



**MELOS-ÉTOS**

**MEDZINÁRODNÝ FESTIVAL HUDBY  
20. STOROČIA**

**15.-25. OKTÓBRA 1991**

**BRATISLAVA**

# **The festival is guaranteed by the Ministry of Culture of the Slovak Republic**

## **Co-organizators and sponsores:**

Slovak Philharmony

Slovak Radio

Slovak Music Union

Slovak Music Fund

Slovkoncert

Bratislava Council

Ostfond des Bundesministeriums für Unterricht und Kunst,  
Österreich

Association Alympios, München

Bundesministerium für Unterricht und Kunst,  
Österreich

Ambasciata d'Italia Ufficio Culturale, Praha

Goethe Institut, Bratislava

Institut Francais, Bratislava

Österreichisches Generalkonsulat, Bratislava

Czech Cultural Centre, Bratislava

Polish Information and Cultural Centre, Bratislava

Daily Národná obroda, Bratislava

Edit - Film and Publicity Production, Praha

Festival Warsaw Autumn

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## FESTIVAL COMMITTEE

Ilya Zeljenka - chairman of the festival committee

Miroslav Bázlik

Nada Hrčková

Roman Berger

Jozef Podhoranský

Viera Polakovičová

Ivan Marton

## EXECUTIVE COMMITTEE

Nada Hrčková

Marta Šuleková

Božena Horváthová

Igor Valentovič

Ingrid Králová

## FESTIVAL COMMITTEE

Bratislava is not lacking its own rich musical traditions, though, unfortunately, under the communist rule they have been developing one-sidedly. Current European and world musical creation was tabooed, so therefore the pervasive environment of the day could be neatly calibrated as that of the "musical iron curtain". Quite a number of this country's authors, who dared to draw on world trends and tendencies, were put to doubt and normally persecuted. That was especially the case in the 50's and later on in 68', after the occupation when many were prohibited to publish their works (for their, as it were, antisocialist views).

As its aim, Melos-Ethos Festival sees presentation of classical artworks of the 20th century musical avant-garde among which, undoubtedly belong such loud names as Schönberg, Webern, Messiaen, Nono, Lutoslawski, Ligeti etc. Thereby the organizers of the Festival are pursuing the goal of filling in an information hiatus caused by the former regime. Further Festival's objective lies in arriving at a sort of value inventory that would accomodate Slovak and Czech authors whose musical compositions were performed in the past just marginally, or were condemned, or, again, were not performed at all. As its parts and parcel, the Festival will involve a symposium on Music in the Fetters of Totalitarianism - to discuss issues wedded to freedom and ethos of creative activity as well as those relating to factors that were responsible for distortions of people's thinking under

the totalitarian rule.

The idea of an international festival of contemporary musical creation is not actually new. It was as early as twentyfive years ago that a group of then young composers and musical theorists (Kolman, Kupkovič, Berger, Parík, Zeljenka, Faltin et al.) were preoccupied with the thought. But a relative political thaw of the 60's notwithstanding, the idea of the festival was obscured by Union of Slovak Composers leadership of the day as well as by some high political authorities. What, however, did take place then was the Smolenice seminar which enabled the encounter of the greats of world musical life (Stockhausen, Ligeti, Górecki, Globokar, Gubajdulina et al.) with the representatives of Slovak and Czech modernity of the time.

Traditions, then, are here. Melos-Ethos is seeking to proceed from them, the presentation of the recent trends, however, being not its single concern. Nor does its aim confine itself to being just a sort of "specimens fair" of musical design. The Festival primarily purports to stress ethical and humanistic message of art, i.e. the place of the spiritual within the material environment.

The realisation of such an ambitious project has been enabled by a generous grant from the Ministry of Culture of the Slovak Republic and the help of the sponsors. The music of the Hexagonal member states will have stuffed the core of the Festival's dramaturgy.

Ilja Zeljenka

**7.30 p.m.**  
**Blumental Church**

Roman Berger - Exodus IV - Finale

Juraj Beneš - O virtu mia

Petr Eben - Sunday music  
*Fantasia I*  
*Fantasia II*  
*Molto ostinato*

Ján Vladimír Michalko, organ  
Sergej Kopčák, bass

Oct.16 WEDNESDAY

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## 5 p.m. Moyzes Hall

György Ligeti Concert

György Ligeti - Invention

- Capriccio Nr. 1
- Capriccio Nr. 2

György Ligeti - Musica Ricercata

1. *Sostenuto*
2. *Mesto. Parlando*
3. *Allegro con spirito*
4. *Tempo di valse (poco animato)*
5. *Rubato. Lamentoso*
6. *Allegro un poco capriccioso*
7. *Con moto giusto*
8. *Vivace. Energico*
9. *Adagio mesto*  
(Béla Bartók in memoriam)
10. *Vivace. Capriccioso*
11. *Andante misurato e tranquillo*  
(Omaggio a Girolamo Frescobaldi)

György Ligeti - Etudes pour piano

8. *Fem*
3. *Touches bloquées*
5. *Arc-en-ciel*
4. *Fanfares*
7. *Galamb borong*
1. *Désordre*
2. *Cordes vides*
6. *Automne a Varsovie*

Pierre-Laurent Aimard, pian

Presented with the assistance of Institut Francais,  
Bratislava

Oct.16 WEDNESDAY

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

Peter Kolman - Monumento per 6.000 000

Miro Bázlik - Concertante Music

György Ligeti - Lontano

Witold Lutoslawski - Piano Concerto

Slovak Philharmonic Orchestra  
Wojciech Michniewski, conductor

Ewa Poblocka, piano



**Oct.17 THURSDAY**

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**10 a.m.  
Mozart House**

Symposium "Music and Totalitarianism"

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**7 p.m.  
Studio S**

Dmitri Shostakovich - Antiformalist Rayok

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**9 p.m.  
Slovak Radio**

Steve Reich - Drumming

Krakowska Grupa Perkusyjna  
Jan Pilch, artistic director

Presented with the assistance of the festival  
Warsaw Autumn

Oct.18 FRIDAY

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## 5 p.m. Moyzes Hal

Jozef Malovec - Poem for Violin Solo  
(*in memoriam D. Shostakovich*)

Achim Müller-Weinberg - Elegy for Violin Solo  
(*dedicated to R. Vestenická*)

Alfred Schnittke - Sonata for Cello and Piano  
Largo  
Presto  
Largo

Peter Michael Hamel - Kafka-Weiss-Dialoge

Vladimír Godár - Sonata for Cello and Piano  
(*in memoriam V. Shklovsky*)

Peter Michalica, violin  
Milan Radič, viola  
Eugen Prochác, cello  
Marián Pivka, piano  
Ján Slávik, cello  
Daniela Rusó, piano

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## 8 p.m. Slovak Radio

Miloslav Kabeláč - 8 Inventions  
Ladislav Kupkovič - Flesh of the Cross  
Luigi Nono - Con Luigi Dallapiccola  
Memdi Mengigi - Valle

Krakowska Grupa Perkusyjna  
Jan Pilch, artistic director

Presented with the assistance of the festival  
Warsaw Autumn

**Oct.18 FRIDAY**

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**10 p.m.  
Slovak Radio**

Concert of Electroacoustic music

Roman Berger - Epitaf for Copernicus

Peter Kolman - É 15

Jozef Malovec - Ortogenezis

Miro Bázlik - Aria

Francois-Bernard Mâche - Nuit blanche

Marek Piaček - Flauto dolce'91

Alexander Mihalič - Composition

Ivan Hrušovský - Idée fixe

Marek Piaček, flute

Oct.19 SATURDAY

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5 p.m.  
Moyzes Hall

Ladislav Kupkovič - "..."

Ladislav Kupkovič - Quartet in A

*Allegro*

*Grave*

*Andantino*

*Vivace*

Anton Webern- Fünf Sätze

*for String Quartet op.5*

*Heftig bewegt*

*Sehr langsam*

*Sehr bewegt*

*Sehr langsam*

*In zarter Bewegung*

Jozef Sixta- String Quartet No 2.

*I*

*Intermezzo I.*

*II*

*Intermezzo II.*

*III*

Moyzes Quartet

Stanislav Mucha, 1st violin

František Török, 2nd violin

Alexander Lakatoš, viola

Ján Slávik, cello

Oct.19 SATURDAY

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8 p.m. **Slovak  
Radio**

Arnold Schönberg - Begleitungsmusik zu  
einer Lichtspielszene  
*Drohende Gefahr*  
*Angst*  
*Katastrophe*

Oliver Messiaen - Réveil des oiseaux

Alfred Schnittke - Pianissimo

Roman Haubenstock-Ramati - Les symphonies  
des timbres

Slovak Radio Symphony Orchestra Bratislava  
Matthias Bamert, conductor

Paul Crossley, piano

**Oct.20 SUNDAY**

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**10.30 a.m. Palace Mirbach**

Children and Youth make Music  
Luciano Berio - Duetti per due violini

Béla	(Bartók)
Shlomit	(Almog)
Yossi	(Pecker)
Rodion	(Shchedrin)
Maya	(Plisetskaya)
Bruno	(Maderna)
Camilla	(Adami)
Peppino	(Di Giugno)
Marcello	(Panni)
Giorgio Federico	(Ghedin)
Valerio	(Adami)
Gabriella	(Barzotti)
Jeanne	(Panni)
Pierre	(Boulez)
Tatjana	(Globokar)
Rivi	(Pecker)
Leonardo	(Pinzauti)
Piero	(Farulli)
Annie	(Neuburger)
Fiamma	(Nicolodi)
Vinko	(Globokar)
Franco	(Gulli)
Aldo	(Bennici)
Carlo	(Chiarappa)
Henri	(Pousseur)
Alfredo	(Fiorenzani)
Igor	(Stravinsky)
Alfred	(Schlee)
Massimo	(Mila)
Mauricio	(Kagel)
Lele	(d'Amico)
Edoardo	(Sanguinetti)

(selection)

Anna Höblingová and her guests  
Students of Artschools

Oct.20 SUNDAY

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5 p.m.  
Slovak Radio

Heinz Kratochvíl - Partita nuova

*Preludio*

*Pavane*

*Gagliarda*

*Pavane*

*Currante*

*Sarabanda*

*Giga*

Augustinus Franz Kropfreiter - Invocationen

*I. Invocativo*

*II. Appassionato*

*III. Confluenta*

*beatificante*

Peter Planyawski - Danse triste

Helmut Eder - Mouvements

György Ligeti - Passacaglia ungherese

György Ligeti - Hungarian Rock

Pippa Schönbeck, harpsichord

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8 p.m. Clarises Church

Roman Berger - De profundis

*I. Lamento - Cantata*

*II. Metamorphosis - Sonata (piano solo)*

*III. Speranza - Recitativo*

*Cadenza (basso solo)*

*Aria*

*IV. Canto e Reminiscenza - Coda (vcl solo)*

Sergej Kopčák, bass

Ján Salay, piano

Eugen Prochác, cello

5 p.m.  
Moyzes Hall

Juraj Pospíšil - Piano Trio No.2  
*Allegro non troppo*  
*Adagio molto*  
*Allegretto giocoso. Meno*  
*mosso*

Ivan Parík - Sonata-Canon  
for Violoncello Solo and Tape

Jozef Sixta - Quartet for 4 Flutes  
(in four parts)

Viera Janárčková - Aber alles war Musik

Tadeáš Salva - Ballad for Violoncello Solo

Juraj Beneš - Intermezzo for 6 Flutes

Miro Bázlik - Songs on Chinese Poetry  
*Prologue*  
*Comme tu m'as quittée*  
*Quand je t'attendais*  
*Mon éventail*  
*Épilogue*

Daniela Rusó, piano  
Marta Beňačková, alto  
Eugen Prochác, violoncello  
Marián Turner, flute  
Ján Slávik, violoncello  
Jozef Ďurdina, oboe  
Zuzana Ďurdinová, reciter  
Martin Ďurdina, reciter  
Flauti di Bratislava  
Hummel Trio  
Otakar Šebesta, piano



Oct.21 MONDAY

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8 p.m.  
**Lutheran Church,  
Panenská st.**

Peter Zagar - Stabat Mater

Sándor Szokolay - Due motetti

Juraj Hatrík - Canto responsoriale

Pavol Šimai - Dream and Morning  
(from the cycle  
of the same name)

Tzvi Avni - Mizmorei Tehilim

Vladimír Bokes - Lines for 12 Singers

Ivan Hrušovský - Preludio  
- Continuum  
(from the cycle 'Canti')

Tadeáš Salva - Slovak Pater Noster

Slovak Chamber Choir  
Pavol Procházka, conductor

Slovak Madrigalists  
Ladislav Holásek, conductor

Oct.22 TUESDAY

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4 p.m.  
**Palace Mirbach**

Jozef Sixta - Solo pour piano

Ivan Parík - Songs about falling leaves

Juraj Hatrík - Sonata-ciaccona

Toru Takemitsu - Les yeux clos

Claus Kühnl - "...im horizont hätten fahnen  
zu stehen..."

Frank Gerhardt - "Nachtwärts" Musik

Bianca Sitzius, piano  
Klaus K. Füller Sitzius, accompanying words

Oct.22 TUESDAY

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8 p.m.  
**Moyzes Hall**

Isang Yun - Königliches Thema

Alberto Caprioli - A quinze ans

Giacinto Scelsi - Tre studi

Olivier Messiaen - Quatuor pour la fin du Temps

*I. Liturgie de cristal*

*II. Vocalise, pour l'Ange  
qui annonce la fin du Temps*

*III. Abime des oiseaux*

*IV. Intermede*

*V. Louange a l'Éternité  
de Jésus*

*VI. Danse de la fureur  
pour les sept trompettes*

*VII. Fouillis d'arcs-en-ciel,  
pour l'Ange qui annonce  
la fin du Temps*

*VIII. Louange a l'immortalité  
de Jésus*

Quaderni Perugini di Musica Contemporanea

Gabriele Mirabassi, clarinet

Gabrielle Brunner, violin

Ulrike Brand, violoncello

Meret Kammer, piano

Oct.22 TUESDAY

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10 p.m  
Moyzes Hall

Matija Bravničar - Fantazija

Vasilije Mokranjac - Odjeci

Josip Slavenski - Sonata  
*Adagio religioso*  
*Allegro ma non troppo,*  
*pastorale*

Roman Berger - Adagio for Jan Branny

Vojin Komadina - Refrain IV

Ljubica Maric - Sonata  
*Allegro moderato*  
*Largo*  
*Allegro con brio*

Maja Jokanovic, violin  
Nevena Popovic, piano

Oct.23 WEDNESDAY

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## 5 p.m. Moyzes Hall

Composers' Team Brno

Josef Berg,  
Alois Piňos,  
Miloš Štedroň,  
Arnošt Parsch,  
Rudolf Růžička,  
Miloslav Ištvan - Voice vernisage

Alois Piňos - Euphory

Arnošt Parsch - Flowers

Miloš Štedroň - Conducts and Motets

Leoš Faltus - The Name of the Rose  
Vyčkávání (Waiting)  
Hodinky (Clocks)  
Podle Apokalypsy  
(upon Apocalypse)  
Trosky (Ruins)

Ivo Medek - Broken Cross (Part I)

Pavel Zemek - Praise of Marriage Variations (Solo I., Solo II.,  
Duo - Solo I.+ II.)

Due Boemi di Praga  
Josef Horák, bassclarinet  
Emma Kovárnová, piano

Milan Vašek, piano  
Daniel Forró, wind synthesizer YAMAHA WX7  
Lenka Couralová, violoncello

DAMA-DAMA  
Presented with the assistance of the Czech  
Cultural Centre, Bratislava

8 p.m.  
**Moyzes Hall**

Song Recital

Pál Járdányi - Love Songs

György Kurtág - Hommage a J.S.B.

András Szöllösy - Fragments

György Kurtág - Plays  
(Selection)

György Ligeti - 3 Early Songs

György Kurtág - Signs op.5

László Sáy - Magnificat

Zoltán Jeney - Soliloquium No.1

György Orbán - Duo No.2

Juraj Beneš - Il sogno di Poppea

Adrienne Csengery, soprano

Marta Kurtág, piano

Zoltán Gyöngyösi, flute

János Fehérváry, viola

Gergely Járdányi, double-bass

Oct.24 THURSDAY

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## 5 p.m. Moyzes Hall

Double Portrait

Iľja Zeljenka - Piano Quintet No.2

*Allegro moderato*

*Allegro moderato*

*Allegro maestoso*

Iľja Zeljenka - Incantations

Iľja Zeljenka - Polymetric Music

Jan Klusák - Little Voice Exercises with Texts

by Franz Kafka

Jan Klusák - Proverbs for a Deep Voice

and Brass Instruments

Jan Klusák - Sonata for Violin and Brass

Instruments

Moyzes Quartet

Stanislav Mucha, 1st violin

František Török, 2nd violin

Alexander Lakatoš, viola

Ján Slávik, violoncello

Daniela Rusó, piano

Marta Beňačková, alto

String Ensemble

Marian Vach, conductor

Wind Ensemble

Štěpán Koníček, conductor

K. Kachlíková, alto

Alfred Strejček, reciter

Aladár Janoška, clarinet

**Oct.24 THURSDAY**

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**8 p.m.  
Moyzes Hall**

Marek Kopelent - Music for 5

Zbyněk Vostřák - Maharasvátí

Rudolf Komorous - Olympia  
- Chanson  
- Sweet Queen

Josef Adamík - Labil and Improbable Dance

Zygmunt Krauze - Voices for Ensemble

Agon  
Martin Smolka, conductor  
Petr Kofroň, conductor

Musica viva Pragensis  
Bohumil Kulinský, conductor

Presented with the assistance of the Czech  
Cultural Centre, Bratislava



Oct.25 FRIDAY

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## 5 p.m. Moyzes Hall

Vocal Variations

Giacinto Scelsi - Olehö

Wolfgang Rihm - Hölderlin-Fragmente

Luigi Nono - La fabbrica illuminata

Marek Kopelent - Chant du merle au détenu

John Cage - Aria

Luciano Berio - Folk songs

*I. Black is the Color...*

*II. I Wonder as I Wander*

*III. Loosin yelav*

*IV. Rossignolet du bois*

*V. A la Femminisca*

*VI. La Donna ideale*

*VII. Ballo*

*VIII. Motettu di tristura*

*IX. Malurous qu'o uno fenno*

*X. Lo Fiolaire*

*XI. Azerbaijan Love Song*

Sigune von Osten, soprano

members of the ensemble Agon and  
Musica viva Pragensis

Bohumil Kulinský, conductor

Presented with the assistance of Goethe Institut, Bratislava

After concert talk and discussion of new vocal  
technic with Sigune von Osten

# COMPOSERS

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**Josef Adamík** (1947) acquired his first music experience from his father, who taught him to play the violin. During the years 1965-69 he studied the piano with I.Janíčková and composition with B.Řehoř at the Conservatoire in Brno. He continued his studies of composition at the Janáček Academy of Music and Dramatic Arts in Brno, where he graduated in 1974 in the class of M.Ištván. Then he continued as a post-graduate student with A.Piňos-Simandl and C.Kohoutek.

While studying he tried several compositional styles in works differing in genres, e.g. neoclassical experiments, opuses using the serial technique, microintervals in the sound-timbre spectrum and diversely seized style syntheses. The collage technique was applied in the Suite for 16 String Instruments, introduced by the Chamber Orchestra of B.Martinů at the International Music Festival in Brno in 1979. Adamík endeavours to be varied in his creation and he does not narrow his compositional field in the realm of genre. He is inspired by natural sounds and nature in general. His works do not deviate from the tonality, he often employs the opportunities given by heterophony. He looks for unusual sound apparatus, which may be proved by his alternative composition Wind Quintet from 1977-79, where children's toys are used as imitation of wind instruments.

\* Principal works: *Paianus Super Odam Pythicarn* for organ (1970), *Suite for 16 String Instruments* (1971-72), *Monologue for bassclarinet* (1975), *Shading I* for flute, 2 or 4 violins and piano (1975), *Wind Quintet* (1977-79), *The Tombstone of Sabbatai ben Kohen* for violin solo (1979-80), *Nonet* (1980-81), *Symphony No.1* (1973-74), *Symphony No.2* (1981-83), *I Stop Somewhere Waiting For You*, six male choir voices (1979-80), *From the Mysterious Laboratory in White Carpathia*, electroacoustic composition (1977-79).

**Miro Bázlik** (1931) studied the piano at the Conservatoire in Bratislava, later he continued in Prague simultaneously with his studies of mathematics at the Faculty of Natural Sciences of the Charles' University. Only then he started to be interested in composition - he was a student of J.Cikker at the Academy of Music and Dramatic Arts in Bratislava (graduated in 1961). At the same time he was engaged as a lecturer of mathematics at the Slovak Technical University. Almost for 30 years he has lived as a free-lance artist. Since 1990 he has been active as a part-time teacher at the Academy. Several factors have determined Bázlik

as a composer. Firstly, there are his pianist capabilities, proved by, for example, the realization of a complete recording of Bach's *Tempered Piano* in the Czechoslovak Radio (during the years 1968-71). Secondly, there is his mathematical education, sometimes used intentionally by the author in the organization of musical material. Besides working out the heritage of the Second Vienna School find in his music we may found allusions to baroque forms, Bach's themes, which are quoted or varied. Bázlik has a strong sense for a compact architecture of the work, that he has shown especially in his vocal-instrumental opuses.

\* Principal works: *Baroque Suite for small orchestra* (1959), *Five Songs on Chinese Poetry for alto, flute, violoncello and piano* (1960), *Concertante Music for violin and orchestra* (1961), *Peter and Lucia, opera* (1962-66), *Twelve, oratorio for reciter, mixed choir and large orchestra* (1967), *Canticum 43 for soprano, choir and orchestra* (1971), *Spectra, cycle of 6 EA compositions* (1970-72), *String Quartet* (1973), *Simple Symphony Electronic, EA composition* (1975), *Five Small Elegies for string orchestra* (1975), *Wind Quintet No.1, No.2* (1977, 1978), *Ergodic Composition, electroacoustic composition* (1981), *24 Preludes for piano* (1981-83), *Epoché for violoncello, orchestra and tape, second version for cello and orchestra, third version for cello and tape* (1983), *Ballad/Concerto for viola and orchestra* (1984), *Canticum Jeremiae, chamber oratorio for soprano, bassbaritone, violin, mixed choir and string orchestra* (1987), *Partita (Variations on the theme by J.S.Bach) for orchestra* (1988), *De profundis for solo soprano and large orchestra* (1990).

'*Concertante Music for Large Orchestra*' (1985) is a composition in which a concertante principle utilizing relatively symmetrical constitution of the instrumental groups participate to a great extent in creating the dramatical form. The work is designed strictly on the background of the idea: limitation - freedom, collective - individual.

'*Songs on Chinese Poetry*' (1960) are in fact a little lyrical drama: three different characters of abandoned women express their feeling of disappointment in love inconstancy, each according her disposition. Love is spoken about again in prologue and epilogue, which frame these three personas. There is also something like symbolism in the piece: violoncello - male element, flute - female element; passion and resonance. The strict canon in epilogue emphases the inevitability of the destiny. EA composition 'Aria':

*...Everyone wishes to sing his own song, whether they are men, people or states.*

*When at last the song thrusts and flourishes into apotheosis of one's own being, it is suddenly violently interrupted.*

*The song was destroyed, but the desire for singing remains unchangeable...*

*The opus was composed in 1970 under the impression of the events in 1968.*

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

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

\* *Principal Works: Préférence for 9 Instruments (1974), Musique pour Grock No.1 for flute and guitar (1975), No.2 for clarinet, violin and trombone (1975), No.3 for violin, viola and violoncello (1975), Fragments of Janko Kráľ for low male voice (1976), Events for string quartet (1977), Mémoire for chamber orchestra (1977), Music for Trumpet, Strings and Percussion (1978), Intermezzo No.2 for 12 violoncelli (1979), In memoriam P.Raška per archi*

(1981), *Il sogno di Poppea*, 7 canzoni per soprano e pianoforte (1984), *Sonata for violoncello solo* (1985), operas: *The Emperor's New Clothes* (1969), *The Petrified* (1974), *The Feast* (1980).

Several remarks to the song cycle *'Il sogno di Poppea - Poppea's dream'* on Monteverdi's *Coronation of Poppea* on Busenell's original Italian text: *Poppea is dreaming. She is dreaming the dream of her future, of her career and love, of herself. It means namely, that she is first of all dreaming about Nero and his royal coat, but still obly 'imaginatio manto'.* This is the basic level of the whole cycle and it is present in all songs. It is the level of erotics, coquetry and longing (for power, too!). Besides this also others characters with their tragical or tragicomical fates mix into *Poppea's dream*: *Ottone, left by Poppea, who is still hopelessly longing for her (2nd song); Queen Ottavia, who is saying good-bye to everything and everyone and leaving for exile (in the same song); Seneca, stoically awaiting his death (4th song); Nutrice and her tauntingly folk opinion on the woman's fate (5th song); Arnalta with her lullaby (6th song).* The last two songs and partly also the 4th one bring thus a certain comic element, which must not be left unused. To the basic comic level another one is added, its own and distorted mirror and the death itself. So a tension arises, which should be balanced through the whole cycle. The last level of the *Poppea's dream* is the dream itself, something like a dream in a dream, a special and pertinacious force revealing three times: at the beginning, in the middle and at the end.

*'...sogni portate a volo...'*

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

Berger is the kind of an author, who lays stress on the philosophico-ethical dimension of the expression. From the

compositional-technical point he has been solving the problems of serialism, aleatorics, structurization of music material under the influence of music style trends of the 20th century and their expressive means. Since the seventies one may find the inclination towards expressiveness and symbolism.

\* *Principal Works*: Suite in the Old Style for strings, percussions and keyboards (1963), Transformations for orchestra (1965), Elegy in memoriam J.Růčka, EA composition (1969), Convergencies I,II,III for string instruments solo (1969, 1970, 1975), Epitaph for Copernicus, EA composition (1973), Memento after M.Filip's Death (1974), Litany to a Tree for male choir on the text by H.Jasiczek (1975), De profundis for bass, piano and violoncello to the text by T.Rózewicz (1980) Exodus II (with motif by M.Kabeláč) for organ (1981), Sonata for violin and piano (with motif by K.Szymanowsky) (1983), Exodus - Finale for organ solo (1987), Adagio for Jan Branny for violin and piano (1987), November Music I for piano (1989), Adagio II 'Penance' for violin and piano (1988-90) - Czechoslovak critics' award (1990), Wiegenlied for mezzosoprano and piano on the text by E.Gutjahrová (1991).

There are two theses going round. According to the first one the so called 'serious music' (that means music from the reign of the arts) is in its substance neutral when speaking of social- political questions. The other thesis - a recent one - claims that serious music in Slovakia 'had served the former regime'. So I decided not to write a commentary on the inner structure of the works, compositional or aesthetical problems, but to maintain several facts concerning the background of the period. At the same time it will be the commentary on the abovementioned theses.

*Epitaph for Copernicus* (1973): I began to work on the opus a short time after 'the hardliners' congress' of the Union of Slovak Composers in 1972. From its platform malediction was inflicted not only upon people but also upon electronic music (EM) as on the expression of the bourgeois, anti-socialist, anti-Soviet aesthetics. Performing of EM was prohibited for years, the Slovak Music Fund did not reward the electroacoustic compositions as a rule.

Originally, the *Epitaph* should have been something like 'melodrama' accompanied by recitation of excerpts from Copernicus's *De revolutionibus orbium caelestium*; however, this project did not pass, 'the authorities concluded, that it was a 'provocation'. When

*Peter Kolman* - the leader of the *Experimental Studio* in that time - proposed the *Epitaph for the Tribune of UNESCO*, he did not succeed. Other work (of course of a different author) was sent. It was a great satisfaction for me - being an autodidact - when the *Epitaph* won the 5th prize at the *International Competition in Bourges*, among hundreds of compositions. In *Bratislava* it sounded in 1977 in the frame of the *Bratislava Music Festival*, when the first concert of *EM* took place after years. The success of the concert was a reason for prolonging the old 'taboo'.

*De profundis* (1975, 1980) The composition in 4 parts (I. and III. of them on texts by *Rozewicz*) originated 'in instalments', it has come down that I was writing it for 5 years. The truth is - I wrote the first part in two weeks in 1975. Then I had to leave it, because permanent stress does not enable artistic creation, only - at best - something like autoreproduction. However, I did not want to lie to myself. I came back to the project 5 years later and then, after about 3 months I finished the cycle. Though, *De profundis* won the 1st prize in the *Nationwide Competition in Piešťany*, despite the statute of the competition the opus was not played there. I received a letter from the Union proposing me to change the name of the work. At the end of the second poem there is a sentence 'I am looking for a teacher and a master...who could return the meaning to notions.'

