

MELOS-ETHOS '95

November 7-17, 1995 Bratislava



Member of the European Conference of Promoters of New Music



3rd INTERNATIONAL FESTIVAL of **CONTEMPORARY MUSIC**

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7-17 November 1995 Bratislava

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CONCERT CALENDAR

Tuesday = 7 November = 4.30 p.m. p. 13 Moyzes Hall F.-M. UITTI cello Harvey, Cage, Barrett, Scelsi, Andriessen, Kurtág, Xenakis, Uitti

Tuesday = 7 November = 7.30 p.m. p. 23 Moyzes Hall MOSCOW CONTEMPORARY MUSIC ENSEMBLE ALEXEI VINOGRADOV conductor Boulez, Gubaidulina, Kopelent, Denisov, Schnittke

Wednesday = 8 November = 4.30 p.m. p. 35 Moyzes Hall MOSCOW CONTEMPORARY MUSIC ENSEMBLE ALEXEI VINOGRADOV conductor VALERY POPOV bassoon Vustin, Kapyrin, Shchetinski, Karayev, Ekimovski, Kasparov

Wednesday = 8 November = 7.30 p.m. p. 45 Moyzes Hall ENSEMBLE ACCROCHE NOTE Mâche, Zeljenka

Thursday • 9 November • 4.30 p.m. p. 53 Moyzes Hall SONATA A TRE DAMA DAMA Zouhar, Košut, Parsch, Dloubý, Šimandl, Szegby, Kollert

Thursday 9 November 7.30 p.m. p. 63 Slovak Radio - Studio 2 VINKO GLOBOKAR - XAVIER CHABOT CORO ZEROCENTO Globokar, Saariaho, Fedele, Campion

Friday 10 November 4.30 p.m. p. 73 Reduta - Theatre Studio L'ART POUR L'ART Kagel, Zimmerlin, Wüthrich-Mathez, Huber, Demierre

Friday = 10 November = 7.30 p.m. p. 81 Moyzes Hall ARDITTI STRING QUARTET Nancarrow, Scelsi, Xenakis, Ligeti

Saturday = 11 November = 10.30 a.m. p. 91 Mirror Hall of the Primatial Palace IDA ČERNECKÁ piano STANISLAV ZAMBORSKÝ piano DANIEL BURANOVSKÝ piano *Parík, Berger, Bokes*

Saturday = 11 November = 4.30 p.m. p. 99 Slovak Radio - Studio 5 CONCERT OF ELECTRONIC MUSIC PETER MACHAJDÍK toy trumpet Salva, M. Burlas, Ďuriš, Rudolf, Mihalič, Machajdík

Saturday 11 November 7.30 p.m. p. 107 Slovak Radio - Studio 1 CZECH STATE PHILHARMONIC BRNO PHILHARMONIC CHOIR BRNO RICHARD BERNAS conductor IVETA MATYÁŠOVÁ soprano MARTA BEŇAČKOVÁ alto IGOR PASEK tenor FRANTIŠEK ĎURIAČ bass *Ives, Beneš*

Sunday = 12 November = 10.30 a.m. p. 119 Mirror Hall of the Primatial Palace JURAJ ČIŽMAROVIČ violin TOMÁŠ SVITEK trumpet VALÉRIA KELLY piano BRATISLAVA WIND OCTET SLOVAK PHILHARMONIC TRIO BACHELORS' WIND TRIO P. Malovec, Piaček, Pospíšil, Bagin, Bokes

Sunday = 12 November = 4.30 p.m. p. 125 Moyzes Hall MOYZES QUARTET ALBERT HRUBOVČÁK trombone JOZEF LUPTÁČIK Jr. clarinet JOZEF LUPTÁK cello VLADIMÍR GODÁR piano *Górecki*

Sunday 12 November 7.30 p.m. p. 131 St. Martin's Cathedral SLOVAK PHILHARMONIC ORCHESTRA ECHO Youth Choir TECHNIK STU Youth Choir SLOVAK RADIO CHILDREN'S AND YOUTH CHOIR TEMPUS Academic Choir ANDREI BOREYKO conductor PETER MIKULÁŠ bass *Górecki*

Monday = 13 November = 4.30 p.m. p. 137 Moyzes Hall DANIELA RUSÓ piano ELEONÓRA ŠKUTOVÁ-SLANIČKOVÁ piano *Volans, Ligeti, Messiaen*

Monday = 13 November = 7.30 p.m. p. 147 Slovak Radio -Studio 2 COMPONENSEMBLE Serei, Jeney, Vidovszky, Sári, Kurtág, Szőllősy

Tuesday = 14 November = 4.30 p.m. p. 153 Moyzes Hall VENI ensemble ANTON POPOVIČ conductor *Wolff, Matej, Cameron, M. Burlas, Piaček, Graham*

Tuesday = 14 November = 7.30 p.m. p. 161 Great Protestant Church HILLIARD ENSEMBLE Tormis, Moody, Liddle, Pärt, Casken, Matej, Szeghy, Bryars, Feldman, Guy

Wednesday 15 November 4.30 p.m. p. 173 Moyzes Hall MOYZES STRING QUARTET Zagar, Kancheli, Šimai, Irshai, Tavener

Wednesday 15 November 7.30 p.m. p. 181 Moyzes Hall ENSEMBLE WIENER COLLAGE D. Martinček, Hrušovský, Szymański, Ligeti, Staar, Wysocki, Urbanner

Thursday = 16 November = 4.30 p.m. p. 193 Slovak Radio - Studio 1 CHRISTOPH MARIA MOOSMANN organ *Holliger, Reudenbach, Flammer, Xenakis*

Thursday = 16 November = 7.30 p.m. p. 201 Moyzes Hall SLOVAK SINFONIETTA ŽILINA LEOŠ SVÁROVSKÝ conductor JURAJ ČIŽMAROVIČ violin JÁN GALLA bass Takemitsu, J. Malovec, Godár, Pärt, Schnittke

Friday 17 November 4.30 p.m. p. 205 Moyzes Hall NAO HIGANO soprano PETER VRBINČÍK viola JÁN SLÁVIK cello DANIELA RUSÓ piano NEW SLOVAK WIND QUINTET ADRIANA KOHÚTKOVÁ soprano VOJTECH SAMEC flute JÁN BUDZÁK horn ALEXANDER JABLOKOV violin RADOSLAV ŠAŠINA double bass MARIÁN LAPŠANSKÝ piano *Košut, Krák, Bázlik, Hatrík*

Friday 17 November 7.30 p.m. p. 213 Slovak Philharmonic Concert Hall SLOVAK PHILHARMONIC ORCHESTRA PETER KEUSCHNIG conductor KURT NIKKANEN violin *Kolman, Adams, Lutosławski*

FRINGE EVENT

THE OLD WITHIN THE NEW

8 -10 November 1995 International Musicological Symposium Zichy Palace, Ventúrska 9, Bratislava



Moyzes Hall 4.30 p.m.

FRANCES-MARIE UITTI cello



The concert is supported by the Ministry of Foreign Affairs of the Kingdom of Netherlands and the Gaudeamus Foundation, Amsterdam

JONATHAN HARVEY Curve with Plateaux (1982)

JOHN CAGE Études Boréales I & II (1978-79)

RICHARD BARRETT *Ne songe plus à fuir* (1985-86)

GIACINTO SCELSI Yggbur

INTERVAL

LOUIS ANDRIESSEN La Voce (1981)

GYÖRGY KURTÁG Hommage to John Cage (1987/1991) Pilinszky János: Gerard de Nerval op. 5b Ligatura-Message to Frances-Marie op. 31b

IANNIS XENAKIS Kottos (1977)

FRANCES-MARIE UITTI Ricercar 1995 JONATHAN HARVEY (1939, Sutton Coldfield, Warwickshire) studied composition with Erwin Stein and Hans Keller in Cambridge and later philosophy at the University of Glasgow (PhD in 1964) and with Milton Babbitt at Princeton University. In 1972 he completed his MusD in music at the Cambridge University, in 1990 he was awarded *doctor bonoris causa* at the University of Southampton. Between 1964-1977 he was a fellow of the University of Southampton and between 1977-1980 a reader at the Sussex University in Brighton. Since 1989 he is a fellow of Academia Europaea. In the works of his early twenties his music reflected Bartók, Tippett, Fauré and most of all Britten, later also Messiaen and Schoenberg. Gradually he arrived, in the early seventies, at his personal method of dealing with pitch organization as the central integrating factor. *Persephone Dream* (1972) was, when it first appeared, perhaps the most sophisticated score produced by an English composer of Harvey's generation.

Works (selection): Dialogue for cello and piano (1965), Variations for violin and piano (1965), Symphony (1966), Laus Deo for organ (1969), Benedictus (1970), Cantata VI for small choir and small string orchestra (1970), Piano Trio (1971), Peresphone Dream for orchestra 1972), Angel Eros for high voice and string quartet (1973). The Dove Descending for choir (1975). Inner Light III (1975). String Quartet (1977), Album, 7 miniatures for different chamber ensembles (1978), Hymn for choir and orchestra (1979), Toccata for organ and tape (1980), Mortuos plango for tape (1980), Whom Ye Adore for orchestra (1981), Passion and Resurrection, church opera (1981), Curve with Plateaux for cello (1982), Ricercare una melodia for diverse instruments and tape (1985), The Path of Devotion for choir and small orchestra (1985), String Quartet No. 2 (1988), Gong-Ring for chamber ensemble and electronics (1984), Madonna of Winter and Spring for orchestra, synthesizer, electronics (1986), Timepieces for orchestra and 2 conductors (1987), From Silence for soprano, chamber ensemble, 3 syntesizers, tape with 3 technicians (1988), Cello Concerto 1990), Ritual Melodies for tape (1990).

"The form of *Curve with Plateaux* is a simple curve from bottom to top and down again, with passages which linger in one area or another on the way. I had in mind a sort of model of human personality. The low region represents the physical, muscular level, strenuously confronting the world of matter. The next region represents the emotional, passionate level. As this rises the emotions and thoughts become increasingly refined and delicate. Near the top they touch on the spiritual and at the very top, with an almost breath-like c (the highest note on the piano), the transcendental. The way down traces the same path, except that a coda is added in the style of a death march. Thus the work could be both in the form of a life and an examination of the many layered beings we are at any moment in life."

Jonathan Harvey

IOHN CAGE (1912-1992) studied composition with Adolf Weiss, Henry Cowell and Arnold Schoenberg and had close ties with Marcel Duchamp, Joan Miró and Max Ernst. Between 1937-39 he worked at Cornish School of Music in Seattle organizing percussion concerts. In 1941 he worked as a rehearsal pianist at Chicago School of Designs, but he soon moved to New York, where he met Merce Cunningham in 1942 and wrote music to his ballet Credo in Us. In the early forties he wrote mainly music for percussion and later also for prepared piano. For his achievement in this field, he received an award from the National Academy of Arts and Letters and in 1949 the Guggenheim Award. In 1951 Cage was in the centre of a group of musicians (Morton Feldman, David Tudor, Christian Wolff). In 1952 Cage organized the first happening at Black Mountain College. In Europe, he became famous when his piece 34'46.776 for 2 prepared pianos was performed at the Donaueschingen festival and caused a scandal. Between 1956-60 he taught at the New School of Music in New York and frequently visited Europe (Darmstadt, Cologne, Milano). For 30 years he was the music director of the Merce Cunningham Dance Company; he gave private lessons and was invited to give lectures at American universities. In 1992 he visited Bratislava. During the last forty years of his life he was a leading figure of the avant-garde, provoking a strong reaction throughout the world. Together with Marshal McLuhan and Buckminster Fuller, Cage was regarded as a contemporary prophet; he conceived the concept of indeterminacy in music using chance operations via the oracle "I Ching". Cage's output is immense and his influence on contemporary aesthetics greater than that of any other American composer of the 20th century.

Works (selection): Sonata for clarinet (1933), Trio, suite for 3 percussionists (1936), Bacchanale for prepared piano (1938), First Construction (in Metal) for 6 percussionists (1939), Second Construction for 4 percussionists (1940), Amores for 2 prepared pianos and percussion (1943), Ophelia for piano (1946), String Quartet in Four Parts (1950), Concerto for prepared piano and chamber orchestra (1951), Music of Changes for piano (1951), 4'33", tacet for any instrument/instruments (1952), Radio Music for 1-8 radios (1956), Piano Concerto (1957-58), Aria for 1 voice (1958), 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), Études Boréales for cello and/or piano (1978-79), Litany for the Whale for 2 violins (1980), Postcard from Heaven for 1-20 harps (1982), Thirty Pieces for five Orchestras (1981), Ryoanji for chamber ensemble (1983-85), Sonnekus² for voice (1985), Five for 5 voices or instruments (1988), Four for 2 violins, viola and cello (1989), Sculpture Musicale music to Inventions by Merce Cunningham (1989), Five Stone Solo for amplified clay pots (1991), Europera 5 (1991), Two for sho and five water filled shells (1991), 103 for orchestra (1991), Eighty for orchestra (1991), Twenty-six, twenty-three and twenty-eight for orchestra (1991), Sixty for orchestra (1991), One for speaker (1992).

"In 1980 Yvar Mikhashoff presented me with the unperformed Études Boréales that had been forgotten in a drawer at Peters Edition, New York for several years. Word was out that they were unplayable. I decided to accept this challenge and enclosed myself for two months in a small room at the Van Beinum Institute in Holland where I could work undisturbed. There I began work on the most precisely notated score I'd ever encountered. An exact pitch, duration, articulation, colour and dynamics are prescribed for each sound. Even more revolutionary is the use of the cello in all registers spanning a six octave range. The instrumental writing is perfectly conceived, and all complexities are possible, although almost inhumanly difficult. I worked myself feverishly gaining a high level of competence that I thought acceptable to the impeccable demands of the score, and decided to present them to John. We met at Frans Van Rossum's home over tea, talked about mushrooms and a grapefruit diet that enthused Teeny Duchamp, who was also visiting at the time. All the while I was getting more and more excited to exhibit my months of work and hear John's comments. Finally, after some hours, I found the opportune moment to fetch my cello, feeling I would explode from the tension that was building up inside me. What would he say about the dynamic contrasts? Was the articulation between the legato and staccato clear enough? Were the chosen timings what he had imagined? But to my surprise, as I was tuning, he said in that soft voice so familiar to us all, "Now, you just play anything you wish."

Facetiousness aside, we had a marvelous time working together and when I gave the American premiere on his Marathon 75th birthday concert in New York City, he asked me to do them again later in the program so that other people could hear them! Little did I realize that this was a sort of New York debut, and that I was being presented by John. We met many times during various festivals in Europe and America and the pieces have grown in the process of rehearsing and performing. I consider them to be among the great works of our twentieth century literature along with Scelsi and Xenakis. The abstract conception, the masterful scoring, the extreme dynamic range and rich coloration add to the endless fascination and sense of wonder these pieces produce. They continually express surprise and astound the listener."

Frances-Marie Uitti

RICHARD BARRETT (1959, Swansea) received the B.Sc. in genetics at University College in London (1977-80). He took private lessons of composition from Peter Wiegold until 1983, in 1984 he took part in Darmstädter Ferienkurse under guidance from Brian Ferneyhough and Hans-Joachim Hespos. Between 1984-90 he was joint artistic director of Ensemble Expose, in 1986 and 1988 he lectured at Darmstädter Ferienkurse, since 1989 he has been lecturing electronic free improvisation at Middlesex Polytechnic. He leads composition seminars in Melbourne, Sydney and Brisbane. In 1986 he received the Kranichsteiner Musikpreis in Darmstadt and in 1989 the Gaudeamus Prize in Amsterdam.

Works (selection): Essay in Radiance for chamber ensemble (1981-83), Invention 6

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for piano (1982), *Principia* for baritone and piano (1982-84), *Coigitum* for mezzo-soprano and chamber ensemble (1983-85), *I Open and Close* for amplified string quartet (1983-88), *Illuminer le Temps* for amplified chamber ensemble (1984-87), *Heard* for piano (1985), *Anatomy* for amplified chamber ensemble (1985-86), *Ne songe plus à fuir* for cello (1985-86), *Temptation* for chamber ensemble and live electronics (1986), *Alba* for bassoon and electronics (1986-87), *Nothing Elsewbere* for viola (1987), *Earth* for trombone and percussion (1987-88), *Dark Ages* for cello (1987-90), *Reticule* for violin (1988), *The Unthinkable* for tape (1988-89), *Another Heavenly Day* for chamber ensemble (1989-90), *Lieder vom Wasser* for soprano and chamber ensemble (1989-90).

The title *Ne songe plus à fuir (Think No More of Fleeing)* is that of a painting by Roberto Matta; the work is the second of six in a series entitled *After Matta*. The music is as if unwillingly forced from the instrument, continually hovering on the brink of desperation, attempting to break out of its own confines but trapped within the obsessive precision of its notation, which admits no "flight" from its extreme technical demands. Although its musical processes were calculated with the aid of a computer, its complexities are intended to engage the performer totally in order that it should "speak" with directness, like one who is compelled to give voice after a long silence.

GIACINTO SCELSI ----> p. 84

Ygghuur is the third piece of the 50 minute *Trilogy* of Giacinto Scelsi. The massive autobiography in sound represents three stages in his life: Youth - drama, Middle age - reflections, and Old age - catharsis. The cello is tuned in 6ths and 4ths and is based upon a tone center revolving around *c*. Quarter tones and glissandi are precisely notated on a four staved system. All the works for cello are dedicated to F.- M. Uitti.

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

Works (selection): Nocturnen for soprano and chamber orchestra (1959),

Ittrospezione II for orchestra (1963), Registers for piano (1963), Series for 2 pianos (1958-64), Souvenirs d'enfance for piano (1966, in cooperation with the writer J. Bernlef), Anachronie I for orchestra (1967), Contra tempus for 22 musicians (1967-68), Anachronie II for oboe and chamber orchestra (1969), Spektakel for ensemble with jazz musicians (1970), Volkslied (1971), De Volharding for wind ensemble (1972), On limmy Yancey for wind ensemble (1972), Melodie for recorder and piano (1972-74), Il Duce for tape (1973), Il Principe for 2 choirs, wind instruments, bass guitar and piano (1972-74), De Staat for 4 female voices and instruments (1972-76), Workers Union for optional ensemble (1975), Mattheus Passie, music theatre (1976), Orpheus, music theatre (1977), Hoketus for ensemble (1977), Symphony for Open Strings (1978), Mausoleum for orchestra (1979), George Sand, music theatre (1980), De Tijd for female choir and orchestra (1981), Overture to Orpheus for harpsichord (1982). De Snelheid for orchestra (1983). Doctor Nero, music theatre (1984). De Stijl for 5 voices and orchestra (1985). Double Track for piano, harpsichord, glockenspiel and celesta (1986), Hadewijch for soprano, 8 voices and orchestra (1988), De Materie, opera (1989), Nietzsche redet for speaker, woodwind instruments, 2 pianos and string instruments (1989). Flora Tristan for mixed choir (1990), Facing Death, string quartet (1991), Dances for soprano and chamber orchestra (1991), Hout for tenorsaxophone, marimba, guitar and piano (1991), Lacrimosa for 2 bassoons (1991), M is for Man. Music.

La Voce is written for solo cello; the performer is also required to sing. The poem, by the Italian writer Cesare Pavese, creates a very still atmosphere and is accompanied by the use of silent gestures and murmurings barely audible. Gradually, use of the full voice is gained as is the use of the two top strings which are both tuned to *a*, giving rise to the mixture of the three musical voices. Louis Andriessen wrote *La Voce* for *E*- M. Uitti on the occasion of a special television broadcast produced by the Holland Festival, 1981.

Mozart, music to a film by P. Greenaway (1991).

GYÖRGY KURTÁG (1926, Lugos/Lugoj, Rumania), his music education started in 1940 with piano lessons (Magda Kardos) and composition training with Max Eisikovits in Timisoara. Hoping that he would become a pupil of B. Bartók, he moved after the war to Budapest (as did Gy. Ligeti, also from Romania, since then Kurtág's close friend). Their hopes were dashed by Bartók's death. From 1946 Kurtág studied with Sándor Veress, Ferenc Farkas, Pál Kadosa and Leó Weiner at the FerencLiszt Academy in Budapest. In 1957-1958 he lived in Paris, where he met the psychologist Marianna Stein and, visited classes of Olivier Messiaen and Darius Milhaud. After meeting Karlheinz Stockhausen in Cologne, Kurtág returned back to Budapest, where he's been living since. He was a rehearsal pianist at the National Philharmonic (1960-1968), since 1967 he is a professor of piano, later also chamber music at the Budapest Academy. With the DAAD scholarship he lived for a year in Berlin. In the season 1995/96 he was appointed composer-in-residence at Vienna's Konzerthaus. Kurtág received several awards at home and abroad (Erkel and Kossuth Awards, Officier des Arts et des Lettres, Fellow of the Bayerische Akademie der Schönen Künste, Akademie der Künste Berlin, the Herder Award, Austrian State Award for European Composers, etc.). Webern and Bartók had a decisive influence on Kurtág's musical language. He focuses on chamber music, miniature pieces, fragments, which he joins to form large works. In 1995 he took part in a joint project of 15 composers (L. Berio, F. Cerha, P.H. Dittrich, M. Kopelent, Gy. Kurtág, J. Harbison, A. Nodheim, B. Rands, M.-A. Dalbavie, J. Weir, K. Penderec'ki, W. Rihm, A. Schnittke/G. Rozshdestvensky, J. Yuasa), creating the *Requiem of Reconciliation*; it was premiered on 16 August this year in Stuttgart by the Israel Philharmonic and Gächinger Kantorei under H. Rilling.

