato” (consonance of the fundamental with the seventh note of the aliquot row). At the conclusion the composer adds a dramatic cadence. *Territoires de l’oubli* is unquestionably one of Murail’s most suggestive compositions.

**GÉRARD GRISEY** (1946, Belfort – 1998, Paris) was a leading French composer of the second half of the 20<sup>th</sup> century, a representative of spectral music and a collaborator of Tristan Murail. He began to study music at the Conservatory in Trossingen, Germany (1963–1965) and continued at the Paris Conservatoire National Supérieur de Musique in Olivier Messiaen’s class (1968–1972). In parallel he also attended lessons by Henry Dutilleux at the École Normal de Musique. Grisey attended summer compositional courses at the Accademia Chigiana in Siena and the Darmstadt courses (1972), where there were lectures by the renowned composers György Ligeti, Karlheinz Stockhausen and Iannis Xenakis. He finished his Conservatory studies with the highest honours in all subjects. He also attended lectures in acoustics at the Faculté des Sciences de Paris. In 1972 Grisey acquired the Rome Prize and had a stipendiary residency at the Ville de Medici in Rome (1972–1974). Together with Tristan Murail, Roger Tessier and Michaël Lévinas he was a founding member of the Ensemble itinéraire. In the 1980s, as well as composing, he worked in the IRCAM studios, won the DAAD stipend for a residency in Berlin, and later became professor of musical theory and composition at California’s Berkeley School of Music. After returning to Europe he taught composition at the Paris Conservatory and led compositional seminars in France (Centre Acanthes, Avignon, Lyons, Paris) and abroad (Darmstadt, Freiburg, Milan, Reggio Emilia, Oslo, Helsinki, Malmö, Göteborg, Los Angeles, Stanford, London, Moscow, Madrid). He died on November 1998 at the age of 52.

The dominant tendency in Grisey’s work is towards spectral music; the composer explored the tonal spectrum and the use of harmonic tones and noise. He concerned himself with time in the context of musical creation – from his fascination with slowly unfolding musical processes he made time the most important processual element in all his compositions.

**Works** (selection): *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), *Périodes* for 7 performers, *Prologue* for alto and live electronic (1976), *Tempus ex machina* for 6 percussionists (1979), *Transitoires* for large orchestra (1981), *Les Chants de l’Amour* for 12 natural voices and synthetic voice (1984), *Talea* for vio-

lin, cello, flute, clarinet and piano (1986), *Le Temps et l'Écume* for 4 percussionists, 2 synthesizers and chamber orchestra (1989), *Le Noir de l'Étoile* for 6 percussionists surrounding the audience, tape and in situ retransmission of astronomical signals (1990), *Anubis et Nout* for 2 saxophones (1990), *Lilene Paradoxe (Hommage à Piero della Francesca)* for 2 female voices and large orchestra in two groups (1994), *Vortex Temporum I, II, III* for piano and 5 instruments (1995), *Stele piece* for 2 percussionists (1995), *Quatre chants pour franchir le seuil* for chamber orchestra (1998).

By its very name *Vortex Temporum* (1995) indicates the use of a system of rotation (which the composer applies always in a differing time context), along with recurring arpeggios and their metamorphoses. Grisey builds the musical event from three basic elements (symbolism of the number 3): sinus waves, beat with or without resonance and sound with or without crescendo. He uses three types of spectrum (harmonic, extended and restricted non-harmonic spectrum) and three tempi (fundamental, fundamental tempo extended and restricted). Using these archetypes the composer builds the structure of the work. With the exception of the introductory vibration formula, which he takes directly from *Daphnis and Chloe*, the entire composition is based on work with four tones of the diminished septachord, which is exceptionally suitable for rotation. The piano used in the piece is tuned a quarter-tone lower. This retuning changes the instrument's sound and facilitates the integration of the microneervals which are dominant throughout the entire composition. There are three movements (the first dedicated to Gérard Zinsstag, the second to Salvatore Sciarrino and the third to Helmut Lachenmann), separated by brief interludes. Here the composer is working with breath and noise, always however coherently with the morphology of the work. In *Vortex temporum* Grisey is outstandingly successful in combining the structural complexity of the score with a sound quality that listeners find attractive.

The work was commissioned by the French Ministry of Culture, the Ministry of Culture of Baden-Württemberg and the West German Radio in Cologne at the application of ensemble recherche.

**IVAN BUFFA** studied piano playing (O. Reiprich, Peter Kašćák) and later composition (Jozef Podprocký) at the Košice Conservatory. He continued at the Universität für Musik und Darstellende Kunst in Vienna in the class of Dietmar Schermann, Marek Kopelent and Michael Jarrell, and currently at the Academy of Performing Arts in Bratislava (composition Vladimír Bokes, piano Ivan Gajan). At present he is a doctorate student of composition and piano playing with Marián Lapšanský and Marcel Štefko. He has taken part in international compositional and performing courses in Český Krumlov (H. Oehring, L. Toressen, M. Kopelent), in Reichenau, Austria (G. Fekete; he won 2<sup>nd</sup> prize there for his *String Quartet*), in Vienna (G. Kurtág) and in Walderbach, Germany (E. Nesterenko). From 2002 he has played in a piano duo with Diana Cibulová, with whom he regularly appears on podia at home and abroad (Haus der Musik, Stadtinitiative, Konzerthaus in Vienna). In

2006 they recorded the profile CD *New Slovak Music for Piano* (Hevhetia). He collaborates with the Austrian soprano Petra Chiba, and with the Zwiebel Quartet; he is a member of the Austrian Ensemble Lux and artistic director of the Quasars Ensemble. As a performer he has presented the premieres of numerous works by Slovak and foreign authors, and he is much in demand as a chamber musician.

The chamber grouping **QUASARS ENSEMBLE** was founded in 2008. Its members are artists of long standing on the domestic and foreign musical scene. The ensemble has a specific constitution, determined by artists who mutually inspire one another and who share a particular conception of the performance of music from all preceding periods, which they wish to expose to the shocks of the present. The ensemble's repertoire is composed of works by the French authors of spectral music (T. Murail, G. Grisey), M. Jarrell, A. Schnittke and S. Sciarrino and new works by Slovak composers. Many of them were commissioned by the ensemble (V. Bokes, J. Kmitová, P. Oliveira-Bachratá, V. Janárčeková, J. Vajo). One of the priorities of Quasars Ensemble is to confront the repertoire of the baroque and classic-romantic periods with new compositions (the "*Bach in Context*" project). The ensemble has appeared at the festivals Musica Viva (Lisbon), Festivais de Outono (Aveiro), New Slovak Music (Bratislava), 20<sup>th</sup> Jubileuszowe Dni Muzyki Kompozytorów Krakowskich (Kraków), Festival of Contemporary Art (Košice). The artistic director of Quasars Ensemble is the composer and pianist Ivan Buffa.