*Exodus IV - Finale* (1982) It should have been the all-evening cycle in 4 parts. Only sketches are left from the 1st and 3rd parts. I wrote the second one was written very 'improperly' - using the motif of *M. Kabeláč*. The fourth one was 'improper', too - it is namely the phantasy on the chorale 'The Castle, the Firmest'. At last it sounded after 6 years thanks to *Ilija Zeljenka*, the chairman of the *Dramaturgical Committee of the Union* and - last but not least - due to the performer, who had to invest into the study of the work half a year of drudgery. 'Improper' was the concept itself: 'Exodus'. What kind of 'Exodus'? - Oh, goodness, it suggests some biblical contexts! In the premiere commentary for bulletin I tried to interpret the 'Exodus' as a comprehensively accepted anthropological principle. But - it was not 'proper', either, so the composition - as the only one at the festival 'New Slovak Music' was left without a commentary. No more words are needed. At the end, a factual note: I was awarded a prize for the *Exodus* by the Union of Slovak Composers. Unfortunately - 'improperly' again: I refused it.



*Adagio for Jan Branny. In the meantime between the 'Exoduses' I began to write the Sonata with a motif from K.Szymanowski: in Poland the strike movement began. Then - some odd thieves demolished my study-room. Then new blows came, being greater or smaller, ideological, political and others. That was the reason I wrote the next composition only in 1987: 'Adagio for Jan Branny'. Who was Jan Branny? The closest friend from my boyhood, who died of cancer. But in the background of his cancer one may find Jáchymov (near which the uranium mines are, where political prisoners were forced to work), where he spent eight years, being unjustly sentenced. Unjustly ? - But he did not denounce his mother! Oh, that is true - he did not. Let us add - for the crime she did not commit.*

*I could go on in these 'stories from the metropolis'. All of them would sound the same.*

*Summa summarum: art is not neutral. I know it from my own experience. And it would be a waste of time to speak about the rest.'*

*Roman Berger*

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

\* Principal works: *Chamber Music for soprano, clarinet, cello and harp to words by J.Joyce* (1953), *Nones for orchestra* (1954), *Allelujah I-II for orchestra* (1955-58), *Serenada for flute and 14 instruments* (1957), *Thema (Ommaggio a Joyce) for tape* (1958),

*Differencies for 5 instruments and tape (1958), Tempi concertati for flute, violin, 2 pianos and other instruments (1958-59), Circles for female voice, harp and percussion (1960), Epifanie for orchestra and female voice (1961), Passaggio for soprano, 2 choirs and instruments (1962), Folk Songs (1963), Sinfonia for 8 voices and orchestra (1968-69), Melodram for tenor and orchestra (1969), Opera, an opera in 4 parts (1969-70), Ora for soprano, mezzo-soprano, flute, cor anglais, small choir and orchestra (1971), Amores, rappresentazione da camera for 16 solo vocalists and 14 instrumentalists (1971-72, Recital I (for Cathy) for mezzo-soprano and 11 instrumentalists (1972), Concerto for 2 Pianos and Orchestra (1972-73), Still for orchestra (1973), Linea for 2 pianos, vibraphone and marimba (1973), Eindrücke for orchestra (1973-74), Points on the Curve to Find...for piano and 22 instruments (1973-74), Il ritorno degli Snovidenia for cello and small orchestra (1976), Encore for orchestra (1978), Chemins I, II, IIb, IIc, III, IV, V for various instrumental combinations (1965-80), Entrata for orchestra (1980), La vera storia, an opera (1976-81), Duetti per due violini (1979-82), Corale for violin, strings and two horns (1981-82), Un re in ascuto, an opera (1979-83), Requies for orchestra (1983-84), Sequenze I-X for various instruments and solo voice (1958-85), Naturale for viola, tam-tam and voice (1985-86), Formazioni for orchestra (1986), Ricorrenze for wind quintet (1985/87), Concerto II(Echoing Curves) for piano and two instrumental groups (1988), Schubert/Berio: Rendering for orchestra (1989), String Quartet (1986/90).*

*Duetti per due violini* - On November 10, 1979, Luciano Berio wrote three duets for violins: two easy ones and one of medium difficulty. Four days later he wrote a new short piece - with an easy melody but fairly difficult rhythmic patterns. The following day saw two successive pieces composed lasting slightly more than 90 seconds. Then came a four-month break, several new duets, and another prolonged break. The last work of the series was written on 8 March 1983. Thirty four miniatures composed over a period of three and a half year. They hardly represent a purely pedagogical, or applied, repertoire, an output of mass production; each work was a result of developing a new individual idea.

The simple form of many duets is not viewed as a limitation; to the opposite: it conceals concentrated diversity. The pieces are

violin students and teachers - in a word, to professionals. Some can be played in the First Position, others require a more mature technique. They are arranged chronologically rather than according to the degree of difficulty they present.

The 34 *Duets* represent a small vocabulary of musical gestures in this respect they are similar to Bartók's *Mikrokosmos* or 44 *Violin* - names (the list of content brings corresponding surnames) are dedications to composers, musicians and friends, both living and deceased. To paint the musical portraits of composers like Bartók, Maderna, Boulez, Globokar, Pousseur, Stravinsky or Kagel, Berio uses some of the characteristic means applied by them (these are stylistic allusions rather than direct quotations). Thanks to this, a musical portrait of a given composer is a portrait of his music as well.

The *Duets* add up to a model introduction to the problems of new music. Berio rarely confronts the student with a context consisting of things which are alien or unknown to him (which normally tend to discourage the student from new music). He is a taboo for avant-garde composers. Significantly, Berio considers the *Duets* his 'private folklore'.

*Folk Songs* - For those, who consider Luciano Berio exclusively avant-garde composer and pronounce his name in one breath with the names of P. Boulez, L. Nono and K. Stockhausen, this suite in easy tone will be a surprise. Berio arranged this cycle as homage to an exclusive singing art of Cathy Berberian. The integration of elements of pop- and folk-music is still persisting feature in Berio's creation. In *Folk Songs* written in 1963 the author tried to create a small anthology of melodies originating whether of generally known and spread song recordings, or from songs retained thanks to oral tradition. Melodies, which became the fundamental for *Folk Songs* stem in Belgique, France, Sicily, USA, Italy, Azerbaijan, Armenia. The harmonization and especially the instrumentation of single pieces stresses the typical characters of the cultural tradition, from which the song originates.

The first two songs - *Black Is the Color...* and *I Wonder as I Wonder* are not of the folk provenience. They were composed by John Jacob Niles, a singer from Kentucky, who studied with V.D'Indy at Schola Cantorum in Paris. The songs were written in Elisabethean style and due to the recording made by Niles himself they became very popular. Suite by Berio's begins with viola solo.

He does not use the measuring and rhythmical co-ordination with vocal voice, one has an impression that it is played by a folk musician. Harmony, which is created by joining of a viola, cello and harp, resembles the sound of a barrel-organ. The third song - *Loosin Yelav* - which describes the moonrise, is of the Armenian origin, from the country of the predecessors of Cathy Berberian. The fourth part of the cycle is an old French song *Rossignolet du Bois* in which a nightingale gives an advice to a lover in order he sings a serenade till two o'clock after the midnight. The next part of the cycle - old Sicilian song *A la feminisca* (it is a song of maidens and wives of fishermen who are waiting for they husbands in a port) is introduced by bourdon notes of strings coloured by the sound of percussions.

The sixth *La donna ideale* and the seventh one *Ballo* are as well as the first two songs written by a composer - in this case by L.Berio himself in 1949. He composed them for an American student of singing Cathy Berberian, when he was 24. The song *Motettu de Tristura* comes from Sardinia and again it is a dialogue between a nightingale and a lad, who says: 'Your singing resembles my mourning for my darling... keep singing this song when I am dead.'

The following two songs come from probably most popular collection of folk songs *Chants d'Auvergne* by J.Canteloube. It is written in the dialect of this province. *Malurous qu'o uno fenno* describes a marital paradox: the one, who is without a wife, is longing for her, and the one, who is married, wants to get rid of her. The song *La fiolaire* is introduced by a solo cello which improvises on the introductory motif of the cycle and re-echoes melodic phrases: A girl who is sitting with spinning-wheel is singing about kisses, she was given by a young shepherd.

The last song - with a very simple title *Azerbaijan Love Song* - was discovered by C.Berberian on the old record. Apart from one line in Russian, the words of this song are in the Azerbaijan dialect. C.Berberian, the former composer's wife, tried to take them down syllable by syllable from the old recording. She did her best although she did not know a word of the language. The song have so far defied translation.

**Vladimír Bokes** (1946) studied the violoncello and composition (with J. Pospíšil) at the Conservatoire in Bratislava. He graduated from the Academy of Music and Dramatic Arts in 1970, where he was a student of D.Kardoš. At first he lectured theoretical subjects at the Conservatoire and later at the

Academy, where he has been teaching composition for the last decade and has become a reader.

Bokes is a composer of a rational disposition. He has been developing the message of the Second Vienna School in a creative and individual way. He compounded the consequential organization of elements with aleatorics endeavouring to seize the timbre qualities of New Music. He confronts serialism with tonality by setting the row into tonal context.

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

*'Lines' for 12 Singers were composed in 1977. The idea of a structurally homogenous yet in details changeable vocal composition conditions the choice of expressive means. The aleatoric technique connected with approximative notation in this choir composition led me to musical graphics. Initially I didn't intend to publish the 'Lines', because at that time many more simple compositions were declared as extreme avant-garde or non-art. Despite the fact the Slovak Madrigalists led by L.Holásek took up the work. And paradoxically the 'Lines' - as the only one of my opuses were performed in the frame of the Bratislava Music Festival in 1978.*

Vladimír Bokes

**Matija Bravničar** (1897) graduated in composition at the Ljubljana Conservatoire under S. Osterc in 1932. Apart from his creative work he mostly worked as the professor of composition at the Ljubljana Music Academy. He was the president of the Union of Yugoslav Composers, and, from 1972, member of the Slovene Academy of Sciences and Arts.

He was among the first Slovene composers in using the expressionist musical idiom in his symphonic works.

Apart from the vast interest in the symphonic musical expression, Bravničar gave a great contribution to the field of the opera. His musical language, though expressionistic, also emerges from the idioms of Slovene folklore and contains the elements of programme music, not only in his operas, but also in his symphonic works. The firm classical form and the compositional logic are combined with the harmonic colourfulness of expressionism, while the contents are enriched by a particular mood which has its origin in the spirit of the Slovene folk music.

Among his outstanding works the best known are: four symphonies, symphonic prelude *King Matijaž*, as well as two operas : *Scandal in The Valley of St Floryan* and *Yerney, The Farmhand and His Right*.

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

\* *Principal works: Sonata for clarinet (1933), Trio, suite for 3 percussionists (1936), Bacchanale for prepared piano (1938),*

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

During the 50's Cage was giving still greater capabilities of choice to the performers of his compositions, concerning what and how they should play in his works. However, his scores still contained the tone pitches, written down more or less exactly and the performance was co-ordinated in the framework of explicitly indicated time span. But since 1958 he began to write the works, in which the composition did not predetermine the appearance of the performance. The scores of *Fontana Mix*, *Variations I* and *Music Walk* consist of transparent stencils, lined or dotted, which are to be applied to the prepared graphic notation, according to which every single musician realizes his part.

*The 'Aria' may be sung in whole or in part to provide a program of a determined time-length, alone or with the 'Fontana Mix' or with any part of the 'Concerto'.*

*The notation represents time horizontally, pitch vertically, roughly suggested rather than accurately described. The material, when composed, was considered sufficient for a ten minute performance (page = 30 seconds); however, a page may be performed in a longer or shorter time-period.*

*The vocal lines are drawn in black, with or without parallel dotted lines, or in one or more of 8 colors. These differences represent 10 styles of singing. Any 10 styles may be used and any correspondence between color and style may be established. The one used by Miss Berberian is: dark blue = jazz; red = contralto (and contralto lyric); black = dramatic; purple = Marlene Dietrich; yellow = coloratura ( and coloratura lyric); green = folk; orange = oriental; light blue = baby; brown = nasal.*

*The black squares are any noises ('unmusical' use of the voice, auxiliary percussion, mechanical or electronic devices). The text employs vowels and consonants and words from 5 languages:*

Armenian, Russian, Italian, French, and English. All aspects of a performance (dynamics, etc.) which are not notated may be freely determined by the singer.

John Cage

**Alberto Caprioli** (1959) studied composition at the Conservatoire in Parm in the class of C.Togni. After graduating he improved himself with B.Schaeffer at the Salzburg's Mozarteum. The scholarship of the Austrian government enabled him to study conducting at the Vienna Academy, simultaneously with the study of the choir conducting at the Conservatoire in Bologna. He is engaged there as professor at the Department of Orchestral Practice. Caprioli took part in Stockhausen's and Donatoni's compositional courses and at several master courses in conducting (in Weimar, Nice, Hilversum with K.Kondrashin, with F.Ferrara during the Arena di Verona and with C.M.Giulini at the Accademia Chigiana Siena). In 1985 the young composer acquired the Honourable Award at the International Compositional Competition in Avignon. In the same year he began to occupy himself intensively with computer music at the Centre of Computer Synology at the University in Padova, where he also created his first computer music. The compositions of A.Caprioli are regularly presented by radio stations in Austria, Italy and Germany. His opuses were played in Italy, France, Germany, Austria, Poland and Greece. He had an engagement as the conductor of the radio orchestra ORF in Vienna, in the State Opera Berlin, at the international music festival in Stuttgart, in Rumania and in Italy, Bologna, where he led the Orchestra of Dresden Philharmony. Significant ensembles and radio companies often turn to Caprioli asking him to compose a piece for them, for some special events (e.g. for the multimedia project Arche-Tectures in Salzburg, for Bach's Academy in Stuttgart, or for the World Exhibition in 1995, which should be realized by both Vienna and Budapest. A.Caprioli is a member of the Society of Bruno Maderna for contemporary music at the University in Bologna and a member of the Committee of Art for Teatro di Villa A.Mazzacorati. In 1989 the record company Intersound Pro viva published through the publishing house Sonoton in Munich the CD album with chamber music of A.Caprioli.

\* Principal works: *Frammenti Dal Diario* for piano (1972-74), *Fantasia su 'Canto notturno'* for chamber orchestra (1976), *Abendlied* for soprano and orchestra (1977), *Meditazioni su 'A su*



*stesso* for chamber orchestra (1977), *Omnia qui magni despexit lumina mundi* for chamber orchestra (1979), *Sonata in memoriam Alban Berg* for piano (1982), *Variazioni su un tema di Schumann* for orchestra (1982), *Canto for large orchestra* (1983), *Trio for piano, violin and cello* (1984), *del celeste confine, fragment for string quartet* (1986), *Serenata per Francesca* for 6 instrumentalists (1985), *A la dolce ombra, fragment for violin, cello and piano* (1985), *Dialogue for solo double-bass and two string quartets* (1986), *Per la dolce silentio de la notte* for piano and tape (1987), *Symphoniae I, II* for violin solo (1988), *Due Notturmi d'oblio* for 10 instruments (1988), *...il vostro pianto aurora o luna* for 5 instrumentalists (1988), *Intermedio I* for amplified flute and tape (1989), *Symphonia III* for violin solo (1989), *Vor dem singenden Oden* for flute, bassclarinet, violin, cello and piano (1990).

**Petr Eben** (1929), he completed his professional studies of the piano playing at the Prague Academy of Music and Dramatic Arts in the class of F. Rauch, and the studies of composition with P. Bořkovec. Since 1955 he has been teaching at the Department of the History of Music at the Philosophical Faculty of Charles' University in Prague, at present as a reader, in 1977-78 he was teaching composition at the Royal Northern College of Music in Manchester in Great Britain. Besides the compositional and pedagogic activities he is engaged in interpreting, especially as a sensitive accompanist and improviser on the piano and the organ. In the vast present compositional production of Petr Eben's an important place is taken by various vocal compositions, especially cycles of chamber songs and choruses. In the area of instrumental music the author's relation to the organ can be felt very strongly; this is proved besides others by two concertos for organ and orchestra. Typical for the stylistic characterization of Eben's compositions is the lyrical-dramatic expression. The subjects or the text patterns are often taken from antiquity (oratorio on Plato, the female choruses Sempiternal Cosmetics on Ovidius) or the Middle Ages (*Ubi caritas et amor*, Honour to Charles IV). The inspiration sources of Eben are always the folk song and the medieval tune. Characteristic of his musical idiom is the loose tonality with the preservation of tonal centres; less often we come across compositions prevalingly atonal.

\* Principal works: *Bitter Earth, cantata for solo baritone, mixed choir and organ, on the text of J. Seifert* (1959), *Chad gadyoh,*

male chorus a cappella on the text of an old Aramean song (1965), *Song of Ruth* for alto (baritone) and organ, or piano (1970), *Ten chorale overtures* for organ (1971), *Proverbial Wisdom* (Catonis Moralia), baroque suite for children's choir a cappella on the texts of Latin proverbs (1974-75), *Honour to Charles IV.*, cantata for male choir and orchestra on the text of the foundation charter of Charles University (1978), *Fantasia for Viola and Organ* (1982), *Risonanza* for solo harp (1986), *Nonet* (1988), *Sonata for Harpsichord* (1988).

**Helmut Eder** (1916) finished his secondary studies at the Teachers' Training Institute in Linz in 1937. After the war he was engaged at the music school in Eferding. In 1947 he went through the first compositional course with P.Hindemith in Salzburg (the next in 1950) and since 1948 he has taught theory, composition and the piano at Linz Conservatory. In early 50's he attended the lectures given by C.Orff and J.N.David. In 1967 he became a professor of composition at Mozarteum in Salzburg. He was awarded several prizes for his compositional work (A.Bruckner Prize, T.Körner Prize, H.Gleisner Prize). His compositions were presented by the renowned ensembles at the famous international music festivals (Salzburger Festspiele, Karinthischer Sommer, Berliner Festwoche, Internationale Musikfestwochen Luzern, Bienale Zagreb).

Helmut Eder, using dodecaphony in the past, now prefers the 'pluralistic' way of composition. His work is linked to the creation, which enables the composer to integrate diverse compositional techniques and means into his own artistic language, from the modality up to serial technique and Klangfarbenmusik.

\* Principal works: *Rhythmische Klavierstücke* Op.18 (1953), *Streichtrio* Op.28 (1957), *Konzert für Violine und Orchester* Op.32 (1963), *Impressioni* for string quartet Op.43 (1966), *Syntagma* for large string orchestra Op.45 (1967), *L'homme armé*, concerto for organ and orchestra Op.50 (1968-69), *Vox Media* for organ Op.53 (1970), *Melodia - Ritmica* for 12 violoncelli Op.59/1 (1972-73), *Choral - Synfonie* for large orchestra Op.60 (1975), *Doppelkonzert* for violoncello, contrabass and orchestra Op.70 (1978), *Concerto A.B.* for chamber orchestra Op.78/1 (1982), '...Missa est' for 3 soli, 2 mixed choirs, choral choir and 3 orchestral groups Op.86 (1986), *3. Bläserquintett ('Begegnung')* Op.91 (1988), *Mozart in New York*, opera in 3 acts by H. Rosendorfer (1990).

*"Movements" for Cembalo Op.44 originated in 1965 during my stay at Dalmacia coast. They are made in a strictly dodecaphonic way, the technique which I preferred in that time. Concerning the music gesture - 5 densely worked out movements make up a disintegrating musical image, which is emphasized by a percussive character of the instrument. All this is compensated by a motoric rhythmic dominating especially in the first and last movements.*

*Helmut Eder*

**Leoš Faltus** (1937) after finishing the Conservatoire in Brno he continued studying composition at Janáček Academy of Music and Dramatic Arts, where he was influenced, besides V.Petrželka and Th. Schaefer, by M.Ištvan and C.Kohoutek as well. He completed his music education with the post-graduate study of electroacoustic composition at JAMU and by participating in Darmstadt courses. He is engaged as a lecturer at the Department of Music Education of the Teachers' Training College and simultaneously at the Department of Composition and Conducting at Janáček Academy in Brno. Apart from teaching he is active as an editor, theorist and publicist.

At the beginning his compositional creation resulted from the heritage of the classicists of the 20th century: Bartók, Webern. His contemporary expression is an effect of the synthesis influenced by the orientation of the Brno compositional school which has assimilated the impulses of Janáček, Bartók and re-valued the contribution of the Second Vienna School and the timbre music.

\* Principal works: *Sonata for Piano No.1* (1958), *No.2* (1978), *No.3* (1981), *Prologue, Nenie and Paian for Two Pianos* (1968), *Musica profana I* for violin, violoncello and piano (1979), *Musica profana II* for clarinet, trumpet and piano (1982), *Symphony No.1* (1962), *No.2* (1969), *No.3* (1974), *Il giuoco (The Game)*, concerto for piano with accompaniment of string orchestra and percussion instruments (1971), *Concerto for Contrabass and 13 Wind Instruments* (1973), *Orfeo* for mixed choir, 5 winds and percussions (1981).

*The Name of the Rose* for four percussion groups (1991) is a reflection of the novel by Umberto Eco. This is reminded also by the titles of single movements: *Waiting - The Watch - After Apocalypse - Ruins*. The work was premièred by the ensemble DAMA-DAMA.

**Leoš Faltus**

**Frank Gerhardt** (1967) studied musicology at Goethe University in Frankfurt am Main, since 1988 he has been studying the piano and cembalo at the Conservatoire in Frankfurt, simultaneously being the student of C.Kühnl in composition. In 1985 he established 'If & Company', the ensemble connecting the style elements of classic music, electronic music and improvisation. He got R.Wagner's scholarship in 1990. His early compositions are published by Zimmermann Verlag in Frankfurt.

*The two levels are to be found as determining for 'Nachtwärts' - a processually-dynamic and a meditatively-static one. The first one is a slow submerging of music into the dusk, as if the day changed into the night. But it is not a movement from the light into the darkness, the night is only 'lightness' of a different quality...*

*The meditatively-static level is the soundness, the speech of movements (5 movements, 3 intermezzos, 1 epilogue). The experience in the longitude, loneliness, of the feeling 'after the inner hearing' as well as the examining the sounds themselves, the single tone.*

Frank Gerhardt

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

Godár is one of the most outstanding representatives of a generation, which entered the realm of music life in early eighties. This group opposed the atonality, obscure polyphonic, constructivism even academism of their elder colleagues.

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

background of continuously repeating all-joining elements. He is the master of dramatics and excellent expressiveness.

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

*'Sonata in memoriam Viktor Shklovsky'.* This work was composed in honour of Viktor Shklovsky, who was a 'spiritus movens' of the Russian formalism. Shklovsky, who had to be silent for thirty years, was able to draw up the ideas and attitudes, which initiated the foundation of the Prague Linguistic Circle as well as French and American Structuralism. At the beginning I intended the structure of the composition to be according to the rules of rhetorical composition with use of a solo instrument and a tape. I did not manage to realise all of these ideas but, I think, one can notice their traces in the composition.

Vlado Godár

**Peter Michael Hamel** (1947) devoted himself to the piano since the age of five, later he learned to play the violin, violoncello and the French horn, too. During the years 1965-70 he studied the composition with F.Büchter and G.Bialas at the Staatliche Hochschule für Musik in München. He finished his musicological studies with Thrasybulos Georgiades and C.Dahlhaus and graduated in sociology and psychology in Berlin. He co-operated with L.Ferrari and C.Orff (1969-74) and with J. Riedl on multimedial projects. Since 1971 he performs his own compositions as the pianist, organist, singer and as an actor of electroacoustic compositions. He studies intensively non-European tone systems and oriental manners of singing. He was awarded several compositional prizes, he was the co-establisher

of the educational project 'Freien Musikzentrum' in München. In 1985-86 he worked as a composer in residence in the Arts Council Ireland.

\* Principal works: *Klangspirale* for 13 instrumentalists or for 3 orchestral groups (1977), *Miniaturen I* for harp (1978-80), *Erstes Streichquartett* (1980), *Rasa*, 5 pieces for mixed choir, piano, tabla and tanpura (1979-81), *Säume der Zeit I* for female voice and tape (1980), *Säume der Zeit II* for clarinet and tape (1980), *Von Traum und Tod*, 3 orchestral pieces from the stage work 'Ein Menschentraum' (1980), *Gestalt* for orchestra (1980), *Gralbilder* for orchestra (1981-82), *Klangvorstellung* for mixed choir, English horn, bassclarinet, bassoon, two pianos and orchestra (1982), *Stimmen für den Frieden* for violin, mixed choir and obligate piano, *Miniaturen II* for guitar (1982-83), *Semiramis*, music in three movements for orchestra (1983), *Kassandra - Starrend von Zeit und Helle*, lyric opera for mezzosoprano, 6-voice female choir and orchestra on the poems of E.Arendt (1984), *Zweites Streichquartett* (1985-86), *Lichtung*, symphonic suite for orchestra (1985).

**Juraj Hatrík** (1941) graduated from the Academy of Music and Dramatic Arts in 1963 where he studied in the composition class of A.Moyzes. He was a teacher at the Conservatoire in Košice, later he worked at the Department of Music Theory of the Academy in Bratislava. Since 1971 he was engaged as the specialist of the Slovak Music Fund. Since 1990 he has been again employed at the Academy of Music and Dramatic Arts, this time as the reader. Speaking about music of J.Hatrik we must not forget his intense interest in literature and philosophy. Basic features of his work can be characterized by notions confrontation and bipolarity - whether in the philosophical sense (the fight between the good and evil, confrontation of the dream and reality) or in the musical design of the composition (contrast between rationality and emotionality, traditional and contemporary) up to the musical material itself (series in the background of harmonical relations). An important sign of Hatrik's personality is his interest in the youngest generation of music listeners. He is one of the pioneers in non-traditional ways of musical education, author of musico- educational projects, scenic compositions for children and instructive opuses.

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

I wrote both compositions, which appeared in the programme of the festival before the age of thirty. Though I have thought, that my composer's 'genetic code' is programmed for longer maturing, looking back I am convinced that the basic characteristics, I am always fixed on, have not changed in general.

Someone called it 'double-portraiting' and we could use lots of other names. However, the fact is, that with the passing of time I do realize the polarities and contradictions in a number of my works as an expression of my inner contradiction, as communication with my 'alter ego'. *Canto responsoriale* from 1966 confronts almost naturalistically expressive world of Mihálik's poem *Bird-cherries* (the woman cutting her own heart) with ecstatically transcendental *Praise of Holy Love* by Blessed Paul from the 1st Epistle to the Corinthians. It was the first sign of my inner dispositions, it was the first endeavour to oppose Jung's *Shadow* by music creativity. Only later the orchestral *Double-Portrait* came (*Don Quijote versus Sancho Panza*), Thákur's double choir *The Everlasting Game* (the bird in a cage - the bird in the sky) and a lot of similar projects, though not always so transparent in their meaning... Last I used convergency

of 2 principles, symbolized by a child's rhyme by Feldek (Grandma's Silence) and my own sacred melody on the mass' text Gloria in the piano trio from 1988 (Diptych). The music means used have developed during the past 25 years, but 'my problem' - as one can see - still remains. However, one difference can be mentioned: while the convergence in the Canto responsoriale leads to festive fortissimo, the Diptych is getting lost into absolute pianissimo, similarly to its predecessor - the Submerged Music.

Another Jung's archetype - as I see it now - reveals in the persistent endeavour to dramatize, analyse, and work out childhood, its memories and remembrances on my mother, to extract the essence of one's own past from the mask, behind which my 'real' life took its course... In this sense the Sonata-Ciaccona from 1969 is a model of my diverse 'voices of memory'. The melody, which is the basis for the variation process, being something like an *idée fixe*, originated at the time of my first compositional experiments...

Perhaps I do not mention the music itself very much, the style of my compositional work, my ideals, my aesthetical credo... Sincerely: these matters have always been of less importance for me. Without being puzzled, I have seized everything, what associates with my 'psychodrama'. 'Material purism', that is not my domaine. Orientation at children, which rescued me after I was not allowed to teach at the Academy any more, implicated a different optics, and to some extent prevented me from feeling in 'ghetto' despite normalization which followed its course. But it would be a long talk... As it is evident from these fragmentary contemplations - do not speak about my 'rehabilitation', about rehabilitation of what I did before the 'normalization' during the 70's. Let's answer the question 'Am I habilitated at last?'.

Juraj Hatrík

**Roman Haubenstock-Ramati** (1919) attended the Conservatoire at the same time with his secondary studies: In the years 1938-41 he studied composition and musicology in Lvov (with A. Malawski and J. Koffler). After the war he led the magazine *Ruch muzyczny*, during the years 1947-50 he was the leader of the Music Department of the Polish Radio in Krakow. In 1950 he established the Central Music Library in Tel Aviv, where he lived and simultaneously co-operated with the Studio des Recherches de Musique Concrète in Paris. In 1957 he was invited to Vienna by the music publishing house Universal Edition, where he



worked as a lector for new music. In 1960 he acquired the Austrian citizenship and since 1973 he has taught composition at the Hochschule für Musik in Vienna. Besides he lectured at several music universities and international compositional courses.

He accepted the serial technique, first of all he developed the so-called music graphic and new ways of music notation. World-known are his music scene by Beckett's *Waiting for Godot* titled *Credentials* or *'Think, think, Lucy'* (1960) for a female singer and 8 instruments, which may play ad libitum what they want. The vocal part prescribes also stammering, coughing, howling etc.