Works (selection): Viola Concerto (1954), String Quartet op. 1 (1959), Wind Quintet op. 2 (1959), Eight Piano Pieces op. 3 (1960), Eight Duos for violin and dulcimer op. 4 (1961), Signs for solo viola op. 5 (1961), The Sayings of Péter Bornemisza op. 7 for soprano and piano (1963-68), In Memory of a Winter Sunset, four fragments for soprano, violin and dulcimer (1969), Four capriccios for soprano and chamber ensemble to poems by I. Bálint op. 9 (1972), Games for piano in 4 books (1973-76), Four Songs to Poems by János Pilinszky for bass/bass-baritone and chamber ensemble op. 11 (1975), S. K. Remembrance Noise, 7 songs for soprano and violin to poems by D. Tandori op. 12 (1975), Messages of the late Miss R. V. Troussoua op. 17 for soprano and chamber ensemble to poems by R. Dalos op. 17 (1976-80), Hommage à Mihály András for string quartet op. 13 (1977), The Little Predicament for piccolo, trombone and guitar op. 15b (1978), Herdecker Eurythmie for flute/violin/voice and tenor lyre op. 14 (1979), Omaggio à Luigi Nono for a cappella mixed choir op. 16 (1979), Bagatelles for flute, piano and double bass op. 14d (1981), Attila József Fragments for soprano op. 20 (1981), Seven Songs for soprano and dulcimer to poems by Amy Károlyi and Kobayashi Issa op. 22 (1981), Scenes from a Novel, songs for soprano, violin, double bass and dulcimer to poems by Rimma Dalos op. 19 (1981-82), Eight choirs op. 23 (1981/82-84), Kafka-Fragments for soprano and violin op. 24 (1985-86), Three Old Inscriptions for soprano and violin op. 25 (1986), Requiem for the Beloved for soprano and piano, op. 26 (1986-87), ...quasi una Fantasia... op. 27 (No. 1 for piano and instrumental groups 1987-88, No. 2 for piano, cello and chamber ensembles 1989-90), Officium breve for string quartet op. 28 (1988-89), Hölderlin: A... for tenor and piano op. 29 (1988-89), 3 in memoriam for piano for 1-2-3 hands (1988-90), The Answered Unanswered Question for 2 cellos, 2 violins and celesta op. 15c (1989), Grabstein für Stephan for guitar and instrumental groups op. 15c (1989), Ligature e Versetti for organ (1990), Hommage à R. Sch. for clarinet, viola and piano op. 15d (1990), Samuel Beckett: What is the Word ... for voices, piano and ensemble (1991), Transcriptions from Machaut to J. S. Bach for piano (duet and 6 hands) and for 2 pianos (1974-91), Lebenslauf op. 32 for 2 pianos and 2 basset horns (1992), Looking Back (Hommage à Stockhausen,

a composed programme of works and transcritpions of works by the composer for trumpet, double bass and keyboard instruments (1993), *Tre pezzi* op. 14e per violino e pianoforte (1993), *Games* - 2nd series for piano (1975-93), *Stele* op. 33 for large orchestra (1994), *Messages for orchestra* (1991-94), *Songs of Dispair and Sorrow*, 6 choruses for mixed choir with instruments (1980-94), *Flowers we are - to Zoltán Kocsis* in memoriam Ottó Kocsis, Kurtág's part (*Epilog*) in *Requiem of Reconciliation* (1995), *Hölderlin-Gesänge* op. 29 (1993-95), *Inscription in a Grave in Cornwall* op. 34 for mixed choir and instruments (1995).

"While in Vienna for Luigi Nono's *Diario Polacco* (which employs the two bow technique), I met György Kurtág who attended the rehearsal. He was intrigued by the possibilities and asked me to send him some of my own improvisations. The following letter arrived with a package containing *Message to Frances-Marie*. I went to Budapest several times to play for him, and again met him in Cologne for a recording in WDR with the Arditti Quartet.

It was a revelation to work with him! One day we spent five hours on phrasing and bowing the 2 minute *Pilinszky János*...I was high for months! He gave me an armful of photocopies which he said I could play or transcribe for two bows. *Jelek* was among these. On another afternoon in his country house, we started tinkering with a work originally for violin and it became the sublime *Hommage to John Cage*, for two bowed cello. Excitedly he called in Márta to hear it, and afterwards improvised a most sumptuous dinner for us all."

IANNIS XENAKIS ----> p. 87, 798

Kottos by Iannis Xenakis is an example of his interest in rhythmic structures and clearly delineated forms. Present are Greek folk rhythms and melodic fragments richly coloured by the use of microtones and new articulation techniques in the bowing. The premiere performance was given in Middelburg, Holland by Frances-Marie Uitti in 1978.

"Kottos was written for the La Rochelle International Cello Competition 1977 in the frame of International Contemporary Art Encounters. It is a demanding piece; however, the level of young cello players was sufficiently high for overcoming the technical difficulties and bringing out the artistic qualities of the composition. *Kottos* is the name of one of the Giants fighting with and defeated by Zeus: an allusion to the enthusiasm and virtuosity needed to perform this piece."

After her solo debut with orchestra aged thirteen, FRANCES-MARIE UITTI was awarded many prizes including a Ford Foundation Award, Diploma d'Onore Accademia Chigiana and was recipient of National Endowments for the Arts-Solo Recitalist Grant. She specializes in works for solo cello from pre-Bach Ricercari to today's music. Renowned composers such as L. Nono, G. Scelsi, Gy. Kurtág, L. Andriessen have dedicated works to her. She champions works by younger composers and premiers 25 to 50 new works every year (R. Barrett, J. Clarke, K. Tanaka, M. Jarrell and others). Ms. Uitti tours extensively through Europe, USA, Canada as well as Korea and Japan and participates regularly in festivals such as Biennale di Venezia, Holland Festival, Gulbenkian Festival, Witten Festival, New Music America, Strasbourg etc. She performs regularly for radio and television in Europe, Japan and the United States and for labels as CRI, Raretone, Mode. Edipan, Crystal and Wergo. She recorded J.Cage' s and G. Scelsi's complete works as well as J. Harvey's *Cello Concarto* which she premiered in 1990.

F. - M. Uitti is inventor of a revolutionary technique whereby she can create three and four part polyphony by using two bows in one hand. Nono, Kurtág, Scelsi, Bussotti, Barrett and Globokar have written works for her incorporating this technique.

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Moyzes Hall 7.30 p.m.

MOSCOW CONTEMPORARY MUSIC ENSEMBLE

ALEXEI VINOGRADOV conductor

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PIERRE BOULEZ Dérive (1984)

SOFIA GUBAJDULINA Concordanza (1971)

MAREK KOPELENT Still-life (1968)

INTERVAL

EDISON DENISOV Chamber Symphony No. 2 (1994)

ALFRED SCHNITTKE Little Tragedies (1979) (Version for soloists' ensemble: Yuri Kasparov)

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PIERRE BOULEZ (1925 in Monthrison) studied mathematics and technical disciplines, but in 1943 he became the disciple of Olivier Messiaen, later of René Leibowitz and Arthur Honegger. From 1946 he was engaged as a music director of the Theatre of Jean-Louis Barrault, where he organized concerts of the ensemble Domaine Musical. The first performance of his piece Le Marteau sans Maître in 1955 at the ISCM Festival in Baden-Baden was the first success of Boulez-composer. confirmed by the London debut of Boulez-conductor with the BBC Symphonic Orchestra. Not only he conducted his own composition *Pli selon pli* at the Edinburgh festival. but also Berg's Wozzeck in Parisean Opera and in Frankfurt, Debussy's Pelléas et Mélisande in the Covent Garden Opera, Wagner's Tristan und Isolde in Japan, Parsifal and Der Ring des Nibelungen in Bayreuth. He was the principal conductor of this orchestra in 1971-1975 and he led also the New York Philharmonic Orchestra in the period 1971-1977. From 1976 to 1992 he was the director of IRCAM in Paris and president of the Ensemble InterContemporain. From 1955 Boulez lectured at the Summer Courses in Darmstadt, where he was considered with Karlheinz Stockhausen and Luigi Nono the leader of the serial school. From 1963 he lectured at the Harvard University; he led conductors' courses in Basil etc.

Boulez was considered a calm rationalist and dogmatic constructionalist due to his early compositions and many radical combative views against traditional values of the musical life as a whole. Continuously, influenced by the encounter with Cage and his ideas of applying the controlled chance and open form, by René Mallarmé's poems and recognition of electronic possibilities in elaboration of the sound and spreading of music in space, he evolved not only to acceptation but to demand for music expression. This process was helped by Boulez's career of a conductor and a close connection with living music and its direct effect. In composition as well as in performing art he left a distinct trace in the 20th-century music, produced not only by his provocative artistic activities, but by their genuity, persistance and strenght of persuasiveness.

Works (selection): Le Marteau sans Maître for alto solo and 6 instruments (1953-55), 3 piano sonatas (1949-57), Pli selon pli - Portrait de Mallarmé for soprano and orchestra (1958-62), Poésie pour pouvoir for mixed choir, chamber orchestra, large orchestra and electronic instruments (1958, new version 1982-83), Figures-Doubles-Prismes for orchestra (1964), Éclat/Multiples for orchestra (1965/...), Éclat for orchestra (1965), Domaines for clarinet and 21 instruments (1968-69), Cummings ist der Dichter for 16 solo voices and instruments (1970), ... explosante-fixe... for ensemble and live electronics (1972-74), Messagesquisses for cello solo and 6 celli (1976-77), Notations for orchestra (1978/...), Répons for 6 soloists, chamber ensemble, computer sounds and live electronics (1981), Dérive for chamber ensemble (1984), Dialogue de l'ombre double for clarinet and tape (1984), Memoriale (...explosante-fixe... originel) for flute and chamber ensemble (1987), Explosante fixe (1993).

Theoretical studies (selection): Miroir pour Pelléas et Mélisande, Moment de Jean-

Sébastien Bach (1951), Chemin vers Parsifal (1968), Claude Debussy, Béla Bartók, Anton Webern, Arnold Schoenberg, Alban Berg - entries to Encyclopédie de la Musique (1958), Stravinsky demeure (1953), Styl ou idée?, Schoenberg est mort (1951), Der Raum wird hier zur Zeit (1966).

Dérive for flute, clarinet, violin, cello, vibraphone and piano belongs to a series of compositions, like *Messagesquisses* and Boulez's greatest work of the period - *Répons*, written to conductor Paul Sacher's 70th birthday and built on a cryptogram of his name (series of tones *E flat/Es, A, C, B/H, E, D/ré* in French). *Dérive* from 1984 dedicated to William Glock uses the same cryptogram to produce a series of six chords mutually joined in various combinations. Every chord consists of six tones of the cryptogram in six transpositions, rooting in the inversion of the cryptogram. The piece is in two movements, the first one with arpeggio triads and slow changes, the other more linear, but still moving quietly. In both movements the resonance has a basic role. The piano sustains the lowest *a* with the additional sustain pedal to enable free resonance of particular strings as in co-sounding strings of viola d'amore or sitar.

Together with *Memorial* from the same period *Dérive* realised one of Boulez' most beloved ideas of the last decades: a decorative melody is articulated and developed on a relatively sound harmonic background. (after Stephen Walsh)

SOFIA GUBAIDULINA (1931 in Chistopol) studied piano and composition at the Kazan Conservatoire and in 1959 she finished her graduate studies at the Moscow Conservatoire with Nikolai Peiko and Vissarion Shebalin. Since 1963 she has been living in Moscow as a free-lance artist. Together with Vyacheslav Artymov and Victor Suslin she founded the ensemble Astraea in 1975, which focused on improvisation on rarely used Russian, Caucasian and Central-Asian folk instruments, whose strange sound character influenced the composer's musical experiments. S. Gubaidulina was awarded several prestigious prizes at international composition competitions, a.o. in Rome (1975, for *Degrees*), Monaco (1987), and other rewards - International Record Award of S. Koussevitsky (1989), Premio Franco Abbiato for the recording of the violin concerto *Offertorium* (1991), Heidelberger Künstlerinnenpreis (1991), Russian State Award (1992). In her work, western artistic ideas (principle of dualism, polarization: man - the world, Christian mysticism, symbolism, dramatic tension) are organically and exceptionally juxtaposed with eastern approaches (monistic principle, meditativeness, timbre).

Works (selection): Fatselya for soprano and orchestra (1956), Piano Quintet (1957), Chaconne for piano (1962), Allegro rustico for flute and piano (1963), Five Etudes for harp, double bass and percussion (1965), Sonata for piano (1965), Pantomime for double bass and piano (1966), Rubayat, cantata for baritone and instrumental ensemble (1969), Musical Toys, piano pieces for children (1969), Concordanza for 10 instrumentalists (1971), Degrees for orchestra (1972), Detto 2

for cello and 13 instruments (1972), Concerto for Bassoon and Low Strings (1975), Quartet for Four Flutes (1977), Introitus, concerto for piano and chamber orchestra (1978), Misterioso for 7 percussionists (1977), Sonata for organ and percussion (1978), De profundis for bayan (1978), In croce for cello and organ (1979), Garten von Freuden und Traurigkeiten for flute, alto and harp (1980), Offertorium, concerto for violin and orchestra (1980), Freut euch, sonata for violin and cello (1981), Seven Words for cello, accordion and strings (1982), Perception for baritore, soprano and seven string instruments (1983), Stimmen... Verstummen..., symphony in 12 movements (1986), String Quartet No. 2 (1987), String Quartet No. 3 (1987), Hour of the Soul, concerto for percussion, mezzo-soprano and large orchestra on Tsvetaveva lyrics (1974/1976/88), String Trio (1988), Pro et contra for orchestra 1988), Alleluja for large orchestra, mixed choir and boys' voices (1990), Aus dem Stundenbuch for cello and orchestra (1991), Hommage à T. S. Eliot for soprano and octet (1987/91), ... Early in the Morning, Right before Waking ... for Japanese koto ensemble (1993), Night in Memphis, cantata for mezzo-soprano, male choir and chamber orchestra (1968/88/92), And: The Festivities at their Height for cello and orchestra (1993), In Anticipation for saxophone quartet and 6 percussionists (1993), Meditation on Bach's chorale BWV 668 (1993), String Quartet No. 4 (1993), Now Always Snow for chamber ensemble and chamber choir (1993), Dancer on a Tightrope for violin and piano (1993), Concerto for Flute and Orchestra (1994), Angel for alto and double bass (1994), Figures of Time for orchestra (1994), Aus den Visionen von Hildegard von Bingen for alto (1994).

The title of the piece *Concordanza* for chamber orchestra briefly indicates (as often with Gubaidulina) its basic idea. Concordanza means "concord", "unity". The piece develops according to drama principles, which - namely from this composition on - firmly and constantly establish in Gubaidulina style.

The resulting "concord" at the beginning of the piece meets its contradiction -"disconcordanza". Two poles "concordanza" and "disconcordanza" affect each other as action and contra-action in a drama or as a linguistic binary opposition. Important is, that not traditional phrases, but current sonoristic elements and ways of sound choices are in conflict. The pole of "concord" is formed by such procedures as legato bowing, voice overlayering, lack of rests; pole of "discord" by staccato bowing, tremolo, trill, voice leaps, rests splitting the texture, or by timbres of sizzling sounds, which are all included into this instrumental score. This chamber "instrumental drama" goes through several sections of the work.

Single-movement *Concordanza* originated in 1971 on the proposal of the Prague ensemble Musica viva Pragensis, with Zbyněk Vostřák as its conductor and first performer.

"To my mind, the ideal relationship to tradition and to new compositional techniques is the one in which the artist has mastered the old and the new, though in

a way which makes it seem that he takes note of neither the one nor the other. There are composers who construct their works very consciously: I am one of those who "cultivate" them. And for this reason the world that I have assimilated is like the roots of a tree, and the work that grows from it represents its branches and leaves. One can indeed describe them as being new, but they are leaves nonetheless, and from this point of view they are always traditional, old.

Whether I wanted to influence the course of the world by aesthetical means? My point is to influence the conceptual element in our existence. But this approach relentlessly, in any time, demands particular representation, materialization. Imagine this representation disconnected in place and time. In the very moment the natural circulation would stop.

Along with restored interest in tonality and thematic work, a return to simpler forms appears (ostinato, strophic form, rondo), to contemplation and meditation (in contradiction to expressiveness of the previous period) and finally to preference of retrospectives. As for me, there are two reasons for this: 1. it is a certain exhaustion of the thought, demand for restraint in expectation of great explosions, 2. search for sharp contrast to established material. It's these retrospectives and simpler forms, that evoke this effect of unexpectedness.

Dmitri Shostakovich and Anton Webern had the greatest influence on my work. Although their influence appears to have left no traces in my music, these two composers taught me the most important lesson of all: to be myself." Sofia Gubaidulina

MAREK KOPELENT (1932 in Prague) studied composition with Jaroslav Řídký at the Music Academy in Prague. He worked as a lector of the Supraphon publishing house (1956-71), in 1965 he was co-founder and untill 1973 artistic leader of the contemporary music ensemble Musica viva Pragensis. In 1969 he received the DAAD scholarship, after which a one-year stay in (West) Berlin followed. During 1976-91 he was a rehearsal pianist of the dancing department of a primary musical school. He was appointed a jury member of major composition competitions in Rio de Janeiro, Paris, etc. He spent a short period after 1989 as an adviser of the president Václav Havel's office. Since 1991 he is a professor at the Music Academy in Prague. He co-initiated the renewal of the Czecho-Slovak ISCM membership after 1989. In 1991 he was awarded the prestigious French title Chevalier des arts et des lettres.

M. Kopelent was one of the most important representatives of the musical avantgarde of the sixties. Since 1960 his compositions are performed (also premiered) regularly on concert stages abroad, at contemporary music festivals in Warsaw, Donaueschingen, Witten etc. Attracted by the principles of the Second Viennese School in the late fifties and early sixties, by aleatorics and other composition techniques Kopelent continuously looked for his own musical language, which crystallized as a special effect of relentless search, enrichment and transformation of composition means. The composer never gave up his respect for consistent form and search for a clear message. Works (selection): String Quartet No. 3 (1963), Mother for mixed choir and flute (1964). Contemplation for chamber orchestra (1966). Hallelujab for organ (1966). String Quartet No. 4 (1967), Still-life for chamber ensemble (1968), A Few Minutes With an Oboist for oboe and chamber ensemble (1972). Veronica - Sonata for 11 strings (1973), Vacillat pes meus for mixed choir (1973), Rondo for 5 percussionists (1973), Plauderstündchen for alto saxophone and orchestra (1975), Liebliche Musik for dulcimer and orchestra (1975), Daybreak for large children's choir (1975), Laudatio pacis by Comenius for speaker, soloists, choir and vocal ensemble (co-written with Paul-Heinz Dittrich and Sofia Gubaidulina, 1975/93), Il canto degli augei, for soprano and orchestra (1978), Musica, singspiel for soprano, two actors, flute, oboe and harpsichord (1979), String Quartet No. 5 (1979-80), Legend (de passione Sancti Adalberti martyris), oratorio (1981), Symphony (1982), Agnus Dei for soprano and chamber ensemble (1983), Concertino for English horn and Chamber Ensemble (1984), Greetings for orchestra (1985), Cantus supplex (1986), She Really Exists, oratorio on lyrics by V. Holan (1985-86), Messaggio della bonta, oratorio to the 100th anniversary of the death of St Don Bosco, Musique concertante for cello and orchestra (1992), Lux mirandae sanctitatis, oratorio to honour of St Agnes of Bohemia (1994), Judex ergo (part of joint composition Requiem of Reconciliation, 1995).

Still-life was commissioned by the New Music Festival in Donaueschingen, where it was premiered in 1968 by Musica viva Pragensis. The viola solo winds through the entire piece, pacing its way from one sustained tone to the other, untill all the 12 tones of the series are exploited and it gets to its tone of departure, the thirteenth one. This series is one of two, preferred by the author in the time when the piece was written. A span of a quarter-tone is generated between the two tones, the viola moves in its range according the proportional graphic notation; the viola determines the temporal progression of the work for the other musicians. Its melodical line is static, even monotonous and it is interrupted by sound blocks of the ensemble, producing new combinations in sound and timbre (the winds and strings both accompanied by the percussion or keyboard instruments respectively). The viola solo stops at certain points and a certain group improvises following special graphic charts. Dynamics is the basic expressional feature, moving amidst shades of piano marks, but interrupted by an explosion of the whole ensemble steered back to edge of dynamic scale. The aim of the choice and arrangement of the means was to retain the brightness of the form. texture, timbre combinations etc. According to the composer, Still-life is a humble reminder that we shouldn't forget the spirit and sense of Webern's work.

EDISON DENISOV (1929 in Tomsk) graduated in mathematics at the university (1951), in 1951-1959 he studied composition with Vissarion Shebalin at the Moscow Conservatoire where he has been teaching since 1960. Since his study period his creative as well as theoretical activity was not compatible with official musical aesthetics. Edison Denisov became one of the leading personalities of the Soviet

musical avant-garde. He exchanged letters with several major composers of the West (P. Boulez a.o.). Performance of his cantata *Le Soleil des Incas* (1964) in Leningrad under Gennadi Rozhdestvensky opened him a way to western concert stages. E. Denisov is a jury member of important international composition competitions (Warsaw, Brussels, Besançon, Fribourg etc.). P. Boulez invited him to work in the IRCAM electronic studio in Paris (1990-91). In 1990 he founded the Contemporary Music Association in Moscow. As the first foreign musician he was awarded the Grand Prix musical de la vi¹¹e de Paris, the former holders being O. Messiaen and P. Boulez.