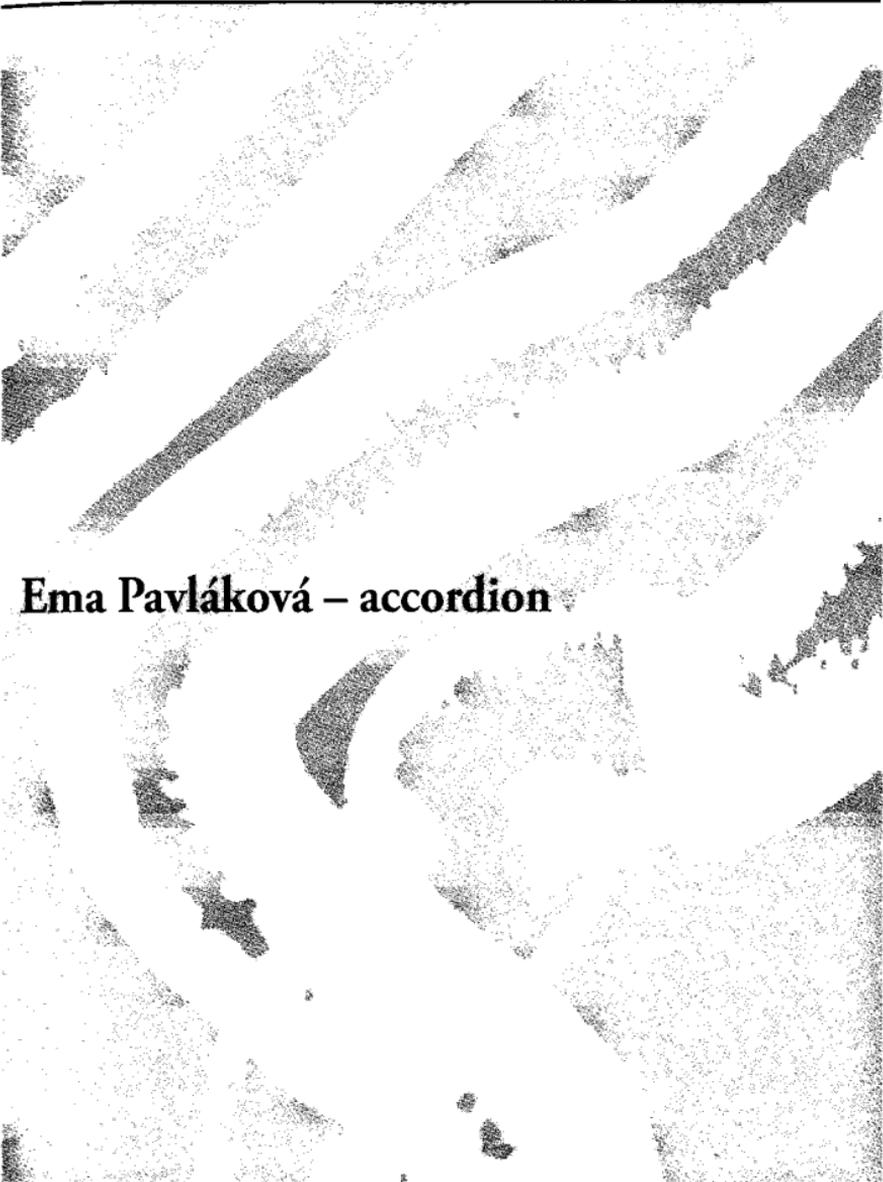
**SUNDAY**  
**15 NOVEMBER**

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Mirbach Palace  
10.30 a.m.

**13**

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**Ema Pavláková – accordion**

LUBICA ČEKOVSKÁ

*Fragment and Elegy*, Op. 4 (1996–1997)

for bayan solo

LUCIA PAPANETZOVÁ

*Imaginations*

IRIS SZEGHY

*Canticum* (2002)

JANA KMIŤOVÁ

*Fragments I, II, III* (1996–2007)

for bayan solo

LUCIA CHUŤKOVÁ

*Desertshore* (2009)

**IRIS SZEGHY** (1956, Prešov) Studied composition with Jozef Podprocký and piano playing with Marta Reiterová at the Košice Conservatory (1971–1976). Her studies in composition continued at the Academy of Performing Arts in Bratislava with Andrej Očenáš (1976–1981). She was a stipendiary of the Slovak Music Fund (1984–1986) and an intern post-graduate student of composition with Ivan Hrušovský at Academy of Performing Arts (1986–1989). Since 1990 Iris Szeghy has been a freelance composer. With stipends from the Slovak Ministry of Culture she completed residential stays at the Liszt Academy in Budapest (1989) and in Warsaw as a guest of the Union of Polish Composers (1991), a creative residential stay at the Schloss Solitude Academy in Stuttgart (1992–1993), a six-week period as “visiting composer” at the University of California in San Diego thanks to a Soros Foundation grant (1994), a short-term creative stay in Amsterdam on a STEIM Studio stipend (1995), “composer-in-residence” stay at the State Opera in Hamburg (1995), a year’s creative residence at the Künstlerhäuser Worpswede in Germany (1999), and stipendiary residences in Künstlerhaus Boswil and Künstlerwohnung Stein am Rhein in Switzerland, with a composition commissioned by the Pro Helvetia Foundation (2001–2002). From 2002 she has lived in Zürich.

Iris Szeghy on the one hand bases her work on the tradition of European music, while on the other hand absorbing the avantgarde advances of the last 50 years. Her music integrates both of these tendencies. She gives this synthetic process a specific individuality by employing the most diverse means and elements – from the sound of electronic instruments to the application of traditional forms (e.g. ciaccona). Iris Szeghy finds important sources of inspiration in literature (*Afforismi*), fine art (*Hommage à Rodin*), archaic folk culture (*Midsummer Night’s Mystery*), and nature, social life and philosophy. She received various awards for her work at the Competition for Composers of the Generation of ’84, ’85 and ’89 in Ostrava; the Choral Singing Competition in Jihlava (1989, 1998); A. Tansman International Competition of Musical Personalities (Łódź, 2006). Her works have been heard at a number of prestigious musical events (UNESCO in Paris, ISCM Festival in Warsaw, the International Courses in New Music in Darmstadt) and at the author’s concerts in Stuttgart (1993), San Diego (1994) and Hamburg (1996). She has collaborated with prominent performers of contemporary music (H. Sparnaay, J. Manning, ensemble recherche, Ensemble SurPlus, 2E2M, Hilliard Ensemble).

**Works** (selection): *Simple and Difficult*, three songs for mezzo-soprano and piano on lyrics by M. Ráfus (1978), *To You*, four love songs for soprano, tenor, flute, cello, guitar and triangle on Solomon’s *Song of Songs* (1983), *Spring Sonata* for organ (1984), *Poetic Studies* for violin, cello and piano (1984), *String Quartet (Musica dolorosa)* (1985), *Long Live Summer!*, little suite for clarinet (1985), *Canto triste*, nocturne for trombone (cello) and piano (1986), *Pocket Suite* for guitar (1986), *Psalm of a Starving Man* for mixed chorus (1989), *Concerto for Cello and Orchestra* (1989), *De profundis*, 4 canzoni per voce e 2 strumenti melodici secondo le poesie di M. Buonarroti (1990), *Three Shakespearean Songs* for mixed (female) chorus a cappella (1990), *Afforismi per flauto, oboe e clarinetto*

*basso* (1991), *Ciaccona* per violino solo/viola sola (1991), *Afforismi II per flauto, oboe e clarinetto basso* (1992), *Midsummer Night's Mystery* for 4 percussionists (1992), *Ave Maria* for voice, viola, cello and double bass/for voice and string orchestra (1992), *Psalm* for solo voice on a text by P. Celan (1993), *Perpetuum mobile* for piano (1993), *In Between* for oboe and tape (1993), *Oratio et gratias actio pro sanitate matris meae* for 4 male voices (1994), *Story* for voice and tape (1995), *Variations on a German Folk Tune* for horn trio (1995), *Musica folclorica* for clarinet, percussion and piano (1996), *A Day in Manhattan* for guitar quartet (1996), *The Homeward Journey* for large symphony orchestra (1997), *Story*, EA (1995), *Un petit sentiment de Pologne* for chamber ensemble (1998), *Prayer* for mixed chorus (1998), *Psalm 130* for mixed chorus and organ (1999), *Tableaux d'un parc* for flute, oboe, clarinet, horn, percussion, piano, violin, viola, cello and double bass (1999), *Bolero-Blues* for piano (2000), *It-Movements* (2001), *Canticum* (2002), *Vielleicht, dass uns etwas aufginge* for soprano and strings after poems by K. Merz (2003), *Anrufung des Grossen Bären* for soprano, flute and piano (2003), *Ad Parnassum* for string orchestra (2004–2005), *Slovakian Dance* for violin/cello (2006), *Hesse Splitter* for soprano/tenor and piano (2006), *String trio "Goldberg"* (2006–2007).

The author was inspired to compose *Canticum* by Boris Lenko, who was also the first to present it publicly, at the Warsaw Festival in Autumn 2002. The work's structure is founded on a theme with a choral character. After a slow introduction the musical movement develops into a variation mode; the variations are distinguished by the fact that the theme in its "pure" form sounds only at the end of the composition after all of the variations have been played. A delicate melody – the theme of the variations – winds through the entire work as its idea, unfolding its drama and sounding in its simple form at the conclusion. We can find an analogy in literature – the principle used resembles that in a novel where there are many indications signalling the resolution, which arrives, however, only at the very end. In her own words, the composer's aim was to present the instrument: the accordeon in its diverse plasticity with expressive resources in the use of glissando, tremolando, trills, clusters, contrasts between extremely high and low registers, and massive concentration of sound. The conception of the work is thoroughly well-considered, and the result is an exceptionally effective composition using the wide expressive range of the instrument.

## JANA KMIŤOVÁ › p. 25

The composer wrote her three *Fragments* for bayan solo over a period of more than a decade (1996–2007). Although the individual parts may also be played singly, they are conceived of as one single whole. In the formal resolution of each of the fragments the composer gradually concentrates the organisation of the musical material: while the first fragment is distinguished by sudden changes of tempo, dynamics, metre and rhythm within a brief section (corresponding with the fragmentariness and discontinuity of the composition) the second fragment develops in a freely conceived reprise form. The brilliant third fragment makes an impression of exceptional concentration and coher-

ence. Today's concert performer, Ema Pavláková, also premiered these three fragments as a unified whole.