\* Principal works: *Les Symphonies des timbres* for orchestra (1957), *Petite musique de nuit* for orchestra (1958), *Mobile* for Shakespeare for voice, and 6 musicians (1958), *Vermutungen über ein dunkles Haus* for 3 orchestras (1963), *Amerika*, opera in 2 acts on novel by F.Kafka(1962-64), *Klavierstücke I* (1965), *Multiple I-VI* for 2 to 7 instruments (1965), *Tableau I-III* for orchestra (1967-70), *Symphonie 'K'* for orchestra (1969), *Shapes II* for organ, piano, celesta and cembalo (1973), *String Quartet No.1* (1973), *Sonans* for 6 vocalists (1974), *String Quartet No.2* (1977), *Symphonien* for orchestra (1977), *Ulysses*, ballet music for tape (1977), *Concerto for harpsichord and orchestra* (1954-78), *Benédiction* for soprano and 9 performers (1951-78).

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

Hrušovský's creation is marked by his synthetic mind which absorbs achievements from modern contemporary compositional styles and methods. Especially the first period of his creation brings their confrontation. The next period falling approximately to the seventies is characterized by choosing vocal and choir medium for setting forth his music thoughts. With this also a deeper concentration of expressive means is connected, what he used later when he turned back to chamber and orchestral work.

His contemporary compositional work is characterized by expressing a deep and humanistic statement. For Slovak music culture the author's theoretical and publicistic activity is equally important.

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

*'Idee Fixe', the composition produced in the Electroacoustic Studio of the Czechoslovak Radio in Bratislava in collaboration with P.Janík and J.Backstuber. The base of the work is formed by the second part of the 'Roman Festivities' by O.Respighi called 'Hymn of a Wanderer', especially by a brief ostinato motif. The motif presents an idea of an eternal and perpetual course of life. Therefore I called it 'Idee Fixe' - a perpetual motif, a perpetual musical idea. After presenting the former orchestra version, the idea is changed by several electroacoustic transformations. In the end it dissolves into indefiniteness.*

Ivan Hrušovský

**Viera Janárčeková** (1944) began as a pianist. Having left the Conservatoire (in 1961) she was attending the master classes at the Academy of Music and Dramatic Arts in Prague, then worked both as a teacher and concert pianist. Since 1971 she has lived in Germany where she studied - among others - with R.Firkušný. Since 1981 she has been occupied only with composition and fine arts.

Though Janárčeková is a self-taught composer and has been intensively composing for about one decade, her works reveal rich phantasy and affection towards experiment. The knowledge of compositional techniques and possibilities of music instruments is the foundation for the construction of her compositions. The combination of different articulatory manners, complicated simultaneous rhythms, different murmurs, and non-musical noises as well as recitation makes an interesting image confronting man's life, reality with inner life of music.

\* Principal Works: *Donna Laura*, dramatical scene for mezzosoprano and 13 instrumentalists, *Lieder auf der Flucht* for mezzosoprano, 3 flutes, trumpet, French horn, trombone, harp and percussion (1987), *Pausenfabrik*, sextet for clarinet, bassclarinet, trombone, contrabass, piano and percussion (1987), *Between 'on' and 'off'* for voice, flute, clarinet, oboe and piano, 10 Variations on a Slovak theme for 4 flutes, *Antiphoenix* for 8 cellos (1990), *Beschattungstheater* for 4 cellos (1990).

**Pál Járdányi** (1920-1966), he studied the violin with E. Zathureczky at the Budapest Academy of Music and also took private lessons in composition with L. Bárdos. In 1938, he was admitted to Zoltán Kodály's composition class at the Academy. While still a student, he undertook his first folksong collecting tour. After graduation, he wrote music reviews and in 1946 joined the staff of the Academy where he taught until 1959. From 1948, he also worked at the Academy of Sciences, first as researcher in the Department of Ethnomusicology, then, from 1960 until his death, as Head of Department. In 1948, Járdányi was among the prize winners at the composers' competition arranged in conjunction with the Budapest Bartók Festival. He was awarded the Erkel Prize in 1952 and 1953; in 1954, Járdányi was decorated with the Kossuth Prize.

\* Principal works: *Sinfonietta* for strings (1940), *Sonata* for two pianos (1942), *Sonata* for Violin and Piano (1944), *String Quartet No 1* (1947), *Divertimento concertante* (1948-49), *Sonatina* for Flute and Piano (1952), *Vörösmarty Symphony* (1953), *Variations* for two violins and violoncello (1954), *Quartettino* for three violins and violoncello (1956), *String Trio* (1959), *Vivente e moriente* (1963).

**Zoltán Jeney** (1943), he studied composition with Zoltán Pongrácz at Debrecen, Ferenc Farkas at the Budapest Academy of Music (1961-1966) and Goffredo Petrassi at the Accademia di Santa Cecilia in Rome (1967-1968). In 1970, he founded the Budapest New Music Studio together with P. Eötvös, Z. Kocsis, L. Sály, A. Simon and L. Vidovszky. He has been active in the Studio as a composer and performer (keyboard and percussion instruments). In 1985, he spent four months in the United States as visiting scholar at Columbia University in New York City. In 1988-1989, he spent a year in West Berlin on a DAAD scholarship. In 1986, he was invited to teach instrumentation at

the Budapest Academy of Music. In 1984, his Twelve Songs was selected among Recommended Works at UNESCO's International Rostrum of Composers. In 1987, Birdcall was once again one of the Recommended Works. In 1982, Jeney was awarded the Erkel Prize. In 1988, he was decorated with the Bartók-Pásztory Award.

\* Principal works: *Ommaggio for soprano and orchestra to a poem by Lőrinc Szabó* (1966), *Mandala for three electric guitars* (1972), *Round for piano, harp and harpsichord* (1972), *Soliloquium No 1 for flute* (1967), *No 2 for violin* (1974-78), *No 3 for piano* (1980), *No 4 for organ* (1980), *No 1a (Cancrizans) for flute* (1982), *Sostenuto for orchestra* (1979), *Fantasia su una nota for optional chamber ensemble* (1984), *Interludium in hoquetus for four percussion players* (1988), *etwas getragen (Sostenuto - second version) for string quartet* (1988).

**Miloslav Kabeláč** (1908-1979) qualified in composition under K. B. Jirák and in conducting under P. Dědeček, at his Master School in the piano under V. Kurz. Since 1932 he was working in Radio Prague as a conductor and one of its first music directors. Since 1958 he was a Professor of the Prague Conservatoire for many years. He had heralded the successful creative development of his pupils - Z. Lukáš, J. Málek, J. Krček, J. Slimáček and I. Loudová. Miloslav Kabeláč delighted in issuing from simple materials, often coloured by folk music which, however, he introduced into unconventional stylistic relations. The further compositional feature, typical of the whole of the composer's further work - a rational composition with making use of artificial modes, solidly articulated form structure and expressive instrumentation. In the late fifties and in the sixties, without interrupting the continuity with his present creative development, he adopts and works out a number of instigations of the New Music. Kabeláč's expressive use of percussion instruments, evident as early as in his cantata 'Do Not Retreat!' and in the 1st Symphony, made the ensemble Les Percussions de Strasbourg order a composition for their setting. That gave rise to the 8 Inventions for Percussion Instruments, which were for the first time performed in 1956 at Strasbourg as a ballet, and since then had about thousands performances. The Phillips recording was awarded the Grand Prix Edison. The work was then assumed by a lot of percussion-instrument groups as well as of ballet ensembles - let us only mention the New York ballet group of Alvin Ailey.

\* Principal works: 8 symphonies (I.-1942, II.-1946, III.-1957, IV.-1958, V.-1960, VI.-1962, VII.-1968, VIII.-1970), *Motifs from Foreign Countries for piano op.38 for (1959)*, *Otto ricercari for percussion instruments op.51 (1966-7)*, *E fontibus Bohemicis (6 tableaux from Czech annals) op.55, EA composition (1965-72)*, *Metamorphoses I of the Oldest Czech Chorale for mixed choir, solo baritone, male choir and solo higher female voice op.57 (1979)*.

**Jan Klusák** (1934) studied at the Academy of Performing Arts between 1953 and 1957, attending a class of J. Řídký and P. Bořkovec. Since then he has been a freelance composer, film and stage actor, prose-writer and author of libretti for his own operas. As far as his career of a composer is concerned, Klusák has gradually been influenced by neoclassicism, dodecaphony and serial techniques of the Second Vienna School but he has also acknowledged his indebtedness to A. Bruckner and G. Mahler as his favourite masters. Klusák's masterpiece from that era is his *Variations on Mahler's Theme (1962)*. His lifelong objective is to compose music around one single idea and this material austerity, so to say, is conducive to a Webernesque universal interconnectedness. Astrology and various magic practices are known to have played a part in the formation of his style, while the composer himself describes his method as neo-Platonist. In actual fact, his personal direction and preferences can be best characterized by the authors whose texts Klusák has set to music: Halas, Holan, Kafka, Sophocles, Dante, Michelangelo, Shakespeare, Dostoyevsky and the Bible. The composer displayed his sense of humour in writing music for the Jára Cimrman Theatre (*A Pub Amidst the Woods, 1969*, and *A Czech Engineer's Success in India, 1973*). His works have also been often played abroad. In 1963 his *First Invention for Chamber Orchestra* was awarded at the International Biennial of Young Artists, while his *Four Minor Vocal Exercises to texts by F. Kafka* were presented by G. Rozhdestvenski as reciter and conductor in 1980.

\* Principal works: 3 Symphonies (I.-1956, II.-1959, III.-1960), *Fourteen Variations on One's Own Theme for orchestra (1965)*, *Rondo for piano (1967)*, *Sonata for Percussion Instruments for six players (1974)*, *Third String Quartet (1975)*, *Funeral Monody for Igor Stravinsky for orchestra (1972)*, *Goodbye and a Scarf. Seven songs to verses by V. Nezval for a high voice and piano or*

orchestra (1979), *Variations for Two Harps* (1982), *Whatever You Like*. A two-act opera after Shakespeare's *Twelfth Night* (1985), *King with a Mask of Gold*. Ballet to the libretto by L. Fialka after M. Schwob (1986), *Héró and Leandros*. Ballet to the libretto by M. Drottnerová and H. Jemelíková (1988).

All three compositions demand for - besides wind ensemble - one solo voice. In *Proverbs* it is a low singing voice. The text of the composition was chosen by the author from the verses of the Book of Proverbs upon the Bible from Kralice. He compiled them into four parts. He put them to music in such a way, which ranged him into the pushing Czech composers of the coming generation in that time. These composers looked for their paragons in B.Martinů's music and in neoclassical creation of I.Stravinsky (who was already somewhere else). The young composer had already mastered the conspicuous tone of neoclassic music in his earlier work. But he did not attain the inner satisfaction - especially when he was going to put to music the text of the author who had attracted him very much for a long time. Short novels of F.Kafka were not to be made in such a way as the *Proverbs*. But - how?

In his excited state Klusák looked for a solution in Mahler and in the creation of the Second Vienna School. In a critical moment, when he began to create *Little Voice Exercises on Words by Franz Kafka* at least two deciding motives were present - motives causing that after the break separating his former creation from that one beginning with *Voice Exercises*, Klusák chose the way of avant-garde through the Second Vienna School. One motive presents a felt necessity to change his creative attitude during working on words by F.Kafka, as we have mentioned it. The next one is that this way in this historical moment was suitable and adequate for compositional processes, which had been developed by the Second Vienna School. For the avant-garde composers in the sixties in our country it was substantial to go through dodecaphonic music thinking. Except wind ensemble *Four Little Voice Exercises* ask for the reciter, who recites F.Kafka's text. Though from the *Proverbs* till finishing the *Voice Exercises* less than 3/4 of year did elapse, both compositions are separated by worlds, in spite of the fact, that dodecaphonic proceeding has not been applied yet.

*Sonata for Violin and Winds* was composed in 1964-65. Klusák's compositional thinking was often interested in two seemingly contrasting strategies. On one hand the composition was created

from the finest details to the total conception based on one principle - in marginal case it is an idea of 'closed circle'. On the other hand he built up the work from the conflict of two contrasting tendencies, from the conflict of two antagonistic elements. *Sonata for Violin and Winds* stresses the latter of the strategies. The conflicting elements form dodecaphony, by which the facture of music sentence in winds is governed. Opposing it the modal diatonics in solo violin part intonates a middle-age antiphona *Media vita in morte sumus*. The opus has three parts: the third one being the serial modification of the first one. In the conflict of modal diatonics in violin and dodecaphony in wind ensemble the diatonics is suppressed in the first movement by contracting of the melodic processes into chords and by using wide interval positions. By this the choral melodic is suppressed only sporadically. On the other hand the choral sounds in the 3rd movement in the continuous melodic lines of violin, it rises into higher positions, meanwhile the thin dodecaphonic facture with long rests recedes to the background. But the compositional material of the 1st and 3rd movements represents an element of conflicting strategy of the only principle of both movements, though in this case the correspondence of the tone material is not noticeable.

Eduard Herzog

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

Music of P.Kolman is influenced by the Second Vienna School and its followers. Especially in his early compositions he was coping with dodecaphonic and serial tendencies. However, he reacted very intensively to experimental avant-garde trends of the fifties and sixties. Since that time his creation has been characterized by elaborated instrumentation, combination of compositional techniques, sense for contrast and timbre. He is one of pioneers in electroacoustic music in Slovakia, where he

fully applied his inclination toward experiment. His opuses were presented at several international music festivals in Warsaw, Palermo, Budapest, Bourges...

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

**Vojin Komadina** (1933), he began studying composition at the Belgrade Music Academy under M. Logar, and completed his studies at the Sarajevo Music Academy under B. Trudič. He has held various posts in the Sarajevo RTV, at the same time teaching at the Sarajevo Music Academy. Vojin Komadina is the member of the Academy of Sciences and Arts of Bosnia and Herzegovina. In the course of his career Komadina has experimented with atonal, serial and aleatoric techniques, he also collaborated with Radio-Belgrade Electronic Studio. His characteristic mode is, however, a synthesis of modern, 'European' trends with an individual folkloristic orientation stemming from a liberally conceived sense of folk tradition.

His major works are: *'Prelude For The Blue River'* for orchestra, symphony *'The Bridge'*, *'Cherry Blossom'*, a song cycle for soprano, flute and percussions, cantata *'Heroic Triptych'*, *'Microsonatas'* for chamber orchestra, *'The Look'*, song cycle for alto and chamber orchestra, Concerto for Piano and Orchestra, several ballets: *'Satan'*, *'The Wife of Hasan Aga'*, etc.

**Marek Kopelent** (1932) studied composition with J. Řídký at the Academy of Music and Dramatic Arts in Prague in 1951-55. In 1956-71 he was employed as the contemporary music editor in the music publishing house Supraphon. Since 1965 he has been leading the ensemble Musica Viva Pragensis. Since the 60's his creation has won acclaim in Europe, his works were played at the festivals Warsaw Autumn (1964, 1981) in Donaueschingen (1966, 1968), in Graz (1971), in Witten (1973-75, 1980), in Norimberg (1973). He was a jury member at the international compositional competitions in Rio de Janeiro, Bienale de Paris and the member of the programme jury of the



festival ISCM (1976) in FRG. His graduation work, the symphonic poem *Satanela* by J.Vrchlický was in its essence romantic. After finishing his studies Kopelent sought the way to extricate himself from the Late-romantic influences of his teacher. Since 1959 he got acquainted with the principles of the Second Vienna School and with the creation of the avant-garde of the 50's. New Music attracted him by a special organization of music material and its time application, by tectonics; it stimulated him to look for new sounds and to solve new forms.

\* Principal works: *String Quartet No.3* (1963), *Music for 5* (1964), *Contemplation for chamber orchestra* (1966), *Crazy Songs for children choir* (1967), *Sonata for 11 string instruments* (1973), *Concert for cymbal and orchestra* (1976), *Il canto deli augei, aria for soprano and orchestra* (1978), *Toccata for viola and piano* (1978), *Legend for mixed choir, reciter and orchestra on texts of the middleage legends* (1981), *Sentimental Singing for Baritone and Brass Quintet* (1982-83), *Laudatio pacis, oratorium on words by J.A.Komenský* (1975), - common project of three composers (P.H.Dittrich, S.Gubajdulina, M.Kopelent).

The composition *What sang the blackbird for the arrested* was written at the beginning of 1989 for a programme of the French singer Irena Jarská on the humanistic themes in general. I translated the poem from the collection *The House, of Fear* of Jan Zahradníček into French with the help of the former French cultural attaché Yves Bergeret. The instrumentation was determined by the structure of the ensemble, accompanying the singer. The premiere should have been at Christmas 1990, but I do not have any information about it. So I hold this performance with Sigune von Osten in Czechoslovakia as the first performance in fact.

*'Music for Five'* originated in 1963, being initiated by Petr Kotík for the ensemble *Musica Viva Pragensis*. The coming back of the tone 'e' divides the opus into the sections, characterized by different structures. The musicians have a fair degree of freedom to determine by their own choice in detail the tone material as well as its density in time. Originally the work was played in accordance with a big stop-watch standing on the pedestal in the conductor's place. This fact is considered also by the note-display in the score /from which the musicians are playing and co-ordinating their play/. The premiere of the composition was staged at the time when ensemble *Musica Viva Pragensis* was touring Scandinavia in 1964.

**Heinz Kratochwil** (1933), after finishing his secondary education in Mödling he studied Germanistics at Vienna University and music education and composition (with E.Tittel, A.Uhl, O. Steinbauer) at Musikhochschule. He finished his teacher's training in 1955 and compositional studies in 1961. Since 1957 he has taught at Theresianum in Vienna, since 1962 also at the Department of Music Pedagogy at the University. Since 1973 he has been active as the professor at the Department of Composition of Musikhochschule. He is the laureate of the Theodor Körner Prize, of the ORF Competition Prize (Das Moderne Religiöse Lied), of the City Vienna Prize etc.

In his compositions he tries to synthesize the most diverse sources, expressive means and style components: the melody growing out from the church modes, classical polyphony, expressive harmony, jazz rhythm and avant-garde elements. The difficulty and stylistic orientation in his compositions always respect the recipient - so it is possible to find in his work song forms, choir arrangement of Beatles, masses with different instrumentation, as well as works kindred with avant-garde (*the cycle In gläsernen Nächten*, church opera *Franziskus*).

\* Principal works: *Sonata for Viola and Piano*, Op.21 (1962), *Mensch, werde wesentlich*, for mixed choir & cappella Op.19 (1962), *Suite for Orchestra* Op.36 (1964), *Concerto for viola and chamber orchestra* Op.67 (1970), *Partita nuova for cembalo* Op.74 (1972), *String Quartet* Op.89 (1974), *Concerto for Percussions and Chamber Orchestra* Op.107 (1977), *Missa nova for mixed choir, organ, percussion instruments* Op.118 (1980), *Triple-Concerto for String Trio and Large Orchestra* Op.127 (1980), *Die Erschaffung der Welt* for soprano, bass solo, mixed choir, flute, timpani and strings Op.150 (1985), *Hiroschima*, mixed choir Op. 154 (1985), *Franziskus*, church opera Op.161 (1987).

*Partita Nouva* for cembalo Op.74 was composed in 1972 for Johann Sonnleitner, who premiered it in the same year. In this composition I tried to realize the synthesis of character of baroque and earlier dances with the elements of both contemporary serious and pop - music. In Prelude - similarly to several opening parts of Rameau's works as well as to today's music - I abandoned the metric and bar's division on behalf of 'spacing notation': that means the time relations are deduced in the note record from the space relations, which enable a fairly loose pulsation of musical proceeding. Pavana and Gagliarda represent

something like connected dance 'arch-form'; after the pacing dance in even measure a jumping dance in three-beat measure follows - using almost identical music material. In other parts I apply irregular and in this context unusual measure designation: 11/8 in *Currant*, 5/4 in *Sarabanda* and at the end 8/8 rumba rhythm in a partly polyphonic formed *Gige*.

Heinz Kratochwil

**Zygmunt Krauze** (1938) studied the composition with Kazimierz Sikorski and piano with Maria Wilkomirska at the State Higher School of Music in Warsaw; later, in 1966-67 he studied with Nadia Boulanger in Paris. After winning the First Prize at the International Gaudeamus Competition for performers of contemporary music, he appeared as a pianist in Europe and the United States. In 1987 he founded the 'Music Workshop' ensemble. In 1970-71 he taught piano at Cleveland State University. In 1973 he was invited to spend a year in West Berlin by the Deutscher Akademischer Austauschdienst. He lectured at the International Summer Courses in Darmstadt, at the music academies in Stockholm and Basel, and at several American universities. In 1971-80 he participated in the work of the Programme Committee of the 'Warsaw Autumn' and in 1980-83 he was the president of the Polish Section of the International Society for Contemporary Music. Since 1982 he has been living in Paris. For a year he was a music advisor with the IRCAM in the Centre Pompidou. In 1984 he was decorated with the order of 'Chevalier dans l'ordre des Arts et des Lettres'. In 1987 he was elected President of the International Society for Contemporary Music.

\* Principal works: *Triptych for piano* (1964), *Esquisse for piano* (1967), *Polychromie for clarinet, trombone, piano, and cello* (1968), *Voices for 15 instruments* (1968-72), *Falling Water for piano* (1971), *Folk Music for orchestra* (1972), *Song for 6 instruments and 6 music boxes* (1974), *Piano Concerto* (1974-76), *Die Kleider, chamber opera* (1980), *Violin Concerto* (1980), *Third String Quartet* (1982), *Arabesque for piano and chamber orchestra* (1983), *Double Concerto for violin, piano, and orchestra* (1985), *Symphonie parisienne* (1986), *Nightmare Tango for piano* (1987), *Siegfried und Zygmunt for piano and cello* (1988).

**Augustinus Franz Kropfreiter** (1936), acquired his basic music education in Linz (Petrinum). In 1953 he took holy orders of Saint Florian, where he acted as an organist. In 1955-56 he studied composition with H. Eder at the A.Bruckner Conservatoire in Linz, during 1956-60 the organ with W.Pach, composition with E.Tittel at the Wiener Musikakademie. Since 1960 he has been leading the boy's choir at the St.Florian Monastery, since 1966 the monastery choir, too. In recent years, he has devoted himself more to compositional creation, though he is active as concert organist. For his creation and concert activity he acquired several prizes. Österreichischer Staatspreis für Liedkomposition, Goldenes Verdienstzeichen des Republik Österreich. The organ composition and sacred works form the basis of his creation, but he also devotes himself also to chamber music, songs and orchestral compositions.

\* Principal works: *Sonata No.1 for Organ* (1961), *Zwei geistliche Gesänge for soprano and organ* (1961), *Sonata No.2 for organ* (1967), *Bläserquintett* (1968), *Invocationen for cembalo* (1969), *Aphorismen for clarinet and piano* (1970), *Orgelkammermusik I-IV* (1962-70), *Konzertante Musik for organ and winds* (1974), *Der Mond ist aufgegangen, partita for positive organ or cembalo* (1978), *Konzert für Klarinetter und Kammerorchester* (1982), *Concerto for Strings* (1984), *Symphonie No.1* (1985), *Missa festiva for 4-8 voice choir and 12 wind instruments or organ* (1985).

*'Invocationen' for cembalo* - I wrote these 3 pieces in 1960 for Swiss cembalist Anne-Marie Wehr (who also gave the first performance of the work). The musical proceeding develops in the frame of loose tonality, occasionally it gets near to 12-tone music, but nowhere is the 12-tone row or its working out revealed. In every three movements I utilize the kindred sound constellation. The title of the work (Invocation) expresses the feelings in different modifications:

I - more peaceful ('invocatively')

II - passionately with pure static interruptions

III - the sound constellation narrows, till the fusion of 'happiness - amalgamation' superimposes.

Augustinus Franz Kropfreiter

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

As a self-taught composer he got through remarkable development. Since the 60's, since the time of New Music represented by atonality, aleatory, concrete and electroacoustic music he turned his attention to music which at first hearing evokes the time that passed so long ago. By the same way as he once shocked with an avant-garde character of his creation, he shocks today with his return to the poetics of classicism.

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

*Flesh of the Cross: Medek's paintings were fascinating. I did not manage to buy the painting Flesh of the Cross, because it had been already promised to someone else, but I bought a similar one, called Décolletage. This one is still hanging in my Hannover*

flat and it has accompanied me for 20 years in my emigration, as well as the works of Koblasa, Balcar, Felger, Svoboda and others. The style of Mikuláš Medek is a mixture between an abstract painting and surrealism. The *Flesh of the Cross*, a large surface with a number of form variations in red, is a typical product of his. Something like a human body deprived of skin emerged from the dark background. It is a phenomenon, which has a certain tradition in fine arts. There are several pictures on the theme - as in the Middle Ages the Turkish executioners stripped the captured Veneztian off his skin, as a result of the sea battle between the states of Levant. In Medek's interpretation this abstract orientation was more directed onto the suffering personality of Christ. The painting was very impressive and the meeting with the painter left a great impression on me, too, though Mikuláš was very ill at that time - he suffered from the sickness, which was in my eyes very untypical for a man of his gentleness - he suffered from alcoholism. We spent long nice hours in his flat at Janáček Quay in Prague.

So an idea of a musically clearly structured composition originated. The composition consists of variations not based on a theme, but made as permutations of instrumental sound. I chose 4 sound possibilities - trombone, timpani, tom-toms and church bell. These four sound layers form at the same time the scale of technical possibilities. The trombone has great technical possibilities, timpani fewer (6 musicians at 6 instruments differentiated in the pitch), tom-toms still fewer (3 musicians at 3 instruments) and the church bell has the only sound (this is modified in the score by the use of several beat potentialities - that is the point, which many mocked at, because it partly looked as if the bell were caressed, tickled, cleaned, brushed etc. by the performers). It was by contraries in the atavistic seizure of the music sound - the bell is the basic sound of the human culture (especially of the Christian culture, so it plays an important role in national cultures). Tom-toms and timpani call for our antique instincts, and trombone, being in its present form a modern music instrument with a complicated technique has a sonorous low sound, which leads us not only to the beginning of our music history, but also to the history as such. The variations of *Flesh of the Cross* were chosen in such a way, that all the instrumental combinations alternate - that means trombone solo, timpani solo, tom-toms solo, bell solo, duo trombone/timpani, duo timpani/tom-toms, duo timpani /bell, duo tom-toms/bell, trio trombone/timpani /tom-toms and so on till to tutti of all four sound timbres.....

'...' Sometimes at the beginning of the sixties I managed to buy a special pair of compasses for big circles - even bigger than one meter in diameter - at a Bratislava stationery. Having the 'machine' at home I speculated what to do with it in connection with composition. Following it the opus '...' originated. The work consists of several parts, noted in circle-wise staves. Reading the notes, the eye of the performer should follow the circle-wise movement always with the same speed; so the parts near the centre should be played more slowly and the farther the stave from the centre, the faster the tempo should be.

There is a time span of 30 years between the works as *Flesh of the Cross* or '...' and my present compositions /as for example my new String Quartet in A major/. It is not only a period of my personal development, changes or maturing, but also an absolutely different 'music period' and its perception compared with the sixties. Our generation thought in that time, that old music is of no more use and that the future will belong to the styles presented by the avant-garde of that time. Not a lot of that came true. Despite our once sincere enthusiasm, this music has remained alien to mankind. During the recent 20 years a lot of atonal composers have understood, that they fought for some illusion, which had little in common with the reality. Audiences still ask for Bach, Mozart, Beethoven, though many claim it to be only the comfort of the audience, reluctance to learn and so on. These are similar reproaches as to reproach mankind that it still wants to eat bread and butter, though wood perhaps tastes too. Meanwhile, the view has been enforced, that one must again link to tonal effects of the music history. The problem still remains - how to do it best. So today a lot of alternatives exist, many of them being more chaotic than the atonal compositions. As for me, it is not possible to determine, which of the ways is the best. Only the time will show and it will probably take a long way till something like the epoch style originates from all these style elements. Or the style of the future will be plurality. In any case, we should take notice of the fact, that this development has already occurred in other kinds of art. Literature soon became concrete / abstract is somehow not legible/ architecture and fine arts have been mostly tonal for a long time. Only in music many people think, that one should compose in such a way in which none wants to listen to it and that yesterday is today.

Ladislav Kupkovič

**György Kurtág** (1926) began to study the piano (with M.Kardosova) and composition (with M.Eisikovits) in Timisoar in 1940. After moving to Budapest he entered the Music Academy in 1946, where he studied composition with S.Veress and F.Farkas, piano with P.Kados and chamber playing with L.Weiner. During 1957-58 he studied in Paris with M.Stein and attended the courses of Messiaen and Milhaud. In 1960-68 he worked as a repetiteur in the National Philharmony and in 1968 he became professor of chamber music at the Music Academy in Budapest, where he worked till his retirement in 1986. The Erkel Prize was awarded to him in 1954, 1956 and 1969 and the Kossuth Prize in 1973. The French Government appointed him Officier des Arts et des Lettres in 1985 and in 1987 he became the associate member of the Bayerische Akademie der schönen Künste as well as the member of the Akademie der Künste in West Berlin.