Works (selection): Le Soleil des Incas for soprano and 11 instruments (1964), Les Pleurs for soprano, piano and percussion on Russian folk lyrics (1966), Musique romantique for oboe, harp and string trio (1968), Peinture for orchestra (1970), Piano Trio (1971), Chant d'automne for soprano and orchestra (1971), Concerts for piano (1974), flute (1975), violin (1977), viola (1986), oboe (1986), clarinet (1989), guitar (1991) and orchestra, Double Concerto for flute, oboe and orchestra (1978), Douleur, Sur le tournant, songs on O. Mandelshtam's lyrics (1979/80), Requiem on F. Tanzer's text and liturgical texts (1980), L'Écume des jours, opera, text by B. Vian (1981), Trio for oboe, cello and piano (1981), Chamber Symphony (1982), Chamber Music for viola and string orchestra (1982), Double Concerto for bassoon, cello and orchestra (1982), Variations on Haydn's canon "Tod ist ein langer Schlaf" for cello and chamber orchestra (1982), Concerto for two violas, harpsichord and string orchestra (1984), Das blaue Heft for speaker, soprano, violin, cello and two pianos, texts by D. Charms and A. Vviedensky (1984), Three Pictures After Paul Klee for viola, oboe, horn, vibraphone, piano and double bass (1985), Sextet for flute, oboe, clarinet, viola and cello (1985), Les quatre filles, opera after Pablo Picasso (1986), Un plus haut des cieux for voice and chamber orchestra on lyrics by G. Bataille (1987), Clarinet Quintet (1987), Piano Quintet (1987), Symphony No. 1 (1988), Les Cloches dans le brouillard for orchestra (1988), Punkte und Linien for 2 pianos and 8 hands (1988), Quartet for flute, violin, viola and cello (1989), Three Fragments from the New Testament for counter-tenor, 2 tenors, baritone, flute and bells (1989), The Nativity Star for voice, flute, viola and string orchestra on the lyrics of B. Pasternak (1989), Variations on a Theme by Mozart for 8 flutes (1990), Dedication for flute, clarinet and string quartet (1991), Concerto for guitar and orchestra (1991), Quintet for 4 saxophones and piano (1991), Octet for 2 oboes, 2 clarinets, 2 bassoons and 2 horns (1991), Kyrie (Hommage à Mozart) for choir and orchestra (1991), History of Life and Death of Our Lord Jesus Christ for tenor, bass, choir and orchestra (1992), Morgentraum for soprano, choir and orchestra (1993), Concerto for Flute, Vibraphone, Barpsichord and Strings (1993), Postludio in memoriam W. Lutosławski (1994), Chamber Symphony No. 2 (1994).

Theoretical publications: studies on Bartók, Debussy, Stravinsky, Prokofiev, Shostakovich, Webern, Schoenberg, Dallapiccola and B.A. Zimmermann, *New Music and Jazz* (1968), *Dodecaphony and Problems of Contemporary Compositional*

Technique (1969), Stable and Mobile Elements of Musical Form and Their Mutual Effects (1971), Music and Machines (1972), The Process of Composition (1975), Percussion Instruments in the Modern Orchestra (1977), The Role of Intonation in Contemporary Music.

In his *Chamber Symphony No. 2* the composer elaborates an idea typical for all his compositions from the latest period. Its importance lies in an extraordinary plastic polyphonic texture, structure and sound profile of which allows us to speak about the birth of a strict medieval style on a new qualitative level. The base for each instrumental line is formed by a play of melodic lines, formulated in an environment of the "tone-semitone" mode. Thus the whole texture "evolves spontaneously", lacking distinct cadenzas or function change within the composition.

Edison Denisov introduces new elements, too, into his *Chamber Symphony No. 2*, e.g. complex rhythmic structures, rendered by tutti or by group of players, or "musical dust", as he himself calls it. These elements are organically joined with, and enrich the main polyphonic idea.

The piece was commissioned by *Tokyo Summer Festival*; the world premiere took place in July 1994 in Japan with the Moscow Contemporary Music Ensemble.

"Timbre, colouring and method of creation of sound are conceptually important for me. However, timbre lacks a decorative function in my compositions - I do not like anything decorative or illustrative in art - it maintains conceptual and expressive tasks. Colour means very much to me, and I have a feeling in fact, that as a composer I learned much more from painters than from many composers."

"Under my opinion, mathematical models may be used in music: there are many examples of it. I particularly appreciate what Xenakis does. Me personally, I do not use mathematical models in my music, but I believe, that my education in this field was not useless and I would presumably compose much worse not having studied mathematics. It concerns first of all the logical construction of the work, the sense for structural coherence of the piece, in which every detail should have its logical justification." Edison Denisov

ALFRED SCHNITTKE (1934 in Engels, Russia) began his musical studies in Vienna, where he lived with his parents (1946-48). In 1958 he graduated from Moscow Conservatoire in the composition class of Y. Golubyov, during 1961-72 he returned to the institute as a teacher of instrumentation, counterpoint and composition.

From his youth German and Russian spiritual and cultural tendencies determined his personality and his development as a composer; that may be one of the sources of richness of his music and the reason of its remarkable response in the latest years. During the sixties Schnittke was one of the leading representatives of Soviet musical avant-garde of the post-Webern trend, in the seventies he transformed his musical language into new synthetic, so-called polystylistic presentation, marked by the links to various historical periods and genres. Along with exceptionally rich composition activity Schnittke published a series of theoretical works, studies and articles on principles of his own work as well as that of other composers.

Works (selection): 4 String Quartets (1966, 1981, 1983, 1989), 2 Piano Concertos (1969, 1979), 4 Violin Concertos (1957, 1966, 1978, 1984), 2 Cello Concertos (1986, 1990), 8 Symphonies (1972, 1980, 1981, 1984, 1988, 1993, 1993, 1994); Pianissimo for large orchestra (1968), Concerto for Oboe, Harp and Strings (1970), Suite in Old Style for violin and piano (1971), Labyrinths, ballet (1971), Der gelbe Klang, stage composition (1974), Requiem for soli, choir and orchestra (1975), Hymns I.-IV. for various chamber ensembles (1974-79), Piano Quintet (1976), Sonnengesang des Franz von Assisi for choir (1976), Concerto grosso I for 2 violins, harpsichord and string orchestra (1977), Passacaglia for orchestra (1980), Minnesang for choir a cappella (1980-81), Concerto Grosso No. 2 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), Concerto for Viola and Orchestra (1985), String Trio (1985), Concerto for choir (1985), Peer Gynt, ballet (1986), Piano Sonata (1988), Piano Quartet (1988), Four Apborisms for orchestra (1988), Concerto for pianos for 4 hands and chamber orchestra (1988), Concerto Grosso No. 4/Symphony No. 5 (1988), Psalms of Repentance for choir (1988), Monologue for viola and string orchestra (1989), Moz-Art à la Mozart for 8 flutes and harp (1990), Concerto for cello and orchestra (1990), Life with an Idiot, opera (1991), Concerto Grosso No. 5/Violin Concerto (1991), Piano Sonata No. 2 (1990), Piano Sonata No. 3 (1992), Gesualdo, opera (1993), Concerto Grosso No. 6 (1993), Epilogue to Peer Gynt, version for cello, piano and tape (1993), Symphonic Ouverture for orchestra (1994), Sonata for Cello and Piano No. 2 (1994), Quartet for Four Percussionists (1994), Triple-Concerto for violin, viola, cello and strings (1994), Five Fragments to Pictures of H. Bosch for tenor, violin, trombone, harpsichord, timpani and strings (1994), Sonata for violin and piano No. 3 (1994), History of D. Johann Faustus, opera (1994), For Liverpool for orchestra (1994), Lux aeterna for mixed choir and orchestra, orch. G. Rozhdestvensky, Schnittke's contribution to the Requiem of Reconsiliation (1994).

Theoretical publications (selection): on Shostakovich, Stravinsky, Prokofiev, Denisov, Bartók, Bach-Webern, Ligeti, Berio; Collage and Polystylistics (1973), Timbre Affinity and Its Functional Utilisation; Timbre Scale, Overcoming Metre by Rhythm, Ligeti's Orchestral Micropolyphony, Stereophonic Tendencies in Modern Orchestral Thinking, New in Methodics - Works of Statistics Method.

"Any man, whether great or small, reflects the whole world in himself. But everyone has his own special "focus" of reflection. If he cannot find it, he cannot create: the reflected life has unclear contours, the colours are blurred. If he finds it, the reflection is bright and beautiful: an artist has risen.

Hidden advantage of art is, that anybody can become the mirror of the world - if he

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finds his own focus of reflection, peculiar only to him. The feeling of envy is absurd here, it is useless to occupy a place of anyone else; but your place encompasses everything!" (1966)

"...Around 1966 I was aware of my situation in contemporary music and the place I could occupy in it. I immediately understood, that while it is necessary to observe others, one has to evolve, to stand back from the acquired knowledge and impressions. I had to be myself, otherwise I risked becoming somebody who makes record of each year's trends..." (1988)

"Musical modernism was in no case created by some individuals. In that case their action could be described as oddness, extravagance. What Skriabin did in Russia, Schoenberg in Germany and Ives in the U.S.A. and many, many others - everything tended to overcome then prevailing monistic tendencies in consciousness, it was a premonition of new situations. In the first half of the 20th century man was confronted with the materialization of these presentiments. We do not know, whether it is the Apocalypse, because living in it we are not able to see the situation from a distance, or perhaps a premonition - those thousand years of anxiety, after which purification follows. Nobody knows exactly. Neither me, of course. But it is obvious, that nobody denies the necessity of the change of consciousness. The apprehension of the situation yields a benefit already, while it has brought only psychological and even material damages untill now. And so very difficult excursions to the depth of our own consciousness await us in the times approaching. (1989)

For long years film music was the most important genre of Schnittke's work - he wrote music to 60 films. Film was for him something like a testing laboratory, he neither changed his writing nor his symphonic thinking. Cooperating with outstanding Russian film directors he revealed here new means of expression. His film music enriches first of all ideas and methods of art synthesis, nevertheless, it possesses a distinct extraordinary artistic value.

The most distinguished among his works is the film music to *Little Tragedies* of M. Schweizer (the plot of the film is made up of famous stories of A. Pushkin). Apart from plenty of genre elements and idiosyncratic themes, music is saturated by deep intellectualism, employing and combining polyphony and sonoristics, poly-modality and collage... in a very original way.

Music to various stories (Feast in Times of Plague, history of Don Juan or the Mozart - Salieri relationship) is filled with contrasts, united by common thematic elements and ordered into a classical cycle, in which the listener easily recognizes sonata and variation features.

The concert version for 17 performers was created by Yuri Kasparov, commissioned by the 9th International Festival of New Music in Heidelberg. It was premiered by the Moscow Contemporary Music Ensemble to honour the 60th birthday of A. Schnittke.

MOSCOW CONTEMPORARY MUSIC ENSEMBLE originated in March 1990 initiated by Yuri Kasparov, one of the active members of the Contemporary Music Association, which was born one month later (presided by Edison Denisov).

The ensemble is unique in Moscow, it consists of solo instruments (fl, ob, cl, fg, tr, cr, tn, pf, ar, 2perc, 2vn, vl, vc, cb); its members are outstanding Russian musicians, performers are prizeholders of international competitions. They are evolved rich and intensive activity: during one season the ensemble produced in Moscow 20 concerts always with a new programme. Besides the compositions of Russian avant-garde composers of the twenties (Roslavets, Mosolov, Lurié, Shostakovich etc.) and Russian contemporary music (Denisov, Schnittke, Gubaidulina, Smirnov, Vustin, Korndorf, Raskatov) the repertoire is formed by pieces of contemporary French, Swiss, German, Spanish, Danish, Italian etc. composers. This ensemble featured for the first time in Moscow composer profiles of E. Varèse, I. Xenakis, Gy. Kurtág and other modern composers.

The ensemble recorded about 30 CDs for the English publishing house *Olympia* and French companies *Le Chant du Monde* and *Harmonia Mundi*. It also collaborates with *Meldak International Corporation* in Japan.

The first great international success in modern performing art for the ensemble was its participation in the festival Schönheit eine Utopie? in Frankfurt (1991). Following years it performed at important festivals in Switzerland (Tage für Neue Musik Zürich, 1992), Denmark (Lerchenborg Music Days, 1992), Germany (Frankfurtfest, 1992 and Heidelberg Festival, 1994), France (Radio France Festival, 1993), Japan (Tokyo Summer Festival, 1994) and the Netherlands (The Ijsbreker Concerts, 1995) etc.

ALEXEI VINOGRADOV (1946) studied musicology and conducting at the Moscow Conservatoire, finishing in 1970 and 1976 respectively and being the only pupil of Kyril Kondrashin. He began his career in the Byelorus Opera and Ballet Theatre in Minsk, where he led also the Minsk Chamber Orchestra. From 1980 he held a post in the Moscow Classic Ballet Theatre, touring the world with the ensemble. Since 1991 he has been the principle conductor of the Moscow Contemporary Music Ensemble, recording about 20 CDs and appearing on concerts abroad.



Moyzes Hall 4.30 p.m.

MOSCOW CONTEMPORARY MUSIC ENSEMBLE ALEXEI VINOGRADOV conductor VALERY POPOV bassoon

ALEXANDER VUSTIN Music for 10 (1991)

DMITRI KAPYRIN Pastorale (1992)

ALEXANDER SHCHETINSKY Face to Star (1991)

INTERVAL

FARAJ KARAYEV ... a crumb of music for George Crumb (1985)

VICTOR EKIMOVSKY Avicenna's Mirror (1995)

YURI KASPAROV Over Eternal Peace (1992)



ALEXANDER VUSTIN (1943 in Moscow) finished his composition studies with Vladimir Feré at the Moscow Conservatoire in 1969. Since 1974 he worked as a music editor of the publishing house Sovyetsky kompozitor. On the base of the dodecaphonic principle A. Vustin elaborated his own "dodecaphonic" method - relating to time as well as pitches. The whole musical fragment is the basic element - similarly to 12 tone series. Since 1975 he has been exploiting sound effects of percussion instruments. Two compositions employing the improvisations of birds' singing belong to the most interesting works of the Moscow avant-garde. Vustin's pieces are regularly presented at both domestic and foreign concert stages.

Works (selection): Three poems of Moyseve Teyf for voice and piano (1966), String Quartet (1966), Symphony (1969), Cantata on poems of B. Pasternak, A. Surkov and P. Eluard (1971), Three Toropets Songs for piano (1972), Nocturnos for ensemble (1972, 1982), Sonata for 6 instruments (1973), Word for winds and percussion (1975), In Memory of Boris Klyuzner for voice and 4 string instruments (1977), Capriccio for voice, bass choir and ensemble (1977, 1982), Memoria 2 for percussion, keyboard and string instruments 1978), Return home for voice and ensemble (1981). Project from a cycle Leisure Time of Kozma Prutkov for voice and percussion ensemble (1982), Hommage à Beethoven for percussion and orchestra (1984), The Feast for choir and orchestra (1987), Blessed are the Poor in Spirit (1988), The Devil in Love - scenes for voices and instruments (1989), Zaytsev's Letter for voice, strings and bell (1990), White Music for organ (1990), Mystery on Luigi for percussion ensemble (1990), Film Music for percussion and orchestra, Music for 10 (1991), Heroic Lullaby - sextet (1991), Three Pieces on the novel Tchevengour by A. Platonov for voice and ensemble (1992), To My Son for flute and ensemble (1992), Vox humana for organ (1992), Music in Two Movements for bassoon solo (1993), Agnus Dei for choir, organ and percussion (1993), Birth of Musical Piece for string quartet (1994), To Flame for bassoon and piano (1994), Little Requiem for soprano and string quartet (1994), Music for Angel for tenor saxophone, vibraphone and cello.

In *Music for 10*, which was commissioned by the Schoenberg-Ensemble and represents in itself a kind of "musical-spiritual séance" the musicians not only play their instruments, but they speak to each other and with the conductor (the tenth musician). Besides, the flutist and violin player play the hooters, too. The composition employs the quotations of A. Skryabin (*Prometheus*) and of Catholic devotional songs. The "players" do not act like living beings, but they are treated as once living shadows, challenged to recall some dinner spent in an aristocratic society in 1788.

The piece is based on the text of the 18th-century French writer Jean-Francois Lagarpe, shortened and rewritten by the composer (in original version of the piece the Russian translation by A. Andres is used). Lagarpe's hero of the evening is Jacques Cazotte, author of the famous novel *The Devil in Love* (1772). In 1989 A. Vustin

wrote the opera on the subject of the novel. *Music for 10* can be performed either as an independent composition or as an intermezzo before the 3rd act of the opera *The Devil in Love*.

The piece originated in summer of 1991 and is dedicated to Jozefína Formas and Elmer Schönberger.

"In my compositions I endeavour to solve the problem of time - as I comprehend it - for myself. I consider always the composer's task to trace up the effect of the universal law and to subordinate the composition process to it. The standard of the work is determinated by the degree of coping with this problem. All the other components are secondary. The law, which commands the musical time, may be expressed by numbers; here, the importance of numbers for a composer is revealed. The piece becomes exciting and demanding due to the subordination of the actual composition time to the regularities derived from numbers. This is an ideal, which I try to approach more ore less consciously in my recent works."

DMITRI KAPYRIN (1960 in Moscow) finished his studies with Leshek Mazepa at the Lvov Conservatoire in 1984. He lives as a free-lance artist in Moscow. He participated in master classes of Poul Ruders and Edison Denisov and at the workshop of percussionist Gert Sørensen in Denmark (1992). In 1994 he was awarded the 2nd prize at the composition competition ICONS 1994 in Tokyo.

Since 1989 Kapyrin's works have been performed at a number of foreign and domestic music festivals, at contemporary music concerts and were broadcast by many radio stations.

Works (selection): orchestral - *Dreams* (1990), *To Poetry* (1991), *Rain Music* (1993); chamber - *Conditions* for piano (1987), *Evening Music* for guitar (1987), *An Approach to Jupiter* for piano quartet (1987), *Sonata* for clarinet and piano (1988), *And a Light Through Foliage* for flute, cello and piano (1989), *Sounds and Voices* for flute, clarinet, violin, vibraphone and piano (1990), *Sotto voce* for piano (1991), *Pastorale* (1992), *Quiet Song of a Tree* for marimba (1992), *Music from Silence* for chamber ensemble (1992), *Chose de soir*, vocal cycle for soprano and chamber ensemble (1994), *With the Stream* soprano saxophone and piano (1995).

To observe the nature in solitude is a popular activity. We are surrounded by many phenomena, which evoke in the author's imagination certain melodic and harmonic structures. Each one lives its own life, transforms and interacts with the others. From this sensation *Pastorale* for chamber orchestra originated. Short thematic cells develop as if spontaneously, but they are joined on the level of modal harmony. The piece flows in soft semitones and possesses a non-agressive character. The first impulse for its inception was the sound of a recorder. The original version for 6 recorders, vibraphone, celesta and piano was written on a commission of the festival

Schweiz trifft Osteuropa, Tage für Neue Blockflötenmusik, Basel 1993. Meanwhile another version originated for the festival Présence 93 Radio France in Paris and this one will be performed also at the Melos-Ethos Festival.

ALEXANDER SHCHETINSKY (1960 in Kharkov) was a student of V. Borisov at the Kharkov Art Institute untill 1983, when he graduated. During 1982-1990 he worked as a teacher at the music school, since 1991 he returned to Kharkov Art Institute and teaches composition, instrumentation and leads special contemporary music courses. In 1990 he was awarded the 1st Prize and a Special Prize at the 3rd International Composers' Competition of Kazimierz Serocki in Poland (for a piece for chamber orchestra *Glossolalie*) and in 1991 the 1st prize at the 4th International Composition Competition of Sacred Music in Fribourg (for *The Preacher's Word*). This year he received the 2nd prize at the 3rd International Composition Competition of Witold Lutosławski. Shchetinsky participated in several composition courses in Poland and Denmark. He co-organizes various contemporary chamber music festivals in Russia and in the Ukraine. Since 1989 his compositions are presented regularly on the stages abroad and in radio broadcasting.

Works (selection): Concerto for cello and orchestra (1982), Sonata for accordion (1983), Antiphons for cello and piano (1983), From the Poetry of Pavel Movchan, song cycle (1984), Quintet for flute, oboe, clarinet, bassoon and horn (1985/87), Sonata for viola solo (1985/87), Suite for clarinet and piano (1987/90), Intersections for orchestra and oboe solo (1988), Glossolalie for chamber orchestra (1989), Cryptogram for vibraphone (1989), Sonata for violin and piano (1990), Lament for chamber ensemble (1990), Way to Meditation for flute, clarinet, violin, cello and piano (1990), Face to Star for chamber ensemble (1991), String Quartet (1991), Near the Entrance for tape (1991), The Preacher's Word for soprano and string quartet (1991), Looking at the Sky for 2 flutes and piano (1991), Quintet for 4 recorders, vibraphone and tam-tam (1991), Sound for Sound for percussion (1992), La naissance de Jean-Baptiste for children's choir and percussion (1992), Three Sketches in Quarter-tones for two guitars (1992), Concerto for flute and orchestra (1993), Crosswise for alto saxophone and cello (1993), Aria for trombone (1994), Lento pensieroso for bassoon (1994), Winter Elegy for alto saxophone and chamber ensemble (1994), In Low Voices for clarinet, violin, 2 violas, double-bass and accordion (1995), Quintet for clarinet, horn, violin, cello and piano (1995).

Face to Star for chamber ensemble expresses its author's approach to romantism in modern art. At present one of the basic romantic themes seems to be significant - the longing for an ideal, unselfish service to all noble and spiritual. The theme is related to the title of the piece; the work itself may be looked on from several points of view: religious, psychological, universally metaphorical etc.

The musical language of the piece lacks any romantic stereotypes or cliché, being formed by the combination of free atonality and modality. Broad melodical lines are

juxtaposed with hyper-polyphonic layers, timbre often acquires not only independency but a leading role.

Similarly to other compositions, the composer tried to avoid the violation of sound material, to support the effect of self-development of sound structures, adhering to the idea of "non-repressive culture" which may become a part of natural and free (though probably unrealizable) world's order.

The composition was written in 1991.

FARAJ KARAYEV (1943 in Baku) graduated at the Conservatoire in his native city (1966), where he also continued his graduate studies (1971) in the composition class of his father Kara Karayev. In 1979 he founded and organized a chamber orchestra of the opera studio at the Azerbaijan conservatory, which specialized in performing 20th-century music. Since 1986 he was engaged as artistic director of the Soloists' Ensemble of Azerbaijan State Symphony Orchestra. Karayev is one of the initiators of the festival of 20th-century music in Baku. Since 1966 Karayev works as a teacher of composition at the Baku Conservatoire, in 1989 he was appointed professor. With Stravinsky and Webern as his models, F. Karayev was at first-interested in postserial composition techniques. Later he utilized some elements of Azerbaijan music-making, not avoiding minimalism and extra-musical sounds as structural units of his music.