## LUBICA ČEKOVSKÁ › p. 76

Lubica Čekovská composed *Fragment and Elegy*, Op. 4 on the suggestion of the accordionist and bayanist Peter Katina in 1996. The structure of the work is based on two expressive figures – the triplet, which is found always in the same register, and the contrasting augmented seventh, which is counterposed to the former. The composer constructs the form with a gradual addition of material conceived in this manner. Formal “accretion” characterises the course of the work: condensation of the composition and a heightening of dramatic intensity as far as the agitated central section, followed by a gradual calming. Later, during composition courses, Sir Harrison Bristwistle encouraged the composer to instrumentalise the work for string orchestra (it was heard for the first time in this form at the New Slovak Music Festival in Bratislava in 2004). *Fragment and Elegy* received the Curbeth Nunn Composition Prize at the Royal Academy of Music in London in 1999.

**LUCIA PAPANETZOVÁ** (1978, Lučenec) studied church music (organ and choral conducting) at the J. L. Bella Conservatory in Banská Bystrica (1992–1997). In the course of her studies she began to take an interest in composition. Her initial steps in this field were taken in consultation with the composer and pianist Yevgeni Irshai, who was her first composition teacher. She continued her studies at the Academy of Performing Arts in Bratislava in Vladimír Bokes's class (1998–2003). From 2003 to 2006 she was an intern doctorate student at the Department of Composition and Conducting; since 2006 she has been a teacher there. She is the founder and organiser of Orfeus Student Festival of Contemporary Music and she is also a co-founder of the association of young composers SOOZVUK. Her works have been heard at many festivals (New Slovak Music, Melos-Ethos, Orfeus, Studio N Prague, St. Petersburg Musical Spring...).

In her compositions Papanetzová tries to use the rational methods of forming musical sound which began to be discovered after the Second World War; at the same time, however, she is interested in traditional approaches towards forming the musical process. Her works are therefore an attempt at a synthesis of both these attitudes to music; rationality and expressiveness do not stand in mutually exclusive confrontation, but condition each other in their effects.

Vladimír Godár

**Works** (selection): *Melancholia* for chamber orchestra (2000), *Sonnet I* for flute, violin, viola and cello (2000), *Meditation thanks to Bach* for string orchestra (2001), *Imaginations* for piano (2002) *Sonnet II* for accordion, flute and clarinet (2002), *Passacaglia* for piano and orchestra (2003), *Pianone trio* for piano, violin and cello (2003), *Three Sketches for Cello* (2003), *Apeiron* for saxophone quartet (2004), *Threesome* for baritone

saxophone, guitar and three bongos (2004), *Songs from the Distance*, on poetry by Daniel Pastirčák from the collection *Tehilim*, for alto and bass voices (2004), *Teleportation* for accordeon and string orchestra (2004), *Apeiron* for saxophone quartet (2004), *Three Sketches* for cello solo (2004), *Shadows – Sonata for Violin and Piano* (2005), *Zahir* for chamber ensemble (2005), *Variation E flat – B* for four-hand piano (2007), *Sonata for Violin and Piano II (dedicated to János Guba, friend and rescuer)*.

**LUCIA CHUŤKOVÁ** (1984, Bratislava) opted for composition while in secondary school. From 2001 to 2006 she studied under Peter Martinček at the Bratislava Conservatory. Since 2006 she has been attending Yevgeni Irshai's compositional class at Bratislava's Academy of Performing Arts. Alongside composition she is also actively involved in performing – on the piano, percussion instruments and clarinet. She plays and creates music for the Hvozď group. For *Sinfonietta* she received 2<sup>nd</sup> place in the Conservatory Competition (2006).

**Works** (selection): *Wood sextet* for flute, clarinet, xylophone, violin, cello and double bass (2004), *Humorondo* for violin and piano (2005), *Sinfonietta* for chamber orchestra (2005–2006), *Trio con brio* for violin, accordeon and piano (2006), *Childish*, dance music for piano, cello and percussion (2007), *Salterio trio* (2008), *Lobster Quadrille* for violin, cello and glockenspiel (2008), *Ein kleines Streichstück* for string quartet (2009), *Desertshore* for accordeon (2009).

I composed *Desertshore* at the request of my friend, the accordeonist Ema Pavláková, to whom it is dedicated. The content of the work was influenced by a vague recollection of the atmosphere of the music in the album *Desertshore* by Nico; I've used that name for my own composition also. The idea of burning sun, sand dunes, a road through a scorched land, took hold of me and brought me to this "desert shore".

*Lucia Chuťková*

**EMA PAVLÁKOVÁ** studied at the J. L. Bella Conservatory in Banská Bystrica with Igor Vlach (1999–2004) and at the Academy of Performing Arts in Bratislava with Rajmund Kákoni and Boris Lenko (2004–2009). In 2007 she completed performance courses with the prestigious Finnish accordeonist Mikko Luoma. She has taken part in many competitions – International Festival of Accordeon Music in Przemysł, Poland (2000 and 2001), and the Tvrdošín International Concert Accordion Competition (2004), where she received the Silver Band award. While still an elementary music student Ema Pavláková had played abroad (in Poland, Italy, Czech Republic) and at a number of Slovak festivals (Review of Young Contemporary Work, Revúca August Concerts). She has collaborated also in musical-theatrical projects. This talented young accordeonist has been seeking innovative approaches towards her instrument, herself initiating the production of new compositions (by L. Chuťková and J. Kmiťová), and these efforts culminate in her solo recital at the Melos-Ethos International Festival.



**SUNDAY  
15 NOVEMBER**

Aréna Theatre  
7.00. p.m.

**14**

**musikFabrik**

Elisabeth Hirst – flute

Peter Veale – oboe

Carl Rosman – clarinet

Richard Haynes – clarinet

Heidi Mockert – bassoon

Christine Chapman – horn

Bill Forman – trumpet

Chris Houlding – trombone

Melvyn Poore – tuba, sound

Mirjam Schröder – harp

Dirk Rothbrust – percussion

Ulrich Löffler – piano

Juditha Haeberlin – violin

Axel Porath – violin

Dirk Wietheger – violoncello

Michael Tiepold – double bass

Paul Jeukendrup – sound director

**Anu Tali – conductor**

**Martyn Hill – tenor**

KARLHEINZ STOCKHAUSEN

*KLANG – 9. Stunde: Hoffnung*

(SOUND – the ninth hour: Hope; 2007) \*

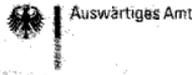
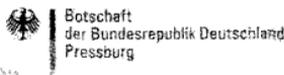
INTERVAL

MAURICIO KAGEL

*In der Matratzengruft*

(In the mattress grave, 2007/2008) \*

for tenor and ensemble



DIVADLO  
ARÉNA

The concert is supported by the Goethe Institut Bratislava, the Embassy of the Federal Republic of Germany, the Ministry of Foreign Affairs of the Federal Republic of Germany, and the European Union National Institutes for Culture

The concert is held in collaboration with the Aréna Theatre

**KARLHEINZ STOCKHAUSEN** (1928, Mödrath – 2007, Kürten) is one of the best-known and also one of the most controversial composers of the second half of the 20<sup>th</sup> century and the first years of the 21<sup>st</sup>. As the creator of pioneering works of aleatoric, electronic, serial and concrete music, many of his contemporaries considered him one of the greatest visionaries of the 20<sup>th</sup> century. The influence of his music and his theories was not confined to composers of so-called serious music, but was also felt by composers of popular music and jazz musicians. Stockhausen studied at the Hochschule für Musik in Köln and at Köln University (musicology, philosophy and German studies). In 1952–1953 he continued at Paris with Olivier Messiaen, later with Werner Meyer-Eppler at the University of Bonn (phonetics, acoustics and information technology). From 1953 he was Herbert Eimert's assistant in the newly-established Electroacoustic Studio NWDR (North German Radio). In the same year he began to work also at the International Summer Courses of New Music in Darmstadt; later he lectured in many European countries, in North America (University of Pennsylvania, 1965, University of California, 1966–1967) and in Asia. In 1971–1977 he worked at the University in Köln; in 1998 he founded the so-called Stockhausen courses in his place of residence, Kürten.

As a composer Stockhausen began to develop under the influence of O. Messiaen, E. Varèse and A. Webern. In the 1950s he began to work with athenatic material, Schoenberg's twelve-tone technique and punctualism (*Klavierstücke I–IV, Kontra–Punkte*). From 1950 he devoted himself to so-called group composition (*Klaviestücke I*), later to concrete music, aleatoric and electroacoustic music. In the 1960s he returned once again to vocal creation (his first attempts at composition had been choral works): *Carré* for 4 choirs and 4 orchestras and the cantata *Momente*, and he worked with process composition. In the 1970s he presented so-called formula composition (the opera *Sirius, Mantra* for two pianos and electroacoustic instruments); inspired by medieval and Asian doctrines he sought to spiritualise his compositional expression, which had hitherto been to a notable extent technically orientated. In 1977–2003 he devoted himself to a grandiose project – the opera cycle *Licht: Die sieben Tage der Woche*. Stockhausen's operatic conception is based on ceremony and ritual and is influenced by the Japanese Noh theatre and Judaeo-Christian and Indian tradition. In individual parts of the cycle the composer resolves a trio of fundamental archetypes (Michael, Lucifer, Eve); conceptually he takes his departure from historical tradition and from the medieval symbolism of the individual days. From 2003 he was working on the compositional cycle *Klang*, inspired by the 24 hours of the day, but was unable to complete it – his sudden death on December 5, 2007 in Kürten interrupted his work after the 21<sup>st</sup> part of the cycle (*Paradies*).