\* Principal works: *Concerto for Viola and Orchestra* (1954), *String Quartet Op.1* (1959), *Wind Quintet Op.2* (1959), *Eight Piano Pieces Op.3* (1960), *Signs for viola solo Op.5* (1961), *Four Caprices for Soprano and Orchestra on the lyrics of István Bálint Op.9* (1972), *Compositions for guitar Op.15* (1975), *Játékok (Games) for piano* (1973-76), *Herdecker Eurythmie for lyre, flute, violin and reciter on lyrics of Ellen Lösch Op.14* (1978), *Omaggio a Luigi Nono, six choirs in Russian language on the lyrics of A.Achmatovova and R.Dalos Op.16* (1979), *Kafka Fragments for soprano and violin Op.23* (1988), *Requiem for the Friend for voice and piano Op.26* (1988), *Quasi una fantasia, for piano and ensemble Op.27* (1988), *Officium breve for string quartet Op.28* (1989), *Fragments from the poems of Attila József, 20 pieces for soprano solo Op.20* (1981).

**Claus Kühnl** (1957) studied composition, conducting and the piano at the Musikhochschule in Würzburg and Frankfurt am Main. He went through a 6-month period study in Cite Internationale des Arts in Paris. Since 1981 he taught music theory at the Musicological Institute of Goethe University in Frankfurt and at the Akademie für Tonkunst in Darmstadt. Since 1984 he has been senior lecturer of composition. He is the establisher and leader of the Frankfurt Courses of New Music. He is active as a conductor and occasionally as a pianist, too.

\* Principal works: *Valse miniature for contrabass and piano* (1978), *Divertimento for violin and viola* (1979), *String Quartet* (1977-78), *Die Klage des Hiob, 5 dramatical scenes for large*



organ, piano and narrator (dancers and light direction) *ad libitum*, *Reflexionen for 20 Strings* (1982-83), *Scene for soprano and orchestra* (1987), *La Petite Mort*, phantasmagoria on a sujet by Angelica and Thomas Kippenberg and the composer on the poem by Rabíndranáth Thákú (1989).

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

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

\* Principal works: 6 *Bagatelles for wind quintet* (1953), *String Quartet No. 1 'Métamorphoses nocturnes'* (1953-54), *Éjszaka* (Night) and *Reggel* (Morning) for *Ā cappella* choir (1955), *Glissandi*, electronic music (1957), *Artikulation*, electronic music (1958), *Apparitions for orchestra* (1958-59), *Atmospheres for*

*orchestra* (1961), *Volumina for organ* (1962), *Aventures and Nouvelles Aventures for 3 singers and 7 instrumentalists* (1962-65), *Requiem for soprano a mezzosoprano, 2 mixed choirs and orchestra* (1963-65), *Lux aeterna for 16-voice mixed choir & cappella* (1966), *Cello Concerto* (1966), *Lontano for orchestra* (1967), *Two Etudes for organ* (1967-69) *Continuum for harpsichord* (1968), *String Quartet No.2* (1968), *10 Stücke für Bläserquintett* (1968), *Ramifications for string orchestra or 12 solo strings* (1968-69), *Melodien for orchestra* (1971), *Doppelkonzert for flute, oboe and orchestra* (1971-72), *Clocks and Clouds for 12-voice women's choir and orchestra* (1972-73), *San Francisco Polyphony for orchestra* (1973-74), *Le Grand Macabre, opera in 2 acts* (1974-77), *Monument-Selbstportrait Bewegung, 3 pieces for 2 pianos* (1976), *Hungarian Rock for harpsichord* (1978), *Passacaglia ungherese for harpsichord* (1978), *Trio for violin, horn and piano* (1982), *Hungarian Etudes for & cappella choir* (1982), *Drei Phantasien nach F. Hölderlin for 16-voice mixed & cappella choir* (1983), *Études pour piano* (1985), *Piano Concerto* (1985-88).

Ligeti's formation as a composer was one well grounded in the traditional forms and styles. The many small pieces which he wrote during his studies with Sándor Veress at the Budapest Music Academy included exercises in sonata form, rondo form, as well as the writing of inventions, fugues and pastiches of various composers' styles, for instance Couperin, Mozart or Schumann. In addition to these, there were exercises to be realized in one's own personal style. The *Capriccio Nr.1* written in November 1947, the somewhat earlier *Capriccio Nr.2* from the spring of the same year, and the two-part *Invention* belong to this final category of works and as such reveal convincingly the gradual emergence of Ligeti's musical identity. Whereas the *Capriccio Nr.2*, written in an ABA form, is still firmly entrenched in Bartók's musical language, the *Capriccio Nr.1*, formally a sonatina, already demonstrates a certain distancing on Ligeti's part from the influence of the great composer. Its tranquil nature, compared with the more robust *Capriccio Nr.2*, and Ligeti's wish to have them performed as a pair prompted the decision to invert the numbering. Ligeti wrote the two-part *Invention* in 1948 as part of his counterpoint studies and dedicated it to his friend, the Hungarian composer György Kurtág, then also a fellow music student. The piece is based on a chromatic subject which fans out from a central tone f, to be answered by the second voice, in

retrograde motion, which focuses in on the note b. With this intervallic relationship of a tritone between the central tones, f and b Ligeti nods in the direction of the traditional textbook model, where the tension between the tonic and the dominant is reflected in the relationship between subject and answer. However, by substituting a tritone for a perfect fifth, Ligeti achieves an almost tongue in cheek effect. Similarly, the rhythm of the answer is almost, but not quite, identical with that of the retrograde of the theme, being shifted the value of a quarternote. On the one hand, this seemingly mischievous play with traditional rules and forms demonstrates Ligeti's evident mastery of the medium and on the other, reveals his fascination with 'crooked' perspectives and slightly dephased configurations, musical traits that perhaps more than any other can be traced throughout his entire oeuvre.

*Musica Ricercata* (1951-53) is a collection of eleven piano pieces which even with their traditional character went beyond what was considered appropriate for performance in Hungary in the early fifties. However, taking advantage of the greater liberalization which emerged shortly before the revolution in 1956, Ligeti managed to secure a performance of five other pieces in an arrangement for wind quintet (No 3, 5, 7, 8, 9). A sixth (No 10) was considered too 'decadent' because of the abundance of minor seconds and had to be withdrawn from the program (Ligeti: *Totalitarian systems do not like dissonances*). In the last few years these six pieces, the *Six Bagatelles for Wind Quintet*, have won increasing popularity in the wake of which it is interesting to discover their original context. In complete isolation of the musical developments in the West and all the while searching to create a new kind of music, Ligeti started to experiment with very simple intervallic and rhythmic structures. He asked himself: *What can I do with one note? With its octave transpositions? With one interval? With two intervals? With certain rhythmic relationships that could serve as foundations for a rhythmic - intervallic configuration?* Among the works stemming from this experimentation is *Musica Ricercata*. The eleven pieces are united by a single process of augmentation: in the first piece, Ligeti sets out to develop the music from one single note a in different octaves and rhythmic variation, adding a second note d only at the very end. The second piece is built on three notes, the third on four, etc. until the eleventh piece when all twelve notes of the

chromatic scale are present. This final piece is a strict fugue whose 'dodecaphonic' theme was inspired from a chromatic *ricercare* by Frescobaldi (*Richercar cromatico* from the *Messa degli Apostoli*), to whom the piece is also dedicated. Remarkable is the fact that, without any knowledge whatsoever of Schönbergs dodecaphonic technique, Ligeti arrived at similar results from completely different assumptions. Although Bartók's shadow hovers in the wings (the ninth piece is dedicated to his memory), *Musica Ricercata* is far more personal than the earlier pieces and exhibits more obviously Ligeti's particular brand of wit and humor. The strong sense of unity originates from the fact that each of these eleven pieces has its own clearly defined internal logic and together they form an equally consequent process.

*At the centre of my compositional intentions in the 'Études pour piano' lies a new conception of rhythmic articulation. Since the beginning of the 1980s the list of my stimulating interests has been extended to include the highly complex music for mechanical piano of Conlon Nancarrow and recordings from Simha Arom's collection of Central African music. Nancarrow's marvelous music for mechanical piano gave me the impulse to consider looking for ways and means by which living interpreters could perform such complex music. Further, I asked myself whether one could possibly entrust a single soloist with such complex polyrhythms. In my 'Études pour piano' I tried to extend the homiola concept from three times two and two times three to include other relationships such as five to three, seven to five, etc. as well as multiple combinations, for example, seven to five to three, in all of which the bar-line is no longer a determining factor. That which is eminently new in these pieces is the possibility of a single interpreter being able to produce the illusion of several simultaneous layers of different tempi. I was able to outwit our perception and accomplish this while writing for a living performer by imposing a 'European' accent pattern onto the non-accentuated 'African' pulsation. For example, the pianist plays, in the Warsaw Etude (Nr.6), an even succession of notes. The piece is notated in 4/4 (although the bar-lines as such are not audible), with 16 fast pulses per measure. There is however a place in the piece where the right hand accentuates every fifth pulse and the left every third. To the ear, these chains of accents blend together to form a supersignal consisting of two melodies: a slower one formed by the groupings of five and a faster one produced by the groupings of three. The ratio 5:3 is of course arithmetically simple,*

but perceptually very complex. We do not count the pulses but rather experience two qualitatively different tempo levels. Neither does the pianist count while playing: he produces the accents according to the notation, is aware of a pattern of muscle contraction in the fingers, all the while however hearing another pattern, namely that of the different tempi which could not possibly be produced consciously.

György Ligeti

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

*Hungarian Rock* is shaped like a chaconne. It is based on a 9/8 harmonic and rhythmic ostinato in the left hand with the quavers or eighth notes subdivided 2+2+3+2 as in Balkan or Caribbean rhythms. Because of the Caribbean influence, the ostinato also suggests rhythmic patterns that come from 'commercial' jazz. In the right hand, despite the simple 9/8 meter, a display of fireworks is unleashed based on various subdivisions of nine and period displacements. It imitates with brilliance and irony the jazz practice of alternating solo and chorus and even includes the conventional 'break' at the end.

*The Passacaglia ungherese* is different. Here Ligeti - with a twinkle in his eye - conjures up elements of early and late baroque performance practice. From the beginning he pushes historicism to the limit, jostling it with his predilection for special intervallic and harmonic possibilities. He instructs that the piece should be played (preferably) on a 'mean-tone' instrument. (Mean-tone temperament is a system of tuning used before our modern equal temperament was adopted in the middle of the 18th century; in mean-tone tuning the octave, major thirds, and minor sixths sound 'pure'; that is, acoustically correct without interference beats). From these conditions Ligeti has extracted his harmonic consequences. He adds to the passacaglia ostinato, an ostinato second voice which, together with the first, plays exclusively

major thirds and minor sixths. The melodic lines 'correctly' added to the ostinati follow the traditional practice of proportional acceleration (each repetition of the basic structure presents faster note values in the added parts). These melodic lines appear as paraphrases of Hungaria folkloric melodies as encountered in Bartók and Kodály, and emphasize the pastiche character of the piece.

*'Lontano': As far as its overall form is concerned, 'Lontano' ('far', 'distant') is related to Atmospheres. Both belong to the prototype of continuous music. The harmonic and polyphonic technique harks back, to some extent, to the Lacrimosa movement of the Requiem and to Lux aeterna, and yet the questions of composition that it raises and the solutions to them are completely different. The quality of tone-colour reverts to the quality of harmony and harmonic-polyphonic transformations have the appearance of tone-colour transformations. The 'harmonic crystallization' within the area of sonority leads to an intervallic-harmonic way of thinking that differs radically from traditional harmony - even from atonal harmony - in as much as no direct succession or linking of harmonies takes place here; there is instead a gradual metamorphosis of intervallic constellations, that is to say: certain harmonic formations merge and develop into others, as it were - within one harmonic formation the precognition of the next harmonic constellation appears and then prevails, gradually clouding the first until only traces of it remain and the new formation has completely evolved. This is achieved technically by polyphonic means: the imaginary harmonies are the result of the complex interweaving of the parts, whereas the gradual clouding and renewed crystallization are the result of the discrete changes in the separate parts. The polyphony itself is almost imperceptible, and yet its harmonic effect represents what is happening musically: polyphony is what is written, harmony is what is heard.*

György Ligeti

**Witold Lutoslawski** (1913), in 1936-37 he graduated with a degree in piano and composition from the Warsaw Conservatory where he studied with Jerzy Lefeld and Witold Maliszewski. He was a member of the board (1959-65) and later vice-president (until 1969) of the International Society of Contemporary Music. He has lectured at the European and

American schools of music as well as at courses for composers. As one of the most outstanding authorities on contemporary music, he has been elected an honorary member of the ISCM and a member of several academies (the Royal Swedish Academy of Music, the Freie Akademie der Künste der DDR, the American Academy of Arts and Letters, the Royal Academy of Music in London, the Académie des Beaux-Arts in Paris, the Académie Européenne des Arts et des Lettres, the Académie Européenne des Sciences). He is also an honorary member of the Polish Composers' Union and the British Association of Professional Composers. He holds honorary doctorate degrees from Warsaw University, Cracow University, Lancaster University, Glasgow University, Durham University and the Cleveland Institute of Music. He has received numerous artistic awards, including the annual Award of the Polish Composers' Union, the Award of International Music Council, the Ravel Award, UNESCO Award and many others.

\* Principal works: *Symphonic Variations* (1938, *Variations on a Theme by Paganini for two pianos* (1941), *First Symphony* (1947), *Overture for string orchestra* (1949), *Concerto for orchestra* (1954), *Dance Preludes for clarinet and chamber orchestra* (1955), *Five Songs for female voice and 30 solo instruments after poems by K. Illakowicz* (1958), *Musique funebre for string orchestra* (1958), *Three Postludes for orchestra* (1958-60), *Jeux vénitiens for orchestra* (1961), *Trois poemes d'Henri Michaux for 20-part choir and chamber orchestra* (1963), *String Quartet* (1964), *Second Symphony* (1966-67), *Livre pour orchestre* (1968), *Concerto for cello and orchestra* (1970), *Preludes and Fugue for 13 solo strings* (1972), *Les espaces du sommeil for baritone and orchestra* (1975), *Sacher Variations for solo cello* (1975), *Mi-parti for orchestra* (1976), *Novelette for orchestra* (1979), *Epitaph for oboe and piano* (1979), *Double Concerto for oboe, harp and chamber orchestra* (1980), *Grave for cello and piano* (1981), *Third Symphony* (1982), *Chain 1 for chamber orchestra* (1983), *Partita for violin and piano* (1984), *Chain 2 for violin and orchestra* (1985), *17 Polish Christmas Carols for female choir, soprano and chamber orchestra* (1985), *Chain 3 for orchestra* (1986), *Piano Concerto* (1988), *Partita, version for violin and orchestra* (1988), *Slides for chamber ensemble* (1988).

My 'Piano Concerto' consists of four movements, which are played without interruption despite the fact that each movement

has a clear ending. The first movement consists of four segments. In the first and third, the motives are exposed as if 'nonchalantly', lightly, sometimes somewhat capriciously, never too seriously. In contrast with the first and third, the second and fourth segments contain a broad cantilena leading finally to the climax of the piano with an orchestral background, growing calmer at the end, preparing for the third movement. It is opened by a solo piano recitative, after which it intones, without orchestra, a lyrical largo theme. The middle segment, commenced by orchestra, contrasts with the first because of its more vehement, at moments dramatic character. Cantilena without orchestral accompaniment returns at the end of this movement. The fourth movement due to its construction creates an allusion to the baroque form of a chaconne. Its theme (always played by orchestra) consists of short notes separated by rests, not, like in a traditional chaconne, of chords. This theme, repeated several times, constitutes only one layer of the musical discourse. With it as a background, the piano exhibits different episodes. Two of these layers act on the basis of a 'chain' form, that is, the beginnings and endings of the composition. The theme appears for a final time in a shortened form (without rests), played by an orchestral tutti without piano. A short piano recitative in fortissimo follows with orchestral background, after which a short coda (presto) ends the work. The element of chance appears in the 'Piano Concerto' in a somewhat smaller degree than in my other compositions. It is, as always, precisely controlled by the principles of the organization of sound pitch (harmony, melode, etc.). I tried to explain how this is possible in an article published in 1969 in the periodical 'Melos' (No. 11). I will not repeat my reasoning here. However, one thing is worthy of reminding: there is no improvisation in my music. Everything that is to be played is precisely noted and must be precisely realized by the performers - members of the ensemble. The only, but fundamental, difference between *ad libitum* sections (therefore not conducted) and those which are written in a traditional method (therefore divided into measures with indicated metre), is the fact that in the former there is no common division of time for performers. In other words, everyone performs his part in such a way as if he were to play it alone, not co-ordinating it with other performers. In capricious rhythms, impossible to achieve in any other way. Everything which is discussed here regards a matter which is not of the utmost importance, namely, the means which a composer utilizes to attain his goal. What,



than, is this goal? This question can be answered by music alone. Fortunately, it cannot be expressed by words. If this were possible, if a musical composition could be precisely narrated by words, music would be a completely unnecessary art.

Witold Lutoslawski

**Francois-Bernard Mâche** (1935) after completing piano and harmony in the local conservatory studied literature and classical archeology at the Ecole Normale Supérieure in Paris. In 1958 he enrolled at the Conservatoire National Supérieur de Musique in Paris where he studied under Olivier Messiaen. In the same year he lectured on the history of Greco-Latin fine arts at the Université de Paris (Institute of Arts and Archeology). In the years 1958-63 he worked with Groupe de Recherches Musicales de la Radio-Télévision Française. He worked in the electronic music studios of Hermann Scherchen in Gravesano (1965), and at the Experimental Studio of Polish Radio in Warsaw (in 1966, he realized the composition *Nuit blanche*). In 1980 he obtained a doctorate at the Sorbonne dissertating on *L'idée de modèle en musique d'aujourd'hui* (his doctoral advisor was Iannis Xenakis). In 1983 he was nominated professor and director of the Musicology Institute of the University of Strasbourg II. He has lectured in literature and in the history of ancient art at various schools and universities; as a lecturer in music he has given courses at the Sibelius Academy in Helsinki (1979), at the summer courses in Pecs (1980), at the University of Paris I (1981; the lecture *La composition musicale dans la biosphère*), at universities in Tel Aviv and Jerusalem (1984), at courses in Kazimierz (1985), and at the Viitasaari Festival in Finland (1987). He is the author of numerous works and articles: *Méthodes linguistiques en musicologie* (*Musique en jeu* No 5), *La création musicale d'aujourd'hui* (*Cultures* No 1), *Musique, mythe, nature, ou les dauphins d'Arion* (1983). He is the winner of the following awards: Paris Biennale (1963), SACEM Prize (1974), Prix Italia (1977), Prix Cartier de l'Académie des Beaux-Arts (1984), and the Grand Prix National de la Musique (1988).

\* Principal works: *Volumes for 11 instruments and tape* (1960), *Synergies for 21 instruments and tape* (1963), *Terre de Feu* for tape (1963), *Le Son d'une voix* for 16 instruments (1964), *Coincidences, ballet* (1965), *Nuit blanche* for tape and speaker to a text by Antonin Artaud (1966), *Danaë* for 12 mixed voices and one percussionist (1970), *Kemit* for darbouka or zarb solo (1970),

*Agiba for tape (1971), Rambaramb for piano, orchestra and tape (1972), Korwar for harpsichord and tape (1972), Naluan for 8 instruments and tape (1974), Soliste for harpsichord and positive organ (1975), Cassandra for tape and 14 instruments (1977), Areg for 4-hand piano (1977), Amorgos for the ensemble 2E2M (1979), Ianassa for tape (1980), Aulodie for oboe and a group of instruments (1983), Styx for 2 pianos, eight hands (1984), Heol an ankou for organ and 3 trombones (1985), Uncas for 8 instruments, tape and 2 samplers (1986), Mesarthim for 2 pianos (1987), Tempora for 3 samplers (1988), Cassiopée for mixed choir and 2 percussionists (1988), Tithon for tape (1989).*

**Jozef Malovec** (1933) was a student of A.Moyzes at the Academy of Music and Dramatic Arts in Bratislava and of V.Sommer at the Academy of Music and Dramatic Arts in Prague, where he graduated in 1957. In the sixties he co-operated in creating the ensemble Music of Today and took part in Summer courses for New Music in Darmstadt. For a long time he worked as an editor and dramaturgist of the Czechoslovak Radio in Bratislava, where the Experimental (later Electro-acoustic) studio was established (partly due to him, too). At present he is active as a composer only. Malovec's name is connected with the beginnings of electroacoustic music in Slovakia. By means of electroacoustic compositions, Malovec, as well as his contemporaries, was exploring sound possibilities of technical media and by this way enlarged the palette of sounds usable in music. He occupies himself with both chamber and orchestral creation with the same intensity. A polarity of spontaneity and rational organization is typical for him. In the seventies the Slovak folklore became an inspirational impulse for him - especially as a rich source of atypic modal bounds. The next decade in his creation brought the poetical ripeness, selfreflection and synthesis of his own as well as generational creative effort.

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

*I had already several years of experience in music creation for tape when I began to work on the electroacoustic composition Orthogenesis. I worked in the former TV studio with Ján Rúčka and Ivan Stadtrucker, MSc. on several film and TV utility music scores. When Peter Janík, MSc. entered the radio studio and when the research department rebuilt one of the rooms into a trick studio, I began to work there. Besides things I made the 1st version of music to Nezval poem Edison. New sound possibilities, work with artificial echo and especially the opportunity to include stochastic elements into the musical process stimulated me to create an autonomous electronic opus. Then I first came across translations (et in manuscript) of the philosophical work of Pierre Teilhard de Chardin, which addressed me very expressively, especially after the philosophical vacuum during the 50's. So I tried to express in a special musical form two of his new philosophic notions. One of them in Orthogenesis, what, simply said, means the process of perfection of universe, something much more consequential and more complicated in its substance than a pure 'development', something, what takes into consideration spiritual dimensions, too. We - together with Peter Janík in 1966 - had to mix the composition on a stereo tape recorder outside the studio, because there was no stereo in the Slovak Radio Company in that time. Only one year later, after the quick installation of stereomachines in the Radio Company we created another version. I used it to take part in the World Competition in Electronic Music in American Hanover, where it got into the finale and it was published by Turnabout-Vox. Meanwhile I got the opportunity to present the work at the festival Maggio Musicale Fiorentino in May, 1968. For this occasion P. Janík, J. Backstuber and I made the so-called Florentine copy modified for four channel performance. You will hear the last one at the concert tonight.*

*Jozef Malovec*

**Ljubica Maric** (1909), one of the first and most distinguished Yugoslav women composers, was the pupil of J. Slavenski in Belgrade and J. Suk and A. Haba in Prague where she graduated in composition. She also attended the class of conducting at the Prague Conservatory as well as the master courses under N. Malk and H. Scherchen in Strasbourg. She worked at the Belgrade intermediate music school and at the Belgrade Academy of Music. Miss Marič is the member of the Serbian Academy of Sciences and Arts.

Except for the early interest in the quarter-tone music, free atonality and short post-war period of direct folklore inspiration, the style of Ljubica Marič almost has not changed for years now. Although she left the firm atonality and non-thematic procedure of composing, she kept the vigour and persistent interest in the searching for the new sound and ways of expression. Her inspiration springs from the philosophic contemplations which are the basis for her archaic and also very modern music thoughts. In brief, Ljubica Marič found herself in the medieval melodic patterns of chant, from Orthodox liturgy, which give her music the Byzantine but, also, the Serbian folk aura.

Among her small, but very valuable opus, are pieces *'Passacaglia'* for orchestra, *'Byzantine Concerto'* for piano and orchestra, *'Music of The Octoechos No 1'* for orchestra, as well as the cantatas *The Songs of Space* and *The Threshold of Dreams*.

**Ivo Medek** (1956) graduated in computer software engineering and studied composition with prof. A. Piňos at Janáček Academy of Music and Dramatic Arts in Brno. He is the founder of the ensemble of contemporary music Art Incognito, from which later the ensemble of percussion instruments DAMA-DAMA crystallized. He wrote a number of theoretical works and he lectured both at home and abroad (for example also at the Darmstadt courses in 1990). His compositions were presented at important festivals (e.g. Ost-West Tagung Meinheim '90, Darmstadt '90, International Music Festival Brno '89,'90,'91, Dresden etc). He works as a lecturer at the Department of Composition in Brno.

Ivo Medek creation counts about 40 significant compositions. He concentrates often on percussion works, and on works utilizing electroacoustic elements.

\* Principal works: *The African Caterpillar* for speaker, mezzo-soprano, flute, bassoon, violin, viola, violoncello, piano, guitar and 2 percussion sets (1986), *The Lord of the Flies*, concerto for piano and orchestra (1986), *Temporis motio*, for piano, contrabass, clarinet (bassclarinet), saxophone and percussions (1987), *Triads*, concerto for percussions and orchestra (1988), *Adledailan* for violin, violoncello, piano, percussions and tape (1988), *Recollection* for piano, trombone and percussions (also for piano and tape) (1988), *Reflections* for four low wind instruments (1990), *The Mountain Ruth* for piano

and 3 percussion sets (1990), *Hypertension for higher wind instrument, two synthesizers and tape* (1990), *Symphonie No.1* (1990), *Variations on the Happiness for mezzosoprano, violin and piano* (1991), *The Passing for mezzosoprano (or sampler) and chamber ensemble* (1991) *Pangea for violin, clarinet and piano* (1991).

'*Broken Cross*', the composition originated in 1990. It is a complex of several independent works for percussions, piano, synthesizer (resp. sampler), male voice, female voice and choir, and/or tape. The first part of it (for 2 percussion performers, sythetiser, piano and male voice) will be performed at the festival MELOS-ETHOS. The premiere of this part was in 1990. The common unifying idea of the whole cycle is a conflict between the humanity and dehumanization conceived in different bearings. In the first part it is a relation of an evident polarity. The whole cycle is devoted to the ensemble DAMA-DAMA.'

Ivo Medek

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

In the 50's he created the theory of the modes, concerning the pitch, dynamics, duration and way of tone creation, according to mathematic relations given ahead. By this he immensely influenced Boulez and others serialists. Majority of his works attracts

attention by their timbre (Messiaen speaks of sound rainbow; this is attained by frequently used so-called Martenot-waves).

\* Principal works: *Preludes for piano* (1929), *Hymne for orchestra* (1931), *La Nativité du Seigneur for organ* (1935), *Chants de Terre et de Ciel for voice and piano* (1938), *Les Corps Glorieux for organ* (1939), *Quatuor pour la fin du Temps for violin, clarinet, violoncello and piano* (1941), *Trois petites liturgies de la Présence Divine for female choir, Martenot waves, piano, celesta, vibraphon, percussion instruments and string orchestra* (1944), *Vingt regards sur l'Enfant Jesus for piano* (1944), *Turangalila - Syphonie* (1946-48), *Reveil des oiseaux for piano and orchestra* (1953), *Catalogue d'oiseaux for piano* (1956-58), *Chronochromie for large orchestra* (1960), *La Transfiguration de Notre Seigneur Jesus Christ for large orchestra, mixed choir and solo instruments* (1965-68), *Méditations sur le Mystere de la Sainte Trinité for organ* (1969), *Des canions aux étoiles for piano, French horn, xyloimba, glockenspiel and small orchestra* (1971-74), *Saint François d'Assise, opera on composer's libretto* (1975-83), *Un vitrail et des oiseaux for piano and orchestra* (1988).

*Réveil des oiseaux* (Awakening of the Birds), the composition from 1953 is one of several Messiaen's opuses in which he transposes the singing of European and exotic birds into a racy music language, more specific in the rhythm than in the melody. The work is in 4 movements: The Midnight, The Forth Hour in the Morning, Morning Song, Midday. In the composition something around 30 bird species are represented - beginning with nightingales opening the opus up to the cuckoo closing the last movement. Depending on the colour and character of birds' motives the single instruments are used very non-traditionally when speaking about articulation, dynamics and rhythmic.

*Quatuor pour la fin des temps* (The Quartet for the End of the Time) originated in Hitler prisoner's camp in Görlitz (Slesien), where Messiaen was as a soldier of the French army. Here the composer met with several musicians, what determined the instrumentation of the work. The premiere of the composition was in Stalag A on Jan.15 1941 in front of several thousand audience of war prisoners from diverse European lands. The author himself played the piano. The composition posses a spiritual character and consists of 8 movements. The composer explains this number in an extensive introduction to the score: The seven is a perfect number. After 6 working days God dedicated the seventh one to rest and this one prolonged to the eternity became the 8th

day, which is the embodiment of non exhaustable brightness and non-disturbable peace'. The work is written on the praise of the angel of Apokalypsa, who, raising his hands to the Heavens, sais: 'The Day of Judgement is Coming'. Messiaen turns to this angel directly in 2nd and 7th movements of the quartet (*Vocalisa for the Angel Announcing the End of the Time and Game of Rainbow Colours for the Angel Announcing the End of the Time*) as well as indirectly in the 6th movement, representing a special Dies irae (*The Dance of the Angel for 7 Trumpets*). Two of the most lyrical movements, 5th and 8th represent the celebration of Christ (*The Praise of the Christ's Eternity* and *The Praise of the Christ's Immortality*). The 1st movement represents the Heaven (*The Liturgy of Crystal*), 3rd one the Hell (*The Birds' Chasm*). Contrasting to them the 4th movement in the middle of the cycle has non-committal title *Intermedium*.

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

Even in his first compositions A.Mihalič appeared as an original composer with his own ideas and intentions. His sovereign compositional style combines conscious organization of musical material with spontaneity and invention. He doesn't identify himself with postmodernist tendencies of his contemporaries, he confronts himself with the creation of the European avant-garde and New Music. Mihalič has a sense for a dramatical construction and balance of the elements of the music composition.