Works (selection): Piano sonata (1965, 1967), Concerto grosso to Memory of A. Webern for chamber orchestra (1967), ballets Shadows of Kobystan (1969), Kaleidoscope (1971), Sonata for Two Musicians (1976), monoopera Journey to Love (1978), Tristezza II for symphonic and chamber orchestra (1980), Tristezza I for chamber orchestra (1981), I Parted with Mozart on the Charles' Bridge in Prague - serenade for symphony orchestra (1982), 1791 - serenade for small orchestra (1983), Waiting for Godot for bassoon, trombone, cello and double bass with chamber ensemble (1983), In memoriam Alban Berg, suite for string quartet (1984), ...a crumb of music for George Crumb for soloists' ensemble (1985), Terminus for cello solo (1987), Chamber Concerto for 5 instruments (1988), Little Music of a Sad Night for chamber ensemble (1989), Alla "Nostalghia" to memory of A. Tarkovsky for chamber ensemble (1989), Four Postludes for symphony orchestra (1990), Postlude for piano (1990), The (Moz)art of elite for orchestra (1990), State of Affairs for chamber ensemble (1991), Musik für FORST/L for 2 pianos (1992), "Enough?..." for chamber ensemble, cello solo, soprano and tape (1993), Postludio IV for 2 pianos (four hands) (1994).

In the title of his piece ... *a crumb of music for John Crumb* the composer exploits the meaning of the word *crumb*. In the entire concept great significance is alloted to a poem of Emily Dickinson, "narrated" by the musicians:

If I shouldn't be alive When the Robins come, Give the one in Red Cravat, A Memorial Crumb.

If I couldn't thank you Being fast asleep, You will know I'm trying With my Granit lip!

Simple, but expressive intonation concentrated in itself emotional tones of tenderness and grief, deepness, purity and vibrance. This subject, often suppressed and reemerging again, penetrating the timbre, dynamics, metre, rhythm and registers, represents a sound analogy of suprematic aligning of shapes of diverse colours and shapes.

The piece concludes by a mounting dynamic wave. Thus a close connection between word and sound makes the sound concept more perceivable. The work was written in 1985.

"Music is eternal; a composer has only to reveal it. - The only right criterion for considering music is a desire to become its creator. He is happy, who is content with only several bars of his own. - One cannot maintain a serious attitude towards one's own creation: only he is writing, who is lacking the strong will to give up this useless occupation. - All music has been already written..." Faraj Karayev

VICTOR EKIMOVSKY (1947 in Moscow) finished the Gnesin Music-paedagogical Institute in 1971, where he studied composition with Aram Khachaturian and history of music with Konstantin Rosenschmied. In 1978 he finished his graduate studies on the subject of foreign music at the Leningrad Conservatoire and in 1983 he received the PhD. He produced a large number of articles on contemporary music, including the first Russian monograph on O. Messiaen. (1987). In the period 1973-83 he worked as an editor of the publishing house Muzyka; he prepared namely the complete edition of D. Shostakovich's work.

V. Ekimovsky attracts attention by unusual and rich imagination, by the variety of utilized composition techniques and genres (dodecaphony, aleatorics, minimalism, elements of intuitive improvisation and instrumental theatre; often his works do not meet the anticipations introduced by their titles (for example, in *Sonata with a Funeral March* there is no funeral march; baroque music in *Andante e mesto* for orchestra with traditional instruments etc.).

Works (selection): Composition 1 for violin, viola, cello and piano (1969), Composition 2 for violin, clarinet, cello and piano (1969), Cadence for cello -Composition 5 (1970), Composition 7 for 2 violins, viola and cello (1970), Lyrical

Deviation for celli and orchestra (1971), Sublimations for orchestra 1971), Ave Maria for 48 violins (1974), Balletto for conductor and ensemble of musicians (1974), Chamber Variations for 13 musicians (1974), Quartet-Cantabile for 2 violins, viola and cello (1977), Trumpets of Jericho for 30 brass instruments (1977), Brandenburg Concerto for flute, oboe, violin, string orchestra and harpsichord (1979), Farewell for piano (1980), Eternal Return for bassclarinet (1980), Cantus figuralis for 12 saxophones (1980), Sonata with Funeral March for piano (1981), Mandala for 9 musicians (1983), Stanza for 2 violins (1984), Composition 43 for 2 pianos (1985), In a Constellation of Hunting Dogs for 3 flutes (1986), Doppelkammervariationen for 12 musicians (1989), Mary's Ascension for percussion ensemble (1991), (1989), Deus ex machina for harpsichord (1990), Tripelkammervariationen for 15 musicians (1991), Drachensteigen for 4 soprano recorders (1992), Piano Piece to Death of Olivier Messiaen (1992), Moonlight Sonata for piano (1993), Symphonic Dances for piano and orchestra (1993), From Escher's Catalogue, theatre for 7 musicians (1994), La Favorite. La Non favorite pieces for harpsichord (1994), 27 razrusheni for percussion (1995), Avicenna's Mirror for 14 players (1995).

Avicenna's Mirror

Probably everyone knows the state, in which one ceases to like anything, is reluctant to do anything, everything becomes senseless, dissatisfaction with oneself becomes intrusive and disillusionment from the existence arrives...

In such moments the great sage and healer Avicenna urgently advised to sit in front of a mirror and to speak to oneself, repeating many times: "How beautiful!, How wise!, How strong! AND BETTER THAN ALL!..."

The piece was written for the Moscow Contemporary Music Ensemble in 1995.

YURI KASPAROV (1955 in Moscow) graduating from the Moscow Energetic Institute studied at the Moscow Conservatoire in the composition class of Mikhail Chulaki, later continued his graduate studies with Edison Denisov. In 1985 he was awarded the 1st prize in the National Composition Competition for *Guernica* symphony, in 1989 the 1st prize at the Quido of Arezzo International Composition Competition for *Ave Maria*. In 1990 Y. Kasparov initiated and founded the Moscow Contemporary Music Ensemble and became its artistic leader. Since 1991 he leads the Youth Association of the Moscow Union of Composers.

Compositions of Yuri Kasparov have been acclaimed in Moscow, St Peterburg and abroad, too; they have been recorded for radio, TV and on CDs.

Works (selection): Symphony No. 1, Guernica (1984), Symphony No. 2, Kreuzer (1986), Linkos, sequence for orchestra, Concerto for Oboe, Percussion and Orchestra (1988), Diffusion for three chamber ensembles and tuba (1988), Genesis, microsymphony for orchestra (1989), Silentium, chamber symphony for 14 performers (1989), Invention for string quartet (1989), Ave Maria for 12 soloists,

violin, organ and vibraphone (1989), *Sonata infernale* for bassoon (1989), *Epitaph* (to memory of A. Berg) for oboe, harp, percussion and violin (1990), *Devil's Trills* (variations on Tartini's theme) for chamber ensemble (1990), *Credo*, prelude for organ (1990), *Postlude* for harp (1990), *Cantus firmus* for violin (1990), *Stabat mater* for soprano and string quartet (1991), *Goat's Song* for bassoon, double bass and percussion (1991), *Variations for clarinet and piano* (1991), *Nocturne* for clarinet, violin and piano (1992), *Nevermore*, monoopera for baritone and 17 musicians by E. A. Poe (1992), *A Land Spreading to Infinity* for clarinet, violin, cello and piano (1992), *Over the Eternal Peace* for bassoon and chamber ensemble (1992), *Chaconne* for bassoon, cello and synthetiser (1993), *Reminiscenza* for piano and tape (1993).

"In my pieces I try to shape all the co-ordinates of music into a geometrically joined form, as in the to co-ordinates of mathematical functions in a n-dimensional space. These co-ordinates are sound level, rhythm, metre, timbre etc. At the same time I try to utilize all the possibilities to cultivate my thinking in the sphere of all musical coordinates. I always preferred timbre. The most important is to look for attractive chords, to investigate their function, to reveal their logics, by which they transform into another chords.

Today I do not believe, that musical sound represents a kind of ideal real quantity, incomprehensible by man, a kind of abstraction, often attributed to Webern. In my opinion, at the base of any composition must lie a sound of certain volume, timbre and duration. The acoustic laws are at the base of functionalism; if the laws of functionalism are joined with real creative insistance, then a genuine musical art may originate."

Over the Eternal Peace was inspired by a picture of M. Levitan. The most significant element seemed to be not the accent on an outward sentimental romantic content, but on the constructional pecularities of the canvas. However, an attempt to transfer the principles of painting into the realm of music is very subjective. If pictures carrying ideas may have enough analogies in sound constructions, the ways of their connection would seem much more conventional, because the attempt of representation has to be supported by specific musical regularities.

The style of the work could be equally related to constructivism as to neoromantism - in any case serial, modal and sonoristic elements are used...

As in the majority of instrumental concerts the soloist represents a solitary man confronted with a group of musicians symbolizing the world surrounding the hero, the world which is cold, indifferent, sometimes even hostile... The world, in which man feels useless. The world, to which man is inappropriate...

The piece was written in 1992 for the festival in Zürich and dedicated to Gerard Zinstag.

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VALERY POPOV (1966) graduated at the Moscow Conservatoire and won a series of domestic and foreign performance competitions (Leningrad, Budapest, Toulon, Tokyo etc.). Since 1971 he teaches at the Moscow Conservatoire, since 1991 as a professor. Besides he leads master classes in various parts of Europe. His international concert as well as recording activity is also very rich.



Moyzes Hall 7.30 p.m.

DOUBLEPORTRAIT FRANÇOIS-BERNARD MACHE — ILJA ZELJENKA

ENSEMBLE ACCROCHE NOTE Françoise Kubler soprano Armand Angster clarinets Emmanuel Séjourné percussion



The concert is supported by the Institut Français Bratislava and AFAA, Paris

FRANÇOIS-BERNARD MACHE

Trois chants sacrés (1990) for solo voice Muwatalli Rasna Maponos

Figures (1989) for bass clarinet and vibraphone

Phénix (1982) for vibraphone and tom-toms

INTERVAL

ILJA ZELJENKA Caprice (1983) for soprano and bass clarinet

FRANÇOIS-BERNARD MACHE *Aulodie* (1983) for sopranino clarinet and tape

ILJA ZELJENKA Sourire (1995) for soprano, clarinet and percussion P r e m i e r e

FRANCOIS-BERNARD MACHE (1935, Clermont-Ferrand) was born into a musical family. From the outset his career pursued two parallel courses. After attending the École Normale Supérieure, he obtained a teaching diploma in classical literature in 1958 and a doctorate in 1980. At the same time, he studied with Olivier Messiaen at the Conservatoire National Supérieure de Musique and in 1958, with Pierre Schaeffer, cofounded the *Groupe de Recherches Musicales* in Paris. He is one of the few composers of his generation to have worked out a personal theory and method of composition centered on a particular model, an approach spelt out in his book, *Musique, Mythe, Nature,* first published by Méridiens-Klinsieck in 1983 and reissued in 1991. Here he adopts an original position concerning the roles of nature and culture in music, showing the importance of innate structures that appear to be mythic archetypes. As professor of musicology at the University of Strasbourg, F-B. Mâche has published numerous studies, especially on 20th-century music.

Ever since he began composing in the late 1950s, Mâche has advocated a combination of electroacoustic and instrumental techniques. A good third of the works he has written to date are "mixed" pieces, using structures borrowed from the sounds of nature (wind, fire and water), from the animal kingdom (amphibians, insects, mammals and birds) and from the world of humans (urban noises, rare languages and so on). Well before "world music" became fashionable, Mâche had already noted the disappearance of exoticism and resolved to take up into his own work sounds and concepts sprung from other traditions which have since become familiar. F.-B. Mâche has been invited to lecture in twenty or more countries, from Argentina to Japan and, most recently, China. He was awarded the Grand Prix National de la Musique 1988.

Works (selection): cantata Safous Mélé (1959), Le son d'une voix (1964) for chamber ensemble, Rituel d'oubli for chamber ensemble and tape (1969), Agiba for tape (1971), Korwar for harpsichord and tape (1972), music theatre Da capo (1976), Areg for piano duo (four hands) (1977), Kassandra for orchestra and tape (1977), Aera for percussion (1978), Andromède for 3 pianos, double choir and large orchestra (1979) 4 Phonographies de l'eau for tape (1980), Phénix (1982), Aulodie (1983), Styx for 2 pianos 8 hands (1984), Temboctou, music theatre (1988), Uncas for chamber ensemble and tape (1986), Eridan for string quartet (1986), Mesarthim for two pianos (1987), Tempora for 3 samplers (1988), Cassiopée for mixed choir and percussion (1988), Guntur sari for organ (1990), Trois chants sacrés (1990), Khnoum for sampler and 5 percussionists (1990), Kengir - Sumerian love songs for mezzo-soprano and sampler (1991).

The *Trois chants sacrés - Muwatalli, Rasna* and *Maponos* - are written for female solo vocalist. In the case of *Muwatalli* and *Maponos*, the singer occasionally accompanies herself on a small percussion instrument: in *Muwatalli*, metal plates are used, in *Maponos* a frame drum. This particular choice of instrument, together with the vocal style adopted in all three pieces, makes clear reference to timeless

ritual, thereby placing all of these works within the framework of ethnic or traditional music.

The originality of the *Trois chants sacrés* further resides in the use of certain languages that are known to only a handful of archaeologists. In *Muwatalli* the text is in Hittite, the oldest surviving Indo-European language. It dates from around 1300 BC and takes its title from King Muwatalli, the enemy of Rameses II. In *Rasna* we hear Etruscan, Rasna being the name by which the Etruscans described themselves. The text is probably religious in character.

Maponos, finally, draws on Gaulish texts found on two tablets at Chamalières and Le Larzac. The first is an ode to Maponos, the god of the Gaulish Kingdom of Arvernes (later the Auvergne), while the second is a curse on a rival witch uttered by one Gemma.

Mâche's use for these texts is not simply the result of archaeological interest, for all that he is conscious of revealing long-lost civilizations to us by means of their languages. Rather, his use of them reflects a great wealth of inspirational variety. What matters to him above all else is the revival of utterly different worlds of sound encapsulated in dead or remote languages, an act of resuscitation which succeeds when the audience listens only to the specific phonetic features regardless of any semantic concern. It is for this reason that Mâche has used rare languages as the model for many of his works: Guayaki and Selk'nam in *Rituel d'oubli* (1969), Xhosa in *Korwar* (1972) and Eskimo, Kawi, Telugu and Dargwa in *Uncas* (1986). No fewer than twenty different languages are found in his oeuvre as a whole.

The musical textures in which these texts are clothed are soberly respectful of the spirit of sacred singing. *Muwatalli* begins with a gently rhythmical phrase that is meditative in character but which maintains its indolent tempo and confines itself to the lowest notes of the singer's range. This grave exordium, "Muwatalli's Prayer", functions as a refrain, alternating with other passages which, more freely declaimed, are enriched with extensive vocal ornamentation. The vocal line soars progressively higher, giving the impression of mounting exaltation. This feeling finally informs the refrain itself so that, on its final reappearance, it is palpably more intense in spite of the piece's contemplative conclusion.

The vocal style of the two other *Chants sacrés* is less reminiscent of the psalmody adopted in *Muwatalli*. That of *Rasna* resembles an Oriental melisma with its incessant oscillations around certain fixed notes, to say nothing of its phrase endings, with their *glissandi* and trills, and its high-pitched screams. *Maponos* is essentially rhythmic in spirit and sung almost entirely in an unyielding style with the voice of a countrywoman used to singing out of doors. While growing progressively more animated, the melodic line continues to gravitate around the fixed notes, which, taken together, form a sort of wave-like curve culminating on a note of triumph in the singer's highest register.

Figures (1989) is an instrumental piece for bass clarinet and vibraphone, an unusual combination of timbres of which the composer has made skilful use in his

handling of the constantly changing elements of a continuously reinvented dialogue. Although the score's melodic figures are almost all based on an identical model (a single cell that returns repeatedly to the same interchangeable notes) and although they follow the same general curve (a constantly repeated ascending line). the work unfolds in several distinctive phases. Initially, we hear two linear motifs which, scarcely compatible rhythmically, are superimposed on one another; the first is chaotic, with no fixed time signature, and is given to the clarinet, while the second, in perfectly regular guavers, is entrusted to the vibraphone. Following an initial crescendo dominated by the clarinet, the vibraphone suddenly throws itself into a determined and energetic solo involving permutated intervals, its mechanical rhythm punctuated by asymmetrical accents. The clarinet hastens to rejoin its companion, which is now engaged in a second ascending phase, although its support is limited to a sporadic series of heavily accented notes. It is in the central sections of the work that the two protagonists collaborate most closely, first in a series of rapid ascending arpeggios, then in a sequence of sustained notes in which the timbre of the bass clarinet merges gently with the more resonant vibraphone. This moment of stasis is followed by a dialogue made up of brief interjections and intertwining notes involving highly contrastive dynamic extremes. It is in the final section of the work that the definitive accord between the two instruments is celebrated in their parallel discourse.

Phénix (1982) is scored for solo percussion and consists of only two timbres, that of the vibraphone and that of nine scaled tom-toms. Structurally, the piece is based on two compositional principles dear to Mâche. The first is the modal system inherited from earlier and non-European musical traditions, a conception according to which each note that makes up a given scale (i.e., a "mode") is less an abstract element in an ordered structure than a particular expressive function depending on its place within the scale. Invested with a qualitative value and specific flavour, each note is articulated in turn according to the role assigned to it within the fixed, immutable succession of intervals in the mode.

The second process is rhythmic in nature and is revealed when the tom-tom begins to hold an animated musical discourse with itself. What is involved here is nothing more nor less than the application of poetic metre to the rhythmic values of music. In *Phénix* the rhythmic sequences of each of the eight sections entrusted, in the main, to the tom-tom, are based on the metres of five of Pindar's poems, namely, the seventh and second Pythian Odes and the fifth, seventh and twelfth Olympian Odes. This application of a linguistic model to musical composition, with the meaning of the text suppressed in order to retain only its tonal and rhythmical aspect, is not new in Mâche's work, having already been used in 1959 in *Safous Mélé*. Nor is it new, of course, in the history of music, since it is also found in the *musique mesurée à l'antique* of the French Renaissance. *Phénix* also involves subtle relationships between the work's two protagonists, which imitate each other, engage in dialogue or simply ignore one another.

Aulodie (1983) is scored for tape and either oboe, soprano saxophone or *E flat* sopranino clarinet. Several aspects of the work recall compositional procedures that Måche had already used in works dating back to the 1970s.

The magnetic tape, which uses not only sounds produced by digital synthesis but others which, instrumental in origin, are then treated with the help of one of the very first sampler keyboards, produces a sort of dialogue parallel to the one played directly on the instrument, which it contents itself with synchronously reduplicating. The audience has the impression that it is listening to the slightly distorted imitation of a model that is actually present and that it is conscious of a real sound at the same time as its artificial counterpart.

The title of the piece - *Aulodie* - evokes Greek antiquity with its reference both to singing and to reed instruments. As such, it recalls a number of Mâche's earlier work such as *Sopiana* and *Marae*, which included recorded bird calls, animal noises and other natural sounds. The structure of the work rests on a sense of contrast between an initial element, which is generally aggressive, and a lyrical vocal line entrusted to the soloist alone, a line which gently ascends through the steps of pentatonic scale. Mâche's writing reveals itself here as entirely worthy of the most elaborate polyphonic textures of certain types of non-European learned music.

ILJA ZELJENKA (1932, Bratislava) studied composition with J. Cikker at the Academy of Music and Performing Arts (graduated in 1956). Later he worked in Czechoslovak Radio Bratislava as an artistic adviser and in Slovak Philharmonic as musical adviser. Since 1968 he has been living as a free-lance composer. Between 1985-95 he taught at the Academy of Music and Performing Arts in Bratislava. After a period of responding to classic masterworks of 20th-century music, he turned in the sixties to post-Webern and sonoristic composition, he experimented with electronic music, *musique concrète*, aleatorics, etc. and became the leading figure of Slovak avantgarde music. In the seventies his style matured into its characteristic shape, incorporating folk influences and a general synthesis of all sources (the four tone cell).

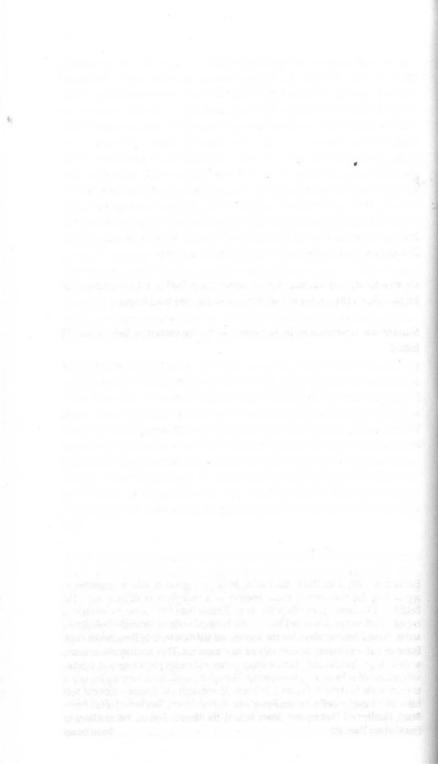
Works (selection): 5 symphonies (1954, 1961, 1972, 1978, 1985), 8 string quartets (1963, 1976, 1979, 1986, 1988, 1988, 1991, 1995), 4 piano sonatas (1957, 1974, 1985, 1989), *Oświęcim*, cantata for two speakers, two choirs and orchestra to poems by M. Kováč (1960), *Polymetrical Quartet* for 4 piano parts (1965), *Metamorphoses XV* for chamber ensemble and speaker to texts by Ovide (1966), *Concerto for Piano and Orchestra* (1966), *Variations for Orchestra* (1971), *Elegy* for string orchestra and violin (1973), *Concertino per violino ed archi* (1974), *Trio for Violin, Cello and Piano* (1975), *Galgenlieder* for soprano, string quartet, clarinet, flute and piano to poems by Ch. Morgenstern (1975), *Musica per pianoforte ed archi* (1976), *Wind Quintet With Percussion* (1977), *Word*, cantata for speaker, mixed choir and orchestra to the text by M. Válek (1980), *2nd Piano Concerto* (1981), *Monologues* for cello (1982), *Dialogues* for cello and chamber string orchestra (1984), *Astec*

Songs for soprano, piano and percussion (1986), *Music for Warchal* for chamber orchestra (1987), *Concerto for Violin and Large Orchestra* (1989), *Enchanted Movement* for large orchestra (1989), *Capriccio* for flute and double bass (1989), *3 Preludes for Piano* (1989), *4th Piano Sonata* (1989), *2nd Concerto for Violin and Orchestra* (1989), *Gentle Children of November* for children choir (1990), *Song Ritual* for mixed choir (1992), *Three Pieces for Piano* (1992), *Toccata* for organ (1992), *Pulsations* for organ (1992), *Sonata for Violin and Piano* (1992), *Games* for piano and 4 bongos (1992), *The Son of Man* (1992), *Polymetrics II* for computer-controlled orchestra (1993), *Preludes and Fugues for Organ* (1993), *Concerti per due violoncelli ed orchestra* (1994), *Fortuna* for male choir (1994), *Concertino* for double bass and chamber string orchestra (1994), *Cantate Domino*, Psalm 98 for mixed choir and 4 harps (1994), *Mobiles* for oboe and piano (1994), *Toccatas* for 2 pianos (1994), *Concerto for Orchestra* (1994).