**Works** (selection): *Kreuzspiel* for oboe, bass clarinet, piano and percussion (1951), *Kontra – Punkte* for 10 instruments (1952), *Etude* (musique concrète, 1952), *Kla-*

*viestücke I – IX* (1952–1955/61), *Studie I* (EA, 1953), *Studie II* (EA, 1954), *Klavierstücke X* 1954/1961, *Klavierstücke XI* (1956), *Gesang der Jünglinge im Feuerofen* (EA, 1956), *Gruppen* for 3 orchestras (1957), *Zyklus* for percussion player (1959), *Carré* for 4 choirs and 4 orchestras (1960), *Kontakte* (EA, 1960), *Originale* (1961), *Momente* for soprano, 4 choir groups and 13 instruments (1962–1964/69), *Mixtur* for orchestra and 4 sinus generators (1964), *Telemusik* (EA, 1966), *Hymnen* 1967, *Stimmung* for 6 vocalists (1968), *Aus den sieben Tagen* (intuitive music, 1968), *Kurzwellen* for 4 players with instruments and shortwave receiver (1968), *Spiral* for female soloist with optional instrument and shortwave receiver (1968), *Mantra* for 2 pianos and electroacoustic instruments (1970), *Sternklang* (Parkmusik, 1971), *Inori* (inori – prayer, jap.) for one or two soloists and orchestra (1974), *Tierkreis* (1975), *Harlekin* for clarinet (1975), *Der kleine Harlekin* for clarinet (1975), *Sirius*, opera (1977), *Licht. Die sieben Tage der Woche* (1977–2003), *Der jahreslauf* (1st act of the opera *Dienstag*, 1977), *In Freundschaft* (for solo instruments, various versions, 1979), *Donnerstag* (from the opera cycle *Licht*, 1980), *Samstag* (1983), *Montag* (1983), *Dienstag* (1988), *Freitag* (1994), *Helikopter-Streichquartett* (3rd scene from the opera *Mittwoch*, 1996), *Mittwoch* (1997), *Sonntag* (2003), *Klang. Die 24 Stunden des Tages* (2004).

From the earliest times composers have conceived of music as the sounding reflection of the universe. According to the ideas of the medieval “*musica mundana*” music was a reflection of the harmony of the spheres, while composers strove to bring the world and its connections into their notes. Karlheinz Stockhausen too saw his work in a cosmological context, and as the sounding reflection of his deep religious sense he created his monumental “*Gesamtkunstwerk*” – a cycle of seven operas *Licht*, devoted to the individual days of the week. The composer considered earlier works of his also as part of the cycle – *Sternklang* as a musical setting of the heavenly constellation and the opera *Sirius* as a description of the year with 12 months and as a characterisation of 12 human types. Stockhausen planned further cyclical projects. “I hope that *Licht* is not my final work...Now I am working on the week, after that I’d like to work further on the days, hours, minutes and seconds.”

After completing *Licht* the composer began to devote himself to a cycle of compositions inspired by the hours of the day, which he called *Klang*. In composing the first five works (*Himmelfahrt*, *Freude*, *Natürliche Dauern*, *Himmelstür*, *Harmonien*) he proceeded from two twelve-tone rows. In the following compositions – the fifth to the twelfth hour (*Schönheit*, *Balance*, *Glück*, *Hoffnung*, *Glanz*, *Treue*, *Erwachen*) he uses the material in mirror fashion. From the 13<sup>th</sup> hour (*Cosmic Pulse*, further *Havona*, *Orvonton*, *Uversa*, *Nebadon*, *Jerusem*, *Urantia*, *Edentia*, *Paradise*) he works with a row again in the original. These compositions are solo works with electroacoustic accompaniment – the composer uses the material of the so-called sound layers from the 13<sup>th</sup> hour – *Cosmic Pulse*, which is an electroacoustic composition created by the assembly of 24 sound zones with the use of 8 speakers.

*Hoffnung* – the ninth hour – is the only Stockhausen composition conceived for a classical string trio – violin, viola and violincello (for a classical instrumental grouping he also wrote the *Helikopter-Streichquartett*, although in

a completely different context). The composer demands that the performers should change their position on the stage, or should inscribe certain musical figures in the air. At the end they sing in unison: "Dank sei Gott... Danke Gott für das Werk... Hoffnung!"

## MAURICIO KAGEL › p. 27

Until his death Mauricio Kagel was working on a musical setting of the poems which Heine wrote at the end of his life, which under the name *In der Matratzengruft* he proposed to add to the cycle. However, he did not conclude it; he symbolically broke off the work in the last section with the words "Death is calling me" ("*Mich ruft der Tod!*") The German romantic poet Heinrich Heine (1797–1856) spent the closing days of his life at an institution not far from Paris; he called his involuntary stay there his "mattress grave" ("*Matratzengruft*").

"Two thematic lines gradually crystallise in my work. One is the ongoing agony of the poet, who dies in full consciousness and in a state of definitive immobility of the body; the second is the poet's unsuppressible will and appetite for creation – the attempt to attain the precise expression and unambiguous meaning of the rhyming words. Both lines, however, silently overlap and drive the poet on to meet his irrevocable end."

The composer divided the texts into 15 sections – 15 independent movements of the composition, which on the formal side we may speak of as a chamber requiem. With the help of changing instrumental combinations Kagel combines fragments of poems into scenic pictures. The distinctive humour of Heine's late lyrics is underlined by the use of grotesque instrumental combinations (tuba, oboe, flute, and so on). The demanding singing part oscillates between song and so-called Sprechgesang. Hence it places unlimited demands on the performer and requires flexibility in the singing and expression.

### In der Matratzengruft

I.

*Es schmilzt das Fleisch von meinen (armen) Rippen.  
ich kann mich vom Siechbett nicht mehr erheben.*

.....

*Mein Mut erlischt, mein Herz ist krank.*

.....

*Mein Todesangst ist ein Wiegenlied –*

.....

*Die Kirchen sind von außen rot,  
doch drinnen steckt als Kern der Tod;  
nur droben, wo die Sterne,  
gibts Kirchen ohne Kerne.*

## II.

... die Klavierkonzerte  
zerreißen uns die Ohren.

[... Klavierkonzert zerreißen uns die ...]

O, bitter Winterhärte!

Weit besser ist es im Summer,  
da kann ich im Walde spazieren  
allein mit meinem Kummer  
und Liebeslieder skandieren.

.....

Das Glück ist eine leichte Dirne,  
und weilt nicht gern am selben Ort;  
sie streicht das Haar dir von der Stirne  
und küßt dich rasch und flattert fort.

Frau Unglück hat im Gegenteile  
dich liebefest ans Herz gedrückt;  
sie sagt, sie habe keine Eile,  
setzt sich zu dir ans Bett und strickt...  
[... und strickt... und strickt ... und...]

## III.

Ach! Der Schmerz ist stumm geboren,  
ohne Zunge in dem Munde;  
hat nur Tränen, hat nur Blut,  
Blut aus tiefer Todeswunde.

.....

Ich bin so alt wie das Meer und der Wald.

.....

Ich stand am schnurrenden Webstuhl der Zeit.

.....

Und dennoch widerstand ich dem Sturm  
der sinnlich dunkeln Gewalten.

[Was... was... was... was hilft... was hilft mir? ... ]  
Was hilft mir meine [meine] Tugend jetzt? [... jetzt]  
[Was hilft mir meine... meine Tugend jetzt?]

## IV.

... fürcht dich nicht [lieber Hörer], ich bin  
kein Gespenst, ich bin kein Spuk;  
Leben kocht in meinen Adern,  
bin des Lebens treuster Sohn.

*Doch durch jahrelangen Umgang  
mit den Toten, nahm ich an  
der Verstorbenen Manieren  
und geheime Seltsamkeiten.*

[unverständliche Laute: ....., danach:  
... seltsam... seltsam...]

.....

*Die schöne Zeit, sie ist verschlendert  
und alles hat sich seitdem verändert.*

.....

*Der Kranz ist mir vom Haupt genommen,  
ich weiß es nicht, wie es gekommen  
doch seit der schöne Kranz mir fehlt,  
ist meine Seele wie entseelt.*

V.

[Tenor: mit beiden Händen einen Trichter  
vor dem Mund bilden (wie ein Wah-wah Dämpfer):  
os an en uf ef ül ie  
uf un ur as al es id er]

.....

*Posaunenruf erfüllt die Luft  
und furchtbar schallt es wieder;  
die Toten steigen aus der Gruft,  
und schütteln und rütteln die Glieder.*

[... sie steigen... sie steigen...  
sie steigen aus der Gruft!]