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

*The opus 'Composition' was written from December 1989 to May 1990 and its studio realization presents only one from several*

versions, which are determined for diverse formations as instrumental - symphonic orchestra, soloist as well as electroacoustic - live electroacoustic. The aim of this 'serie' of compositions stemming from one work called by me 'an abstract composition' is to look for borders - or for their absence - between the instrumental and electroacoustic music and incidental problems as the note record of the same composition for different formations. It is also reflection over a music composition itself, search for process which determines it. From these reasons I qualify this composition being only a kind of etude, which should help me in my further compositional work.

Alexander Mihalič

**Vasilje Mokranjac** (1923-1984), he graduated in piano (1948) at the Music Academy in Belgrade under E. Hajek, and in composition (1951) under S. Rajčić. Apart from his creative work, Mokranjac was engaged in pedagogy as professor of composition at the Faculty of Music Art. He was the President of the Serbian Association of Composers and he was a regular member of the Serbian Academy of Sciences and Arts. In his early works he started with the style of late romanticism, while his warm melody was frequently nationally coloured. His more recent works are characterized by harsh harmonic idiom, in which he insists on polytonal chord structures. The wide range of his moods goes from intensive dramatic pathos to intimate lyricism.

\* Principal works: *Dramatic Overture* for orchestra, *Concertino* for piano, *Poema lirico* for orchestra, *Divertimento* for string instruments, *String Quartet*, *Sonata* for violin and piano, *Echoes* for piano, 5 symphonies, 2 overtures, songs, piano compositions, film music and music for television dramas.

**Luigi Nono** (1924-1990) graduated from law in 1946 in Padova. In composition he was a student of H.Scherchen and B.Maderna. He married on the daughter of A.Schoenberg. During 1950-59 he attended the summer composer's courses in Darmstadt and in 1959-60 at the Darington Summer School. In the 60's he devoted himself intensively to electronic music in Studio di Fonologica Musicale in Milan. Since 80's he began to work in Experimental Studio der H.Strobel Stiftung des Südwestfunks in Freiburg. He entered the European music life in the early fifties as a representative of New Music professing serial compositional manners. Unlike majority of his West



contemporaries he from the beginning revealed a strong interest in social problems, took part in political actions of the Italian leftists. In 1975 he became the member of the Central Committee of the Italian Communist Party. His political opinions are reflected in a number of his works. He won the international appreciation with the composition *Il canto sospeso* (1956). His early works reveal the Schoenberg's influence. Later the Italian composer feels the Webern's technique as closer. Nono's seeking of new expressive means concerns both technical and expressive levels of the composition. Sometimes he utilizes rhythmic elements of Italian or Spanish dances. The punctualist technique is applied in his vocal music (*Cori di Didone*) attaining as much as wonderful timbre effects.

\* Principal works: *Variazioni Canoniche* for orchestra (1950), *Polifonica - Monodia - Ritmica* for flute, clarinet, bassclarinet, harp, piano, and percussions (1951), *Epitaffio per F.G.Lorca*, 3 studies for soprano, baritone, small mixed choir and percussions on poems by F.G.Lorca and P.Neruda (1952-53), *Due espressioni* per orchestra (1953), *La Victoire de Guernica* for choir and orchestra on poems by P.Eluard (1954), *Il mantello rosso*, a ballet (1954), *Canti per 13* for small instrumental ensemble (1955), *Incontri* for 24 instruments (1955), *Intolleranza* 1960, an opera (1960-61), *Canciones a Guiomar* for soprano, choir and instruments on poems by A.Machado (1962-63), *Musica per Manzu* for tape (1962), *Como uno ola de fuerza y luz* for soprano, piano, orchestra and tape (1971-73), *Für Paul Dessau* for tape (1974), *'...Sofferte onde serene...'* for piano and tape (1976), *Das atmende Klarsein* on text by R.M.Rilke for bassflute, 8-voice choir and live-electronic (1980-81), *Omaggio a György Kurtág* for contraalto, basstube, flute and live-electronic (1983), *A Carlo Scarpa, Architetto* for large orchestra (1985), *Camminantes...Ajacucho* for contraalto, bassflute, organ, 2 choirs, orchestra and live-electronic (1987).

*La fabbrica illuminata* is neither the musical depiction of a factory, nor the expression of a protest. It does not demonstrate the reality, but it stands over it as an autonome formal structure, using sound material recorded in a factory. In this sense *La fabbrica illuminata* is originated on a concrete impulse - it represents the action, which strictly keeps to its proceeding: musical forming of idea. The text originated from several versions, which gradually adapted to the demands of the musical form. The

relation between the words and the music is solved in a following way: the words were divided by several ways into the linguistic material consisting of the jargon of the factory workers, of the quotations of contracts and political definitions collected in the factory. The definitive music version conditioned also the final design of the speech material. Especially in the 2nd movement (Dream - A Nightmare) the structure recorded on a tape became the metrical structure. The basic acoustic material, used here by Nono, consists of the following elements:

- 1.) tape recordings of sounds from rolling-mill in Genova (coldness - warmth - the blast furnace)
- 2.) electronic material worked out in Studio di Fonologia RAI in Milan
- 3.) recordings and different text interpretations performed by the mixed choir of RAI led by conductor G. Bertola and mezzosoprano singer

C. Henius

- a) human voices worked out in a studio
- b) material worked out by technical means
- c) factory sounds and noises. Despite the fact, that some of these sound materials seem to be semantically predetermined - especially material recorded in a factory - we have to stress, that this material was not taken on in naturalistic sense, but as a kind of music reality. The material choice, its processing and the final composition was finished by Nono in Juni and July of 1964 in Studio di Fonologia RAI in Milan. *La fabbrica illuminata* is dedicated to the workers from Italian steel works in Genova - Cornigliano.

**György Orbán** (1947), he studied composition with Sigismund Toduta and János Jagamas at the Kolozsvár (Cluj) Academy of Music between 1968 and 1973. After graduation, Orbán taught music theory at the Academy until 1979, the year in which he left Romania to settle in Hungary. He has since worked as music editor with Editio Musica Budapest. In 1989 his Triple Sextet was selected among Recommended Works at UNESCO's Tribune Internationale des Compositeurs in Paris.

\* Principal works: *Solo sonata for violin* (1970), *Duo for soprano and clarinet* (1979), *Triple Sextet for chamber orchestra* (1980), *Hymn for cimbalom* (1980), *Hymn for piano* (1980), *Serenade No 1 for orchestra* (1984), *Serenade No 2 for orchestra* (1985), *Wind Quintet* (1985), *Suite for piano* (1986), *Sonata concertante for*

*clarinet and piano (1987), Duo No 2 for soprano and double-bass (1987), Sonata for bassoon and piano (1987), Piano Sonata No 1 (1987), Piano Sonata No 2 (1987).*

**Ivan Parík** (1936) attended the Conservatoire in Bratislava, where he studied conducting with A.Schimpl and composition with A.Očenáš. In 1962 he finished his compositional studies (with A.Moyzes) at the Academy of Music and Dramatic Arts. During the years 1959-68 he worked as a dramaturgist of the Music Department of the Czechoslovak Television and following it he changed for the Academy of Music and Dramatic Arts, where he lectured on the music education and aesthetics as assistant at the Department of Dance Creation. After 20 years of activity at the Academy he became a professor and vice-chancellor of the Academy in 1990. Parík presented himself from the outset of his creation as a master of miniature, fragment. Learning to detail, intimacy of expression, elements of refined sound and accentuation of instrumental genres may be found especially in his chamber works. His interest in detail and its qualities is connected with a fancy for fine arts and conditions forming of music, material using a serial technique, aleatory, emphasizing the richness of colours. He was active as an author of electroacoustic compositions, he made a lot of scenic music and occupies himself with musico-theoretical work. Intellectuality as well as subjectivity of Parík's music expression bring a special feature into the context of creation of his generation.

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

*'Songs About Falling Leaves' - four pieces for piano were composed in 1962, just in the time when I was finishing my studies in the class of professor A.Moyzes. Ex post I assume, that my relation to the music of the Second Vienna School, especially the Webern's creation, that may be indicia which - added to my all-life interest in the musical picture of pastorale - enable to decipher this little work.*

*'Sonata for Violoncello Solo' If I remember correctly, it was originated in 1965 or 1966. It is one item from the open cycle of instrumental sonatas for solo instruments. Somewhere in the background the joy of the playing as it is coded. I guess, that other meanings need not to be set to this as well as other instrumental sonatas. The composition has two variants - one for violoncello solo and another one 'sonata - canon' for the instrument with a tape in the form of a 5-voice canon. I cannot help but thank to the first performer of the composition, Jozef Sikora, an exquisite violoncellist, who initiated the existence of the work.*

*Ivan Parík*

**Amoš Parsch** (1936), started with professional studies of composition relatively late. He joined the composition class of the Janáček Academy of Arts in Brno as a man of 27 years, nevertheless, he had already knowledge of theory and bases of composition, acquired by autodidactic study of 20th century music scores and at private lessons from composers J. Podešva and M. Ištván. Then he already had a clean-cut orientation determined by the results of the post-Webern development of the European music. One year after graduation from the Janáček Academy he left his original profession (economist) to become Secretary of the Brno Regional section of the Union of Czechoslovak Composers and Concert Artists. In 1977 he became Secretary and Head of Secretariat of the Brno International Music Festival. At present he also teaches at the Janáček Academy.

In the course of his studies of composition he was testing serial, dodecaphonic, aleatoric and timbre techniques in chamber compositions, sought inspiration in graphic scores and sculpture and outstanding performing capacities of prominent contemporary instrumentalists. His liking for cybernetics and electroacoustic instruments led him to electroacoustic studios of Czechoslovak Radio in Brno and Plzeň, where he realized a series of his electroacoustic and concrete music projects. At the turn of the sixties he participated, within a team of composers from Brno, in the creation of several experimental collective compositions. Distinct leaning towards musical folklore has been new element in Parsch's creation since first half of seventies. Gradually he has been abandoning direct quotations of folk resources and, reaching to the oldest roots of Moravian folk song, he develops

the methods of its treatment by modal technique, which is closest to his melodic /harmonic character. This orientation has permeated Parsch's instrumental, orchestral and vocal creation up to the present time.

\* Principal works: *Concerto for Winds, Percussion Instruments and Piano* (1964), *Sonata for Organ* (1965), *Transposizioni II and III*, EA compositions (1969, 1970), *Symphony No 2 for large orchestra* (1973), *String Quartet No 2* (1973), *Red Sun Rose Once*, song to mark the victory of Indians at Little Big Horn in 1874, to an Indian text by *Sitting Bull* for mixed choir, clarinet, saxophone and jazz orchestra, co-author M. Štědroň (1975), *Les Fleurs* for bass-clarinet and piano (1976), *The Message* for two string orchestras (1978), *Smell of Wood* for B clarinet and dulcimer or piano (1978), *Wine*, mixed chorus to text by P. Aujezdský (1981), *Daybreak*, EA composition (1982), *Symphony-Concerto for French Horn and orchestra* (1982), *Rondo for Orchestra with Concertant Violin 'Prometheus'* (1983), *Kings' Ride*, scene for tenor, bass, mixed choir and chamber ensemble according to Moravian folk ceremonies (1984), *Dialogue for French horn and organ* (1984).

The composition *The Flowers' (Les Fleurs)* was written for ensemble *Due Boemi di Praga* in 1976. It invokes an imagination of a meadow covered by flowers and the atmosphere of ancient songs; flowers and songs living with people for many generations. Modal melodic rhythmical background and harmonic structures are based on the melodic material of 20 Moravian folk melodies, which are usually in Lydian scale. Their texts describe places, where flowers grow. Folklorists call such songs as 'hay harvesting songs'. The techniques of montage and variations were used in the composition and separate musical passages are organized one after another or in layers. Thanks to the musicians the composition was performed more than a hundred times in Czechoslovakia as well as in Germany, Austria, the Netherlands, Finland and Poland.

Arnošt Parsch

**Marek Piaček** is in the second year of study at the Academy of Music and Dramatic Arts, where he studies composition with I. Zeljenka. Simultaneously he attends the last form of the Conservatoire in Bratislava where he plays the flute with Dagmar Šebestová-Zsapková. He is also busy with

electroacoustic composition as a student of V.Kubička and J.Đuriš. During the summer of 1991 he took part in 10th Interational composition course *Stille Musik*, which is organized by Stiftung Künstlerhaus in Swiss Boswil. The latest success of the young composer is the 1st prize in the competition of electroacoustic compositions and computer music at the 13.Concorso Internazionale 'Luigi Russolo' in Varese (Italy) with the composition *Flauto dolce '91*.

\* Principal works: *Three Little Pigs, little suite for 2 flutes* (1986), *Let's Go Children, Amongst the Flowers, the cycle of children choirs on the texts of B.Droppa* (1987), *Three Compositions for Flute and Piano, Children's Games, three compositions for child's voice and piano, Throstle, song for lower voice and string quartet, 3rd prize at the Moyzes competition in 1988, Quartet for Winds (Dedicated to the Memory of I.Stravinsky) for flute, oboe and 2 clarinets* (1988), *String Quartet* (1989), *2nd prize at the Moyzes Competition 1980, Three Duetts, cycle of compositions for diverse instrumentation* (1989-90), *Blown in by the Wind, for 4 trombones and large drum* (1990), *The Composition for Organ* (1990), *A! Elbereth Giltoniel, soft music for alto and instruments* (1991)

*Flauto dolce '91, a composition for flute and a tape produced at the Experimental Studio of the Slovak Radio in Bratislava in cooperation with J.Đuriš. The composition exists in both concert and studio versions, and both of them have stereo as well as quadro - record. As a source material the sounds of the flute were used exclusively. The resulted record is made by using form of sampling of the real sounds of the flute, their working over and sequence ordering. The author is playing the flute at the record as well as on the stage.*

Marek Piaček

**Alois Piños** (1925) attended a grammar school in Brno and later studied forestry while also learning composition at the Conservatory with V. Petrželka. He followed up these studies at the Brno Janáček Academy of Arts with J. Kvapil. He continued to broaden his knowledge of composition by repeatedly participating in courses in Darmstadt, in Munich and in Prague. Since 1953 he has been active as a lecturer at the Janáček Academy, teaching music theory and, since 1965, composition. His main concern was given to the promotion of New Music and so he had a share in founding and was engaged in the running of

the 'Composers' Studio' orchestra (1963-71) and in organizing festivals of 'Exhibitions of Experimental Music' in Brno. He exerted boundless energy to public speaking on new currents in music. As a composer Piňos has been significantly stimulated by the music of Janáček, Bartók and Lutoslawski. He was impressed by the Second Vienna School and the current avant-garde. He conceived traditional forms (concerto, serenade etc.) in a new light, and presented unusually inter-related modern experiments in music. Piňos's expression of tone and the comparisons he draws between natural and civilization events may almost be described as a feature of neo-futurism in music (*Counterpoints of Nature, Apollo XI Symphony*). There is a stress on the relations both within the individual musical components and on the mutual relationships between the music and other possible components. The emphasis on relevance applies to Piňos's entire work, including electroacoustic and multimedia compositions. When these relationships are mobile it leads to an alternative composition having several versions.

\* Principal works: *Concerto for orchestra and tape recording* (1964), *Ludus floralis*, 5 songs for bass baritone, female choir, percussion and tape recording (1966), *Hyperboles for solo harp* (1966), *Chamber concerto for strings* (1967), *In extremis*, triptych for mixed choir (1969), *Dialogues with J. Horák for solo bass clarinet* (1969), *Symphony 'Apollo XI'* (1970), *Concerto per sei for bass clarinet, trombone, piano, harp, double bass and percussion* (1971) - the team work, *Symphonic diptych: 1. A Tribute to Prague* (1973), 2. *Czech annual rings* (1975), *Trio '1975' for flute, clarinet and marimbaphone* (1975), *Counterpoints of nature*, a triptych: 1. *The elements*, 2. *The Zoo*, 3. *Bel Canto*, EA composition (1978), *Pastorela*, cantata for mixed choir, brass ensemble and percussion to folk poetry texts (1984), *Concerto for organ and large orchestra* (1985).

'Voice Vernisage' for two singers solo and chamber ensemble was created for the International Music Festival *Musica vocalis* in Brno in 1970, where it has its first performance. The project of the work supposed to free the singing from the bel-canto bounds, to explore the vocal manners of all continents and to use this knowledge in accordance with physiology and art views of the authors. The aim was to present possibilities of human voice, which exceed the traditional European practice of pure tone intonation. We intended to create a composition, which would be independent on ethnographic elements and their plagiarizement; the imitation and naturalisms should have been excluded. Voice

*Vernisage* consists of a row of shorten sentences, with every one of them unpuzzling a certain problem. Josef Berg and Alois Piňos wrote for the premiére and comprehensive mystificated pseudo-musicological text, which documented the opus in the form of dialogues. The speciality of the piece are quotations from a planned Janáček's composition 'The Dog, the Smart Fellow' and variations of this material:

The Compositional Team Brno was established in 1967 by A. Piňos who invited Arnošt Parsch, Rudolf Růžička and Miloš Štědroň to permanent co-operation. Led by Piňos the Team composed and presented two tens of solo, chamber, vocal, orchestral and electroacoustic compositions. The Team, which created the 'Voice Vernisage', was extended by Josef Berg and Miloslav Ištvan.

The 'Euphoria' for wind synthesizer, violoncello, piano and percussions originated in 1990. Similarly to 'Euphoria' for Barock-Jazz-Quintet (1983) and 'Euphoria' for oboe, French horn, violoncello, piano and percussions, this third version is one-movement, gradational, too. In accordance with the title (euphoria means a pleasant physical and psychical cheer) the author's device is to present the music full of spirit and vitality, whose rhythm, agitation, intensity and mobility do not cease from the beginning till the end. The exactly noted passages penetrate the music loose in rhythm and tempo. In the work the relation between the synthetic sound and acoustic instruments is important. The solo presented synthesizers add to the piece the richness of colours, glance and clarity.

Alois Piňos

**Peter Planyawski** (1947), began to attend the Musikhochschule in Vienna simultaneously with his secondary studies. His teachers were A.Heiller (in organ, composition, improvisation), H.Seidlhofer (in piano) and H.Gillesberger (conducting). In 1966 he graduated in organ playing and sacred music. In 1969 he became the organist in the St Stephen's Cathedral in Vienna and since 1983 he has been the professor of organ playing and improvisation at the Musikhochschule in Vienna. As the conductor he presented the J.S.Bach's Messe b-minor with Dallas Symphony Chorale. As the organist he gave concerts and led master courses almost in every European country as well as in America, Japan, Australia, Canada and South Africa. He was awarded several prizes: 1st prize in the Internationaler Improvisationswettbewerb (Graz 1968, Norimberg



1974), Förderungspreis der Stadt Wien, Kunstpreis der Firma Sandos. For Deutsche Grammophon he realized several recordings of organ music (the complete work of J.Brahms).

\* Principal works: Sonata I, II for organ (1968, 1973), Missa Viennensis for boys' choir and organ (1972), Veni, quaeso, veni Sancte Spiritus for organ (1974), Proprium cum laudibus for mixed choir, cembalo, flute and contrabass (1975), Perpetuum mobile for organ (1978), Four pieces for two cembali (1978), Il Cantico di Fratere Sole for mixed choir, soprano solo and organ (1982), Die vier Männer im Feuerofen for soli and organ (1985), Kremser Konzert for organ and string orchestra (1986), Totenmesse for choir and organ (1987), An Anthem of Praise for mixed choir and organ (1988).

*The composition 'Danse Triste für Cembalo (mit leisem Lächeln zu spielen)' is dedicated to Johann Sonnleitner, who inspired me by his characteristic playing. To him refers the sub-title 'to play with a slight smile'. Even this tells much about the opus: the grief being not precarious, connected with melancholy, a little bit like clown, a bit of gloomeness with mysterious smile. The form - if we may speak about one - is as follows: Introduction - the first movement, with dance rhythm 2+2+3, a bit like Passacaglia - leads into the 2nd more simple theme in even measure, which contrasts with the first one - then a short synthesis follows. The second movement has a slower middle section, in which both themes go - as it were - in a slowed up recording (much is left on the performer). Then a short return to the introduction comes, repeating of the 1st movement in a shorten form, then renewed coming back to the introduction and at end the 'dissolving' closes the piece.*

*Peter Planyawski*

**Juraj Pospíšil** (1931) graduated from the Municipal Music Institute in Olomouc, where he studied the piano, organ and theory of music. After one term of composition with V.Petrželka at the Academy of Music and Dramatic Arts in Brno he continued his studies at the Academy of Music and Dramatic Arts in Bratislava with A.Moyzes and J.Cikker. Since the graduation (in 1955) till today he has been active at the Conservatoire in Bratislava, where a number of young composers went through his compositional school. Today many of them have become distinguished representatives of Slovak compositional art.

The development of Pospíšil's music language has led from Late-romantic and Impressionistic orientation and influences of Janáček and Martinů up to crystalization of a more rough and concentrated language reflecting compositional techniques of New Music. From the synthesis of these elements his individual manuscript arose, a crystallized style enriched in recent years with an emotive accent.

\* Principal works: 5 symphonies (1958, 1963, 1967, 1978, 1985), String quartets (1978, 1981, 1983), *Mountains and Men*, symphonic poem (1954), *Margita and Besná*, ballad for soli, choir and orchestra (1955), *Reflections for Orchestra* (1958), *Five Miniatures for chamber orchestra* (1963), *Glosses*, 5 pieces for wind quintet (1964), *Inter arma*, cycle of 4 operas (1970), *Concerto for Clarinet and Orchestra* (1972), *Concerto Eroico for French Horn and Orchestra* (1973), *Concertino for Cembalo and Wind Quintet* (1979), *Concerto for Soprano and Orchestra* (1984), *Grandduo for Bassclarinet and Piano* (1989).

*Trio No.2' for Violin, Violoncello and Piano, Op.67* originated during the spring of 1988 as a composition dedicated to the Hummel Trio. The fundamental music idea was a confrontation of movable surfaces, resemblant to aleatorics (though they are exactly rhythmically written down), something like a fight among the instruments with syrrhythmical double-touches of string instruments. To them a response of strings *sul ponticello* is attached, what became the base of the main thematical area. The first movement, growing directly from this idea develops a little bit rapsodically with often fluctuations of tempo (*Allegro non troppo*). The second movement is a lyrical dialogue between the piano and the couple of string instruments. This leads into a common triple singing with individualized expression of instruments (*Adagio molto*).

The third movement (*Allegretto giocoso*) is a finale with elements of scherzo. It brings a ludic theme in strings, based on changing metrical fundamental, confronted with piano imitation against metrum of strings. The composition develops to capricious middle-part (*Meno mosso*) after which I used Hindemith-like process of back-movement of the whole proceeding music till the close.

The Hummel Trio premiéred the composition in February 1991 in the frame of the cycle of chamber concerts in Mirbach Palace.

Juraj Pospíšil

**Steve Reich** (1936) studied Philosophy at Cornell University; he also studied composition, first privately with Hall Overton and then at the Juilliard School of Music with W. Bergsma and V. Persichetti (1958-61). He did postgraduate studies (MA) at Mills College, California, with Darius Milhaud and Luciano Berio. His career as a composer began with work for mime troupe productions and film. In 1966 he formed his own ensemble, Steve Reich and Musicians, in New York. During the summer of 1970 he studied drumming at the Institute for African Studies at the University of Ghana in Accra; shortly after his return home he began work the composition Drumming. He studied gamelan with Balinese teachers at the American Society for Eastern Arts in Seattle and Berkeley. From 1976 to 1977 he intensively studied Hebrew, the Torah and the traditional forms of cantillation of the Scriptures in New York and Jerusalem. At the end of the 1970s and the beginning of the 1980s Reich received commissions from several leading centres of European contemporary music; during this same time the San Francisco Symphony also commissioned a work by him. Along with these activities came ever increasing performances at the most important concert halls in America.

\* Principal works: *It's Gonna Rain* for tape (1965), *Come out for tape* (1966), *Piano Phase* for 2 pianos and 2 marimbas (1967), *Violin Phase* for 4 violins or violin and tape (1967), *Four Organs* for 4 electric organs and maracas (1970), *Phase Patterns* for 4 electric organs (1970), *Drumming* for percussion, female voices, whistling and piccolo (1971), *Clapping Music* for two performers clapping (1972), *Six Pianos* (1973), *Music for Mallet Instruments, Voices, and Organ* (1973), *Music for Pieces of Wood* for 5 pairs of tuned claves (1973), *Music for Eighteen Musicians* for ensemble and female voices (1976), *Music for a Large Ensemble* for ensemble and female voices (1978), *Octet* (1979), *Variations for Winds, Strings, and Keyboards* (1979), *Tehillim* for voices and ensemble or chamber orchestra (1981), *Vermont Counterpoint* for flute and tape or 11 flutes (1982), *Eight Lines*, revised version of *Octet* for chamber orchestra (1983), *The Desert Music* for chorus and orchestra or ensemble (1984), *Sextet* for percussion and keyboards (1985), *New York Counterpoint* for clarinet and tape or 11 clarinets (1985), *Three Movements* for orchestra (1986), *Six Marimbas*, version of *Six Pianos* (1986), *The Four Sections* for orchestra (1987), *Electric Counterpoint* for guitar and tape or 11 guitars (1987), *Different Trains* for string quartet and tape or string ensemble and tape (1988).

For one year, between the fall of 1970 and the fall of 1971, I worked on what turned out to be the longest piece I have ever composed. 'Drumming' lasts from 55 to 75 minutes (depending on the number of repeats played) and is divided into four parts that are performed without pause. The first part is for four pairs of tuned bongodrums, stand-mounted and played with sticks; the second, for three marimbas played by nine players together with two women's voices; the third, for three glockenspiels played by four players together with whistling and piccolo; and the fourth section is for all these instruments and voices combined.

While first playing the drums during the process of composition, I found myself sometimes singing with them, using my voice to immitate the sounds they made. I began to understand that this might also be possible with the marimbas and glockenspiels as well. Thus the basic assumption about the voices in 'Drumming' was that they would not sing words, but would precisely imitate the sound of the instruments. The women's voices sing patterns resulting from the combination of two or more marimbas playing the identical repeating pattern one or more quarter notes out of phase with each other. By exactly imitating the sound of the instruments, and by gradually fading the patterns in and out, the singers cause them to slowly rise to the surface of the music and then-fade back into it, allowing the listener to hear these patterns, along with many others, actually sounding in the instruments. For the marimbas, the female voice was needed, using consonants like "b" and "d" with a more or less "u" (as in "you") vowel sound. In the case of the glockenspiels, the extremely high range of the instrument precluded any use of the voice and necessitated whistling. Even this form of vocal production proved impossible when the instrument was played in its higher ranges, and this created the need for a more sophisticated form of whistle: the piccolo. In the last section of the piece these techniques are combined simultaneously with each imitating its particular instrument.

The sections are joined together by the new instruments doubling the exact pattern of the instruments already playing. At the end of the drum section three drummers play the same pattern two quarter notes out of phase with each other. Three marimba players enter softly with the same pattern also played two quarter notes out of phase. The drummers gradually fade out so that the same rhythm and pitches are maintained with a gradual change of timbre. At the end of the marimba section, three marimbas

played in their highest range are doubled by three glockenspiels in their lowest range so that the process of maintaining rhythm and pitch while gradually changing extended length in Western music. 'Drumming' shows that it is possible to keep going in the same key for quite a while if there are instead considerable rhythmic developments together with occasional, but complete, changes of timbre to supply variety.

I am often asked what influence my visit to Africa in the summer of 1970 had on 'Drumming'. The answer is confirmation. It confirmed my intuition that acoustic instruments could be used to produce music that was genuinely richer in sound than that produced with electronic instruments, as well as confirming my natural inclination towards percussion (I became a drummer at the age of 14).

The transition from glockenspiels to the last section of the piece, for all instruments and voiced combined, is made by a new musical process I call build-up and reduction. 'Drumming' begins with two drummers building up the basic rhythmic pattern of the entire piece from a single drum beat, played in a cycle of twelve beats with rests on all the other beats. Gradually additional drumbeats are substituted for the rests, one at a time, until the pattern is completed. The reduction process is simply the reverse where rests are gradually substituted for the beats, one at a time, until only a single beat remains. The reduction at the end of the glockenspiel section leads to a build-up for the drums, marimbas, and glockenspiels simultaneously.

Steve Reich

**Wolfgang Michael Rihm** (1952) studied music theory, the piano and composition at Musikhochschule in Karlsruhe, where he attended the courses of H.Searl. From 1972 to 1973 he was K.Stockhausen's student in Cologne. From 1973 to 1976 he studied musicology with H.H.Eggebrecht and composition with W.Fortner and K.Huber in Freiburg (Breisgau). From 1973 to 1978 he lectured on music theory at Musikhochschule in Karlsruhe and in the years 1973, 1980 and 1982 he was a senior lecturer at Darmstädter Ferienkursen für Neue Musik. Nowadays he lives as a free-lance composer in Freiburg and Karlsruhe. Rihm is considered to be one of the most successful composers of his generation. The spontaneous expression (which puts him to Mahler, Berg and Hartmann) is identified in his work with imagination of sound entity. This is evident especially in the dramatic contrasts and "large" structures. His music is

understandable for the listeners and characteristic for its broadly drafted melodical bows. Typical are also the sequences of dissonant chords varied by predominantly tonal sections.