Caprice for soprano and bass clarinet was written in 1983 and it was premiered by Brigita Šulcová (soprano) and Josef Horák (bass clarinet) from Prague.

Sourire was commissioned by Accroche Note for the concert at Melos-Ethos '95 festival.

Founded in 1981, ENSEMBLE ACCROCHE NOTE is a group of soloists committed to approaching the contemporary music repertory in a multiplicity of different ways. The flexibility of its forces - from solo performer to chamber ensemble - allows its members to engage in different projects in tackling not only historical works by Stravinsky, Dallapiccola and the Second Viennese School, but also instrumental and vocal works by Berio, Boulez, Cage, Donatoni and Stockhausen, to name only the most important. Their repertory also embraces works by Kagel, Aperghis and others for whom gesture and theatre play a large part, together with jazz and other forms of improvised music. Through commissioning, the group has helped to create works by Dusapin, Donatoni, Manoury, Ferneyhough, etc. Ensemble Accroche Note has made a name for itself at the Strasbourg Music Festival, Musica Nova Festival of Sao Paulo, Brazil, Huddersfield Contemporary Music Festival, the Almeida Festival, Weltmusiktage in Frankfurt am Main, etc.





Moyzes Hall 4.30 p.m.

SONATA A TRE Marie Gajdošová violin Emil Drápela clarinet Dana Drápelová piano

DAMA DAMA Dan Dlouhý artistic leader Ctibor Bártek Jan Řihák Martin Opršál Adam Kubíček

The concert is supported by the Czech Centre, Bratislava

VÍT ZOUHAR But It Seems To Me Every Time (1992) Shading for violin, clarinet and piano

MICHAL KOŠUT Trio (1995) for violin, clarinet and piano P r e m i e r e

ARNOŠT PARSCH Drawings (1989/94) Three movements for violin, clarinet and piano Black birds Drawn on Water Faces

INTERVAL

DAN DLOUHÝ Doubts (1992)

KAREL ŠIMANDL Prayers

IRIS SZEGHY Midsummer Night's Mystery (1992) for four percussionists Fire Dance

for percussion

Daun

Slovak premiere

JIŘÍ KOLLERT Domino (1985)

VÍT ZOUHAR (1966) represents tendencies of minimal music in Bohemia. He graduated at Brno Conservatoire and Janáček Academy of Music and Performing Arts, where he studied composition with M. Ištvan and A. Piňos. His other teachers were F. Donatoni at the Accademia Chigiana in Siena, Italy, Y. Pagh-Paan, H. M. Pressl a H. Dencker at the Hochschule für Musik in Graz. He simultaneously continued his studies at the Masaryk University in Brno, where he studied musicology. Today he is works as an assistant lecturer of the Palacký University in Olomouc and cooperates as a teacher with the Institute for Electronic Music in Graz.

Works (selection): Le Vedute di Bruna, string quartet (1986), The Time of Good Hopes, brass quintet (1986), Rhythms for Two and 22 percussion instruments (1984/88), Agastia for large orchestra (1987/88), The Sun Gate for four percussionists and large orchestra (1988/89), Everything is sounding for two guitarists, two guitars and a sounding space (1992), But It Seems To Me Every Time, Shading for violin, clarinet and piano (1992), Six Pianos for one pianist and tape (1992), Close Encounters of Those Wild at Heart for stereo-orchestra (1994), Like Water is for clarinet, bassoon and piano (1994), Wide Crossing for tape (1994).

Zouhar's trio *But It Seems To Me Every Time* (1992) subtitled "shading" is considered to be a very original, restrained in sound and clear expression of Czech minimalism. Even those, who do not accept minimal aesthetics, should appreciate a temperate writing of this composition, in which the beauty of simple sound and timbre are respected.

"The principle of shading used in the subtitle of the composition forms its central subject: the shading is the basic sound principle (alternating shading of all instruments) as well as conceptual starting point of associative series stemming from soundlessness (silence) through reverberating pulse (rotating patterns) and sustained sounds (glissandos) to soundlessness again.

Thus we may say it is shading of shading with minimalistic gesture and graphic depiction yielding new possibilities for the performance shading in the space of one composition." Vít Zouhar

MICHAL KOŠUT (1954 in Brno) studied composition at the Janáček Academy of Music and Performing Arts in Brno with Ctirad Kohoutek (1973-78). He wrote cca 40 chamber, orchestral, stage and electroacoustic compositions, many of which were awarded at composition competitions and performed in many European countries, in the U.S.A. and Japan. Rich instrumentation, choice of timbre combinations as well as field of inspiration reveal his close relation to fine arts and architecture. Expressive elements of gothic and baroque music overlap with current composition means. Košut's expressive musical language is characterized by chromatized diatonics while the lucidity of the form is stressed. In the latest period he is intensively engaged in working for television.

Works (selection): *Swan Song* for oboe and piano (1974), *Flights of Water Birds* for orchestra (1974), *Talks with Oneself* for soprano, baritone, speaker, synthesizer and orchestra (1977), *Land of Sun and Wine* for violin, viola, double bass, percussion and organ (1978), *World of Jan Zrzavý* for piano (1979), *Jan Santini Aichel* for orchestra (1979), *Miss Witch*, opera (1980), *Homage to Albert Schweitzer* for organ (1982), *Portrait of a Poet* for orchestra (1982), *Homage to Masters* for wind quintet and double bass (1982).

The *Trio* for violin, clarinet and piano in one movement was written in Stuttgart in 1995. Improvisations recorded by the computer and additionally modified and arranged to the resulting shape form the base of the piece. The texture of the *Trio* follows traditional sound of this combination, but the material is innovated and contrasts are emphasized. Michal Košut + Emil Drápela

ARNOŠT PARSCH (1936 in Bučovice) played violin and piano since his childhood. He studied at the school for economics, but he also attended private lessons of composition of J. Podešva and M. Ištvan, later at the Janáček Academy of Music and Performing Arts in Brno (M. Ištvan). For long years a secretary-in-chief of the International Music Festival in Brno today he is a vice-chancellor of the Janáček Academy. He is a member of the CAMERATA BRNO association, which originated during the late seventies in Brno, grouping composers around the personality of M. Ištvan. The CAMERATA members were akin to each other regarding their views and age. The aim of the association was to follow and react to the main streams of contemporary music. CAMERATA went through a strong influence of New music and avant-garde of the sixties. Neither attitudes towards the postmodern situation in music, nor the creative sources of the association members are similar any more, but despite their style differentiation they still maintain their feeling of affinity.

While during the first creative period Parsch tested serial, dodecaphonic, aleatoric and timbre techniques, since the mid-seventies he accepted folk tradition as a source of inspiration. He wrote several electronic and concrète works, many stage and film music pieces and instructive compositions.

Works (selection): *War with Salamanders* for children choir and piano to a text by K. Čapek (1969), *Labyrinthos* for tape (1971), *Simple Truths* for soprano, 2 flutes, guitar and cello to words by M. Dačický and J. A. Comenius (1973), *Symphony No.* 2 for orchestra (1973), *String Quartet No.* 2 (1974), *Vyletěl fták hore nad oblaky* for oboe and orchestra or piano (1975), *Once a Red Sun Rose. A Song to the Indians' Victory Near Little Big Horn in 1874* on Indian text for mixed choir, clarinet, saxophone and jazz orchestra (1975), *Wine* for mixed choir on P. Aujezdský's text (1976), *The Flowers* for bassclarinet and piano (1976), *The Smell of Wood* for clarinet and dulcimer or piano (1978), *The Message* for 2 string orchestras (1978), *Children's Games* for children's choir (1978), *Hold Tightly!* for 2 trumpets, horn, 2 trombones and tuba (1979), *Jugs* for mixed choir (1981),

Symphony-concerto for horn and orchestra (1982), Daybreak, for tape (1982), Prométheus - Rondo for Orchestra with Concertante Violin (1983), Kings' Ride, scene for tenor, bass, mixed choir and chamber ensemble to Moravian folk texts (1984), Dialogue for horn and organ (1984), The Mouth for mixed choir (1985), A Poem, concerto for dulcimer and orchestra (1986), Invocation of Love, songs for tenor and piano, text by P. Aujezdský (1987), Concerto for Bass Clarinet and Orchestra (1988-89), Drawings, trio for violin, clarinet and piano (1989/94), Welcoming the Spring, cantata (1990-93).

The trio *Drawings* was written as a concert cycle of loose impressions based on virtuoso modal plane. Revised in 1994 the piece was shortened, but modality remained as its point of departure. This level is surprisingly penetrated by remnants of tonality, treated as static sound constants. This combination of modal thinking and diatonics is a typical feature of the Moravian music during the eighties.

Emil Drápela

"The piece originated in 1989 for the ensemble Verdeeher Trio from the U.S.A. A new version, coming from 1994, was premiered by the trio SONATA A TRE the same year at the festival Exposition of New Music in Brno.

The composition is devised as transformation of imaginary moving graphic objects. The tonal planes are derived from various modal structures. The particular instrumental lines run sometimes in different metre with common denominator."

Arnošt Parsch

Having acquired technical education DAN DLOUHÝ (1965) studied percussion instruments at the Janáček Academy of Music in Brno and composition with Alois Piňos. Since that time he was a member of the contemporary music ensemble ART INKOGNITO, since 1990 he is the leader of the Central-European percussion ensemble DAMA DAMA, which performed not only in the Czech and Slovak Republics, but also in Austria, Germany and the Netherlands. Besides he cooperates with the Czech State Philharmonic Brno and Hradec Králové Philharmonic and with various chamber ensembles and soloists and conceived programmes for the Czech TV and Radio.

Dan Dlouhý wrote solo and chamber compositions for various instrumental forces employing non-traditional sound combinations and introducing new instruments constructed by the composer. In his performances he features not only his own pieces, but also those written for him by outstanding contemporary Czech composers. Apart from unusual instruments he uses theatrical means - narration, dance, costumes, lights... His music was awarded several important prizes (by the Czech Music Fund, in the Netherlands, at the competition GENERACE '94, the prize of the Czech Music Council '95).

Works (selection): Claves for 5 players on woods, Doubts for percussion, winds and

other instruments, *Closer to Stars* for mouth-organ, guitar, xylophone and percussion, *Quartet* for keyboards and strings, *Quartet* for 5 flutes, *Levitation* for viola and marimba, *Materialization* for piano, *Manipulation* for mixed choir, *Wave-Surfaces*, full-length music-visual roads, *Meeting* for cittern, violin, voice and small string and percussion instruments.

"The two-movement composition *Doubts* originated in 1992 for traditional as well as entirely unconventional percussion instruments. Its idea expresses the everlasting oscillation of the human life between the ethical, aesthetical... convictions and doubts. The piece was awarded the 1st Prize at the composition competition GENERACE 1995. It is dedicated to DAMA DAMA ensemble." Dan Dlouhý

KAREL ŠIMANDL (1963 in Plzeň) studied piano at the Conservatoire in Plzeň and attended private lessons of composition with Jan Málek. At the Janáček Academy of Music and Performing Arts he was a pupil of Miloslav Ištvan. Today he is a teacher at the Primary Music School in Karlovy Vary and a part-time collaborator of the Czech Radio in Plzeň. He is a member of the Karlovy Vary Chamber Orchestra.

"Prayers for four percussionists were written in 1991 for the DAMA DAMA ensemble. The basic means of the composition are the rhythmic loops, returning and repeating in the proper moments of the piece. These "returns" affect also the instrumentation, utilizing only the basic instruments of the percussion set. An apparent minimalism in the microstructure is overlapped by the frequent alterations of particular blocks with various informational density. The prayers are conceived here as ritual means to inner completion." Karel Simandl

IRIS SZEGHY (1956 in Prešov) comes from East Slovakia. She began her studies at the Coservatoire in Košice, where she was led by J. Podprocký in composition and by M. Reiterová (piano). She continued her composition studies with A. Očenáš at the Academy of Music and Performing Arts in Bratislava (1981). At first teacher at the School of Arts in Bratislava, she acquired a scholarship of the Music Fund (1984-86) and later she took a position of a fellow of the Academy. Since 1990 she is a free-lance composer.

Iris Szeghy was given scholarships of several prominent foundations and organizations (Slovak Ministry of Culture, Soros Foundation, STEIM Studio in Amsterdam...), the most important of them resulted in 1 1/2 year long stay at the composition residence at the Akademie Schloss Solitude in Stuttgart (1992-93). The Soros Foundation scholarship enabled her to spend some weeks at the University of California at San Diego (1994). During spring of this year she was a composer-in-residence at the State Opera in Hamburg. The pieces of the composer were widely appreciated: At the International Composer's Rostrum UNESCO in Paris (1989), at The World Music Days in Warsaw and at the ISCM Festival (1992), at the International Courses for New Music in Darmstadt. The music of Iris Szeghy was

heard at European as well as American and Japanese festivals, and it was broadcast all over the world.

"The musical language of Iris Szeghy continues in the line of 20th-century modernism, enriched by the means of postwar avant-garde and New Music. As far as sonoristics is concerned - the employment of the rich possibilities of instrumental play, human voice, and aleatorics is used as a means of enrichment of the expressional quality of the piece and not as a basic constructional principle of the work."

Works (selection): Simple and Difficult, three songs for mezzo-soprano and piano on lyrics of M. Rúfus (1978), To You, four love songs for soprano, tenor, flute, cello, guitar and triangel on the Solomon's Song of Songs (1983), Spring Sonata for organ (1984), Poetic Studies for violin, cello and piano (1984), String Quartet (Musica dolorosa) (1985), Long Live Summer! - little suite for clarinet (1985), Canto triste - nocturno for trombone/cello and piano (1986). Pocket Suite for guitar (1986). Psalm of a Starving Man for mixed choir (1989), Concerto for Cello and Orchestra (1989), De profundis, 4 canzoni per voce e 2 strumenti melodici secondo le poesie di Michelangelo Buonarotti (1990), Three Shakespearean Songs for mixed (female) choir a cappella (1990), Afforismi per flauto, oboe e clarinetto basso (1991), Ciaccona per viola sola (1991), Afforismi II per flauto, oboe e clarinetto basso (1992), Midsummer Night's Mystery, for 4 percussionists (1992), Ave Maria for voice, viola, cello and double bass/for voice and string orchestra (1992). Psalm for solo voice on a text by P. Celano (1993), Perpetuum mobile for piano (1993), In Between for oboe and tape (1993), Oratio et gratias actio pro satinate matris meae for 4 male voices (1994), Story for voice and tape (1995).

"The idea of the piece *Midsummer Night's Mystery* is connected with the ancient pagan rituals, which accompanied the summer solstice festival. Different nations enriched the magic of the midsummer evening, night and morning, but the symbol of fire joined by singing and dance can be found almost everywhere.

From a tiny flame a blaze is growing (*Fire*) and an explosion of wild barbarian dance bursts out (*Dance*). After its climax it falls into the catharsis of the daybreak (*Dawn*). A simple closing motif is a symbol of everything new, growing and still timid, but unconquerable in its purgatory force.

The piece exists in two versions - for two as well as for four percussionists. The world premiere took place in Germany in 1992, tonight the composition will be performed for the first time in Slovakia." Iris Szeghy

JIŘÍ KOLLERT (1943 in Prague) studied double bass at the Brno Conservatoire and composition at the Janáček Academy of Music and Performing Arts in Brno with Alois Piňos. Later he continued his graduate studies at the Academy with Miroslav Ištvan. In 1984 he participated in Summer Courses of New Music in Darmstadt. He was engaged as a double bass player in Gottwaldov (Zlín) and in Janáček Opera in Brno

(1970-75). Between 1975-1986 he taught at the Kroměříž Conservatoire. Here he founded and led a big student jazz orchestra, later he taught in Brno (1986-89) and in Prague (1989-91). Since 1991 he is an assistant at the Department of Theory and History of Music at the Prague Academy of Music and Performing Arts.

During his first creativ period Kollert was marcantly influenced by his teacher A. Piňos, after which he developed strict and thoroughly sophisticated composition construction. His pieces possess polystylistic character; jazz elements and inspiration by non-European cultures may be found there, too. Kollert's compositions reveal great imagination in terms of rhythm and timbre, the sense for briefness and formal clarity and search for unusual stylistic possibilities.

Works (selection): String Quartet No. 1 (1971), Models for flute, bass clarinet, trumpet and trombone (1973), Sinfonietta Erika (1973), Concerto for Violin and Orchestra (1976), Chamber Concerto for flute, oboe, percussion and string chamber orchestra (1977), Symphony No 1 "El pueblo unidad" (1979), Sculpture I for wind quintet (1980), Hommage à Henry Moore for nonet (1981), Sculpture II for string quartet (1982), Echoes for Baroque Jazz Quintet (1983), Symphony No. 2 (1984), Domino for percussion (1985), Ritornel I, II, III for various forces (1987, 1994, 1994), All Blues for double bass/bass clarinet and piano (1988), Kaleidoscope I, II, III for various forces (1992, 1993, 1994), Moravian Inspirations for flute/violin, cello and piano (1992), "Naima" - Hommage à John Coltrane for vibraphone and marimba (1991), "Naima II" for string quartet (1994), Tomtomia for 1 percussionist (1993).

"I wrote *Domino* for percussion in 1985. The title of the piece refers to its form - four basic models are chained in various sonic and tectonic alterations similarly to a jigsaw puzzle. These models are in the first movement separated by the tam-tam strokes, in the second they overlap. The next constructional element is the multiusage of the Golden Section principle. In rhythm I was inspired by non-European cultures as well as jazzrock - all combined with rhythms created on the base of a numeric series. Strict rational thinking overlaps in the piece with imagination and emotions; however, my aim was to write a composition, which the performers would enjoy playing."

SONATA A TRE originated in 1992, stimulus being an aim to perform the composition of the same name by Karel Husa, the Nestor of the Czech music immigration (U.S.A.). After a successful debut at the International Festival in Brno many Czech composers wrote new pieces for the ensemble (Arnošt Parsch, Leoš Faltus, Vít Zouhar, Michal Košut, Ivo Medek, Jiří Dvořáček and others), which led the group not only to systematic work in the field of contemporary music, but also to prepare and study the world repertoir (Bartók, Khachaturian, Milhaud, Stravinsky, Berg etc.).

At the International Festival Exposition of New Music 1994 SONATA A TRE presented a block of

Czech contemporary music. Two pieces stood out - *Drawings* by Arnošt Parsch and *It Seems To Me Every Time* by Vít Zouhar (immediately, this composition was awarded the 2nd prize at the GENERACE composition competition).

DAMA DAMA is an avant-garde percussion ensemble, unique in the Czech Republic. It features the first performances of majority of percussion solo pieces of Brno's composers. Its members (four out of five are graduates of the Janáček Academy of Music and Performing Arts of from the Brno Conservatoire) "operate" the piano as well (a standard or a prepared one) and synthesizers. DAMA DAMA uses a wide range of attractive instrumental forces - more than 200 kinds of diverse percussion instruments. The repertoire of the ensemble is tormed by the compositions of its members as well as by pieces of outstanding contemporary Czech composers, mainly from the circle around the Brno Academy: D. Forró, M. Ištvan, I. Medek, M. Košut, A. S. Piňos, V. Zouhar etc.

Under its previous name ART INKOGNITO the group gave a series of successful performances (1986-90) at the Brno Meetings of Young Composers, at the Prague Rock-fest 88 and 89, at the festival Smetana's Litomyšl, Prague Jazz Days, in Leipzig and Dresden. The most important success is the triumph at the competition of percussion ensembles of European Music Academies in 1991 in Enschede (The Netherlands). DAMA DAMA regularly records works of domestic and foreign composers for radio and television companies at home and abroad and it released its profile CD. In 1993 it performed together with the Percussion Ensemble Stuttgart in the frame of the International Festival Brno, in 1994 it cooperated in the production of music to the Czech film *America* after the novel by F. Kafka. In May 1995 it appeared at the Prague Spring Festival.





Slovak Radio Studio 2 7.30 p.m.

DOUBLEPORTRAIT VINKO GLOBOKAR – XAVIER CHABOT

VINKO GLOBOKAR trombone, Alphorn CORO ZEROCENTO Kristian Seidmann choirmaster XAVIER CHABOT flutes



The concert is supported by the Institut Français Bratislava and AFAA, Paris

VINKO GLOBOKAR Échanges (1973) for transformed trombone

?Corporel (1984)

Cri des Alpes (1986) for Alphorn

Kolo (1988) for choir, trombone and synthesizer

INTERVAL

KAIJA SAARIAHO Laconisme de l'aile (1982) for flute

IVAN FEDELE Donax (1992) for flute and electronics

KAIJA SAARIAHO Noa-Noa (1992) for flute and electronics

EDMUND J. CAMPION Mathematica (1994-95) for solo flute(s) and quadrophonic tape **VINKO GLOBOKAR** (1934 in Anderny, France) lived between 1947 and 1955 in Lyublyana, where he played trombone in jazz groups. After returning to France he studied trombone at the Paris Conservatoire, later composition with René Leibowitz, André Hodeir and Luciano Berio, performing at the same time mainly avant-garde music and thus inspiring major composers to compose for the instrument (Berio, Kagel, Stockhausen, Alsina, Andriessen, Leibowitz, Wyttenbach, Kessler, etc.). Between 1967-1976 Globokar lectured at the Music Academy in Cologne, between 1973-1979 he was in charge of the voice/instrument department at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris. Since 1984 he has been teaching chamber music at Scuola di musica in Fiesola.