.....

*Verstummt sind Pauken, Posaunen und Zinken.*

.....

*Doch horch! ein schollernd schmöder Klang  
ertönt unfern der öden Bühne; –  
vielleicht daß eine Seite sprang  
an einer alten Violine.*

*Verdrießlich rascheln im Parterre  
etwelche Ratten hin und her,  
und alles riecht nach ranzgem Öle.*

[... nach ranzgem...]

*Die letzte Lampe ächzt und zischt  
verzweiflungsvoll und sie erlischt.  
Das arme Licht war meine Seele.*

VI.

*Im süßen Lied ist oft ein saurer Reim,  
wie Bienenstachel steckt im Honigseim.*

.....

*Unsterbliche Seele, nimm dich in acht,  
daß du nicht Schaden leidest,  
wenn du aus dem Irdischen scheidest;  
es geht der Weg durch Tod und Nacht.*

VII.

*Als ich nach Hause ritt, da liefen  
die Bäume vorbei in der Mondenhelle,  
wie Geister. Wehmütige Stimmen riefen –  
doch ich und die Toten, wir ritten schnelle.*

.....

*[was ich...]*

*Was ich der Stimme zur Antwort gab, das weiß ich nimmer,  
denn ich erwachte jählings – und ich war  
wieder ein Kranker, der im Krankenzimmer  
trostlos daniederliegt seit manchem Jahr .*

.....

*Des Tages Lärm verhallt, es steigt  
die Nacht herab mit langen Flören.*

.....

*Hier wirst du sicher vor Musik,  
vor des Piano-Fortes Folter  
und vor der großen Oper Pracht  
und schrecklichem Bravourgepolter.*

VIII.

*In jenen Nächten hat Langweil ergriffen,  
sie zu verscheuchen, hab ich dann gepffiffen  
[... ja, so hab ich gepffiffen...]  
die frechen Reime eines Spottgedichts.*

.....

*Wie langsam kriechet sie dahin,  
die Zeit, die schauderhafte Schnecke!  
[... die Zeit, die schauderhafte Schme...]  
Ich aber, ganz bewegungslos  
blieb ich hier auf demselben Flecke.*

IX.

*Jahre kommen und vergehen –  
[... kommen und vergehen...]  
in dem Webstuhl läuft geschäftigt  
schnurrend hin und her die Spule –  
was er webt, das weiß kein Weber.*

*Jahre kommen und vergehen,  
Menschtränen träufeln, rinnen  
auf die Erde, und die Erde  
saugt sie ein mit stiller Gier.*

X.

*Vielleicht bin ich gestorben längst;  
es sind vielleicht nur Spukgestalten  
die Phantasien, die des Nachts  
im Hirn den bunten Umzug halten.*

*Es mögen wohl Gespenster sein,  
Altheidnisch göttlichen Gelichters,  
sie wählen gern zum Tummelplatz  
den Schädel eines toten Dichters.*

XI.

*Ja, nur stammeln, stottern kann ich.*

.....

*Erschüttert hat mich, was ich sah!  
... erbarm dich mein und spende  
die Ruhe mir, o Gott [... o Gott, o Gott], und ende  
die schreckliche Tragödia.*

XII.

*Die Schönheit ist der Staub verfallen,  
du wirst zerrieben, wirst verhallen.  
Viel anders ist es mit Poeten;  
die kann der Tod nicht gänzlich töten.  
Uns trifft nicht weltliche Vernichtung,  
wir leben fort im Land der Dichtung,  
[... im Land der Dichtung...]  
in Avalun, dem Feenreiche –  
Leb wohl auf ewig, schöne Leiche!*

XIII.

*Mit spottischen sumsen mein Bett umschwirm  
die schwarzen Fliegen; auf Nas und Stirn  
setzen sie sich – fatales Gelichter!*

*Etliche Fliegen haben wie Menschengesichter  
auch Elefantenrüssel daran,  
wie Gott Ganesa in Hindostan. – –*

*In meinem Hirne rumort es und knackt,  
ich glaube, da wird ein Koffer gepackt,  
und mein Verstand reist ab – o wehe –  
noch früher als ich selber gehe.*

XIV.

*... mochte es wohl geschehen, (seines Hauptes)  
Mohnblumenkranz auch meine Stirn berührte  
und seltsam duftend allen Schmerz verscheuchte  
aus meiner Seel – Doch solche Linderung,  
sie dauert kurze Zeit; genesen gänzlich  
kann ich nur dann, wenn seine Fackel senkt  
der andre Bruder, der so ernst und bleich. –  
Gut ist der Schlaf, der Tod ist besser – freilich  
das beste wäre, nie geboren sein.*

XV.

*Mich ruft der Tod – Es wär noch besser,  
müßt ich auf hohem Seegewässer...*

.....

*... der tolle Nordpol-Wind  
peitscht dort die Wellen, und aus den Tiefen  
die Ungetüme, die dort schliefen,  
Haifisch und Krokodile kommen  
mit offenem Rachen emporgeschwommen –  
Nicht so gefährlich ist das wilde,  
erzürnte Meer und der trotzige Wald  
als mein jetziger Aufenthalt.*

.....

*Viel grimmere, schlimmere Bestien enthält  
Paris, die leuchtende Hauptstadt der Welt.*

*Poems by Heinrich Heine  
Compiled by Mauricio Kagel*

The Estonian conductor **ANU TALI** studied piano at the Tallinn Conservatory during the 1990s. Later she studied conducting with Kuno Areng, Toomas Kapten and Roman Matsow at the Estonian Musical Academy and with Jorma Panula at the Sibelius Academy in Helsinki. In 1998–2000 she continued with Ilya Mussin and Leonid Korchmar at the State Conservatory in St. Petersburg. Together with her twin sister Kadri Tali, in 1997 she founded the Nordic Symphony Orchestra (NSO), which features young musicians from 15 countries. The orchestra makes a number of appearances yearly with thematic programmes (*Life and Death, Symphony, Musica Grande, À la Russe, Apocalyptica*) and plays works by Estonian (Erkki-Sven Tüür, Veljo Tormis) and Scandinavian (Sibelius) composers. For her debut recording with Tormis' orchestral suites (Finlandia/Warner Classics 2002) Tali won the award for Young Artist of the Year in the Echo Klassik Awards in Germany. In the same year she won the Prize for Culture and the Estonian President's Prize. Anu Tali was named 'Musician of the Year 2006' by the Estonian Broadcasting Corporation. In the context of her regular performance with the Estonian National Symphony Orchestra, Tali specialises in native concertos and vocal-instrumental works. After her 2006 debut at the Salzburg Festival in a concert with the Mozarteumorchester Salzburg, at Savonlinna Opera Festival, she led MDR Sinfonieorchester Leipzig, Madison Symphony Orchestra and the London Sinfonietta last season. Apart from regularly conducting Estonian orchestras, Tali makes guest appearances in Finland, Sweden, Austria, Germany, Russia, Japan and the United States.

The British tenor **MARTYN HILL** throughout his career has collaborated with the foremost personalities of the conducting art (Richard Hickox, Sir Neville Marriner, Yehudi Menuhin, Riccardo Muti, Seiji Ozawa, André Previn, Wolfgang Sawallisch). Hill's opera and chamber repertoire stretches from baroque to contemporary music. He aroused attention with his recordings of the songs and song cycles of Sir Michael Tippett (Hyperion). With the composer personally in attendance, he presented them at a concert on the occasion of Tippett's 90<sup>th</sup> birthday in January 1995. In the same year, on three successive evenings he sang three of Schubert's song cycles (*Die Schöne Müllerin, Winterreise, Schwanengesang*) at London's St. John's Smith Square Hill; later, together with Ensemble Modern, he presented *Winterreise* in arrangements by Hans Zender. With Ensemble InterContemporain he presented Schoenberg's *Von Heute auf Morgen* and in world premiere Elliott Carter's *In Sleep, in Thunder*. Hill records for many prestigious houses (EMI, Hyperion, Chandos, Harmonia Mundi, Erato, Wergo, Virgin Classics).

The Cologne ensemble **musikFabrik** (musikFabrik Landesensemble NRW e.V.) came into being in April 1991 on the occasion of the festival Wittener Tage für Neue Musik. The name "musical factory" refers to its incessant musical innovation. Behind its emergence (originally as the Ensemble Neue Musik

Nordrhein-Westfalen) were the composers Bernhard Wambach, Nicolaus A. Huber and Gerhard Stäbler; Johannes Kalitzke became its conductor and artistic director. The original idea was to establish a professional group exclusively devoted to the performance of contemporary works. The repertoire at the beginning reflected its collaboration with composers from the Upper Rhineland; since 1997 it has been orientated on European composers and also inter-disciplinary projects (live electronics, dance, theatre, film, literature...). Currently the group plays almost 100 concerts yearly in Germany and abroad; in cooperation with the Cologne WDR it is preparing the cycle *musikFabrik in WDR*. Over a number of years the musikFabrik has become renowned as one of the most promising ensembles in European new music and has begun to collaborate with its foremost personalities (Louis Andriessen, Richard Ayres, Sir Harrison Birtwistle, Péter Eötvös, Vinko Globokar, Heiner Goebels, Georg Friedrich Haas, Michael Jarrell, Mauricio Kagel, Helmut Lachenmann, Klaus Lang, Wolfgang Rihm, Karlheinz Stockhausen). The ensemble functions on a democratic basis without an artistic director.