\* Principal works: *Five string quartet* (No 1, op.2, 1969; No 2, op.10, 1972; No 3 Im innersten, 1976; No 4, 1980; No 5, 1981). *Three symphonies for soprano, baritone and mixed-voice choir and large orchestra for the texts of F.Nietzsche and A.Rimbaud* op.3 (1969, 1975, 1977), *Parusie for organ* op.5 (1970), *Sätze for two pianos* op.7 (1971), *String Trio* op.9 (1972), *Hervorgedunkelt for mezzosoprano and chamber choir on the text of P.Celan* (1974), *Segmente for 18 solo instruments* op.12 (1974), *Dis-Kontur for orchestra* (1974), *Sub-Kontur for orchestra* (1975), *O Notte for baritone and small orchestra on the text of M.Buonarotti* (1975), *Cuts and Dissolves for orchestra* (1976), *Nachtordnung for fifteen instruments* (1976), *Lichtzwang (in memoriam P.Celan) for violin and orchestra* (1976), *Hölderlin-Fragmente for voices and piano or orchestra* (1976), *chamber opera No 1: Faust and Yorick on the libretto by J.Tardieu* (1977), *chamber opera No 2: Jakob Lenz on M.Fröhling's text based on G.Büchner* (1979), *La musique creuse le ciel for two pianos and orchestra* (1979), *Ländler for 13 instruments* (1979), *Nature morte - Still Alive for 13 instruments* (1980), *Concerto for viola and orchestra* (1981), *Tutuguri, ballet for voices, soli and orchestra after A.Artaud* (1981), *"umhergetrieben, aufgewirbelt" for two soli, mixed choir and flute after F.Nietzsche* (1981).

'Hölderlin-Fragmente' (1976/77) for voice and piano - in this cycle there are no individual pieces. Therefore they cannot be performed individually. It is a burnt out or unborn song cycle. All extreme changes are an integral part of a destroyed or unformed language.

The restriction on the piano - shall I say: "accompanying instrument", - as a second voice underlines on the one hand the origin of the piano Lied, whilst on the other hand (e.g. through composition technique) directs it to the possible broadening into the concrete "instrumentation" and can therefore be understood as a "piano excerpt" or as a sketch.

**Tadeáš Salva** (1937) began studying the violoncello, accordion and piano at the Conservatoire in Žilina. In composition he was a pupil of A.Moyzes and J.Cikker at the Academy of Music and Dramatic Arts. Before graduation he left for Poland,

where he continued his studies led by B.Szabelski and W.Lutoslawski at the Państwowa Wyższa Szkoła Muzyczna (graduated in 1965). He was engaged in the Czechoslovak Radio in Košice, as the dramaturgist of the Slovak Folk Artistic Ensemble. At present he lectures at the Teachers' Training College in Nitra and is active as a chairman of the Association of Slovak Composers which forms a part of the Slovak Music Union. The compositions of T.Salva revealing in their melodies the influence of the modality of folk music are metrorhythmically loose, emphasizing the timbre of the sound combinations, counterpoint layers. Though he has produced excellent instrumental works, his horizontal way of thinking is manifested in full in his vocal opuses. Concerning the form, Salva's compositions are formed as a sequence of closed blocks. He brought into Slovak music an inventive emotive form - ballad.

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

#### *Ballad for Violoncello Solo:*

*The creative period, in which I began to occupy myself rationally with a ballad-form, has an important status in my compositional practice. Studying the ballad as a type I was especially interested in its contrasting double-movement. I find the everlasting value of the ballad in its dramatical virtue. It is the reflection of all living in nature. The natural laws offer us uncompromising dualism, which must be respected by human being.*

*All phenomena in nature as well as in human organism have a dualistic contrasting course, e.g. birth-death, health-illness, day-night, warmth- coldness etc. In the music expressive language they come into contrasting dualistic contradiction, represented by polyphony - homophony, dissonance - consonance, univoice - polyvoice, vocal facture - instrumental facture, main idea - subsidiary idea, slow tempo - quick tempo.*

*I wrote a number of ballads for solo wind, keyboard and string instruments; but I organized my music language into diverse vocal or instrumental, solo, chamber, symphonic or musico-dramatic form, too. In 'Ballad per violoncello solo' I tried to organize my dualistic one-voice music monologue into the form of dialogue by means of the ballad form.*

**Tadeáš Salva**

*Slovak Pater Noster* for soprano solo and mixed choir is dedicated to Joannes Paulus II. It is a monumental composition based on melos of choral ornamentation and Slovak folklore - both in highly stylized form. The mentioned elements are cleverly connected into an expressive homogenous whole with festive, religious as well as clearly, Slovak Sounding. In a richly divided choir the composer utilizes his typical compositional processes: a great-hearted independence of voices confirmed by rhythmical shiftings, imitations and polyrhythmics in which even unisono sounds very differentiated. The organically inserted excerpts of Slovak songs (Mountains, Our Mountains..., Songs, Songs..., the dance part of Ej, They Are Dancing There, developed onto his own sound-picturesque text) are bowed by continuing liturgy in Latin language. Especially I want to call attention to a tonal plan of the composition, in which tone "A" is the central tone (to which also adjacent areas are related). So the more surprising (even symbolically) the distant relation of the tritonus E-flat sounds (...and also we on the earth... and so on). The author did not forget this astonishing shift and used it logically at the end of the work (A-flat, E-flat, G-flat, D-flat - in singing Amen). In Salva's opus *Slovak Pater Noster* for soprano solo and mixed choir the extract of original compositional processed as well as philosophical idea are presented in a very expressively.

**Ilja Zeljenka**

**László Sáy** (1940), he studied composition with E. Szervánsky at the Budapest Academy of Music, graduating in 1966. In 1970, he founded - together with L. Vidovszky, Z. Jeney, P. Eötvös, Z. Kocsis and A. Simon - the Budapest New Music Studio of which he has been a member ever since. He has contributed to the activities of the Studio both as a composer and as a performer, in his own works and in those of others. He has appeared in both capacities in many European countries. Sáy was awarded the Erkel Prize in 1984.

\* Principal works: *Three Madrigals for five voices or chamber*



choir (1966), *Catacoustics for two pianos* (1967), *Incanto for five saxophones* (1969), *Canzone solenne for orchestra* (1970), *Sonanti No 3 for cimbalom* (1971), *Image for clarinet, violoncello and piano* (1972), *Flowers of Heaven for one to four pianos* (1973), *Variations on 14 Pitches for soprano and piano to words by John Cage* (1974), *Snail Play for six parts* (1975), *Diana's Farewell for eight violins and eight violas* (1976), *Music for 24 Strings and 24 Winds (Hommage á Szervánszky)* 1977), *Pebble Playing in a Pot for one to four players* (1978), *Polyrhythmia for 100 bells and 10 players* (1979), *Journey towards Ixtlan for four, six, eight or twelve instruments* (1980), *In memoriam Igor Stravinsky for 24 wind instruments* (1981), *Pentagram for five percussion groups and prepared piano* (1982), *Hölderlin's Tower for chamber ensemble* (1985), *Polyphonie for 18 strings and 10 winds* (1986), *Double Infinity for two cimbaloms* (1986), and *the Sun? for two violins, viola, violoncello and double-bass* (1986), *Souvenir for piano and whistling* (1987).

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

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

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

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

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

\* Principal works: *Rotative symphonic poem for 3 pianos, winds and percussions* (1929), *40 Preludes for piano* (1930-40), *String Quartet No 1* (1944), *Suite No 8 (BOT-BA)*, *Tibet rituals, prayers and dances* (1952), *PWYLL for flute* (1954), *COELOCONATH for viola* (1955), *IXOR for B-clarinet* (1956), *YAMAON for bass and 5 instruments (altsaxophone, baritonesaxophone, contrabassoon, doublebass and percussions)* (1954-58), *KYA for B clarinet solo and 7 instruments (English horn, French horn, bassclarinet, trumpet, trombone, viola and cello)* (1959), *Quattro pezzi su una nota sola for chamber orchestra* (1959), *WO-MA for bas* (1960), *HURQUALIA for orchestra with electric amplified instruments* (1960), *AION (4 episodes of one Brahma's day for orchestra)* (1961), *String Quartet No 2* (1961), *TAIAGARÚ (5 invocations) for soprano* (1962), *KHOOM for soprano and 7 instrumentalists (2 violins, viola, cello, French horn and 2 percussions)* (1962), *CHUKRUM for string orchestra* (1963), *String Quartet No 3*

(1963), *String Quartet No 4* (1964), *YLIAM for female choir* (1964), *ANAHIT* (Lyric poem about Venus' name) for violin solo and 18 instruments (1965), *KO-LHO* for flute and clarinet (1966), *UAXUCTUM* for mixed choir, orchestra and Ondes Martenot (1966), *OHOI* (Creative principles) for 16 strings (1966), *CKCKC* for soprano with mandoline (1967), *TKRDG* for 6-voice male choir, electric guitar and percussions (1968), *OKANAGON* for harp, tom-toms and doublebass (1968), *KONX-OM-PAX* for mixed choir, organ and orchestra (1969), *PRANAM I* for soprano, 12 instrumentalists and tape (1972), *PRANAM II* for 9 instrumentalists (1973), *SAUH* (Two Liturgies) for soprano and tape (1973), *MANTO* (per quattro) for voice, flute, trombone and cello (1974), *PFHAT* ("Un éclat... et le ciel s'ouvrit") for mixed choir, large orchestra, organ and dinner bells (1974), *Et maintenant c'est à vous de jouer* for cello and doublebass (1974).

**Olehö** The composition was written in 1963 and dedicated to Sigune von Osten. The piece is designed as an extensively "swinging" cantilena. In this the selected central tones are still "played over", but in the frame of the whole proceeding this line encompasses a fairly wide tone span. Scelsi reached a subtle connection between the text, which consists only of combination of different speech- -sounds and the melody: the tone pitches, their grouping, ornamentation and colouring by the vowels or consonants. The consonant "r" has the important role - it forms the inseparable unity of sound and expression, the unity, which is supported and at the same time suppressed by the coming of two gongs. All this gives to the opus something like a ritual aura with a taste of the Far East. Undoubtly from this we may explain the title of the composition - Olehö is Indonesian singing.

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

roughly in the same time comes back to traditional expressive means. By this he creates his own pendant to retrostyle tendencies from other musical centres.

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

\* Principal works: 4 *String Quartets* (1966, 1981, 1983, 1989), 2 *Piano Concertos* (1969, 1979), 4 *Violin Concertos* (1957, 1966, 1978, 1984), 2 *Cello Concertos* (1986, 1990), 5 *Symphonies* (1972, 1980, 1981, 1984, 1988); *Pianissimo* for large orchestra (1968), *Concerto for Oboe, Harp, and Strings* (1970), *Suite in Old Style* for violin and piano (1971), *Labirynth*, ballet (1971), *Der gelbe Klang*, stage composition (1974), *Requiem* for soli, choir, and orchestra (1975), *Hymns I-IV* for instrumental ensemble (1974-79), *Piano Quintet* (1976), *Der Sonnengesang des Franz von Assisi* for choir (1976), *Concerto grosso I* for two violins, harpsichord and string orchestra (1977), *Passacaglia* for orchestra (1980), *Minnesang* for choir & cappella (1980-81), *Concerto grosso II* for violin, cello, and orchestra (1982), *Faust-Kantate*, *Seid nüchtern und wachet* for soli, choir, and orchestra (1983), *Esquisses*, ballet (1985), *(K)ein Sommernachtstraum* for orchestra (1985), *Ritual* for orchestra (1985), *Viola Concerto* (1985), *Concerto grosso III* for two violins, harpsichord and strings (1985), *String Trio* (1985), *Concerto for Choir* (1985), *Peer Gynt*, ballet (1986), *Piano Sonata* (1988), *Piano Quartet* (1988), *Four Aphorism* for orchestra (1988), *Concerto for two pianos and chamber orchestra* (1988), *Concerto grosso No 4/Symphony No 5* (1988), *Monologue* for viola and string orchestra.

*Sonata for Violoncello and Piano* is dedicated to Natali Gutman, a person with whom also 2 other later works are joined - *Concerto*

grosso No.2 (1982) and Concerto for Violoncello and Orchestra (1986). Gutman premiered the Sonata on January 23, 1979 in Moscow. It has three movements attached one to another attacca: Largo - Presto - Largo. After the compositions from the period of 1968-76 written using the polystyle maniere (consisted of different collages, stylistic modulations as "Quasi una sonata", Concerto grosso) Schnittke tries to find a monostyle within the framework of one work in connection of elements of both "new" and "old" music in a conflictless coexistence.

*'Pianissimo'* for large orchestra, which was written in (1967/68), forces a huge orchestral apparatus (harp, celeste, two pianos, electric guitar as well as a large percussion section and a generous complement of wind and strings) to play as quietly as possible (piano-pianissimo) for long stretches of time. In this manner fluctuating structures of sound are created, and these can be experienced primarily as colour values.

Recently my process of composition - that is, the conscious combination of parts according to a definite plan - has become, increasingly, displaced by something which I like to call "deciphering". I try to capture my sonic visions, as they come to me, as accurately as possible in music. The 'Serenade', for example, was "there" within half an hour but then cost me three months of painstaking work to complete. Sometimes I carry things around in my mind for years until I find the opportunity to make them tangible. This was the case with the orchestral work 'Pianissimo', which makes use of a structural idea by Franz Kafka. An apparently insoluble network of very diverse lines deciphers itself gradually, as a thousandfold reflection of a commonplace statement. Kafka's take does not, however, form a programme for 'Pianissimo' but merely provides a model for the score - for a tapestry of short or long, monochrome or colourful linear growths which all - taken individually or in any combination - embody the same basic structure: the "law" which appears at the end of the piece in the form of a twelve-tone row. The entire work is a series of twelve intermeshed variations in which the structural proportions of the row are related to a constantly growing tonal area, from a chromatic scale via scales in whole tones, thirds and fourths up to an octave scale:

$C^3 C^2 C^1 C c c^1 c^2 c^3$

*and so on up to c7. Illusory notes like low C4 or high c7 are represented by low and high bells, tamtams etc. No dynamic intensification is intended, however, although gradually the whole orchestra joins in. Everybody should play as quietly as possible and only indicate the changing pitch. Not until the crystallisation of the octave scale can a crescendo begin, one which leads to the climax and to the conclusion. Dynamically the piece should be a mustily fermenting mass which finally rises up and explodes.*

*Alfred Schnittke*

**Arnold Schönberg** (1874-1951) was a selfmade composer, excluding the short period of studying the counterpoint with A.Zemlinski. The necessity to earn his living is an inhibition in his compositional work: Schoenberg occupies himself with instrumentation of operas, conducts in one of art cabarets in Berlin. Since 1903 he taught privately in Vienna (his student being: A.Webern, A.Berg, E.Wellesz and others). In 1918 he established the Association for Music Private Performances. During the early twenties he worked out and characterized "the method of the composition with 12 tones". He co-operated with the painting group Der Blaue Reiter. Between the years 1925-1933 he was a professor of composition at the Academy of Arts in Berlin. After the coming of fascism he left the country for the U.S.A., where he continued in his teaching at the University of California in Los Angeles.

Schoenberg's style development was stage by stage: from leaving the Late-romantical influences, refusing hitherto used tonal rules of harmony the composer came to new, his own conceptions of compositional technique. By using quart-chords, the whole-tone scale, he heads for still more clear deviation from the tonality. He creates new principles of the way of using the instruments, he elaborates the technique, based on the construction of the melody as a result of sound timbres. But the working out the principles of dodecaphony was the supreme result. It is the technique whose basical principle is the using of the 12 equal semitones. The constructional fundamental of the work is the serie, that means the sequence of unrepeating tones of the 12-tone scale. The Schoenberg's dodecaphonic creation, despite its utter distinction and innovation is strongly joined with the tradition and effects of the German music. The influence of Schoenberg - theorist, the creator of the new technique onto the 20th century's composers was tremendous.

The Schoenberg's music did not go through such style changes as music of his artistical antipode I.Stravinsky. But with respect to transformations of his mental and artistic development which corresponded with changes in his private life influenced heavily also by the historic event, we may in Schoenberg's artistic biography identify 4 epochs: Into the first of them - the tonal one we may count the compositions written under the influence of Brahms, Wagner and Mahler. This period is closed in about 1905. The second - atonal epoch is dated till 1923. The fact has to be introduced, that in that time after the number of important opuses, in which Schoenberg comes to an equality of the consonance and the dissonance, to a loose, asymmetrical articulation of the music flow and to athematism an artistical crisis comes in 1913, when Schoenberg becomes silent. During this period the theoretical rules of the new compositional method got ripe. The compositions, worked out by this method are ranged into the third - dodecaphonic epoch. This end with Schoenberg's emmigration. In the fourth epoch, filled up by the American period till the death, the tendency and endeavour to extricate himself from one-sided constructivism is evident. Besides dodecaphonic opuses he wrote compositions in which he came back to tonality and choosing humanistic themes and ideas he provided his creation with a clean-cut ethical and social moment.

\* Principal works: *Verklärte Nacht* for string sextet op.4 (1899), *Pelleas und Melisande*, symphonic poem op.5 (1902-3), I. *Streichquartett* op.7 (1905), I. *Kammersymphonie* for 15 solo instruments op.9 (1906), II. *Streichquartett* with solo voice op.10 (1907-8), *Drei Klavierstücke* op.11 (1909), *Fünf Orchesterstücke* op.16 (1909), *Erwartung* monodrama in one act op.17, libretto by M.Pappenheim (1909), *Gurre Lieder* for soli, mixed choir and orchestra, text by J.P.Jacobsen (1900, instrumentation 1911), *Die glückliche Hand*, drama with music for baritone, mixed choir and orchestra, libretto by author op.18 (1908-1913), *Pierrot Lunaire* 3-part cycle of 21 melodramas for voice, piano, flute (flp), clarinet (clb), violin (vl), and cello to poems by A.Giraud op.21 (1912), *Fünf Klavierstücke* op.23 (1920-23), *Quintett* for flute, oboe, clarinet, bassoon, French horn op.26 (1924), III. *Streichquartett* op.30 (1927), *Von heute auf morgen*, opera in one act on text by M.Blonda op.32 (1928-29), *Concerto* for violin and orchestra op.36 (1936), IV. *String Quartet* op.37 (1936), II. *Kammersymphonie* op.38 (1906, def. 1939), *Kol Nidre* for reciter, mixed choir, and orchestra on text of the liturgical hebrew theme

*op.39 (1938), Ode to Napoleon Bonaparte for reciter, 2 violins, viola, cello, and piano on text by G.Byron op.41 (1942), Concerto for piano and orchestra op.42 (1942), A Survivor from Warsaw for reciter, male choir and orchestra op.46 (1947), Moses und Aron, opera in three acts on libretto by author (1926-32, unfinished).*

*Begleitungsmusik zu einer Lichtspielszene (Music to a Film Scene)* Op.34 originated in 1930 and later it was published by Heinrichshofen in Magdeburg. The film music consisted of three episodes, wishes by using special music means to illustrate situations of the highest psychical tension: the threatening danger, fear and catastrophe. It is an illustrative music in the real meaning of the word, written unusually easy - however, it touches the depth of the unconsciousness in a way as only music is able to.

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

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

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



(1988). 'Quartet for Flutes': The composition originated in 1972, having been initiated by V. Brunner-senior. The Brunner Quartet made the first performance of the piece as well as radio recording. Later also a gramophone recording was realized, but because of V. Brunner-junior's emmigration the composition was played by a modified team (V. Samec played the first flute and L. Šoka the second flute. Finally, the composition moves as a 4-movement cycle with the 3rd and the 4th movements joined into one whole. The climax at the end of the 3rd part is the only one passage designed aleatorically.

'Solo for Piano' is a one-movement, quite a brief composition with a duration of approximately 6 minutes having originated in 1973. The first performer of it was A. Cattarino, who realized also radio and gramophone recordings. At the public concert the piece was played for the first time by S. Čápková. The most often it is played by S. Zamborský, who played it both at domestic and abroad platforms (in Poland). Also some students of the Academy learned the work led by him. Solo for Piano has a continuous arched form. The piece begins with hesitation, then it is tensed and later culminates. Then the retreat from the climax follows and a return to the outset position. The organization of tone material has a source in the severe constructional principle based on the symmetry of the keyboard along the axis of the symmetry on the tone d1. Every tone of the right hand has its counterpoint in the left hand. Hence it follows, that both hands are equally laden and can play using the same fingering. The interval between the leading right hand and imitating left hand changes in accordance with the tension of the music from a quarter-with-point-notes in a mild part through an eighth-note part in the middle phase of the gradation to sixteenth-note movement in the culminating area.

'String Quartet No.2': The composition originated during the years 1983 and 1984. The premiere was in the frame of the Week of New Slovak Music in 1985. The Moyzes Quartet learned the composition. The fundamental of this quartet consists of 3 basic movements with 2 Intermezzos. In the main parts a counterpoint-wise setting prevails, almost always in the form of 4-voice or 2-voice canon. The basic element is the chromatic here. Intermezzos contrast with main movements being based on timbre. The first one is built upon trills played *con sordino* and in the second one the *pizzicato* is applied.

Jozef Sixta

Music. His operas *Blood Wedding* and *Samson* won five Grand Prix du Disque and the Hungaroton record of his Hungarian Christmas became a golden disc in 1980.

\* Principal works: *Sonata for violin*, Op 11 (1955), *Violin Concerto*, Op 13 (1956-1957), *Piano Concerto*, Op 17 (1958), *Isthar's Descent to Hell* oratorio for soprano, alto, baritone and bass solo, mixed choir and orchestra to the poem by Sándor Weöres, Op 21 (1960-1961), *Negro Cantata* for alto solo, mixed choir and orchestra to poems by Nicolas Guillen, Op 24 (1962), *Blood Wedding* - opera in three acts based on the drama by Federico Garcia Lorca, Op 26 (1964), *Hamlet* - opera in three acts based on the drama by William Shakespeare, Op 35 (1965-68), *Revelation* for mixed choir and organ to the poem by Musset, Op 27 (1966), *Ballata sinfonica* for orchestra, Op 29 (1967-68), *Trumpet Concerto*, Op 32 (1968), *The Victim* - ballet-oratorio in one act, Op 37 (1971), *Ancient Song* - cantata for mixed choir, woodwind, horns, kettle-drum, harp and string orchestra to poems by Imre Csanádi, Op 39 (1972), *Samson* - opera in three acts based on the tale by László Németh, Op 41 (1973), *Musica notturna* for female choir to poems by Mihály Babits, Op 50 (1975), *Hommage á Kodály* - cantata to the poem by Gyula Illyés, Op 45 (1975), *Aphorisms* - six miniatures for mixed choir to poems by Sándor Weöres, Op 60 (1977), *Sonata for violoncello*, Op 66 (1979), *Tabernacle* for mixed choir to poems by János Pilinszky, Op 75 (1980), *String Quartet No 2*, (In Memory of Béla Bartók), Op 82 (1982), *Concerto for orchestra*, Op 84 (1982), *Luther-Kantate* for baritone solo, mixed choir, chamber orchestra and organ to texts by Martin Luther, Op 85 (1983), *Ecce homo* - passion-opera in three acts based on the novel by Nicos Kazantzakis, Op 92 (1984), *Missa Pannonica* - six-part mass for mixed choir, Op 96 (1987), *Ave Maria* for three-part female choir, Op 105/a (1988), *Aeternitas temporis* - solo cantata for soprano and string quartet to poems by Renata Pandula, Op 100 (1988).

**András Szöllösy** (1921), he studied composition at the Budapest Academy of Music with Z. Kodály and J. Viski, subsequently with G. Petrassi at the Accademia di Santa Cecilia in Rome. Simultaneously with his musical studies, he also took a Ph.D. at the University of Budapest. Szöllösy has been Professor of Music History and Theory at the Budapest Academy of Music since 1950. In 1970, his *Concerto No 3* for sixteen strings won the title "Distinguished Composition of the Year" at UNESCO's

International Composers' Rostrum in Paris. In 1971, he was awarded the Erkel Prize. In 1974, he became Merited Artist of the Hungarian People's Republic, in 1982 he was decorated with the title Outstanding Artist. In 1985, he received the Kossuth Prize, in 1986 the Bartók-Pásztory Award. In 1987, the French government created him *Commandeur de l'Ordre des Arts et Lettres*.

\* Principal works: *Restless Autumn, cantata for baritone solo and piano to poems by M.Radnóti* (1955), *Concerto No 1 for strings, brass, piano and percussion* (1957), *Tre pezzi for flute and piano* (1964), *Concerto No 4 for small orchestra* (1970), *Transfigurazioni for orchestra* (1972), *Musica per orchestra* (1972), *Musica concertante for chamber orchestra* (1973), *Sons of Fire, ballet* (1977), *Diminuendo, ballet* (1977), *Concerto for harpsichord and 16 strings* (1978), *Pro somno Igoris Stravinsky quieto for chamber orchestra* (1978), *In Pharisaeos for mixed choir and trumpet in B flat* (1982), *Fabula Phaedri for vocal sextet* (1982), *Suoni di tromba for trumpet and piano* (1983), *Fragments for mezzo-soprano, flute and viola to fragments selected from poems by I. Lakatos* (1985), *Quarteto di tromboni* (1986), *Canto d'autunno for orchestra* (1986), *Paessagio con morti for piano* (1987), *String Quartet* (1988).

**Pavol Šimai** (1930) studied the piano in Budapest and composition with J.Cikker at the Academy of Music and Dramatic Arts in Bratislava. He went through a period study with Paul Dessau in Berlin. He was employed as a music editor in the Czechoslovak Radio, and a music dramaturgist in Bratislava's film studios. After leaving the country in 1968 he took recourse in Sweden, where he taught at several schools. At present he lectures at the Gothenburg University - Musikhögskolan.

The carefullness for timbre sound qualities, interest in folk melodic and lyricism are typical for the creation of P.Šimai from the period till his emigration. He devoted himself to film and scenic music. In his later composition - especially in vocal works - he concerned himself with political reality of the life, which encircled him - with suppression, with problems of man's freedom. With this interest the careful choice of poetical texts coheres - his authors being for example P. Neruda, E.Blomberg, G.Illés and others.

\* Principal works: *Flute Sonatina* (1952), *Vittoria for Symphonic Orchestra* (1963), *Combattimenti for symphonic 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), Cock-eyed Witnesses for alto, percussions and trombone on the texts by N. Sax (1988), Sketches for wind quintet (1989-90), Concertino for flute and string orchestra (1991).*

**Miloš Štědroň** (1942) studied musicology (1959-64) at the Philosophical Faculty of J. E. Purkyně University in Brno. He continued his compositional and musico-theoretical studies led by A. Piňos-Simandl, M. Ištvan, Ct. Kohoutek and J. Kapr at Janáček Academy of Music and Dramatic Arts in Brno (1965-70). He went through postgradual study of electronic and technic music at the same Academy, and later through period studies in Darmstadt, Belgium, Netherlands and Germany. At present he is engaged at the Department of Arts of the Philosophical Faculty of the UJEP in Brno. A great number of papers and reviews document his professional work. But he is active in more diverse fields: he is the leader, dramaturgist and conductor of the ensemble Camerata Moravica, he co-operates with dramatic ensemble "The Theatre in String" for which he wrote more than 30 scenic scores, he is a member of publishing and editing committees, the secretary of the editor's committee of the Complete critique publication of the L. Janáček's work.

His compositional creation is wide and attains diverse genres. After the beginnings under the sign of New Music (1962-66) the composer's way is characteristic by his endeavour to absorb as much as possible different techniques and styles. All this went through selection, criteria of which - being formed during his studies - after rooted in the strong technical basis of the 60's. He is one of pioneers creating the collage in Czech music and one of a few composers who attempted and succeeded in bringing the humor into music (*Divertissement*, from 1967, *The Merry Scenes* from 1982). He took part in realization of early operas of J. Berg and he together with M. Ištvan presented his unfinished opera *Johanes Doctor Faustus*. In the competition of the Ministry of Culture of the Czech Republic he won the third prize (twice - for the compositions *Master Machaut in Bohemia* and *Terra*), and the Honourable Attention for the work *Aksaky*, later he won the 1st prize at the *Prix de musique folklorique de Radio Bratislava* in 1975 for the composition *The Cry of Růžena Danielová* from *Hrubá Vrbka on Her Husband in Oswienczym* (together with A.

Parsch) and in 1980 1st prize at the Prix musical de Radio Brno for the programme from contemporary creation of Brno authors (together with Z. Cupák). In Spanish Santanderi he won the 1st prize for the film music Mallad for bandit.