Globokar has conducted his own works with major European orchestras (Westdeutsches Rundfunk-Sinfonieorchester, orchestras of Radio Hilversum, Radio Lyublyana, Radio Helsinki, Filharmonia Narodowa in Warsaw, Orchestre philharmonique de Radio France, etc.).

Evaluating Globokar's output is difficult. On one hand, in his works he concentrated on the voice/instrument or text/music relation, on the other he was attracted to the improvisation potential of performers, inspiring them to take part in creating music. At the same time he composed works full of theatrical elements. In some works he raised social issues, being persuaded, that music should play today a critical role. He draws on non-musical topics (politics, social and humanitarian problems), and that leads him to new techniques, new material, new performing styles. According to Globokar, every natural or cultural model of organization can become music.

Works (selection): Voie for orchestra and choir (1964), Échanges for a brass wind instrument ad lib. (1973), Vorstellung for a soloist ad lib. and a film (1976), Monolith for flute (1976), La tromba e mobile for wind orchestra (1979), Preoccupation (1980), Tribadabum extensif sur rythme fantôme for percussion (1981), Les émigrées, triptych: Miserere, Réalités/Augenblicke, Sternbild der Grenze for orchestra, 65 speakers and jazz trio (1982/1986), ?Corporel for percussion player playing on his own body (1984), Hello? Do You Hear Me? for orchestra, mixed choir, jazz quintet and tape (1986), L'armonia drammatica for orchestra, mixed choir and seven vocal soloists (1987-1990), Dos a Dos for two soloists with mobile instruments (1988), Introspection d'un tubiste for tuba, electronics, tape, lights and stage action (1983), Kolo for mixed choir and trombone (1988), Der Käfig for orchestra (36 musicians) and improvising soloist (1989), Ombre for percussion (1989), Kvadrat for percussion (1989), Eisenberg for 16 musicians (1990), Prestop I for clarinet and electronics (1991), Prestop II for trombone and electronics (1991), Pendulum for cello (1991), Élégie Balkanique for flute, percussion and guitar (1992), Albour for orchestra (1992), Discours II - IX (1969-1993), Blinde Zeit for chambre ensemble (1993), Letters for soprano and chamber ensemble (1994), Dialog über die Luft for accordion (1994), Dialog über Wasser for 2 guitars (1994).

"The score of *Echanges* is a picture with 256 patterns, each containing four types of information: how to breathe, how to shape the sound, how to transform acoustically the instrument and how to arrive at the final sound. If needed, the soloist works with a little melody. Reading the signs, he has to invent his own musical expression."

Vinko Globokar

?Corporel - "The body becomes an instrument. Drama of an isolated man."

Vinko Globokar

Cri des Alpes - "With this 3,75 m long wooden horn, the soloist tells his peculiar story about a rock concert, the detention and torture of a young black man, a lady reporting her dog missing, a group of tourists witnessing the police in action on the street.

A strange police faux-pas."

Vinko Globokar

"The soloist in *Kolo* represents a lonely modern man confronted with the choir, the symbol of the archaic crowd. He performs lying and sitting on the floor and dancing. In the final section he starts conducting, while the choirmaster becomes a singer. The choir sings excerpts from German, Slovenian and Bosnian traditional poetry, dealing with love, war, work and misery. The choir singers move constantly, they form circles, men and women separately, they disperse, leave the hall, come back." Vinko Globokar

(Joseph Haydn: The Seasons - selection) Nun tönen die Pfeifen und wirbelt die Trommel. Hier kreischet die Fiedel, da schnarret die Leier und dudelt der Bock. Schon hüpfen die Kleinen und springen die Knaben, dort fliegen die Mädchen im Arme der Burschen, den ländlichen Reih'n. Heisa! Hopsa! laßt uns hüpfen! Ihr Brüder, kommt! Lachet, singet, jauchzet, lärmet!

(Traditional Slovenian song) Kdor boče plesati Ta mora plačati Saj godec ni konj Da bi delal zastoni. The pipes are shrilling, The drums are beating. The fiddle is screeching, The hurdy-gurdy is groaning, The bagpipes are droning. The children are jumping, the boys are leaping, The girls are flying In the arms of their lads And dancing a jig. Hey-ho, Let's jump! Come, brothers! Laugh, sing, rejoice, shout!

If you want to dance you have to pay the fiddler is not a horse working hard for nothing.

(Traditional Bosnian song) Mene boli i srce i glava, što moj dragi s drugom razgovara. Čuti kčeri, voda ga odnjela, zbog njega si mlada oboljela. Mila majko, nemoj mi ga kleti, rek'o mi je, da če me uzeti.

(Traditional German song) Ich leider hab kein Körnlein im Haus und hab auch keins in baaren. Vor Hunger stirbt Katz und Maus, der Hund tut immer marren. Die Kinder um Brot schier schreien sich tot. Mich dauern oft die Narren.

(Traditional German song) Wenn der arme Bauersmann arbeit um den sauren Lohn, pfeifen wir auf 'n Dudelsack. Dudeln auf den ganzen Tag, dudel, Dudelsack.

(Traditional Slovenian song) Hribčki ponižajte se, dolince povišajte se. Da se bo vid'lo to ravno polje, da bom vid'la kje fantič moj gre.

(Traditional German song) Erwachet, ihr Schläfer drinnen der Kuckuck hat geschrien.

(Traditional Bosnian song) Aj, gradim kulu a kamena nemam. Aj, kulo moja, aman, pjesmom sagradena. Aj, čatmo moja, aman, suzom zalivena. Aj, u tebi ču akšam provoditi Aj, sav svoj srdab, aman, darivati. My heart and head aches, for my love chats with another girl Calm down, my daughter, let him be, you fell ill for him. Dear mother, don't curse him, he said he'd marry me.

I have no food at home not one penny. The cat and the mouse are starving, and the dog snarls all the time. The children are calling, searching for bread. I have pity for the fools.

While the poor peasant toils for small money, we play the bagpipes. All day long we play, bagpipes, bagpipes, bagpipes.

Bend down, hills, Raise, valleys. So I can see the broad field, so I can see, where my love is.

Get up, all you late-sleepers inside, the cuckoo's waking you up.

Oh, I'm building a tower, I have no stones. Oh, my tower, heavens, built of songs. Oh, my tower built of songs. watered by tears. Oh, I'll pray inside you in the evening, Oh, my anger, heavens, as my sacrifice.

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(Traditional Bosnian song) Bratec primi kupico povezni jo na mizico. Morbit da danes k'leti, na bomo več na sveti prepevali. Djal nas bo v'črno zemljo, od kjer nas več nazaj ne bo. Saj tam na onem svetu, ne bomo vinca pili, tam suša bo.

Take the glass, brother, turn it over on the table. Maybe by next year the world will stop us. They'll put us in the black soil, we won't return from there. There, on the other side we can't drink anymore, for there's the eternal drought.

(Traditional German song) Teures Vaterland, wir müssen uns ergeben, wir können hier schon nicht mehr leben,

uns quält nichts als Kreuz und Not. und verdienen nicht das tägliche Brot My dear country, we must give up, we can't live here anymore, there's only trouble and misery, not enough pay for our bread.

KAIJA SAARIAHO (1952 in Helsinki) studied painting and drawing at an applied art university and composition with Paavo Heininen at the J. Sibelius Academy in Helsinki (graduated in 1981). She went on to study composition with Brian Ferneyhough and Klaus Huber at the Music Academy in Freiburg. Since 1980, Saariaho has co-operated with various studios (Radio Finland, Südwestfunk Freiburg, IRCAM and GRM Paris, EMS Stockholm). Since 1982, she has been living in Paris. International awards: Kranichsteiner Musikpreis 1986, Prix Ars Electronica 1989, a commission from Ensemble InterContemporaine for a composition commemorating the tenth anniversary of Centre Pompidou in Paris. The computer has become a fundamental part of her music, Saariaho wrote articles on computeraided composition and took part in muti-media productions.

Works (selection): *Bruden* for soprano, 2 flutes and percussion (1977), *Canvas* for flute (1978), *Jing* for soprano and cello (1979), *Nej, och Inte,* 3 songs for quartet or female choir (1979), *Sumenkielinen sekakurokappale* for mixed choir (1979), *Yellows* for horn and percussion (1980), *Im Traume* for cello and piano (1980), *Preludi-Tunnustus-Postludi* for soprano and prepared piano (1980), *Study for Life* for female voice, dancer, tape and lights (1980), *sab den Vogel* for soprano, flute, oboe, clarinet, prepared piano and piano (1982), *Verslendungen* for orchestra and tape (1982), *Versle blanc* for tape (1982), *Verblendungen* for orchestra and tape (1982-84), *Kollisionen* for percussion and tape (1984), *Jardin Secret I* for tape (1984-85), *Jardin Secret II* for chamber ensemble and live electronics (1985-86), *Io* for chamber orchestra, tape and live electronics (1985), *Lichtbogen* for chamber ensemble and live electronics (1985-86), *Io* for chamber orchestra, tape and live electronics (1986-87), *Nymphea (Jardin Secret III*) for string quartet and live

electronics (1987), *Stilleben*, radiophony (1987-88), *Petals* for cello (1988), *From* the Grammar of Dreams for soprano and mezzosoprano words by S. Plath (1988), Grammaire de rêves for soprano, alto and 5 instruments (1988-89), Du Cristal for orchestra (1990), Oi Kuu for bass clarinet and cello (1990), ...A la fumée for orchestra (1990), *Nuits, Adieux* for vocal quartet and live electronics (1991).

Part of the material of *Laconisme de l'aile* is a text about birds, a fragment from Saint-John Perse's collection *Oiseaux*. The birds described in this text fly high in the sky, liberated from the burden of consciousness, an illusion of freedom.

The work begins with the text recited by the flutist, before gradually going over to the sounds of the flute. It realizes an idea often present in Saariaho's works (for example, in *Sab den Vogel* and *Noa-Noa*) of a scale formed by tonal colours, one end of which is very brilliant and pure, while the other has a coarse, harsh sound. Saariaho tries to create tensions within and between the different musical forms. In *Laconisme de l'aile*, this procedure has been used to create highly coloured and plurivalent lines.

Risto Nieminen

Ignoring their shadow, and only knowing about death what is consuming and immortal to the far away sound of great waters, they go by, leaving us, and we are no longer the same ones. They are a space through which passes a unique thought. Saint-John-Perse

In *Noa-Noa*, composed in 1992, the electronic part develops the musical ideas present in the flute part. Electronic processes such as reverberation, harmonizers, delays, and filters are used in the same way as non-standard playing modes on the flute such as *glissando*, micro-tonal trill, multiphonics, breath and use of the voice. The title *Noa-Noa* refers to a wood print by the French painter Paul Gauguin as well as the diary of the same title written by Paul Gauguin during his stay in Tahiti between 1891 and 1893. Excerpts from the texts are used in both the flute and the electronic parts.

The tree smelled like rose. My eyes, veiled by my beart, sweet-smelling, the faded flower, beautiful golden flower, in the noa-noa was fragrant. Paul Gauguin

IVAN FEDELE (1953), Italian composer, studied music with Bruno Canino, L. Deckers, R. Dionisi and A. Corghi at the Verdi Conservatoire, and philosophy at the university in Milan. He also attended the advanced courses in composition taught by Franco Donatoni at the Santa Cecilia Academy in Rome. Fedele won recognition at the International Gaudeamus Music Week 1981 with *Chiari* for chamber orchestra and *String Quartet No. 1 "per accordar"*. In 1989 he won the 1st prize at G. Petrassi International Composition Competition. He has been invited by the most important festivals in Europe, played by orchestras such as the RAI of Milan, Orchestre Philarmonique de Radio France, Orchestre Symphonique Rhin-Mulhouse, VARA Radio Orkest, Ensemble InterContemporain (EIC); he was commissioned by Radio France, IRCAM and and the EIC among others, and his works were broadcast by most European radios.

Works (selection): operas Oltre Narcisso, Ipermnestra, orchestral works Epos, Richiamo, Chiari, concerts for cello and viola, chamber music and works for solo instruments, electronic music.

"When writing for the flute, contemporary composers have the choice between two trends: the bucolic-ethnic tradition represented by Debussy for example, or an attitude open to research and new experiments. *Donax* involves both: it evolves from a virtuoso discourse which is typical for the 'contemporary' flute, and where the figure and the articulation are very important, to the archetype of the bamboo flute such as the Japanese *Shakubachi*. Musical material evolves in a similar fashion. The harmony in the beginning of the piece is very complex and becomes simpler up to the archaic modes at the end. The flute presented here goes backwards in time, back to its ethnic archetype. In *Donax* there are phrases showing the dialectics between primary and secondary elements, the later acting like 'punctuation' for the former. Glissandi in the very high register at the beginning of the piece are such secondary figures.

There is a game of alternance and dissolution between the various figures: primary and secondary elements sometimes exchange their roles, or evolve gradually to another figure. For example, in the first pert of the piece, there are breathy staccato glissandi acting as secondary element and the sforzato 'tongue-ram', which become more and more frequent. In the second part the glissandi are transformed in staccato repeated notes while at the same time secondary elements are introduced: arpeggiated figures and pizzicato accents. The metre is build around 'temporal pivots', which are elements easy to recognize, especially when these elements go from the lower layer to the top one or when they are repeated. Temporal pivots are superimposed to musical phrases and do not appear necessarily at the beginning of a new phrase. In *Donax* the metric is organized around that of the Japanese haiku: 7-5-5-7-5-5.

EDMUND J. CAMPION (1957 in Dallas, Texas) currently lives in Paris. He received his Doctorate degree in composition at the Columbia University and has been recipient of numerous awards and honors including the 1994/95 Rome Prize, the Nadia Boulanger Award given at the University of Massachusetts, the Paul Fromm Award at Tanglewood, a Fulbright scholarship, and a Charles Ives Award given by the American Academy of Arts and Letters. He is a twice winner of the Boris and Eda Rappoport prize given at Columbia University. This year, he was invited as a guest composer to the Helsinki Bienale in Finland and will have upcoming premiers in New York, Rome, and Paris. A new work with midi-piano and electronics has been commissioned by IRCAM and will be premiered in April of 1996.

Mathematica, for solo flute(s) and quadrophonic tape is the first from a set of four pieces entitled *Quadrivium*. The four pieces in *Quadrivium* are designed to be played either individually or together as a complete uninterrupted cycle. All the pieces are committed in one way or another to exploring the spatialization of sound.

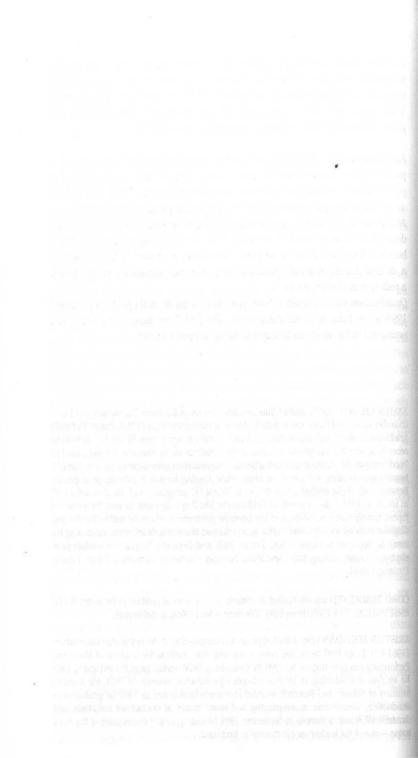
Mathematica divides itslef into three roughly equal sections. The first ascends and displays the material used in the work. The second is a virtuoso plateau which becomes more and more dense until it eventually gives way to the last section; a descent, which in purely structural terms (i.e. not immediatly perceptible) is a palindrome of the first section.

Quadrivium was composed in 1994/95 while I was holder of the Juilliard/Damrosch 1995 Rome Prize in Music composition. The first three pieces of the cycle were premiered at the American Academy in Rome this past summer.

XAVIER CHABOT (1957) studied flute at conservatoires in Boulogne-Billancourt and Rueil, chamber music and music theory with A. Marion at the conservatoire in Malmaison. He finally graduated in electronics and electronic physics at the University Paris VI (1979). In 1980 he received a prize for saxophone and jazz at the conservatoire in Bagneux. He specialized in "performance flute", movement and gestures in combination with electronic music. Later he began experimenting with electronic music while devoting himself to software development. Between 1982-84 he studied with P. Boulez at IRCAM (4X programming). He obtained a PhD in music in 1989 at the University of California in San Diego, he spent the next three years in Japan, having won a scholarship of the Japanese government, where he studied the *No* and *Gagaku* cultures in Tokyo and Osaka. As a performer of contemporary music (including his own) he appeared in Japan, U.S.A., France, Italy and Germany. He prepares workshops of electronic music, visiting Italy, New Music Summer Courses in Darmstadt, Tokyo, Poland, Finland, Canada.

CORO ZEROCENTO was established in autumn 1995 as a vocal pendant to the instrumental ENSEMBLE ZEOROCENTO from 1993. The choir is led by Kristian Seidmann.

KRISTIAN SEIDMANN (1967) studied piano and composition at the Bratislava Conservatoire (1981-87). From 1987 he studied composition with Ivan Parík at the Academy of Music and Performing Arts in Bratislava. In 1990, he took part in ISCM workshops in Poland and in 1993 he received a scholarship at Trentino composing-conducting courses. In 1991, the Austrian Ministry of Science and Research awarded him a scholarship and in 1992 he graduated in conducting, composition, accompanying and music theory at Hochschule für Musik und darstellende Kunst in Vienna. In September 1995 he was appointed choirmaster of the Nová scéna – one of the leading music theatres in Bratislava.





Theatre Studio - REDUTA 4.30 p.m.

L'ART POUR L'ART Matthias Kaul percussion Astrid Schmeling flute Michael Schröder guitar Beth Griffith voice

PROHELVETIA

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The concert is supported by PRO HELVETIA

MAURICIO KAGEL Recitativarie (1971-72) for singing harpsichord player

ALFRED ZIMMERLIN Raumspielsuite (1989) for guitar

MAURICIO KAGEL Con Voce (1972) for three dumb players

HANS WÜTHRICH-MATHEZ Weinenarie (1974-75) for voice from Das Glashaus

INTERVAL

KLAUS HUBER *Plainte - lieber spaltet mein Herz...II* (1990-92-94) in memoriam Ossip Mandelshtam for alto/bass flute, third-tone guitar and percussion

JACQUES DEMIERRE Bleu (1986) for voice

MAURICIO KAGEL Serenade (1994-95) for flute, guitar, percussion and many auxiliary instruments MAURICIO KAGEL (1931 in Buenos Aires) studied music (mainly privately), literature and philosophy at the university in Buenos Aires. In 1949 he became an artistic adviser of Agrupación Nueva Musica. Between 1952-56 he wrote film reviews for Gente de Cine and Nueva Vision magazines. In 1955 he took the post of rehearsal pianist and conductor in Teatro Colón. With the DAAD scholarship he moved in 1957 to (West) Germany and has been living there since. In 1960 he started lecturing at Darmstädter Ferienkurse, between 1964-65 he worked at New York State University in Buffalo and in 1967 at the Academy of Film and Television in (West) Berlin. He led New Music courses in Cologne and Scandinavian New Music Courses in Göteborg. Starting from 1974 he lectured on new music theatre at the Academy of Music in Cologne. Between 1988-89 he was composer-in-residence at Cologne Philharmonic. As a lecturer and performer he traveled extensively. Kagel's work comprises drama, chamber, vocal, orchestral music, films and radio plays. Around 1960 Kagel created the "instrumental theatre", staging for instance a complete music performance or prescribing a game of dice for the cello player, etc. He worked on discovering new sound spaces and enjoyed using new instruments or unusual sound sources. Since Ludwig van (1969) he focused on the role of the composer in transforming classical music, which meant decomposing it (the opera itself is the subject of Staatstheater). Kagel's interest in historic collages led to Sankt-Bach-Passion, which tells the story of Bach's life in music. Occasionally he aboarded political topics (*Der Tribun*) and touched also "acoustic theology" (*Die Erschöpfung der Welt*). In the 1980s Kagel was even more involved in joining tradition with collage, as if checking the past for its capability to merge with the present, not excluding the rule of introducing specific details into rich contexts: this results in deliberate estrangement, a game of habits, expectations, illusions. Kagel aims at activating the mind and concentration of the listener, viewer: nothing is certain. Scepsis and paradox as the basic rule of creation.

Works (selection): String Sextet (1953-57), Sur scène (1959-60), Pas de cinq (1965), Himmelsmechanik (1965), Staatstheater (1967), Acustica (1968-70), Heterophonie (1959-61), Die Erschöpfung der Welt (1982), Ludwig van (1969), Händelvariationen (1971-72), Aus Deutschland (1977-80), Sankt-Bach-Passion (1984-85), String Quartet No.3 (1988).

"Recitativarie is an example of my acoustic theology beyond ridicule. The performer plays and sings simultaneously. (His voice cannot be compared to a professional voice; but this is a moment of suspence for the listener.) I created a collage of chosen texts and I secularized my own literary ambitions by selecting lines from Bach's (371) *Chorales.* This recitativo secco resulted in a theologic chanson - an arioso texture of composed word associations. Most listeners are surprised, that they laugh even when many things are expressed without due "respect". This is not sarcasm, the old pious behaviour is not humiliated; instead it is a linguistic and semantic analysis of our relationship to faith, which is practised mainly through words. There are only few religious people who are dumb. You rarely

find a praying man in complete silence. We pray only in communities.