**WEDNESDAY  
4 NOVEMBER**

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Dvorana Concert Hall  
Academy of Performing Arts  
Music and Dance Faculty  
Zochova 1  
11.00 a. m.

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**Louis Andriessen Lecture**



**TUESDAY-THURSDAY  
10-12 NOVEMBER**

Austrian Culture Forum  
Mozart Hall  
Zelená 7  
10.00 a.m. – 5.00 p.m.

*Music Centre in collaboration with the Austrian Culture  
Forum, the Goethe Institute and the Polish Institute*

**“Melos” and “Ethos”:  
*Yesterday, Today..., Tomorrow?***

International musicological symposium

**„Melos“ und „Ethos“:  
*gestern, heute..., morgen?***

Internationales Symposium

## 10 November

10.00 – 12.30 a.m.

*Neue Musik – Ethos*

**Frieder Reininghaus** (Köln)

*Abschied von der Avantgarde*

**Martin Thrun** (Frankfurt am Main)

*Verwirrspiel: Authentizität in der Musik des 20. Jahrhunderts*

**Wolfgang Dömling** (Augsburg)

*“Nusmido” und die Tradition*

**Vladimír Zvara** (Bratislava)

*“Slavische Katharsis” revisited. Anmerkungen zu einem von Vladimír*

*Helfert geprägten Begriff*

**Ivan Marton** (Bratislava)

*Neue slowakische Musik im Kontext der politischen Umwandlungen –  
Krisen und Erfolge*

2.00 – 4.30 p.m.

*Musik und Leid*

**Hartmut Krones** (Wien)

*Österreichische Anti-Kriegs-Musik der 1980-er und 1990-er Jahre*

**Maria Kostakeva** (Duisburg-Sofia)

*Die Idee des Apokalyptischen im Musiktheater des 20. Jahrhunderts*

**Gabriele Jonté** (Hamburg)

*Heimat als Fatum. Über Sehnsucht und Abschied im Werk Bohuslav Martinů*

4.00 – 5.00 p.m.

**Marek Kepřt** (Olomouc)

*Chopin als musikalischer Neuerer. Chopinsche Einflüsse in der Musik des  
20. Jahrhunderts*

## 11 November

10.00 – 12.30 a.m.

*Musik und Politik*

**Danuta Gwizdalanka** (Köln)

*Melos, Ethos und CIA*

**Peter Kolman** (Deutsch-Wagram)

*Wie die Zeit vergeht... Ein Selbstportrait*

**Nada Hřčková** (Bratislava)

*Last event...*

**2.00 – 4.30 p.m.**

Komponisten, Schicksale, Poetiken, Werke

**Klaus Döge (München)**

*“Rufer in der Wüste” Anmerkungen zum Komponisten Volker David Kirchner*

**Krzysztof Meyer (Köln)**

*Einige Gedanken über Witold Lutosławski und seine künstlerische Anschauung*

**Péter Halász (Budapest)**

*Werte und Wandlungen: Zu Zoltán Jeney's Totenritual (1987–2005)*

**Robert Kolář (Bratislava)**

*Back to melos. Few remarks on Ligeti's late works*

**Norbert Adamov (Bratislava)**

*About V. Godár's compositional poetics*

**12 November**

**10.00 – 12.30 a.m.**

*Tradition – Moderne – Rezeption / Musik und Glaube*

**Peter Andraschke (Wien)**

*“Komm Trost der Welt.” Über die geistliche Gedichte von Eichendorff und ihre Vertonungen*

**Helmut Loos (Leipzig)**

*Robert Schumanns Ethos*

**Branko Ladič (Bratislava)**

*Strauss' Rosenkavalier – Verrat der Moderne?*

**Jaroslav Štátný (Brno)**

*20' for a Speaker*

**2.00 – 5.00 p.m.**

**Jonas Vytautas Bruveris (Vilnius)**

*Echo from Vilnius: Lithuanian Music Festivals*

**Regina Chłopicka (Kraków)**

*Penderecki's St Luke Passion 1966 and Mykietyń's St Mark Passion 2008 – the passion theme as interpreted by Polish composers of different generations and historical periods*

**Teresa Malecka (Kraków)**

*Henryk Mikołaj Górecki's Late Style*

**Magdalena Chrenkoff (Kraków)**

*Religious music in the oeuvre of Cracovian composers in the second part of 20th century*

*(simultaneous translation / Simultanübersetzung)*

# SYMPOSIUM CONCERT



**TUESDAY**  
**10 NOVEMBER**

Mozart Hall  
Zelená 7  
4.00–5.00 p.m.

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## **Chopin – Musical Innovator.**

### **Chopin's Influence on the 20<sup>th</sup> Century Music**

Chopin als musikalischer Neuerer. Chopinsche Einflüsse  
in der Musik des 20. Jahrhunderts

Marek Kepřt – piano

Concert with commentary

Fryderyk Chopin: *2 Nocturnes* (Op. 62, No. 1, Op. 55, No. 2)

Alexander Nikolayevich Scriabin: *2 Poèmes*, Op. 69

Fryderyk Chopin: *Prélude*, Op. 28, No. 2

Alexander Nikolayevich Scriabin: *Prélude*, Op. 74, No. 2

Fryderyk Chopin: *Prélude*, Op. 28, No. 14

Alexander Nikolayevich Scriabin: *Prélude*, Op. 67, No. 2

Nikolai Andreevich Roslavets: *2 Poèmes*

Arthur-Vincent Lourié: *Formes en l'air*

Marek Kepřt: *Der Entmuschlungskelch materialisiert sich am Schnee*

Fryderyk Chopin: *Polonaise-Fantaisie*, Op. 61



# DOCUMENTATION

1991 / 1993 / 1995 / 1997 / 1999 / 2001 / 2003 / 2005 / 2007

(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)
- Barber, Samuel:** *Andromache's Farewell* (07, C. Farley, s/ Slovak Radio SO/ J. Serebrier, cond.)
- 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)
- Bázlik, Miro:** *Aria* (91, EA), *Concertante Music* (91, SF/W. Michniewski, cond.), *Songs on Chinese Poetry* (91, M. Beňačková, 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. Kohútková, s), *Septetto resonancen on B-A-C-H + poesie J. E. Vincze\** (01, Ensemble SurPlus), *24 preludes for piano* (07, D. Buranovský, pf)
- Beneš, Juraj:** *Intermezzo for 6 Flutes* (91, Flauti di Bratislava), *O virtū 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. Beňačková, 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), *Notturmo No.1-8* (07, V. Lacková, pf)
- Berger, Roman:** *Exodus IV* (91, J. V. Michalko, org), *Adagio for Jan Branny*

(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. Šlepkovská, ms/D. Buranovský, pf), *Korczak in memoriam* (01, Moyzes Quartet/Voci Festose), *Five studies* (07, I. Buffa, pf), *Sonata 1960* (07, I. Buffa, pf), *Sonata "da camera" No. 3 in memoriam Frico Kafenda* (07, I. Buffa, pf), *Soft (November – Music I)* (07, I. Buffa, pf), *Semplice* (07, I. Buffa, pf), *Musica pro defunctis* (07, Slovak Philharmonic Orchestra/Z. Nagy, cond.)

**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), *O King* (07, Melos Ethos Ensemble/E. Šušková, s/D. Gazon, cond.)

**Betko, Miloš:** *Office on the Road\** (97, Ensemble Wien 2001), *A Movement According to Dionýz D.\** (99, Slovak Radio Symphony Orchestra/R. Stankovský, cond.), *Here&There (Vectorial misanscenes)* (07 M.Drlička, cl/M. Shiraki, bat, actor/J. Illéšová-Černá vn/D. Kamenská, fl/E. Páleníková, acc/Z. Biščáková, pf/L. Kamenský, tr/O. Belšová, actress/J. Talostan, actor/B. Kelišková, actress/T. Pisár, actor/M. Horná, dancer/P. Fornayová, dancer/M.Chalmovský, dancer/J. Hatrik, M. Betko, script/V. Klimáček, stage director, script co-writer)

**Bicát Nick:** *Libera me, Domine* (from *Requiem – Songs in Memory*) (07, Bratislava Conservatory Chamber Choir, A. Parrot, 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. Sparnaay, 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), *Sequance for 9 Instruments\** (07, Melos Ethos Ensemble/D. Gazon, cond.)