\* Principal works: *Stazioni di Varsavia* for flute, bassclarinet, piano, harpsichord and percussions (1964), *Lejch* for bassclarinet and piano (1965), *Apparatus*, opera based on the text by F.Kafka (1968), *String Quartet* (1970), *Symphony Circle* for orchestra (1973), *Dolorosa gioia, cantata* (1975), *Aušvicata biker harom* for bassclarinet and piano (1976), *Concerto for violoncello and orchestra* (1977), *Kitchen Troubles*, opera (1978), *The Praise. To the memory of Karl Marx* for soprano, bassclarinet and piano, (1978), *Hocketus* for Baroque Jazz Quintet (1981), *Old and New Gothic Dances* for jazz ensemble (1982), *Advices for the Cook*, cantata (1982).

*'The Conductuses and Motets' for Due Boemi* originated as a sonic phantasy on themes and intervals of Hussite songs. The intention was to write a fiction of Hussite music by means of techniques, in which it never demonstrated - that means in faux bourdon and discantus floridus. The title of the cycle is at the same time indicating the double view and double sound levels - polymelodic and vertical.

Miloš Štědroň

**Toru Takemitsu** (1930), studied composition with Yasuji Kiyose, but is mainly self-taught. He was a co-founder of Jikken Kobo - the "Experimental Workshop" bringing together artists of different disciplines (1951). As a composer, he came to be known widely thanks to his *Requiem for Strings* (1957), and from that moment his music is well-known in Japan and many countries of the world. He is a recognized composer of film music, and has received many awards for this. He is also a prizewinner of several awards and distinctions on composers' competitions (among others, first prize at the International Rostrum of Composers UNESCO - 1965). In 1980, he was awarded the Prize of the Japan Art Academy. He was a guest several times at universities in the U.S.A., Canada, and Australia as a composer-in-residence and lecturer. In 1979, he was elected an honorary member of the Akademie der Künste der DDR, and in 1984 - American Academy and Institute of Arts and Letters. He designed the "Space Theatre" for Expo '70. In 1973, he organized the annual festival "Music Today".

\* Principal works: *Requiem for Strings* (1957), *Landscape for string quartet* (1960), *Music for Trees for orchestra* (1961), *Coral Island for soprano and orchestra* (1962), *Kwaidan for tape* (1964), *Dorian Horizon for strings* (1966), *Asterism for piano and orchestra* (1967), *Stanza I for guitar, piano, harp, vibraphone and female voice* (1969), *Crossing for solo instruments, two female voice and two orchestras* (1970), *Cassiopeia for percussion solo and orchestra* (1971), *Autumn for biwa, shakuhachi and orchestra* (1973), *Garden Rain for brass* (1974), *Quatrain for clarinet, violin, cello, piano and orchestra* (1975), *Marginalia for orchestra* (1976), *A Flock Descends into a Pentagonal Garden for orchestra* (1977), *Les Yeux clos for piano* (1978), *Water Ways for instrumental ensemble* (1978), *A Way a Lone for string quartet* (1981), *Rain Spell for ensemble* (1982), *Star-Isle for orchestra* (1983), *Riverrun for piano and orchestra* (1984), *Dream Window for orchestra* (1985), *Entre-temps for oboe and string quartet* (1986), *I Hear the Water Dreaming for flute and orchestra* (1987), *Twill by Twilight - In Memory of Morton Feldman for orchestra* (1988), *Tree Line for chamber orchestra* (1988).

**Zbyněk Vostřák** (1920-1985) after finishing the grammar school he studied conducting at the Conservatoire in Prague with P.Dědeček (1939-43) and at the same time he studied privately composition with R.Karel (1938-1943). His career as an artist began with work of conductor and only by the end of 50's he started to be more concerned with composition. During the 60's he went back to work of a conductor (conducted the chamber choir *Musica viva Pragensis*). After 1945 he taught coaching at the Conservatoire in Prague and stood for P.Dědeček. Since 1959 he was a conductor of the opera House at Z.Nejedlý Theatre in Ústí n.Labem. Later on he was a conductor of the opera at National Theatre in Prague. His development of a composer was very interesting. First period of his work - dramatic works, operas and ballets - was characteristic for following up with Czech romantic music, succesfully performed in Czech theatres. His opera 'Broken Jug', based on a well-known Kleist's model, took up fifth position in general classification at International Tribune of UNESCO in Paris, 1962. Vostřák's new creative period at the beginning of 60's was connected with dodecaphony and other techniques issued from it. Step by step the composer took other means of New Music as well, when looking for the possibilities to release the strict

structure of music. One of the spheres where he found the new opportunities of expression was electronic music and technical sound media at all, which Z.Vostřák sometimes combined with vivid instrumental or vocal expression. His compositions were often performed in abroad (Tübingen, Cologne, etc.).

\* Principal works: *Psalms for bass and piano* (1956), *Prague nocturno, opera based on the story of F.Kupka on the libretto of J.Wenig* (1957-58), *Contrasts for string quartet* (1961), *Three sonnets from Shakespeare for bass and chamber orchestra* (1963), *Cosmogony for string quartet* (1965), *Metamusic for large orchestra* (1968), *Two foci, EA composition* (1970), *Victim of a Candle for three instrumentgroups and three circular modulators* (1974), *Parabola for orchestra and mg. tape* (1976-77), *String Quartet No 4* (1979), *Pocket Universe for flute, dulcimer an string quartet* (1981), *Symphony for orchestra* (1981-82).

**Anton Webern** (1883-1945) studied the musicology at the University in Vienna, where he graduated in 1906 working out the thesis *Choralis Constantinus* of Heinrich Isaac with professor Q.Adler. During the years 1904-1908 he attended the private lessons of composition with A.Schoenberg. Later he was active as an operatic conductor in Vienna, Teplice, Gdansk, Stetin, and Prague. Since 1918 he worked in Vienna, where he conducted the concerts of the Association for Music Private Performances as well as Symphonic Concerts of Vienna Workers and Singing Club of Vienna Workers. For a short period he worked as a lector and corrector in the Universal Edition.

A.Webern together with his teacher A.Schoenberg and his another student A.Berg are designated in the music history as the Second Vienna School. This designation has its basement in works having issued from common workshop and in their epochal results. However, the Webern's compositional endeavour, though coming out from the common platform, leads by more clean-cut way to a concentrated interpretation of exclusive music ideas. In his works he applies newly formulated conceptional principles of A.Schoenberg to most consequential results. He defined the fundamentals of dodecaphony and made them more precise, he created the technique of punctualism, which represented in its consequences the "atomized" music as it were, composed from the tiniest elements. Webern's music is unusually concentrated, refined in sound and highly individual.

\* Principal works: *Passacaglia for orchestra op.1* (1908), *Fünf Lieder for voice and piano on text by S.George op.3* (1907-8),

*Sechs Stücke for orchestra op.6 (1909), Sechs Bagatellen for string quartet op.9 (1913), Fünf Stücke for orchestra op.10 (1911-13), Vier Lieder for voice and piano op.12 (1915-17), Sechs Lieder for lyrical soprano, clarinet, bassclarinet, violin and cello on text by G.Trackl op.14 (1917-21), Fünf Canons for high voice, clarinet, bassclarinet on Latin texts op.16 (1924), Zwei Lieder for mixed choir, celesta, guitar, violin, clarinet, bassclarinet on text by J.W.Goethe op.19 (1926), Streichtrio op.20 (1927), Symphonie op.21 (1928), Drei Gesänge for voice and piano on text by H.Jone op.23 (1933-34), Konzert für neun Instrumente op.24 (1934), Variationen for piano op.27 (1936), Streichquartett op.28 (1936-38), Variationen for orchestra op.30 (1940).*

*Fünf Sätze for String Quartet, op.5* from 1909 is a work of loose atonality (in *Op.4* it is still possible to trace the relicts of the composer's tonal feeling). In this composition we encounter the basic compositional characteristics of his style. First of all it is an extreme reduction, issued from the interpretation of the Schoenberg's thought, according which music should be a pure substance, in which every note has its structural sense and which excludes prospects for any ornaments. Besides it is an improved principle of so-called smaller connections, which is a logical consequence of idiomatic exploitation of one of the oldest compositional techniques in general - the canon. And last but not least an important feature of Webern's music language is an individual conception of so called Klangfarbenmelodie - melody of sound timbres. By an innovative usage of timbre as a form-creating music component Webern revealed the perspectives of the following development. The proof of his reductiveness may be even the number of bars of single of the work's parts: 55-13-23-13-26. Every part is composed by a sequence of tiner cells from which each is a sophisticated, logically constructed whole. For the first time in *Op.5* Webern fully uses the canonical principle. Music cells are built out from small several-tone models, which are immediately imitatively developed. A big seventh and small ninth are the significant intervals. The principle of smaller connections is consequently carried through in the micro-structure of the whole opus, for example - it is possible to explain the succesive exchange of these abovementioned two intervals as the simplest possible imitation. The score of the 5 Pieces is really fascinating. There are used in it rich possibilities of bow technique, especially in extreme dynamic positions. This



composition shows, that Webern from his first works linked up more with esoteric lyricism of Schoenberg's miniatures and song cycles, so - if we may say - with impressionistic, not with expressionistic part of Schoenberg's creation from the period of "loose atonality". P. Boulez may quite justifiably make a parallel in his essay *Für Anton Webern* (Reihe 2, p.45) "Debussy-Webern" and juxtapose it to a parallel "Late German Romanticism - Schoenberg and Berg".

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

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

*Pièce concertante* (1976); solo-chamber pieces: *Gasa* for violin and piano (1963), *Garak* for flute and piano (1963), *Tuyaux sonores* for organ (1967), *Riul* for clarinet and piano (1968), *Images* for flute, oboe, violin and cello (1970), *Piri* for oboe (1971), *Etudes* for flute solo (1974), *Rondell* for oboe, clarinet and bassoon (1975), *Königliches Thema* for violin solo (1976), *Sonata for Oboe, Harp and Cello* (1979), *Duo for Harp and Cello* (1984).

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

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

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

*In the composition Stabat Mater I utilized the original Gregorian chant, which I consider to be the most adequate form for the expression of the liturgic texts. In its simple, humbly intonations the true human emotions are reflected, which are not sometimes expressible even by a one-hour symphony.*

*Peter Zagar*

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

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

\* Principal works: 5 symphonies (1.-1954, 2.- in C for string orchestra, 1961, 3.-1972, 4.- Ballet Symphony, 1978, 5.-1985), 6 string quartets (1.-1963, 2.-1976, 3.-1979, 4.-1986, 5.-1988, 6.- *Incantations for alto and string quartet*, 1988), 4 piano sonatas (1.-1957, 2.-1974, 3.-1985, 4.- dedicated to November 17th, 1989), *Oswienczym*, cantata for 2 choirs, 2 reciters and orchestra composed on M.Kováč's poem (1950), *Polymetrical Quartet for 4 piano voices* (1965), *Metamorphoses XV for chamber ensemble and reciter on Ovid's text* (1966), *Concerto for Piano and Orchestra* (1966), *Plays for 13 Singers Playing Percussion Instruments* (1968), *Polymetric Music for 4 String Quintets* (1969), *Variations for Orchestra* (1971), *Elegy for Strings and Violin Solo* (1973), *Concertino per violino et archi* (1974), *Trio for Violin, Cello and Piano* (1975), *Galgenlieder for Soprano, String Quartet, Clarinet, Flute, Piano on Ch.Morgenstern's poems* (1975), *Musica per piano forte ed archi* (1976), *Wind Quintet with Drums* (1977), *A Word*, cantata for reciter, mixed choir and orchestra on the text by M.Válek (1980), *Piano Concerto No.2* (1981), *Monologues for Violoncello Solo* (1982), *Dialogues for Violoncello and Chamber String Orchestra* (1984), *Aztec Songs for soprano, piano and percussions* (1986), *Music for Warchal for chamber orchestra* (1987), *Concerto for Violin and Large Orchestra* (1989), *Spellbound Motion for large orchestra* (1989).

'Piano Quintet No.2' The compositions, chosen for the programme of the festival in fact take stock of my creative efforts

till this time. The Second Piano Quintet from 1958 represents my first reaction to the poetics of the serial music, in that times totally taboo by us. I was excited by essentiality, expressivity and great rhythmical vigorousness. With the Second Piano Quintet I crossed for the first time not only that "music iron curtain" but that real, too. The international jury of the ISCM chose the composition for the festival in Amsterdam (where, unfortunately, the first performance was not realized) and one year later in Copenhagen. It will sound for the first time in Slovakia.

'Plays for 13' singers playing simultaneously percussion instruments were composed in 1968. The premiere was in 1969, when the composition was played at the Courses for New Music in Smolenice and later at the festival ISCM in Basel. Composing the work I was interested by three problems - the utilization of a non-traditional articulation in singing; space sounding of music and use of simple percussive effects (sound of little bells, child's rattles and so on).

'Polymetric Music' of 1969 was called Psalm originally, but the Czechoslovak Radio didn't want to present it with this title. It indicated too clearly for everybody the tragical August 1968. In the composition I intended to implicate the time continuum. The metrical division of four string quintets is in ratio of 3:4:5:6 during every 10 seconds. The composition can be performed only with an assistance of light signals designating four different tempos. Also this composition was not performed publicly in our country and its first performance was at the festival ISCM in Graz. It earned the second prize in the competition of radio recordings of the tribune UNESCO in Paris.

'Incantations' for Alto and String Quartet I composed the 'Incantations' in 1988, after I learned about the death of my Prague's (and after the '68 exilian) friend Renáta Pandulová. Her poetry is used as the lyrics of the composition and the opus is dedicated to her memory. It had the first performance last year with M. Beňačková and Moyzes Quartet in Königstein, the seat of work for a couple of Pandulas. It was also recorded in Frankfurt Radio."

*Ilja Zeljenka*

**Pavel Zemek** (1957), studied the oboe and composition at the Conservatoire in Brno. He graduated from Janaček Academy of Music Art in the class of M. Ištvan (1988). He worked as an oboist in the orchestra at Janače Opera House eight years. He

has been teaching composition, the oboe and music theory at the Conservatoire since 1988.

\* Principal works: *Five sentences for brass* (1983), *I am worried of your Judgement* for oboe, violin and string (1983), *Song Cycle* for bass and bassclarinet on Holan's texts (1984), *Solitude* for mezzosoprano, piano and cembalo (1984-86), *Sonata* for violoncello solo (1984-86), *Sonata* for violoncello and piano (1984-86), *Seven words of Christ*, chamber symphony (1986), *In honour of St. Francis from Assisi*, chamber symphony (1989), *Symphony* for large orchestra (1987-89), *Decameron* from Moravia, 10 compositions for oboe and piano (1988-89), *Duo* for Oboe and English Horn (1988-89), *Garden of Love* for soprano and percussion instruments (1989), *In honour of Hieronymus Bosch*, three-parts cycle for different chamber cast (1987-90), *Garden of Silence*, string quartet (1990), *Trio* for violin, violoncello and piano (1991).

### *Praise of Marriage*

*This small composition for bassclarinet and percussions is like two stones, which smoothe down each other, like two people, who set out on the way together. Two soloists, little by little, find common language, have pleasure and they (together) reach - what they separately never could reach - they reach the theme, which sounds at the very end of the composition.*

*Pavel Zemek*

# PERFORMERS

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**Agon**, a free association of composers and musicians interested in contemporary music in Prague. It was founded in 1983 thanks to Martin Smolka, Peter Kofroň, and Miroslav Pludák. It was established as the base for a new generation, which was longing for searching for new dimensions. The association is concerned in the work of young Czech composers in confrontation with contemporary foreign music. It is created by several musicians who are joined by other instrumentalists and vocalists when needed. Usually, it presents pieces of art that have not been presented till that time. It is a group, which does not improvise. It presents music for acoustic instruments mainly.

**Pierre-Laurent Aimard** was a student of Yvonne Loriod and Narie Curco. In 1973 he won the Competition of Olivier Messiaen and in 1974 he took the second prize in an international competition in Geneva. His career of a pianist started when he was nine and brought him to the most outstanding concert-halls all over the world. He played with orchestras in Chicago, London, Berlin, Dresden, Leningrad, Milano, Amsterdam, Toronto, Rio de Janeiro etc., and he collaborated with conductors such as Pierre Boulez, Seiji Ozawa, Daniel Barenboim, Charles Dutoit, Kent Nagano, Sergiu Celibidache, Andrew Davis, André Previn. He was invited to the festivals in Lucerne, Tangkewood, Berlin, Menton etc. His interest in contemporary music brought him to cooperation with composers like Messiaen, Boulez, Stockhausen, Berio, Ligeti, Xenakis. He is a member of a well-known choir Ensemble Intercontemporaine of Pierre Boulez. Pierre-Laurent Aimard has the whole work of Gy.Ligeti in his repertoire (for piano solo and chamber compositions). Also 10th and 11th Etudes, which will be performed for the first time in Münster in 1993, is dedicated to him. Ligeti himself considers Aimard's interpretation to be the most authentic one. P.L.Aimard also cooperates with famous vocal artists. He recorded Ravel's Chansons Médécasses with Jessye Norman. Among others we can mention Yvonne Minton, Felicity Lott and Gabriel Bacquior. The artists records for C.B.C., ERATO (Ligeti), ADDA (Messiaen).

**Matthias Bamert** he studied oboe, composition and conducting in Bern, Zurich, Paris, Salzburg and Darmstadt before being invited to Cleveland as assistant to George Szell. The following season he spent a year as an assistant to L. Stokowski at the American Symphony Orchestra. He then returned to

Cleveland, initially under P. Boulez and then under L. Maazel. During this time in Cleveland he conducted numerous concerts with the orchestra and thus gained a great deal of experience before being appointed Music Director of the Swiss Radio Orchestra in Basel in 1978. Since giving up this position as Music Director of the Swiss Radio Orchestra, he conducted concerts in London, Vienna, Berlin, Bonn, Cologne, Chicago, Cleveland and Detroit. In the UK Matthias Bamert made his debut with the Scottish National Orchestra in 1983/84 and has started his second term as their Principal Guest Conductor. He made his London debut earlier in 1985, giving a performance of Mahler's seventh Symphony with the BBC Symphony Orchestra in the Royal Festival Hall.

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

**Paul Crossley** is renowned as an authority on 20th century music. He studied in Paris with O. Messiaen and Y. Liorod. He has also championed the music of Tippett: the 3rd and 4th Piano Sonatas were written for him and he gave the world premieres of both these works. In 1989 he toured Italy and Germany with the Chamber Orchestra of Europe, made a return visit to Japan and appeared at the Promenade Concerts with the London Sinfonietta. Highlights of the 1991/92 season include concerts with the Berlin Philharmonic under Simon Rattle and an appearance in the Japan Festival with the London Symphony Orchestra and Michael Tilson Thomas. Crossley has an impressive discography which includes the complete piano works of Ravel, Fauré and Janáček, the Turangalila Symphony with The Philharmonia and Salonen for Sony Classical, and Messiaen's solo piano music and his major works for piano and orchestra. Crossley's latest CD of the complete works by Stravinsky for



piano and orchestra has already won many awards including a Diapason D'Or, le Prix de la Nouvelle Academie du Disque and le Prix de l'Academie Charles Cros and Crossley himself was nominated for a Grammy award. Paul Crossley is the Artistic Director of the London Sinfonietta.

**Adrienne Csengery** studied at the Budapest "Béla Bartók" Conservatoire, and later at the Budapest "Ferenc Liszt" Academy of Music. In 1969 the internationally-renowned Maestro Lavro Matatic invited Csengery to sing one of the soprano parts in Monteverdi's "Vespro della beate Vergine". In the wake of her tremendous success, Maestro Matatic engaged her to sing under his baton in Zagreb, at the festivals of Dubrovnik and Palermo. Upon graduating from the Budapest Academy of Music in 1970, she was engaged as a member of the Budapest State Opera. She underwent postgraduate training at the Summer Academy Course in Weimar, and under the guidance of Maestro V. Madiali in Milan (1972). Along with her regular appearances at the Budapest State Opera, she has frequently performed in the concert halls as well as on the radio and TV stations of Hungary and foreign countries. She has a special flair for the songs and arias of the European Masters of the Renaissance and Baroque periods as well as for the works of contemporary composers. In 1972 she was decorated by the Hungarian Radio, and in 1973 she clinched first prize at the 20th International Singing Competition in 's-Hertogenbosch. She clinched third prize and a special prize at the Gabriel Fauré International Singing Competition in Paris, 1974. Adrienne Csengery has sung under well-known conductors: Pierre Boulez, Diego Mason, Sylvan Cambreling, Friedrich Cerha, Claudio Abbado and many others. She gave the first performance in Paris in 1981 of György Kurtág's orchestral song cycle "Messages of the late Miss R.V.Troussova", followed by innumerable performances in Europe and a recording by ERATO with Adrienne Csengery and the Ensemble Intercontemporain conducted by P.Boulez.

Following the success of it, G.Kurtág wrote several works for A. Csengery. This recording won the GRAMOPHONE 1986 award for modern music in London. A. Csengery has given numerous radio broadcasts, not only in Budapest, but also on NOS radio, VARA radio, BBC, as well as Cologne radio and the WDR.

**Dama-Dama** - is an ensemble of contemporary avant-garde music for percussion instruments. It was established from the

percussion section of the orchestra Art Inkognito in May 1990. Since 1985 this orchestra has been coming with new stimuli to the Czechoslovak stages. Originally it had fifteen members. Since 1989 it has been a trio of artists, who play the percussion instruments and sometimes use the piano, violoncello or oboe. Nowadays Dama-Dama has four percussion instrumentalists, whose repertoire consists of many percussion soli from composers from Brno. This ensemble uses very extensive and attractive instrumentation: in all the compositions of several alternative programmes more than hundred various percussion instruments are used (timpani, tom-tom, bells, glockenspiel, vibraphone, gong, etc, and many instruments new created by the members of the ensemble as well). In their programmes they include their own compositions as well as compositions of prestigious composers of Slovak and Czech classic music associated mainly to Janáček Academy of Art in Brno: D. Forró, M. Ištvan, I. Medek, P. Novák, M. Košť, A. S. Piňos, V. Zouhar, etc. In the spring of 1990 the ensemble took part in the international West-Ost Musiktagung in Mannheim, in summer Dama-Dama opened the seventeen days lasting world festival and performed at more concerts: 35th International Course for New Music Darmstadt. In the autumn they performed at 25th International Music Festival in Brno and 1st Percussion Instruments Days in Prague 1991.

**Due Boemi di Praga**, Josef Horák - bassclarinet, Emma Kovárnová - piano, was founded in 1963. It is the only ensemble of that kind that has systematically concentrated on the interpretations of music ranging from the Renaissance up to the present times. Leading world composers, as e.g. Hindemith, Martinů, Messiaen, Stockhausen, Martin, Guber, Pousseur...

Josef Horák has influenced the development of the bassclarinet playing in the world by his decisive

way. Therefore world critics call him "Paganini of the bassclarinet". His first evening concert in 1955 was at the same time the first bassclarinet recital in the history of music. The ensemble was invited to guest-perform at the following world music festivals. The Due Boemi made radio recordings for 49 radio studios both in Europe and overseas. The artists made nine profile gramophone recordings and recorded 80 works included on various records. They have cooperated with the Supraphon, Panton, Artia, Carus, EGE and Fuga-Helsinki recording companies.

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

**Anna Hölblingová** - she became well-known among the listeners thanks to the violin duo Anna and Quido Hölbling, which was founded in 1969. They presented themselves at many festivals of young Slovak musicians, festivals of Slovak concert art, recitals and concerts with the orchestras in Czechoslovakia and abroad. The duo recorded for the radio, television and the record company Opus. From 1974 to 1980 they worked at Slovak Chamber Orchestra. They performed in Spain, England, Belgium, Denmark, Austria, Germany, France, Poland, the Soviet Union, Luxembourg, Yugoslavia, the U.S.A., Canada and Japan. In 1983 they became co-founders of the ensemble Cappella Istropolitana, which performs in Czechoslovakia and abroad. They performed also at Internationales Musikfest in Stuttgart, Karintischer Sommer - Villach, Wiener Festwochen, Bratislava Music Festival, festivals in Hong-Kong and the U.S.A. A.Hölblingova lectures at the Academy of Music and Dramatic Arts in Bratislava.

**Maja Jakanovic** studied violin at the State Conservatoire "P. I. Tchaikovsky" in Moscow, at the department of D. Oistrach, in the class of Professor S. Snitkovsky. She graduated in 1976 and went on to take a post-graduate studies diploma, 1978. From 1980 to 1982 she attended the master class under Professor G. Zhislin in Moscow, Professor I. Osim in Luxemburg and in 1982 she got the diploma at the Academia Chigiana at Siena, in the class of Professor F. Gulli. The year 1980 marked her winning of the special diploma of the "Jean Sibelius" International Competition in Helsinki. She began playing in public while still at school. Beside appearing in Belgrade she has had guest performances in Italy, Belgium, Hungary, Czechoslovakia, U.S.S.R., Finland and Australia, took part at Dubrovnik Summer

Festival. She has been a soloist and the member of the "Orchestra da Camera di Padova" since 1983.

**Sergej Kopčák** studied singing at the Academy of Music Arts in Bratislava and at the Bulgarian State Conservatoire with Prof. M. Popov. He has been a soloist of the Slovak National Opera since 1979. He has been successful in many International competitions, he is a Laureate of the International Competition of the Prague Spring (1973), a finalist of the singer's competition in München (1976), in Rio de Janeiro (1977), the Laureate of TIJI UNESCO within the Bratislava Musical Festival (1978). In the years 1977-78 he studied at La Scala Theatre in Milan, and in the years 1978-79 at the Vienna State Opera. After successful performances in Czechoslovakia, he made his debut in London at Covent Garden (1982). S. Kopčák has been especially successful in Italian and Slavonic Opera. Since then he performed on the most prominent operatic stages and in famous concert-halls: La Scale, Grand Opéra in Paris, Carnegie Hall, Metropolitan Opera. In 1987 and 1988 he performed as the Priest in Schoenberg's opera Moses and Aaron in Salzburg - directed by Jean Pierre Ponnell and conducted by James Levine. S. Kopčák has a large oratorio and cantata repertoire and has studied many works by Slovak composers too.

**The Cracow Percussion Group** was formed in 1984 by Jan Pilch. It is made up of musicians associated with the Academy of Music in Cracow and involved with music of the 20th century. The group has given premiere performances of works by Alejandro Iglesias Rossi, Boguslaw Schaeffer, Hanna Kulenty, Krystyna Moszumanska-Nazar, and Nancy Van den Vate. Besides concerts in Poland, the ensemble has performed in Dresden (Tade für Zeitgenossische Musik), Munich (Musica Viva), Berlin (Musikbiennale), Amsterdam. The Cracow Percussion Group recordings for Bayerische Rundfunk and French Television.

**Peter Michalica** - studied at the Bratislava Conservatoire and the Academy of Music and Dramatic Arts in Bratislava (with J.Skladany). After finishing his studies in Czechoslovakia he went to Moscow where he attended the class of J.Jankelevic at the I.P.Tchaikowsky Conservatoire and then to Brussels to the Royal Conservatoire. He attended the piano courses of H.Szeryng and W.Schneiderhan. He is a Laureate of the International

Competition of C.Flesh in London, he won *Première Prix avec Grande Distinction* at the Royal Conservatoire in Brussels. He proved his outstanding talent at many concerts in India, Switzerland, Italy, Spain, Germany, Belgium, the U.S.A., Canada, etc. He collaborates with radio and television and the publishing house Opus in Bratislava as well as many other foreign companies. In 1982-83 he lectured at the University of Michigan and in 1985-88 at the University of Detroit.

**Ján Vladimír Michalko** studied organ playing under Prof. I. Skuhrová at the Bratislava Conservatoire and under Prof. F. Klinda during his studies at the College of Music and Drama. His artistic career received an important boost during his training in organ playing and improvisations at the Hochschule für Musik in Munich under the renowned conductor and organist K. Richter. In 1974 he attended the international interpretation seminar in Weimar under Prof. J. E. Köhler, one year later took part in the international Bach competition in Leipzig. He was among the participants of the 1976 masters' interpretation course at Haarlem, Holland, in 1976 he attended the Summer Academy at St. Maximin (France). Michalko has premiered many compositions of the new Slovak music production (from the authors Zeljenka, Berger, Zimmer, Kubička, etc.).

The artist made a number of successful tours through the Soviet Union, GDR, FRG, Finland, Poland, Yugoslavia, Austria, Hungary, Romania. He has recorded LP and CD albums for the record company OPUS.

**Wojciech Michniewski** studied conducting with Stanislaw Wislocki as well as composition and theory with Andrzej Dobrowolski at the Academy of Music in Warsaw. Along with K. Knittel and E. Sikora he formed the composers group KEW. His work "Szeptet" won the Premio KAI of Italian television in 1975. In 1974 he won an honorable mention at the National Conductors Competition in Katowice, in 1975 he received the critics' award "Orpheus" for the best performance of a Polish work ("Psychodrama" by Tadeusz Baird), in 1977 he won First Prize at the Guido Cantelli International Conductors Competition at Milan's Teatro alla Scala and in 1978 he received a bronze medal at the Ernest Ansermet International Conductors Competition in Geneva. Starting 1978 he was artistic director of the Great Theater in Łódź (to 1981) and music director of the Warsaw

Chamber Opera (to 1983). Since 1984 he has been the principal guest conductor of the Polish Chamber Orchestra, and from 1987 the artistic director of the Poznan Philharmonic. With opera productions, traditional symphonic repertoire, and with contemporary music which maintains as very important place in his work. He performs in all European countries and in South America. He has conducted in such famous halls as: Teatro alla Scala in Milan, the Philharmonic in West Berlin, Teatro Colón in Buenos Aires, and Palau de Música in Barcelona. Likewise, he has taken part in many famous international music festivals and made numerous recordings for radio, television, and record films.