The history of faith is always connected to the history of society's selfacknowledgement as a sect. Similar thing happened in music. Ties between music and religion are comprehensive because they both strive for similar forms of annunciation, e.g. in the manner of presenting a public statement. If we try to examine these statements, we discover that the language in which we express our faith - in which we show its legitimity, rather - reveals, that analysis and synthesis is reduced to bigoted details. The syntax of this language is constructed in a similar way as elements, which characterize musical style as such. Of course, word associations in *Recitativarie* are different from the original sources, but this creates for the listener who is informed about the original texts - or gets to know them in the manner of speech - new rich experience."

AUF MEIN, DER TAG, DIR, DIR DÄSS ZUI SÄIN S SÄI SÄI SEI SEI DICH, DICH BÄT ICH AN, WIE? WIE?

ICH BIN, BIN JA, DU BIST, O LIEB, KOMM KOMM, OCH KOMM, ACH DASS, OCH KOMM, DASS DAS, LASS LASS UNS LASS UNS LASS UNS LASS UNS DOCH BEI IHM UNS BEI UNS NICHT SO, SO.

UND STRÄF UND STÄRK DES FLEISCHES BLÖDIGKEIT DASS WIR HIER BESTÄNDIG ABTREIBEN HERR TRIUMPHIERET SPRINGET SINGET JUBILIERET SING' BET' GEH'!

WIE WUNDERBARLICH IST DOCH DIE STRAFE, DIE SCHULD BEZAHLT DER KNECHTE DER GUTE HERRE DER GERECHTE

O MENSCH! MACHE RICHTIGKEIT ES GEHE WIE ES GEHE, DANKOPFER SCHENK ER DIR DAFÜR DU STARKER SCHLANGENTRETER MEIN FREUDENMEISTER, DICH HAB' ICH EINZIG MIR ZUR WOLLUST VORGESTSTELLT: DU, DU BIST MEIN LUST; WAS FRAG' ICH NACH DER WELT DEIN KERKER IST DER GNADENTHRON, DIE FREISTATT ALLER FROMMEN, DURCH DEIN GEFÄNGNISS, IST UNS DIE FREIHEIT KOMMEN

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LASS SÜSS SÜSS SÜSSER TOD SÜSS LASS SÜSS **JÜD SÜSS** SCHMECKET комм комм DIE LETZTE STUND', MEIN SÜSS DEINE GÜTET GÜTE GÜTET MÜD' ICH ICH GEGRÜSST RICHTET TRETET SPIELET **IETZT**

MEIN WORT SEI DEINE SPEISE BIS ICH DEN HIMMEL... DEIN HERZ SEI MEINE HÜTTE JA, MEHR UND MEHR, ER IST ALLEIN DER SEKRÄTER DER ISRÄEL ERLÖSEN WIRD.

FREUDE, FREUDE! FREUNDE ÜBER FREUNDE, NONNE WONNE ÜBER WONNE! ES IST DIE GNADENSONNE!

O DU, O LIEB, UND WIE, LASS MICH SEELEN ESSEN, UND DEINE LIEBE RECHT ERMESSEN ES IST EIN MENSCH GEBOREN DER WEISS ZU ALLEN SACHEN RATH KEIN MENSCHENKIND AUF ERD' IST DIESEN EDLEN GABEN WOHLGEFALLEN, DRUM LASS ICH NUR VERWALTEN DURCH DIE AUSERWAHLTEN.

Arie

HAST	DU	GOTT,	SO	HAT'S	NICHT	NOTH
	DU	GOTT,	SO		NICHT	
HAST	DU	,	SO	HAT'S		NOTH
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	DU	,	SO		NICHT	
HAST		,				
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		,		HAT'S		
HAST		,				
HAST		,				
		GOTT,				NOTH
	DU	GOTT,				
HAST	DU	GOTT,	SO	HAT'S	NICHT	NOTH
		,	SO	HAT'S		

"I wrote *Con Voce* as a souvenir of the Soviet invasion in Prague. I dedicated it to 'my Czech friends'. Like the Czech nation, my three performers are bereft of their instrum ent a l voice - they are dumb. I chose a sentence from Kafka's *In der Strafkolonie* as a motto: "Untill now manual labour was needed, now the machinery works alone." "...'Serenade'? Is it a category that allows only a certain explanation? Or is it connected to atmospheric conditions: music-making under a clear, cloudless sky (*sereno* in Italian), outdoors (*al sereno*), mainly in the evening (*alla sera*)? Is it the space or contents that matters?

As often, when one contemplates well-known ideas and examines the meaning and character of a definition or its structural principle, one is confronted with many questions. Here as well.

Our notion of the serenade is very rough. Maybe it's good as it is, because we are able to find the hidden aspects that lie at the roots of things. Writing a serenade can only be a pleasure. I imagined a poetic divertimento with music and stage action, which would allow of various readings, guesses or associations. Three players, but a lot of flutes, plucked and percussion instruments, it's as if a latently present theme materialized itself with a trio of different origin and composition.

The players group around a shining white circle 2-3 metres in diameter. This stage within a stage serves indeed as a place of action with artificial and natural props of similar shape, which came to me spontaneously in connection with the word serenade when I conceived this piece.

Noble listener, maybe you too will read the programme notes after the performance. In such case you are already informed about the events and you are glad not having to go through them again in written form. Thank you for watching!" Mauricio Kagel

ALFRED ZIMMERLIN (1966) studied musicology and music ethnology with Kurt von Fischer and Wolfgang Laade at the university in Zürich. Between 1979-81 he studied composition with Hans Wüthrich-Mathez, later, untill 1983 theory with Peter Benary in Luzern, in 1983-84 composition with Hans Ulrich Lehmann in Zürich. Since 1980 he's been associated with the Improvised Music Workshop in Zürich. In 1982-83 and 1984-85 he received a scholarship from the Aargau curacy. He studied also in Paris and Berlin. He holds several Swiss awards. As a performer of improvised music (cello) Zimmerlin is a member of various international ensembles. He performs and records in Europe and USA.

The space begins to vibrate, the pitch spectrum becomes audible. It changes - its sound intensity, its colour. Time passes as a consequence of change. Sound means always change (up to its most inner part, the vibration). Let us open to it, let us create sensors for the changes - not only sound changes...

Raumspiel was written in 1989 for a collection of guitar pieces, which was supposed to serve, among other things, as instructive music. The object was to achieve rich sound with relatively easy technical means. Six short guitar pieces can be performed either by a solo guitar player (as *Raumspielsuite*), or by three overlapping guitars situated in space (as *Raumspiel*).

HANS WÜTHRICH-MATHEZ (1937) studied music at the conservatoire in Bern, between 1968-72 he studied with Klaus Huber. In 1973 he graduated at the university

in Zürich (German language and literature, philosophy, musicology). Since 1985 he's been teaching music theory at the conservatoire in Winterthur.

Weinenarie for voice, from *Das Glashaus*, with the motto "Es fragt sich nur", sagte Goggenmoggel, "wer der stärkere ist, sonst nichts" ('The question is', asked Goggenmoggel, 'who is stronger, nothing else.'), gives visible and audible shape to typical forms of behaviour in hierarchic structures. *Weinenarie* (words by Beth Griffith) is sung by a person situated at the bottom of this tough order - *underdog*.

KLAUS HUBER (1924, Bern) was originally a teacher at a primary school. Beside that he studied privately, later at the conservatoire in Zürich (violin with Stefi Geyer and music teching). Untill 1955 he studied music theory and composition with Willy Burkhard. In 1955-56 he studied with Boris Blacher at the Academy of Music in (West) Berlin, between 1950-60 he taught violin at the conservatoire in Zürich, between 1960-63 he lectured on music history and literature studies at the conservatoire in Luzern. Between 1961-72 he taught at the Academy of Music in Basel, from 1964 he was in charge of the class of composition and instrumentation, from 1968 he led the composition masterclass. In 1966, 1968 and 1972 he led courses of analysis in Bilthoven (Gaudeamus Foundation), between 1973-90 the composition class of the New Music Institute at the Academy of Music in Freiburg. In 1983 he taught in Brazil, Nicaragua, Montréal, Italy (Accademia Chigiana), Japan, Paris, Sweden. He holds the Beethoven Prize of the Bonn Municipality and several major Swiss music or arts awards. Huber comments on issues of cultural and political progress, fighting against commercialization of music, etc. He co-founded the international composers' seminar in Boswil (1969). Nowadays a retired professor, he lives in Freiburg.

Huber's works show religious conviction and social engagement coupled with the South-American "theology of liberation" against neo-colonial and imperialist ambitions. Extreme order lies at basis of his music: serial technique, collage, montage and layers of text and music blocks.

Works (selection): Des Engels Anredung an seine Seele, chamber cantata (1959), Two Movements for 7 Brass Instruments (1957-58), Auf eine ruhige Nacht-Zeit for soprano, flute, viola and cello (1958), Moteti Cantiones, string quartet (1962-63), Soliloquia Sancti Aurelii Augustini (1959-64), various works for church purposes, among others Kleine Deutsche Messe (1969), Tempora for violin and orchestra (1969-70), Inwendig voller Figur, oratorio (1971), Jot oder Wann kommt der Herr zurück?, dialectic opera (1972-73), Erniedrigt-Geknechtet-Verlassen-Verachtet, oratorio (1975-82), Spes contra spem (1986-89), La Terre des Hommes, oratorio (1987-89).

PLAINTE - lieber spaltet mein Herz...II begins with solo flute. Its character is given by the performance instruction: "Estremamente tranquillo e pianissimo,

*quasi sempre senza vibrato...*flowing into boundless space..." The sound of the solo instrument is slowly covered by other instruments. The guitar is tuned in third-tones, while the group of percussion consists of instruments with long reverberation. One of the performers quietly and slowly recites lines from a late poem by Ossip Mandelshtam. Once the flute finishes playing the *Plainte*, it steps back into the ensemble. The piece, extremely delicate in sound, ends in *decrescendo al niente*.

JACQUES DEMIERRE (1954, Geneve) is a self-taught musician and he has touched various fields from improvisation, jazz to contemporary music. He composes music for concerts, theatre, dance, but also jazz and contemporary music. He performs with groups of improvised, contemporary music and regularly gives solo concerts. Demierre works for *Contrechamps* magazine (20th-century music) and as a free-lance music journalist.

"Bleu was commissioned by the Swiss Music Association. It shows theatrical features: it involves a singer who tries in vain to hide increasing fits of laughter, which finally overcome her and force her to leave the stage. It is in fact a piece of drama, nevertheless music too: breath and breathing, spoken and sung words, laughter and hidden laughter are described very precisely. Therefore, the sound doesn't only support theatrical action, but it is at the heart of the piece, it carries its dramatic evolution."

Since its formation in 1983, L'ART POUR L'ART has been one of the most important New Music ensembles in Germany and abroad. The ensemble is made up of an unusual instrumental constellation, consisting in its core formation of the three musicians Matthias Kaul (percussion), Astrid Schmeling (flute) and Michael Schröder (guitar). These musical personalities, strongly committed to the Present, carry on a seemingly contradictory palette of activities: political music, music theatre, staged concerts, lecture concerts, workshops, portrait concerts featuring composers of various schools, the promotion of young composers, rarely performed classical works, improvisation, New Music for children and young people, unusual concert locations, exceptional forms of presentation. According to the demands of the repertoire, the ensemble members are joined by other selected musicians who collaborate regularly with the group. L'ART POUR L'ART has premiered over 100 works, it collaborates with well-known composers on an international scale, prepares productions for German and other European radio broadcasters, records CDs of high acclaim.

BETH GRIFFITH studied voice, piano, modern and jazz dance at the Notre Dame University in Nelson (Canada). She has sung pop, jazz, country and western, and in musicals in Dallas Repertoire Theatre. She has appeared in Europe and the USA in classical and contemporary repertoire, including collaborations wirh Lee Schaenen (Chicago Lyric Opera) and Marek Janowski (Nouvel Orchestre Philharmonique de Paris). Her solo performances of contemporary music/theatre have included works by Feldman, Ligeti, Stockhausen, Berio, Kagel, Cage etc. She has made television and radio recordings for various companies. After her UK premiere of Feldman's *Three Voices* of which she has made an award-winning recording for Edition Michael F. Bauer. She lives in Germany. She visited and performed in Bratislava during Evenings of New Music 1991 and 1995.



Moyzes Hall 7.30 p.m.

ARDITTI STRING QUARTET Irvine Arditti violin Graeme Jennings violin Garth Knox viola Rohan de Saram cello



The concert is supported by the British Council Bratislava

CONLON NANCARROW String Quartet No. 3: Canon 3-4-5-6

GIACINTO SCELSI

String Quartet No. 3 (1963) avec une grande tendresse (dolcissimo) l'appel de l'esprit: dualisme, ambivalence, conflit (drammatico) l'âme se réveille... (con transparenza)et tombe de nouveau dans le pathos, mais maintenant avec un pressentiment de la libération (con tristezza) libération, catharsis

IANNIS XENAKIS Tetras (1983)

INTERVAL

GYÖRGY LIGETI String Quartet No. 2 (1968) Allegro nervoso Sostenuto, molto calmo Come un meccanismo di precisione Presto furioso, brutale, tumuloso Allegro con delicatezza - stets sebr mild

Mexican composer of American origin CONLON NANCARROW (1912 in Texarkana, Ark.) studied at the Cincinnati Conservatory and then in Boston privately with N. Slonimsky, W. Piston and R. Sessions. In 1937 he fought in the Spanish Civil War, and due to political reasons he emigrated to Mexico in 1939.

C. Nancarrow is among modern composers undisputably one of the most eccentric personalities. He devoted all his life and work to pianola. Nancarrow's consuming musical interest is in rhythm and all its ramifications. His early pieces were too difficult for pianists, so he searched for an instrument which would not restrict his experiments. He started to experiment with a pianola, changing its hammers and attacks. He began his series of compositions for the instrument, called *Studies*. He refuses to date individual works and he groups them according to preference. For decades he was working in solitude, completely ignored by musical world. In the early 1980s his works began to draw attention. In 1981 Nancarrow visited the U.S.A. and was received enthusiastically at the festival "New Music America" in San Francisco. In 1981 he received a Letter of Distinction in New York, a high distinction of the American Music Center; in 1982 he was appointed one of the nineteen "Geniuses" of the McArthur Foundation.

Music from the thirties and the forties is still written with an eye to the living performer and it shows close connection with jazz. Based on blues, ragtime, boogie-woogie *Studies* 1-12 betray Nancarrow's training as a jazz trumpeter. His sophisticated rhythmic patterns opposed the limited technical possibilities of performers. The following forty years Nancarrow wrote exclusively for the pianola, developing his own typical style. Temporal relations prevail in his music, melody and harmony are dominated by tempo, metre and rhythm. Quick changes of the metre, various kinds of metre in various voices, gradual or continuous changes of the tempo or of various tempi in several voices, horizontal and vertical aggregates - all this characterizes the music. Canon is used as a relatively simple musical form. His relation to baroque music is revealed in the employment of graded dynamics, which makes the structure of his works transparent.

Works (selection): Serenade and Scherzo for oboe, bassoon and piano (1930), Blues for piano (1935), Prelude for piano (1935), Toccata for violin and piano (1935), Septet (1940), Sonatina for piano (1941), Trio for clarinet, bassoon and piano (1942), String Quartet (1942), Suite for orchestra (1943), String Quartet (1945), String Quartet No. 3: Canon 3-4-5-6, Studies 1-29, Study 30 for prepared pianola, Studies 31-38, Studies 39-41 for 2 pianolas, Study 42, Studies 43 & 44 for 2 pianolas, Studies 45-50, Studies 50-60.

"Conlon and I come from a period in the 30's, when the world of music was limited by Stravinsky and Schoenberg who stood out like the mountains stand out."

"Nancarrow creates a complex polytempo music in which the canon makes an object that one can perceive, so that one can then listen." John Cage

"For my own particular aesthetics, I preferred Stravinsky."

Nancarrow's *String Quartet No. 3* was premiered by the Arditti Quartet in Cologne on Oct. 15, 1988. The work is in three movements and is based on canons of sixs beats against five, against four, against three. Each musician plays the same material, one canon staggered against the next, with the entries sequenced so that all of the instruments end on the same note.

GIACINTO SCELSI (1905-1988) was practically unknown not long ago, and his name did not even figure in most works of reference. He comes from an old aristocratic family of Southern Italy. Scelsi always resolutely refused to give out any biographical or personal detail concerning himself, just as he did not allow to be photographed. After a solid academic training in Rome, he studied for some time with a pupil of Schoenberg's in Vienna, and thus became the first Italian (as early as 1936, long before Dallapiccola) to write 12-tone music. This hardly satisfied him, and he broke away from serialism, which he considered to be a dead end, many years before the post-war serialist wave. He got more out of studying with a disciple of Scriabin's in Geneva, as much on the harmonic or sound level as on the metaphysical and spiritual: he also 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 an 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 of being, than of becoming. Its exploration into the infinitely small reaches the infinity of the theme suspended. Infinity and Eternity: Scelsi's music brings us closer to the origin of all energy and all life: it brings us closer to God.

(Harry Halbreich, shortened)

Works (selection): Rotative symphonic poem for 3 pianos, winds and percussion (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), VAMAON for bass and 5 instruments (alto saxophone, baritone saxophone, contrabassoon, double bass and percussion) (1954-58), KYA for clarinet and 7 instruments (English horn, horn, bassclarinet, trumpet, trombone, viola and cello) (1959), Quattro pezzi su una nota sola for chamber orchestra (1959), WO-MA for bass (1960), HURQUALIA for orchestra with electric amplified instruments (1960), AION (4 episods 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, 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-part male choir, electric guitar and percussion (1968), OKANAGON for harp, tom-toms and double bass (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 double bass (1974).

The *String Quartet No. 3* was written in 1963 and largely differs from the *Second*, although so close in time, and also in five movements. It is much more peaceful, lofty and static than its lively and dramatic predecessor, and completely avoids the low register. The only one of Scelsi's works to give a "programme", it reveals the stages of a mystical journey, which find their exact counterpart in the music. The stages are the following:

1. With great tenderness (dolcissimo)

2. The spirit calls: dualism, ambivalence, conflict (drammatico)

3. The soul awakens ... (con transparenza)

4. ... and falls once more into pathos, but now with a sense of imminent release (con tristezza)

5. Liberation, Catharsis

At the start of the first movement, the "tonal pole" *B-flat* leans on the lower fifth *E-flat*, which disappears almost immediately. The first half of the piece wavers within the narrowest space between medium *B-flat* and *B*-natural. But at bars 38 to 42, the first violin's high harmonic sound draws the barely perceptible horizon line of the "dominant" *F* as the still unknown goal of the whole work. Bars 49 to 59 open the sound space up to the tritone *E*, then close it again. From bar 69 the widening now happens on the harmonic level, wavering between *G-flat* major (*B-flat*, *D-flat*, *G-flat*) and *B-flat* major (*F*, *D*, *B-flat*). Already six bars later, *G-flat* and *F* disappear, then *D-flat* and *D* next fade away. Just before the final unison on *B-flat*, the fourth *E-flat* fleetingly recalls the beginning of the piece.

A genuine miniature drama occurs in the second movement (on *E*). In the middle of the ultra high tones, still stretched upwards, of *E*, *F* and *F-sbarp*, the second violin brutally enters at bar 20 with its raucous *col legno* two and a half octaves lower. Soon the viola intervenes yet another octave lower, touching its bottom C: these are the deepest sounds of the whole *Quartet*. At bar 35, the first violin comes in with *E-flat* (a half-tone below the "tonal pole"), opening the darker, more perturbed middle section. The viola's dramatic recitativo unfolds from bar 39 to 50, and its great arpeggiated leaps clearly define the harmonic field of *F-sharp* minor/*G-flat* minor. The *E-flat*'s force of attraction continues however almost until the end of the piece, and only the minor third *E-flat G-flat* eventually reduced to the second *E-flat F*, allows the "resolution" towards the top, towards *E*, in the rediscovered peace ot the beginning.

The third movement, the most unified and least contrasting of the five, almost constantly keeps up the extreme tension between the highest G and A-flat (lots of harmonic sounds, vehement dynamics). The dazzling blaze of this awesome mystical revelation is almost unbearable. One notes, just before the end, the double-stopped harmonics, almost at the limit of audibility, of the first violin playing between the bridge and the tailpiece.

The "relapse" announced in the work's "programme" accounts for the fourth movement's return to *E-flat* and for the fact it consists of an almost exact palindrome of the first one, save for a few bars, added in two places, on the chords we already know. The *Quartet* ends with an epilogue on the "tonal pole" *F*; immediately supported by the lower third *D-flat*. Here the harmony wavers between *D-flat* major, *F*-major, and (when the *F* rises to *G-flat*) *e-flat* minor. Thus, the work's basic cadential gesture asserts itself once again. It is linked to the function of subdominant, with the variants VIb-I and IV (minor)-I (Neapolitan sixth and plagal minor), and "represents", according to the above-mentioned "programme", the subjectivity to be overcome (Scelsi calls it "pathos"). From bar 35 the high *E* (harmonic) reappears as a reminder of the third movement's mystical revelation. It asserts itself almost until the end, but the very close gains yet another half-tone and escapes up to *F*: thus the goal barely glimpsed at for the first time in the first movement's bars 38 to 42 is at last accomplished!

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IANNIS XENAKIS (1922 in Braila, Romania) was born of Greek parents in Romania, but ten years later they moved to Greece. After his secondary studies Xenakis entered the Athens Polytechnic with the aim to become an engineer but the war interrupted his studies. Xenakis was engaged in resistance movement and in 1945 he was badly wounded. For his activity during the war he was condemned to death, so he emigrated and settled in Paris, France. Today he is a French citizen. His musical education was on École Normale de Musique (composition with D. Milhaud and A. Honegger), Conservatoire National Supérieur de Musique (composition under O. Messiaen), further study with H. Scherchen in Switzerland.