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

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

**Borzík Lukáš:** *Vergangene Zeiten\** (07),

**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, Thüring:** *Einhorn* (05, Amaltea)

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

**Brough Harvey:** *Vespers* (from *Valete in Pace*) for tenor, choir, and organ

(07, M. Klátik, t / S. Urdová, org / Bratislava Conservatory Chamber Choir, A. Parrot, cond.)

**Bruynèl, 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.)

**Buffa, Ivan:** *String quartet* (07, Zwiebel Quartet)

**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,overhead projector/V. Sláma, bicycle), *Splendid Event\** (95, tape), *7<sup>th</sup> Day Records* (95, VENI ensemble), *A Redundant Shudder\** (99, Opera apertal/V. Zboroň, spk), *Die unendliche Melodie\** (01, Mondschein Ensemble), *7<sup>th</sup> Day Record* (05, Gaida Ensemble)

**Burt, Francis:** *String Quartet No.2* (95, Arditti String Quartet), *Rupturologia* (07, Jozef Lupták, vc)

**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), *First Construction (in Metal)* (07, Les Percussions de Strasbourg),

**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 schläfert mich ein* (97, Collegium for Contemporary Music)

**Cifariello Ciardi, Fabio:** *Finzione pre vn, tape, quadroph* (93, A. Jablovkov, 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), *Black Angels* (07, Zwiebel Quartet),

**Dalbavie Marc-André:** *Chant, récitation, danse* (07, Les Percussions de Strasbourg)

**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 Musik* (97, Moyzes Quartet), *Fairy Tale* (97, Acezantez), *Walzer* (97, Acezantez)

**Dimitrova, Tzveta:** *Dptychon* (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)

**Đuriš, 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.)

**Eötvös, Peter:** *zeroPoints* (07, Slovak Philharmonic Orchestra, Z. Nagy, cond.)

**Falik, Yuri:** *Composition* (07, Jozef Lupták, vc),

**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 1* (01, Ensemble SurPlus)

**Ferneyhough, Brian:** *Bone Alfabeth* (93, W. Konink, bat)

**Ferrari, Luc:** *Programme commun* (93, E. Chojnacka, cmb)

**Flammer, Ernst Helmuth:** *Etude 1; 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:** *Elegy for chamber orchestra* (99, Virtuoso 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-Bluew 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. Čížmarovič, vn/B. Warchal, cond.), *Meditation for Violin Solo, String Orchestra and Kettle Drums\** (95, Slovak Sinfonietta Žilina/L. Svárovský, cond./ J. Čížmarovič, 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. Luptáčik 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. Luptáčik, 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 muzyky nowe/ S. Bywalec, cond./J. Maksymiuk, pf), *Amen for choir a cappella* (07, Bratislava Conservatory Chamber Choir/A. Parrot, cond.)

**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), *Tempus ex machina* (07, Les Percussions de Strasbourg),

**Groll, Peter:** *Megane – The Melos Ethos Music\** (07, Melos Ethos Ensemble/ D. Gazon, cond.),

**Grygar, Milan:** *Linearpartitur* (93, Agon/P. Kofroň, cond.)

**Gubaidulina, Sofia:** *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-incidente* (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:** *Kafka-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)

**Hatrík, 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.Kohútková, s/V. Samec, fl/J. Budzák, ct/A. Jablokov, 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, Anima Trio), *The Girl and the Tree* (01, H. Bachová, s/K. Hlistová, I. Sovová, vn/J. Hatrík, pf), *Due movimenti per tre \** (03, Una anima), *Here&There (Vectorial misanscenes)* (07 M.Drlička, cl/M. Shiraki, bat, actor/J. Illéšová-Černá vn/D. Kamenská, fl/E. Páleníková, acc/Z. Biščáková, pf/L. Kamenský, tr/O. Belšová, actress/J. Talostan, actor/B. Kelišková, actress/T. Pisár, actor/M. Horná, dancer/P. Fornayová, dancer/M.Chalmovský, dancer/J. Hatrík, M. Betko, script/V. Klimáček, stage director, script co-writer)

**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:** *Idée 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, vnl/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), *String Quartet No. 3* (07, Moyzes Quartet),

**Hyde, Joseph:** *Songlines* (03)

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

**Irshai, Yevgeni:** *Gospodi vozvakh* (95, Moyzes Quartet), *Anagram on the name Ernst Bloch* (99, Virtuosos of Lvov), *Hate \** (03, M. Paľa, vn/Y. Irshai, 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 Unwovenly Divided* (97, D. Vandewalle, pf)

**Janáččková, 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:** *Recitativo* (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), *Mourned by the wind*, (07, M. Radič, vl /Slovak Radio Symphonic Orchestra, J. Serebrier, cond.), *Time... and again for violin and piano* (07, M. Bajuszová, pf/J. Čížmarovič, vn), *In L'istesso tempo for violin and piano* (07, J. Čížmarovič, vn/J. Slávik, vc/M. Radič, vl/V. Godár, pf), *Life without Christmas* (07, Cappella Istropolitana/Women's Vocal Octet/M. Zpěvák, cl, sax/J. Kokavec boy's s/E. Matúšová, choir/J. Čížmarovič, cond.), *Nach dem Weinen* (07, Jozef Lupták, vc)

**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.)
- Knaifel, Alexander:** *Lament* (07, Jozef Lupták, vc)
- Knapik, Eugeniusz:** *String Quartet* (93, Silesian Quartet)
- Knittel, Krzysztof:** *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 muzyki 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)
- Koňakovská, Lucia:** *Solo for Cello* (07, K. Zajacová, vc)
- 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)
- Krajči, Mirko:** *Laudate Dominum* (93, Young Bratislava Soloists/D. Gazon, cond.), *Proroctvá\** (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 Symphony Orchestra/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), *Attila József Fragments* (91, A. Csengery, s), *Signs* (91, J. Fehérváry), *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. Higanó, 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 stehenn" (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), *Dickinson-Songs* (07, S. Adamíková, s/Z. Biščáková, pf)

**Liddle, Elizabeth:** *Whale Rant* (95, Hilliard Ensemble)

**Ligeti, György:** *Capriccio No. 1, Capriccio No. 2, Invention, Musica ricercata, Études 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), *Chamber Concerto for 13 Instrumentalists*, (07, Melos Ethos Ensemble/D. Gazon, cond.), *String Quartet No. 1* (07, Zwiebel Quartet)

- 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. Gabryš, cb)
- Loudová, Ivana:** *Canto amoroso* (97, J. Lupták, vc)
- Lutosławski, Witold:** *Piano Concerto* (91, Slovak Philharmonic Orchestra/W. Michniewski, cond./E. Poblocká, 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.),
- Lützow-Holm, Ole:** *Contour* (01, Ensemble SurPlus)
- Mahler, Gustav:** *Quartet a minor* (99, Opera aperta)
- Macušita, Isao:** *Hi-Ten-Yu* (05, Slovak Radio SO/Z. Nagy, cond./L. Hudacsek, 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), *Aera* (07, Les Percussions de Strasbourg),
- MacMillian, James:** *Three Dawn Rituals* (01, Mondschein Ensemble)
- Malovec, Jozef:** *Poem for Violin solo* (91, P. Michalica, vn), *Orthogenezis* (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), *String Quartet* (07, Moyzes Quartet)
- 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 commentcement* 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), *Vingt Regards sur l'enfant Jésus* (07, R. Muraro, pf)
- Mettraux, Laurent:** *Trio for violin, cello and piano\** (99, Anima 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), *Losing My Religion...* (07, A. Bošković, fl/M. Mosorjak, cl/I. Psočková, ac/V. Halas, vn/J. Urdová, vl/K. Zajacová, vc)
- 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)
- Nørgård, 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), *Subjective risk\** (07, Melos Ethos Ensemble/D. Gazon, cond.)
- 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, Younghü:** *Tsi-Shin-Kut* (03, Schagquartett Köln)
- Papanetzová, Lucia:** *Imaginations* (03, M. Bajuszová, pf), *Zahir* (05, Melos Ethos Ensemble/M. Lejava, cond.), *Shadows* (07, V. Halas, vn/V. Šarišský, pf)
- 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), *Tryptych* (03, Slovak Radio SO/P. Griбанov, cond./N. Higano, s.), *Music for Miloš Urbásek* (07, Moyzes Quartet),
- Parsch, Arnošt:** *Flowers* (91), *Drawings* (95, Sonata a tre)
- Pärt, Arvo:** *Berliner Messe* (93, Collegium iuvenae Posoniensis/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.), *Magnificat* (07, Bratislava Conservatory Chamber Choir/A. Parrot, cond.), *Beatitudines* (07, Bratislava Conservatory Chamber Choir/S. Urdová, org/A. Parrot, cond.), *Festina lente for strings and harp* (07, Bohdan Warchal Slovak Chamber Orchestra /A. Parrot, 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. Beňačková, 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.)