**Moyzes Quartet** (Stanislav Mucha - 1st violin, František Török - 2nd violin, Alexander Lakatoš - viola, Ján Slávik - cello) was founded in 1975 while its members were still students of the Bratislava Conseratoire. The Quartet, called originally the Mucha Quartet, attended interpretation courses in Bayreuth (1976,1978) and Weimar (1980). All members of the Moyzes Quartet graduated from the Bratislava College of Music and Drama. Already during the college years, the Quartet took several awards at nation-wide competitions. In 1980, the Quartet was a successful participant of the international competition Premio Vittorio Gui in Florence, in 1982 it took second prize in the modern music competition at the International String Quartet Contest in Evian, France, and third prize in the main category of the same event. The ensemble collaborated with the Dutch Gaudeamus, with professor Usi Wiesel from Tel Aviv, professor Rudolf Nel from Munich, quartet Melos from the Federal Republic of Germany, members of the Amadeus Quartet, Janáček Quartet, and since 1989 it collaborates with professor Franz Samohyl in Wien. Besides its performances at home, the Quartet was acclaimed at concerts in the Soviet Union, the German Democratic Republic, the Federal Republic of Germany, France, the Netherlands, Sweden, Italy, Portugal, Spain, Turkey, Morocco, Belgium, People's Democratic Republic of Korea, Cuba, and India.

**Sigune von Osten** belongs to the best-known contemporary soprano singers, who concerns mostly with the music of 20th century. She studied at the University in Hamburg and Karlsruhe, later on she studied with Elisabeth Grümmer and Eugen Rabine. The major part of her repertoire are compositions of famous

composers of 20th century - Olivier Messiaen, Krzysztof Penderecki, Giacinto Scelsi, John Cage and others. She performed premiéres of more than hundred works and was a guest singer at the top European festivals - in Berlin, Vienna, Paris, Zagreb, Warsaw, Donaueschingen, Bonn, Venice, Salzburg, etc. She cooperated with Symfonieorchester des Westdeutschen Rundfunks, Santa Cecilia Roma, Orchestre National Paris, Orchestre de la Suisse Romande Geng, Czech Philharmonic Orchestra, Symfonieorchester des Südwestfunks Baden-Baden, she gave concerts in Europe, the United States, South America and Japan. She introduced large vocal cycles of O.Messiaen and performed premiéres of all compositions for soprano by Marek Kopelent. Among the others we can mention aria *Il canto degli augei* performed with Slovak Philharmonic in Bratislava. Her repertoire includes songs, oratorios and operas.

**Jan Pilch** studied percussion at the Academy of Music in Cracow in the class of J. Stojko. He has taken part in all of Poland's most important contemporary music festivals on many occasions, as both soloist as well as chamber player. He has also taken part in festivals in Dresden, Nurnberg. (Musik XX. Jahrhunderts), and Salzburg ("Aspekte"). For his interpretation of Krystyna Moszumanska-Nazar's "Variants", he was awarded the Polyhymnia Medal at the Poznan Spring Festival of Contemporary Music in 1980. He is a member of the jazz group Laboratorium, with which he appears both in Poland and abroad (West Germany, Switzerland, Italy, and Austria). He has also worked with the MW 2 Ensemble, as well as the Cracow Philharmonic and the Orchestra Giovanile in Lanciano, Italy. He has had numerous radio and gramophone recordings of contemporary concert and jazz music. Presently, Jan Pilch is an assistant lecturer in percussion at the Academy of Music in Cracow.

**Marián Pivka** - studied at the Košice Conservatoire (with L.Kojanová and V.Tichý) and at the Academy of Music and Dramatic Arts in Bratislava (with M.Starosta) and at the P.I.Tchaikovsky Conservatoire in Moscow (with I.Cernecka). He showed his extraordinary talent when he was very young and so he became one of the most outstanding Czechoslovak pianists very soon. He presented his qualities at numerous competitions e.g. he is the Laureate of the international competition *Virtuosi per musica di pianoforte* in Ústí nad Labem, Beethoven Festival in

Hradec u Opavy, Smetana Festival in Hradec Králové, Jeunesses Musical in Belgrade. His repertoire includes pieces of art from all music periods.

**Ewa Poblocka** ranks amongst the most talented pianists of the young generation. She graduated with honours from the State Higher School of Music in Gdansk where she studied with professors Sliwinski and Sulikowski. To perfect her pianistic art she worked further 3 years with Conrad Hansen in Hamburg, as well as with Rudolf Kerer, Tatiana Nikolayeva and Martha Argerich during the international master courses in Budapest, Salzburg and Weimar. She took part and won prizes in many Polish and international competitions. In 1977, Ewa Poblocka won the first prize of the International G. Viotti Music Competition in Vercelli, Italy. She was also the winner of the 12th International Festival of Young Prizewinners of Music Competitions in Bordeaux, France. In 1980, she was a prizewinner at the 10th International Chopin Piano Competition in Warsaw. Additionally she received the Special Prize awarded by Polish Radio and IV for the best performance of Chopin's mazurkas. Ewa Poblocka visited nearly all European countries, as well as South America, Canada, Singapore, and Japan. She is recording for radio and record companies (Deutsche Grammophon, Grüner + Jahr, Polskie Nagrania). Her vast repertoire ranges from Bach to Lutoslawski.

**Nevena Popovic** finished the musical school "Josip Slavenski" with professor Jela Kršić, in three years she finished the Faculty of Music in Belgrade and graduated with highest marks in 1975 (piano class of professor Dr Andrej Preger). She continued her studies in Italy, first in Florence, and later in Rome at the Academy "Santa Cecilia under the guidance of famous Italian professor and pianist Vincenzo Vitale. For her artistic development were also important master-courses with well-known pianists Aldo Ciccolini (Ohrid) and Vladimir Ashkenazy (Luzern). She is a winner of many national and international prizes and awards (Citta di Senigallia - 1975, Alfredo Casella - 1976, Munchen 1983 and others). Numerous concert have followed after these competitions in many important cities of Yugoslavia and other countries (Italy, Switzerland, Germany, GDR, Finland and Soviet Union), and she made many recordings in Yugoslavia, as well as in other countries. She is professor at the Faculty of Music in Belgrade now.



**Eugen Prochác** studied at the Bratislava Conservatoire under the direction of Juraj Fazekas, then continued his studies at the Academy of Music and Drama in Prague, in the class of Josef Chuchro. He also improved his art with such personalities as Daniil Šafran (on the Interpretation Master-Courses in Grožňan, Yugoslavia 1985), Erling Blöndal Bengtsson and others. During his studies he won Slovak Conservatoire Competition twice, was absolute winner of the Slovak Interpretation competition in 1983 and lastly, in 1990, he won the "Premio Valentino Bucchi" International Competition in Rome. Besides his dominant activity as a soloists he devotes much time to chamber music as a long term member of the New Bratislava Trio and other ensembles. The spectrum of his activity is completed by teaching at the Academy of Music and Drama in Bratislava. He gave concerts in Hungary, Poland, Austria, Germany, Yugoslavia, Soviet Union, Sweden, Italy and Other countries.

**Pavol Procházka** he studied at the conservatory in Žilina and finished conduction at the College of Music and Drama in Bratislava (1973). He worked together with several former Slovak choir ensembles (Lúčnica, Technik, SĽUK). The results of his artistic activities and the specialization of his work with the choir ensemble brought him the function of the artistic head of the Slovak Philharmonic Choir (1985-1990). In this time he worked together with many former European orchestras and outstanding conductor personalities (Abbado, Benzi, Conlon, Gielen, Košler, Pešek, Rajter, and many others) and produced tens of great vocal-symphonic works and conducted hundreds of concerts and recordings almost in the whole Europe. At present he works as the artistic head and conductor of the Slovak Chamber Choir and he also pedagogically works at the College of music and Drama in Bratislava.

**Quaderni Perugini di Musica Contemporanea** is a flexible association, which changes its personal cast in dependance on the repertoire. At the concert in Bratislava on October 22nd, 1991 they will present themselves in the cast: Gabriele Mirabassi, Gabrielle Brunner, Ulrike Brand and Meret Kammer.

Gabriele Mirabassi - clarinet, studied at the Perugia Conservatoire, performs at the concerts of chamber music, but as a soloist with symphonic orchestras as well. He won the main prize at the International Competition of Chamber Music in Stres.

He is involved mainly in studying of contemporary music, rarely in the jazz music.

Gabrielle Brunner - violin, her father is a clarinetist at Symphonic Orchestra of Bavarian Radio. She studied with prof. Pöverlein and with Ana Chumachenko. In 1983 she began to study at the Bern Conservatoire in the class of prof. M. Rostal and E. Zurbrugg. During her studies she won the prize of Kiefer-Habitzel's Foundation of the Swiss Association of Music Artists.

Ulrike Brand - violoncello, she studied in Bonn, continued in Aachen at the Academy of Music Art with prof. K.Heitz, then in Detmold with prof. I.Güdel and in Cologne with G.Faust. She won a national prize for the chamber music in the competition Jugend Musiziert in 1979. Later on she improved her violoncello play with S.Palm, where she specialized in interpretation of the contemporary music. She performed as a soloist in Germany, Switzerland, Italy and Czechoslovakia.

Meret Kammer - piano, she was born in Bern, she received the first musical education with S.Eggli. After finishing the grammar school she studied the piano with M.Studer, D.Huber at the Bern Conservatoire. She graduated in 1986. She attended courses with Irwin Gape and Brigitte Fassbender. She teaches the piano and gives concerts mainly as a member of chamber orchestras.

**Milan Radič** studied the viola with Skampa at the Academy of Music Arts in Prague. Since 1988 he has been a member of a chamber group Cappella Istropolitana.

**Daniela Rusó** belongs to the most important contemporary Slovak piano artists. She studied at the Bratislava Conservatoire and the Academy of Music (with A.Kafendová and R.Macudzinski). In 1965 she received the 1st prize in the Competition of F.Chopin in Mariánske Lázně, in 1969, 1979, she won the prizes for the best interpretation of Slovak composers at several competitions. She became famous for interpretation of the compositions for piano by L.van Beethoven, F.Chopin, S.Rachmaninov, A.Skrjabin and others. She represented successfully Slovak music in Great Britain, Austria, Germany, Yugoslavia, Cuba, the Soviet Union, Poland Bulgaria and Romania. She also lectures at the Bratislava Conservatoire and at the Academy of Music and Dramatic Arts.

**Ján Salay** studied piano at the Conservatory in Žilina, he continued his studies at the Academy of Music Arts in Bratislava under Pro. Anna Kafendová. After graduation from the Academy since 1970 he was offered an engagement with the Slovak National Theatre in Bratislava to work as corepetitor, and he was also active as wanted accompaniment. The most intensive cooperation has been created with Sergej Kopčák. In 1984-86 he was engaged as corepetitor in State Opera Istanbul, where he has returned after 1990. Together with his wife Eva Salayová they often give chamber concerts as piano duo which was presented at the international festivals. He records for the gramophone company OPUS, TV and Radio.

**Pippa Schönbeck** began to play the piano when she was six, one year later she entered prep school of the piano play at Wiener Musikhochschule. When she was thirteen, she started to play the organ, since 1980 she studied organ play with prof. M.Radulesco and composition with prof. Neumann. After graduating from the organ play (1986) she continued her studies. She finished by winning the first prize by Jean Boyer at the conservatoire in Lille. In spite of these activities she played the cemballo with prof. N.Spietha at the conservatoire in Paris (graduated in 1991). She performed at the concerts in Switzerland, France, at the Bach's Organ Festival in Plaisance and many others international organ courses.

**Bianca Sitzius** graduated from the piano at the Conservatoire in Wiesbaden. She continued to study the piano in the class of Vitalij Margulis in Freiburg. After finishing her pedagogical studies she finished also art studies with Rudolf Buchbinder in Basel and took part in courses of Karl-Heinz Kämmerling in Hannover and Malcom Frager in Luzern. Bianca Sitzius performed at the concerts with Württemberg Chamber Orchestra and Polish Chamber Philharmonic in Gdansk. Besides the classical and romantic repertoire she is continuesly involved in the 20th century music. She won the prize of Belgian Television and Radio for the best interpretation of new piano literature. She performed the compositions of contemporary German composers at the festival Roma Europa in 1991. She realized many radio records in many countries of Europe and cooperates with CD publishing house Mediaphon Green Lable.

**Ján Slávik** studied the violoncello in the class of G.Večerný at the Bratislava Conservatoire. He finished it with K.Filipovič in 1979 and was claimed the best student of the year. At the Academy of Music and Dramatic Art he was in the class of J.Podhoransky. He took part in the competition of Slovak conservatoires in 1977, where he won the first prize. At the general competition Beethoven's Hradec he won the third prize (1981). He took part in the international competition of Prague Spring Festival and the jury gave him a prize for the best interpretation of a contemporary Slovak composition. He won two other prizes for interpretations in the same year. He presented himself successfully at the Young Concert Artists Festivals in Trenčianske Teplice. Jan Slávik is one of the founders of Moyzes Quartet, which is classified among our best chamber ensembles. He performed as a soloists and as a member of the Quartet in Germany, Bulgaria, the Soviet Union, France, Italy and Korea.

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

**The Slovak Chamber Choir** is a professional choral ensemble, it is a part of the Slovak State Folk Ensemble. From its establishment on it was artistic rising with the original works by the maestros of Slovak music - A.Moyzes, E.Suchoň, J.Cikker and others, and contemporary, but not less expressive composer personalities like I.Zeljenka, I.Hrušovský, T.Salva and many others. Besides of the home concert activities the Slovak Chamber Choir is known for many broadcast recordings, profile LP records and for its recording for the television. It also had many succesful performances abroad - in Belgium, Bulgaria,

France, Netherlands, Hungary, Germany, Spain, U.S.S.R. - and it performed the works of S.Prokofiev and L.van Beethoven together with the Slovak Philharmonic Choir under the baton of C.Abbado and A.Lombard. Its leading artistic personality is the conductor Pavol Procházka.

**Slovak Radio Symphony Orchestra Bratislava** was founded in 1929 as the first professional ensemble to meet the demands of the broadcasting station in Bratislava. Its regular professional activity has started in 1926. The orchestra was led by outstanding personalities, such as Ladislav Slovák, Otakar Trhlik, Ľudovít Rajter, Ondrej Lenárd. From the beginnings The orchestra's activities were closely connected with the creative efforts of representatives of modern Slovak music. The ensemble has performed in many countries (U.S.S.R., Austria, Germany, France, Spain, Great Britain). It cooperates with musical editions OPUS and Supraphon.

**Marián Vach** - conductor, studied the Faculty of Pedagogy in Trnava. From 1972-1977 he was a student of chorus conducting in the class of prof. J.Haluzický at the Academy of Music and Dramatic Arts in Bratislava. He began to cooperate with Children Singing Choir of the Czechoslovak Radio and after five years he took the leadership of it. He graduated from the orchestral conducting in the class of prof.L.Slovák in 1981 He worked as an opera house director in the State Theatre Košice and as a chief of the Slovak Folk Ensemble - SĽUK. In 1987 he became the chiefconductor of the Chamber Opera House of the Slovak Philharmonic. He colaborated also with other symphonic orchestras and choirs.

## MEDITATING ON THE FESTIVAL

### I.

The idea of a festival of contemporary music that might be held in Bratislava is more than a quarter of a century old. It was on Peter Kolman's initiative that, in 1968, at the very outset of the so-called normalization, the efforts to organize the festival were marred and labeled as an attempt to undermine socialist culture from an anti-state and, chiefly, antisoviet standpoint.

In the late 80's, the idea of the festival was revisited by Ilya Zeljenka. Being the Chief of the Commission of dramaturgy of the "Week of Recent Slovak Production", his intention was to transgress the borders of a home production and, by piecemeal, cultivate prerequisites for removing a long-lasting isolation from contemporary world music.

The climate reigning after November 17 finally enables that the old dreams (may be, too old?) might come true. The festival of contemporary music, whose absence was one of the salient features of the totalitarian regime's activities, is on its way to be included within the realm of "res facta".

The organizers of the festival of the contemporary music in Bratislava do fully realize that the long-lasting, chronical isolation from the world developments as well as equally chronical employment of methods of modern sociotechnique have considerably marked the home production. A regular "brain-washing" fitted in the "principles of socialist realism" could not but leave the trace. What we can only hope for is that at any rate something, though unlikely to stun in terms of technology, may well evoke response of a listener capable of perceiving music as indication of its day sui generis. We hope that at least a part of what we have been doing here will have spoken its authentic language. That accounts for the audacious (may be, too audacious?) name of the project - "Melos-Ethos".

What follows has been designed, among other things, to provide a sort of commentary to that choice.

### II.

The organizers of the festival have got down to work (that many, even today, see as superfluous, meaningless, and hopeless (!)) with a zeal reminiscent of the enthusiasm and animation of the time when the idea of such a festival was born.

Whence - a quarter of a century ago - did that enthusiasm come? Where had its roots been? Was it not just the then vision our "come back to Europe"? I do not think so, especially given the fact that today's prospects meeting with scepticism. Moreover, it seems to me that for us, in those days, it was not so much the case of that "come back to Europe": then, we were not suffering from the "Hottentot complex". The enthusiasm of those days flew from what it solely can do so, i.e., from inner spiritual freedom. What does this mean? By pursuing our artistic activities, we did not seek any material gain. What we were undertaking in music was what we did because we "knew"-felt-believed that what we were doing was right. We were sure of it, not only despite requirements or sanctions of the "authorities", but also despite those who enjoyed the reputation of "reasonable", "experienced", "educated" and "foreseeing", let alone those who "meant it well with us" etc. By the by, the cited certainly of ours did not result from too much education or too thorough going a ponderation. It fed on a live intuition. In Husserl's phrase, on an "apodictic evidence" of the world and art within this world, on their dialectics - especially the one that does not reveal itself to a quotidian consciousness and quotidian thinking. But a rational argumentation applies to neither intuition nor in sight the more so the "Sprachspiele" of sophists and demagogues. Art is a realm of whole perception, a whole thought; it is a sphere of expression, metaphors a symbols. A communication code pertinent here is suggestiveness, not persuasion. That is not the case of "intelligibility", but that of fascination, i.e. integration of spiritual functions.

Art - such that is virtually authentic - generated and controlled primarily from within, from one's "heart of hearts", from the sphere of subjective "arché", is unsettling for a mundane power, let alone the latter's totalitarian form for which it is normally dangerous: it relativizes, i.e. challenges demands and competences of power structures. Authentic artistic creations is as if reproducing Christ's words, "My Kingdom belongs nor to this world".

As E. Fromm put it, we did not want "to have" - we wanted "to be". Largely unconsciously we were considerably in conformity with law of spiritual life that reads: "What you are only entitled to are deeds, never, however, their fruit.... be indeferent to both success and failure... pityworthy are those for whom the fruit (of their deeds) is an impulse....." (Bhagavadgita).

Enthusiasm, a joy resulting from creation, etc. must belong to the sphere of "gifts of the Spirit", of which speaks St. Paul. They flow from the sence of oneness - with man's essence and Being.

And what about today? What are contexts enveloping the festival now, about two years after the "Tender revolution"? What are the consequences of having stepped on the road of the economic reform?

Fresh problems are sure to be surfacing. By the by it would be only too myopic to perceive here merely problems of finance, sponsors, management, and the like. The key problem is not flowing from the fact of an economic reform as such, but from its reification and attending phenomena, i.e. a bias toward choicism and consumerism. In this perspective, it is just continuation of a chronical process of destruction of culture which has been misinterpreted in the final run, by the communist doctrine. It is high time that we may realize that it was not only due to inefficient economy that communism failed, it was due to inhuman tyranny. The common groundwork was materialistic reduction of Being, of man, of human existence. It is the world that has been reduced to matter that has failed. It is first of all a conception of man reduced to an animal that has failed. After all, it is the consequences of that reduction that have failed. Yet it is at the level of institutions and organisations, first and foremost, that the collapse has taken place (is taking place: mentality cultivated by the former system perseveres). Nay, more, it is beginning to flourish "in a new way". The proof is, e.g., in levelling art and entertainment (now-a-days even striptease is being included within art!), which even "totalitarian" ideologies did not permit themselves. The crux, then, lies in that the public opinion, shamelessly and with impunity, keeps to be prepared according to intentions of vulgar materialism. "Qui bono?"

Here also belong apparent attempts in disparate spheres of culture to adjust to the world of business, its mental schemata and criteria. Now there again comes into play the identity of culture, preservation of its essence that lies in transcending structures of "this world", in unveiling its deception and fictions, the illusion of the world's finality and cognoscibility topping the list. Trying to adapt to what ought be superseded is just absurd.

The world of trade and football is ruled by the criterium of success. That of consumption and entertainment, in turn, is under the domination of the criterion of pleasure and diversion. What chances is standing in such a world an art that hinges on reflection of Truth, on expressing an authentic "condition



humane", on creation of the latter's symbolism? What are the chances spiritual activities are standing in the world that has "eliminated" the dimension of the Spirit? Whitherto this "road into Europe" of ours is actually leading? Is not it taking us from one materialism to another, from one ideology to a new one? In the Bible's phrase, from Sodom to Gomora?

To make a long story short: we are not only facing a "moral crisis", but also a systematic one. It even would not be too much to say a satanically systematic, long-lasting desacralization-profanation of reality (P. Tillich). What response, then, could there be to the query that seems so matter-of-course: "Is the Festival going to be a success?"

Unintentionally, there invites itself a question of one major European poet (the question, by the by, considerably preoccupied the attention of one of the greatest European thinkers): "...what is a poet good for in these dried-up days?"

#### IV.

The perspective would change at the very moment you have freed yourself from a wordly suggestiveness and realized that the criterium of "success" as associated to rivalry, competition, self-interestedness and the like has nothing to do with art qua spiritual domain. That criterium has been only transplanted here as a result of a certain ontological confusion, mental crisis (or immaturity), and alienation. It is but replacing - as often as not, as a handy prop (not unfrequently, I am sorry to say, also in the case of "experts") - a "forgotten" category of sense.

The above allows us, in place of speculations as to plausible "success - failure", to unfold the following hypotheses about the meaningfulness of the Festival:

a/ The Festival will be meaningful if it gives room for good artworks (authentic and true) and in an adequate interpretation (that might not distort their spirit).

b/ The Festival will be meaningful if it manages to induce an environment which in a way would be an oasis of the Spirit, i.e., a climate conducive of resuscitation of our spiritual life; if it creates an opportunity for the geneses of spiritual experiences derived from the domain of the derided and neglected "vita contemplativa"; if it enables, at any rate, in the case of some listeners, a transcendence of the quotidian consciousness and quotidian - discursive, rationalistic, verbal, and analytic - thinking.

c/ The Festival will be meaningful if, as a consequence of the earlier aspects, it comes to be a constituent of culture sensu stricto, i.e., culture as a system that, in an objective perspective, is opening vistas of the Infinite-Univers-Mysterium-the Absolute, and, in a subjective perspective, a space of "transpersonal consciousness" - "cosmic consciousness".

d/ The Festival will be meaningful if it proves to become another factor among the forces which oppose a continuing profanation of reality, eo ipso oppose depersonalization, disindividualization, thereby also dishonestization of man; if it contributes into reestablishing the lost balance between modalities of "vita activa" and "vita contemplativa".

For space considerations, we are not going to enlarge upon the quoted aspects of meaningfulness. We will only confine ourselves to a brief gloss on the first aspect: "...any great work must always first itself awaken and educate a generation of people who will make room for the world so far concealed in the work..." (M. Heidegger).

## V.

The world has found itself at a historical crossroads: either it will be slipping down towards a holocaust - up down the road of egoism, terror, plunder, etc., or it will turn its face to culture sensu stricto, having chosen the road towards sacralization of reality and human existence. The Road of Charity.

That macroscopic perspective makes it evident that the Festival will have sense if it succeeds to become a festival of sacral art. I have not in view a festival of a church music: the category of the sacral cannot be misused and applied to a common grasp of religion, let alone interpreted of commitment to this or that confession. Modern analyses of "Sacrum" (R. Otto, K. Rahner, P. Tillich, M. Eliade, M. Buber and many others) have revealed quite a breadth and depth of that phenomenon in its conjunction with the imperative, "You must be born again - out of spirit!". The one above is a postulate how to overcome egocentrism and egoism with a whole scale of their manifestations; apart from avidity etc., these are diverse forms of aggressiveness as well as some uncontrolled mechanisms of sub-consciousness, notably "displacement" - of unsettling contents, "rationalization" - of irrational decisions and behaviour as well as "projection" - of inner inconsistencies onto the outer world (see construction of the

so called *Feindbild*). In a word, ours is the case of overcoming bio/psychic foundations of not merely overt vandalism and terrorism, but also nationalism, racism, fascist mentality etc. Put otherwise, it is the case of building culture that would allow for a spiritual maturation. The research has found out that a major portion of populace is not maturing but merely aging.

An art that has been making its appearance as "opposed to totalitarianism", or, more accurately, independently from it, seems to involve gems of modernly understood sacrality; it is marked by tokens of a spiritual independence - an independence not only from guidelines of the profane power, but as well from postulates of professionalism artistic ideologies, and aesthetic concepts. Such an art is dominated by an individual vision, to the detriment of topical official or oppositional trends, both being equally collective. In such an art, there prevails expression of a personal, subjective existence which has not been reduced to sociological or ideological aspects; these, for one thing, are signs of a tragic nature of "human condition" (in terms of modern philosophical reflection starting with M.Scheler), for another thing, however, they are, after all, signs of superceding that tragic nature, signs of a way leading to a catharsis.

So therefore, at issue is a creative activity with its products that would transcend criteria of common aesthetics and musicology, understandably, not in whatever direction we will chose to. Illustrative here is the avenue of the indicated sacrality, a tendency to crystallization of "trans-personal consciousness" (A. Maslow, F. Capra et alt.), a turn to a "spiritual man" (J. Patočka). Now, it is just in these terms that we are concerned with "politicum" sui generis: "... one can either be a spiritual man or, otherwise, he is just a sophist, something that is merely making pretence, and that's how we have a common culture and literature and other ways how to earn one's living. But, again, to pretend that politics of a spiritual man is something that is blemishing his own activity, that politics destroys and affects the spiritual world equals to this worst conceivable form of sophistics". "Clearly, a spiritual man is by no means (...) political in a common sense of the word: he is no partly torn by conflict and ruling over this world".

VI.

This takes us to the background of the Festival's motto, "Ethos", involved in its name. A scholarly musicology at large, especially

aesthetics, with their categories that have been derived from an objectified, exteriorized (i.e., destroyed) music ("the beautiful", "style", "form", "technique" etc.) are powerless and of no help here. For all that they have amassed heaps of particular findings, they have lost out of their sight a live whole: musical processes, especially creative processes in music, the latter's spiritual level and sense. To this situation, then, there also applies a bitter assertion of one of the greatest Europeans of our time, "We have reached scientific knowledge, having actually paid for it by a loss of wisdom" (E. Schrödinger).

That accounts for why the motto "Ethos" in our case is not only meant to attract attention to "ethic" orientation of the Festival - "ethical themes" happen in any "style" or "poetics". "Ethos" is signaling a necessity to build up a qualitatively new paradigm which would permit grasping the spirit of an artistic phenomenon. The following aphorism seems to be applicable to the situation: "When one leaves behind knowledges - he will arrive at Knowing. Thinking (on the base of knowledges - R.B.) has been a means - now it has come to be an obstacle" (Sri Aurobindo).

Simultaneously, it is the case of a qualitative leap from the level of spontaneity in creative activity to the one compatible with the concept of man - a being capable of deepening his/her consciousness and transform it into a regulator of psychic, including mental, processes. Contemporary art will only have an opportunity to move away from the periphery of historical process closer to its epicentre if it collects together its scattered forces, if it surmounts the state of disintegration. In terms of the Theory of positive disintegration (K. Dabrowski), this is possible if a disintegrated system adopts "criteria of a system of the higher order". In our case these are criteria of culture built up by a spiritual principle, i.e. accomodating "Sacrum". Culture's and art's road, then, is a "way upwards", not "westwards" either "eastwards"; "upwards!" in the sense of the ancient "Sursum corda!".

The Festival "Melos Ethos" should follow the above outlined path. It should turn out to be a living cell in a necrotic and necrophilic environment. It should become a beacon on Siener's "island of information" that is surrounded by the ocean of entropy". It should become a factor in the "morphogenesis" of the New Era. "A historical vision of history as a sequence of courses of events prevents us from experiencing to what extent history in its own essential sense is always the present...". "The present is what is "alongside" us, what is awaiting whether and how we will face it

or close ourselves before it. What is coming to us is an adequately thought future...". "An artwork is an artwork only inasmuch as it corresponds with an anticipated claim of the future, just making free what has already been here (.), i.e., hands it over, conveys it. A great conveyance of tradition is coming to us as the future; the matter is, what the future is, i.e., a claim that is expected of us, never happens on the ground of taking an account of the past" (M.Heidegger).

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