**Piños, Alois:** *Euphory* (91, DAMA DAMA/M. Vašek, pf/D. Forró, synt/L. Couralová, vc)

**Podprocký, Jozef:** *Two Choral Meditations* (99, J. Klein, cl), *Quasi una Fantasia\** (07, Melos Ethos Ensemble/D. Gazon, cond.)

**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)

**Ráčingaj, 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)

**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 Quartet)

- 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, Kaija:** *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)
- 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 muzyki 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. Gabryś, 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. Čižmarovič, 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), *Gospodi,*

*Gospodi Iisuse* (07, Bratislava Conservatory Chamber Choir/A. Parrot, cond.), *Hymns for cello and chamber ensemble, Hymn I* (07, Jozef Lupták, vc/Adriana Antalová, ap/ Judith Izsáková, cmb/ Richard Gašpar, cb/ Peter Kajan, fg/ Peter Kosorin, tp/ Marek Štrpka, cmp), *Hymn II* (07, Jozef Lupták, vc/ Richard Gašpar, cb), *Hymn III* (07, Jozef Lupták, vc/ Judith Izsáková, cmb/ Peter Kajan, fg/ Peter Kosorin, tp/ Marek Štrpka, cmp), *Hymn IV* (07, Jozef Lupták, vc/ Adriana Antalová, ap/ Judith Izsáková, cmb/ Richard Gašpar, cb/ Peter Kajan, fg/ Peter Kosorin, tp/ Marek Štrpka, cmp),

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

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

**Schulhoff, Erwin:** *Duo for violin and cello* (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.), *String Quartet No 2*, (07, Moyzes Quartet)

**Slavický, Milan:** *Invocation IV* (03, I. Pristašová, vn/R. Šebesta, cl/M. Škuta, pf)

**Slonimsky, Sergey:** *Symphony No. 8* (03, Slovak Radio SO/P. Griбанov, cond.), *Chromaticesky raspev* (07, Jozef Lupták, vc)

**Sluka, Luboš:** *Via del silenzio* (97, J. Kalfus, org)

**Smolka, Martin:** *Rent a Ricercar* (93, Agon/P. Kofroň, cond.)

**Spasov, 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)

**Stravinskij, Igor:** *Bogorodice Dievo* (07, Bratislava Conservatory Chamber Choir/A. Parrot, cond.)

**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 Symphony Orchestra/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), *Nostalgia* (95, Slovak Sinfonietta Žilina/L. Svárovský, cond./J. Čížmarovič, 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), *Chant* (07, M. Štáhel, vc), *Threnos* (07, Jozef Lupták, vc), *Song for Athene* (07, Bratislava Conservatory Chamber Choir/A. Parrot, cond.), *Eternal memory* (07, M. Štáhel, vc/Bohdan Warchal Slovak Chamber Orchestra/ A. Parrot cond.)

**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), *Symphony No. 4* (07, M. Henselová, a/Melos Ethos Ensemble/D. Gazon, cond.), *Symphony No. 5* (07, J. Rusko, spk/Melos Ethos Ensemble/D. Gazon, cond.)
- 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. Zwiebel, vl/A. Gál, vc/I. Buffa, pf)
- Varèse, Edgard:** *Densité 21,5* (99, B. Wystraete, fl), *Octandre* (05, Melos Ethos Ensemble/Z. Nagy, cond.), *Ionisation* (07, Les Percussions de Strasbourg), *Amériques* (07, Slovak Philharmonic Orchestra/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:** *Maharasvátí* (91, Agon)
- Vustin, Alexander:** *Music for 10* (95, Moscow Contemporary Music Ensemble/A. Vinogradov, cond.)
- Wallin, Rolf:** *Stonewave* (99, Kroumata Ensemble)
- Walter, Caspar Johannes:** *Luftspiegelung* (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 Quartet)
- 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, E.-M. Uitti, vc), *Tetras* (95, Arditti String Quartet), *Gmeeoorh* (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, cond.), *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, vc/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), *Toccat\** (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), *Sonata No.23* (07, M. Bajuszová, pf), *Sonata for violoncello and piano* (07, M. Bajuszová, pf/J. Slávik, vc), *Oświećim* (07, M. Bulla, spk/M. Slovák, spk/Bratislava City Choir/Slovak Radio Symphony Orchestra/L. Holásek, choirm/J. Serebrier, cond.), *Elegy for violin and strings* (07, I. Pristašová, vn/Bohdan Warchal Slovak Chamber Orchestra/ A. Parrot, cond.)

**Zemek, Pavel:** *The Praise of Marriage* (91, J. Horák, clb/DAMA DAMA)

**Zimmerlin, Alfred:** *Raumspielsuite* (95, M. Schröder, gui)

**Zorn, John:** *Carny* (97, D. Vandewalle, pf)

**Zouhar, Vít:** *But It Seems To Me Every Time...* (95, Sonata a tre)

\* - world premiere





## COMPOSERS 2009

|                    |         |                        |         |
|--------------------|---------|------------------------|---------|
| Andriessen, Louis  | 14–20   | Karkowski, Zbigniew    | 97      |
| Bacewicz, Grażyna  | 77      | Kmitová, Jana *        | 25, 122 |
| Beneš, Juraj       | 38      | Kolman, Peter          | 45      |
| Berger, Roman      | 89      | Kroupová, Oľga         | 79      |
| Bokes, Vladimír    | 85      | Kurtág, György         | 105     |
| Boroš, Tomáš       | 26      | Lachenmann, Helmut     | 47      |
| Burlas, Martin     | 35      | Lee, Okkyung           | 52      |
| Cage, John         | 57      | Martinček, Dušan       | 39      |
| Čekovská, Ľubica   | 76, 123 | Merzbow                | 97      |
| Davies, Tansy      | 25      | Mori, Ikue             | 52      |
| DJ Olive           | 53      | Murail, Tristan        | 112     |
| Friedl, Reinhold   | 100     | Papanetzová, Lucia     | 123     |
| Grisey, Gérard     | 115     | Piaček, Marek          | 65      |
| Hatrík, Juraj      | 87      | Reed, Lou              | 99      |
| Hrušovský, Ivan    | 36      | Sixta, Jozef           | 46      |
| Chuťková, Lucia    | 124     | Stockhausen, Karlheinz | 127     |
| Irshai, Yevgenij   | 91      | Szeghy, Iris           | 121     |
| Janárčeková, Viera | 111     | Šimai, Pavol           | 85      |
| Kagel, Mauricio    | 27, 129 | Tenney, James          | 98      |



## PERFORMERS 2009

|                              |     |                            |     |
|------------------------------|-----|----------------------------|-----|
| Audiobrothers                | 71  | Musica falsa et ficta      | 70  |
| Bad Boys Collective          | 60  | musikFabrik                | 136 |
| Bálešová-Mudroňová, Andrea   | 108 | Nagy, Zsolt                | 30  |
| Baláž, Daniel                | 63  | Ondriska, Martin           | 69  |
| Beňačka, Stanislav           | 68  | Paľa, Milan                | 81  |
| Borowicz, Łukasz             | 80  | Paľko, Michal              | 30  |
| Buffa, Ivan                  | 114 | Pavláková, Ema             | 124 |
| Cutler, Chris                | 62  | Philippesen, Marold Langer | 69  |
| Deforce, Arne                | 61  | Pink Big Pig               | 70  |
| DJ Olive                     | 53  | Quasars Ensemble           | 117 |
| Duchová, Zuzana              | 63  | Skuta, Nora                | 59  |
| Frutti di mare               | 70  | Stadler Quartet            | 49  |
| First Danube Improvisationau | 71  | Slovak Radio Symphony      |     |
| Hill, Martyn                 | 136 | Orchestra                  | 82  |
| Chabroň, Jozef               | 68  | Šiller, Ivan               | 107 |
| Isherwood, Nicholas          | 30  | Tali, Anu                  | 135 |
| Kerekesová, Katarína         | 63  | Upokojenci                 | 71  |
| Klangversuch                 | 71  | Vandewalle, Daan           | 61  |
| Lee, Okkyung                 | 52  | Varínska, Daniela          | 92  |
| Lejava, Marián               | 21  | Vážan, Peter               | 69  |
| Melos Ethos Ensemble         | 31  | VENI ensemble              | 21  |
| Mori, Ikue                   | 52  | Voice Over Noise           | 70  |
| Moyzes Quartet               | 40  | zeitkratzer                | 101 |
| Mio-Mio                      | 70  | Zdunik, Marcin             | 81  |
| Montera, Jean-Marc           | 61  |                            |     |



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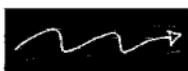
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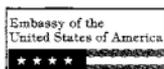
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**The programme and musicians are subject to change without prior notice!**

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