In Paris Xenakis met Le Corbusier and cooperated closely with him on number of world-known buildings, designing, preparing studies, undertaking some engineering calculations etc. Le Corbusier's and his architectural revolution was reflected in his musical revolution. He strongly influenced the post-World War II music life. He viewed the world of music as a neutral space and began to redesign it. Arguing as early as 1954 against serialism he wished to open the horizons of composition to larger mass events and new techniques of combining the different characteristics of sound, pitch, rhythm, timbre, duration. This attitude led to the conflict with the composers of his time except Messiaen, Scherchen and Varèse, who supported him. Xenakis coined the term "stochastic" music for the probabilistic methods using random theory to plot the path of sound and predicted the application of computers in music and as early as in 1957 he based a whole series of compositions on one programme. He adapted mathematical concepts and functions to pitch, duration, timbre, to create new musical entities using logic, he devised multi-media shows using light and sound in an architectural space and in the open air. Xenakis also manifested his interest in Byzantine music: he set up a series of classical Greek tragedies to music for stage performance. He has written a number of theoretical works explaining his attitudes and opinions. But in the last decade he has been reluctant to talk about his systems and methods, yet his music has gained from a more integrated approach.

Works (selection): Metastasis for orchestra (1954), Pithoprakta for orchestra (1956), Archorripsis for 21 instruments (1957), Diamorphoses for tape (1957), Concret PH for tape (1958), Syrmos for 18 or 36 strings (1959), Orient-Occident for tape (1960), Herma for piano (1961), ST/4 for string quartet (1962), ST/48 for orchestra (1962), Stratégie for 2 orchestras (1962), Polla ta Dhina for children's choir and orchestra (1962), Morsima-Amorsima for piano, violin, violoncello and double bass (1962), Eonta for piano and brass (1964), Terretektorb for orchestra (1966), Nomos alpha for cello (1966), Oresteia, theatre music for two choirs and chamber orchestra (1966), Polytope de Montréal, audio-visual performance with music for 4 orchestras (1967), Anaktoria for instrumental ensemble (1969), Mikka for violin (1971), Charisma for clarinet and cello (1971), Gmeeoorb for organ (1974), Retours-Windungen for 12 cellos (1976), Kottos for cello (1976), Pléiades for 6 percussionists (1978), Serment-Orkos for choir a cappella (1981), Pour la paix

for mixed choir, tape and speakers (1982), *Tetras* for string quartet (1983), *Naama* for harpsichord (1984), *Horos* for orchestra (1986), *Xas* for saxophone quartet (1987), *Tracées* for large orchestra (1987), *Rebonds* for percussion (1988), *Oophaa* for harpsichord and percussion (1989), *Tetora* for string quartet (1990), *Knepphas* for mixed choir (1990), *Kyania* for orchestra (1990), *Dax-Orkh* for violin and orchestra (1991), *Paille in the wind* for cello and piano (1992), *Les Bacchantes d'Euripide* for baritone, female choir and instrumental ensemble (1993), *Dämmerschein* for orchestra (1993-94).

Tetras, the Greek title suggests "four-ness", was commissioned by the Calouste Goulbenkian Foundation of Portugal for the Arditti Quartet, to whom it is dedicated and who gave the work its first performance in 1983 in Lisbon. It is composed in volumes of sound, sometimes represented by single instruments, but usually by the ensemble of four en mass. Almost every aspect of the piece stands in opposition to traditional ideas about string quartet playing.

The musicians play without vibrato, and there is no polyphony or counterpoint as we know it. The density and intensity of the work is all that matters. Rather than using musical line Xenakis uses throbbing, shifting, sliding, gliding, sputtering masses of dense sound to communicate the force of his ideas. Eric Salzman

GYÖRGY LIGETI (1923 in Dicsőszentmárton, Transylvania), studied composition under Sándor Veress and Ferenc Farkas at the F.Liszt Academy of Music, Budapest. From 1950 to 1956 he lectured there on the theory of music. From 1957 to 1958 he lived in Cologne, working in the electronic studio of the Westdeutscher Rundfunk. In 1959 he settled in Vienna. In the 1960s he lectured regularly at the Darmstadt Courses and at the Academy of Music in Stockholm. He has directed composition courses in Bilthoven, Essen, Jyväskyla, 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.

Ligeti's work 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 created a new method of working as it were from scratch. After leaving for the West he did not accept the serial techniques, but he worked out his own way of the so called net structures, in which single interval and rhythmic patterns act as a part of a rich sound texture. Using clusters and micropolyphony he creates sound

objects which appear as functional elements of the so called Klangkomposition (Soundcomposition).

Works: 6 Bagatelles for wind quintet (1953), String Quartet No. 1 "Métamorphoses nocturnes" (1953-54), Éjszaka (Night) and Reggel (Morning) for a cappella choir (1955), Glissandi, electronic music (1957), Artikulation, electronic music (1958), Apparitions for orchestra (1958-59), Atmosphères for orchestra (1961), Volumina for organ (1962), 4ventures 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 a 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-part female 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 Études for a cappella choir (1982), Drei Phantasien nach F. Hölderlin for 16-voice mixed a cappella choir (1983), Études pour piano (1985), Piano Concerto (1985-88), Non sense Madrigals for 6-part choir (1988), Loop for viola solo (1991), Macabre Collage, suite for orchestra (arr. Elgar Howarth, 1991), Mysteries of the Macabre for coloratur soprano/solo trumpet and ensemble (arr. Elgar Howarth, 1991) or orchestra (1992), Violin Concerto (1992), Études pour piano, deuxième livre (1988-93).

String Quartet No.2 was composed between March and July 1968 and it was premiered on 14 December 1969 in Baden-Baden by the LaSalle Quartet.

"In the first movement, the texture of the music is completely broken up: there are abrupt changes between extremely fast and extremely slow configuration. In the second movement, the music is almost static, although, the statics are interrupted by sharp incursions, breaks, sudden changes of tempo and shape: and at the same time by remains from the first movement which have been transplanted into the second. The whole of the second movement consists of a slow variation on the first movement, there are many subliminal connections, and the endings of the two movements - the same subsiding of the musical form - are related to each other in the same way as the rhyming endings of two lines of a poem. The third movement is a pizzicato piece; it is a kind of homage to Bartók - although the *Scherzo pizzicato* from Bartók's *Fourth String Quartet* is not quoted, but merely hinted at. The net formations of the music which in the two previous movements were soft appear in the third movement as though hardened. There is a mechanical ticking - but the imaginary machine breaks down, it falls apart into little fragments. Polymetric, mechanical procedures like

these return time and time again in my music: I think of the *Poème symphonique* for hundred metronomes, composed in 1962, and in Aventures already there were the horloges demoniaques, while the harpsichord piece Continuum represents as a whole a precision mechanism. The fourth movement is extremely condensed, brutal, menacing. The abruptly changing types of the first movement return, compressed into the smallest possible space. The fifth movement is like a memory seen through mist: the whole of the previous progress of the work is recapitulated, but in a gentler form - the music sounds as if coming from afar. The five movements contain the same musical and formal ideas, but the visual angle and colouring are different in each movement, so that the shifting musical form is revealed only when all the movements are conceived and heard as a unity."

The ARDITTI STRING QUARTET was founded in 1974, when the players were studying at the Royal Academy of Music in London. The ensemble specializes exclusively in the performance of contemporary music and promotes a wide and varied repertoire of new music, with the aim of encouraging more new works to be written for the medium.

They have performed extensively throughout Europe in all the major capitals and have been invited to perform at many of the international music festivals (Venice Biennale, La Rochelle, Berlin and Paris Festivals, Darmstadt Ferienkurse and IRCAM in Paris), all to the highest critical acclaim. They also frequently record for all the major European radio networks. They work very closely with all the composers whose music they perform including Boulez, Bussotti, Carter, Henze, Kagel, Ligeti, Lutoslawski, Penderecki, Scelsi, Xenakis...



Mirror Hall of the Primatial Palace 10.30 a.m.

IDA ČERNECKÁ piano STANISLAV ZAMBORSKÝ piano DANIEL BURANOVSKÝ piano

IVAN PARÍK Letters (1994)

ROMAN BERGER November Music (1989)

INTERVAL

VLADIMÍR BOKES

Preludes and Fugues for Piano, Op. 53 (1985-89) Prelude (in the form of passacaglia) and Fugue D Major Prelude and Fugue in G sharp Minor Prelude and Fugue in B flat Major Prelude and Fugue in E Minor Prelude and Fugue in E flat Major Prelude and Fugue in A Minor Prelude and Fugue in F Major Prelude and Fugue in B Minor Prelude and Fugue in B Minor Prelude and Fugue in D flat Major Prelude and Fugue in D flat Major Prelude and Fugue in G Minor Prelude and Fugue in G Sharp Minor Prelude and Fugue in C Major **IVAN PARÍK** (1936 in Bratislava) attended the Bratislava Conservatoire as a pupil of Kornel Schimpl in conducting and Andrej Očenáš in composition. In 1962 he graduated in composition from the Academy of Music and Performing Arts in Bratislava, where his teacher was Alexander Moyzes. He worked as a music adviser in the Czechoslovak TV and later as a teacher at the Academy, lecturing on music education and aesthetics at the Dance Department. Twenty years later he was appointed the vice-chancellor, in 1990 a professor, in 1995, the chancellor of the Academy.

As a composer I. Parík revealed mastery of miniature and fragment. His sense of detail, intimacy of expression, elements of sophisticated sonority and accent on instrumental genres characterize his chamber output. Interest in detail and its properties is linked to his inclination to fine arts and conditions his way of shaping the music material by using the serial technique, aleatorics and by stresing the timbre. He has been active in the field of electronic music, created music for theatre plays and has written theoretical articles. Intellectualism and a strong personal tone of Parík's music enriches the context of the music of his generation with a special feature.

Works (selection): Two Songs on Lyrics by Ancient Japanese Poets (1959), Three Pieces for Piano (1960), Quotations for mixed choir (1964), Music to an Exhibition for flute solo (1968), Hommage à William Croft for tape (1969), Fragments, ballet music (1970), In the Mountains for mixed choir (1973), Sonata for clarinet (1974), Epitaph II for flute and guitar, (1976), Time of Departures, two songs for soprano (tenor) and piano (1978), Music for Winds, Double basses and Percussion (1979), Seen Closely Above the Lake for narrator, wind quintet, piano and string quartet (1979), Music for Miloš Urbásek for string quartet (1981), Musica pastoralis for large orchestra (1984), Quadrophony for 4 cellos (1987), Two Arias on Stabat mater Fragments for higher voice and orchestra (1989), How to Drink from a Well, music to a poem by M. Rúfus (1990), Concerto grosso for tape (1990), Letters to a Girl-friend, 5 small pieces for piano (1992).

"I wrote *Letters* - five small pieces for piano last summer, when working on my *Flute Concerto.* There is an evident relation between the works, but what is more symptomatic, in both compositions I look back to the past and introduce some quotations of my older pieces. In *Letters* there is an evident quotation from the *Songs about Falling Leaves.* The circle is closing, we look back on what we have gone through."

ROMAN BERGER (1930 in Cieszyn, Poland) began his professional music education by studying the piano at the Music College in Katowice, then he continued his studies at the Academy of Music and Performing Arts in Bratislava, graduating in 1956. In 1965 he concluded his composition studies at the Academy, with Dezider Kardoš. R. Berger worked at the Bratislava Conservatoire, in the Czechoslovak TV, at the Union of Slovak Composers and as a part-time teacher of the Department of Music Theory at the Academy. For years he worked as a musicologist at the Art Institute of the Slovak Academy of Sciences. In 1988 the University of Vienna, on recommendation of the international board of professors, awarded Berger the Herder Prize for his results in composition and theoretic work (for maintaining and developing European cultural traditions).

Berger stresses in his compositions as well as in musicological texts the philosophical and ethical dimensions. As a composer he touched the problems of serialism, aleatorics, structuration of music material influenced by styles of the 20th-century music and their language. Since the seventies he has turned to expressive and symbolic means.

Works (selection): Suite in Old Style for strings, percussion and keyboards (1963), Transformations for orchestra (1965), Elegy in memoriam J. Rúčka for tape (1969), Convergencies I, II, III for string instruments solo (1969, 1970, 1975), Sonata 'da camera' III. for piano (in memoriam F. Kafenda) (1971), Epitaph for Mikolaj Kopernik for tape (1973), Memento After the Death of M. Filip for orchestra (1974), Litany to Trees for male choir on a text by H. Jasiczek - to the memory of murdered in Životice (1975), De profundis for bass, piano and cello on a text by T. Rózewicz (1980), Exodus II (with motif by M. Kabeláč) for organ (1981), Sonata for Violin and Piano (with motif by K. Szymanowski) (1983), Exodus IV - Finale for organ (1987), Adagio for Jan Branny for violin and piano (1987), November music I for piano (1989), Adagio II 'Repentance' for violin and piano (1988-90) -Diploma of the Czechoslovak critics (1990), Wiegenlied for mezzo-soprano and piano on a text by E. Gutjahr (1991), Torso, scenes III and V from an unfinished chamber opera An der schönen blauen Donau (1994).

Theoretical works (selection): A New Paradigma (1980), Museum and Utopia -Introduction to Philosophy of Documentation (1988), "Menticide" Yesterday and Today (1991), Webern? Varèse? (1991), Music and Totality (1991), Christianity and Nationalism (1993), Permanent Conflict Between the Art and the Power (1993).

"The original title of *November Music* was 'Soft': I began to conceive it during the late November nights in 1989. The opening lyric idea was soon - very spontaneously - interrupted by my favourite Slovak folk song (not evident at first hearing, but coded into the entire structure). Perhaps under the influence of the shocking chaos which followed November and began to install itself as 'democracy', and under the influence of the song's message, transformations of the initial lyrical music are introduced with inevitable urgence in the following process of composition. The variations of the basic motif undergo several obstructions, result in brutality and from it in a kind of 'question mark' at the end.

After the composition was premiered in München in July 1990 (Susan Bradbury, 'Tschechoslowakische Nacht' in Music Academy), one of the critics wrote: 'Diese

Musik schießt ins Freie!'; unfortunately he was mistaken: that 'question mark' at the end carries a coded rhythm of 'S.O.S.'

Today it seems to me, that I composed unfortunately, something like a unintentionally 'prognostic' composition. Perhaps due to the folk song: *Tell to my mother*

not to wait me for dinner,

nor tomorrow for lunch,

cause I will be dragged away by escort ...

In modern art (similarly to modern science and philosophy) the era of abstractions is over: theses abstractions had divided an integral work of art into the 'form' and 'contents' - in concreto: neither exists without the other. However, in social processes, especially in politics the old paradigm of abstractions still rules. One of them is 'democracy' a 'form', with which any contents can be associated. Nevertheless, the reality is only one: in social processes as well as in the artistic ones there are the same rules, headed by the dialectics of Life and Death. 'Love - it means action, not words', once Picasso said." Roman Berger

VLADIMÍR BOKES (1946) studied cello and composition with Juraj Pospíšil at the Bratislava Conservatoire. He continued his composition studies with Dezider Kardoš at the Academy of Music and Performing Arts (graduated in 1970). Working as a teacher he lectured on theoretical subjects at the Conservatoire and the Academy. Since 1983 he teaches composition at the Academy, and in 1993 he was appointed professor. He is the chairman of the Festival Committee of the International Festival of Contemporary Music Melos-Ethos.

Bokes is primarily a rationalistic artist. In his work he develops the ideas of the Second Viennese School in a special and innovative manner. Combining the consistent organization of elements with aleatorics, he tries to grasp the timbre qualities of New Music, while confronting serialism with tonality by introducing the series into the tonal context.

Works (selection): 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, horn, trumpet, tuba, violin, viola, cello (1965), *La Folia*, ciaccona for violin solo (1967), 2 string quartets (1970, 1974), *Cadence to the Memory of P. Picasso* for flute a guitar (1973), *Good Day Mr. Fibonacci*, cycle of piano pieces (1977), *The Manner of Silence*, song cycle for bass and 4 instruments to J. Mihalkovič's lyrics (1977), *Lines* for 12 singers (1978), *Music for Organ and Winds* (1986), *Coll'Age* for piano, 2 violins, viola and cello (1989), *Preludes and Fugues for Piano* op. 53 (1989), *Five Etudes for Piano* (1989), *Nine Variations on a Theme by Z. Fibich* for piano op. 54 (1990), *Pater noster* for trumpet and baritone (1990), *Missa Posoniensis* for soli, choir, organ and orchestra (1990), *Lied obne Worte* for mezzo-soprano/trumpet in C, bass clarinet and piano (1992), *Haydn at the Computer*, overture for chamber orchestra (1992), *Variations*

on a theme from Haydn's London Symphony for flute solo, op. 57 (1992).

"Back to traditional forms? Back to tonality? The 'enforced' work, as one critic put it, referring to the situation after all those scandals 15-20 years ago, after which my life has never been the same, and which must seem quite obscure today.

I wrote *Preludes and Fugues* in a period from 1985 to 1989. The sequence of twelve paired pieces is altered by No. 8 (B Minor), when the original pair is followed by its variation. The traditional music language of the initial movements, perhaps excluding the Prelude in G sharp Minor, is the result of my efforts to gain self-confidence in the situation I was confronted with after those events.

Gradual disintegration of the traditional framework, that's what *Preludes and Fugues* are about. The second half enters a mysterious area somewhere between the traditional and the avant-garde.

I do not want to focus the attention of the listener on contrapuntal finesses. The cycle could be well entitled Feuilletons or Diary of Times Past. The work contains reminiscences of my musical paragons, of my own student compositions; of course, the Golden Section is here, the last Prelude is a gradual destruction study of a major triad, the theme of the last fugue is made of a twelve-tone series that copies the order of keys in the cycle. Mathematicians call it fractals, I think, and these are somehow connected with natural sciences, philosophy and faith (or the absence of it)."

Vladimír Bokes

IDA ČERNECKÁ studied at the Conservatoire (Mária Pokojná) and at the Academy of Music and Performing Arts (Rudolf Macudzinski) in Bratislava; later postgradually at the Tchaikovsky Conservatoire in Moscow in the class of V. Gornostajeva and repeatedly participated in International Master Classes in Weimar. A successful participant of several competitions and rostrums: she became the prizeholder of the Smetana Piano Competition in Hradec Králové, she is a holder of a diploma from the Bach Competition in Leipzig and of the Busoni Competition in Bolzano. She performed at the Interpodium in Bratislava (1976) and at the Prague Spring in the Youth Concert Series (1978). The pianist performs with domestic and foreign orchestras and played in many European countries and in Cuba; besides her regular cooperation iwith Czechoslovak and Slovak Radio in Bratislava, she recorded for the radios in Germany. Some of her recordings made for the OPUS publishing house were released also in Germany, Denmark and Austria. Apart from her concert activity she teaches at the Bratislava Academy.

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STANISLAV ZAMBORSKÝ studied at the Košice Conservatoire (piano with M. Mašíková-Hemerková, violin with F. Vodička), later with Rudolf Macudzinský at the Academy of Music and Performing Arts in Bratislava and with T. Erkel at the F. Liszt Music Academy in Budapest. His study was concluded by a fellowship at the Academy, with E. Fischerová as a teacher. In 1981 he became the soloist of the Košice State Philharmony and performed with the orchestra at home as well as abroad. His rich concert activity brought him to many European countries, but also to Cuba and Kuwait. S. Zamborský lectured at the Teachers' Training College in Trnava and as a guest professor at the Higher Institute of Music in Kuwait. At present he is a reader at the Academy in Bratislava.

DANIEL BURANOVSKÝ (1964 in Banská Bystrica) graduated from the Žilina Conservatoire, where he was a pupil of Anton Kállay and from the Academy of Music and Performing Arts in Bratislava in the class of Miloslav Starosta. In 1981 he won the Competition of Slovak Conservatories and in 1988 he was awarded the 2nd prize at the National Performers' Competition in Banská Bystrica. D. Buranovský participated in Performing Courses in Spain and went through a study period at the Sibelius' Academy in Helsinki. Working with important orchestras from abroad as well as home he played in many European countries and recorded for radio and TV. He teaches at the Academy in Bratislava.





Slovak Radio Studio 5 4.30 p.m.

CONCERT OF ELECTRONIC MUSIC EXPERIMENTAL STUDIO OF SLOVAK RADIO

PETER MACHAJDÍK toy trumpet

TADEÁŠ SALVA Ballad for tape

MARTIN BURLAS Splendid Event (1995) for tape Premiere

JURAJ ĎURIŠ Portrait for tape

RÓBERT RUDOLF Scar (1994)

ALEXANDER MIHALIČ Fractals I for tape

PETER MACHAJDÍK *Q*I· (1995) for tape and toy trumpet Premiere

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TADEÁŠ SALVA (1937-1995) studied cello, accordion and piano at the Conservatoire in Žilina and simultaneously he took composition lessons from J. Zimmer. At the Academy of Performing Arts in Bratislava his professors were A. Moyzes and J. Cikker, before graduation he left for Poland, where he continued his studies with B. Szabelski and W. Lutosławski at the State Music Academy, graduating in 1965. Salva worked in Czechoslovak Radio Košice, Czechoslovak Television Bratislava (artistic adviser) and in "SĽUK" traditional dance company (artistic adviser). Later he lectured at Teachers College in Nitra and was the chairman of the Association of Slovak Composers.

Salva's work was greatly influenced by traditional music, especially its modal melodies. In his compositions we find a rhythmic and melodic looseness, rich combinations of timbre and counterpuntal layers. Although Salva has written major instrumental compositions, his linear thinking was more suited to writing for voice; here he was able to work on his sonoristic ambitions. Structurally Salva's works form a series of compact blocks. He introduced into Slovak music an innovative emotional genre - the ballad.

Works (selection): 4 string quartets, Canticum Zachariae (1961), Concerto for Clarinet, Speaker, 4 male Voices and Percussion (1964), Concerto for Cello and Orchestra (1966), Requiem aeternam for tenor, speaker, children's and mixed choir, wind and percussion instruments (1967), Glagolitic Mass (1969), Burlesque (concerto) for violin and chamber ensemble (1970), Margita and Besná, opera (1971), *Ballad-fantasy* for piano, soprano and orchestra (1971), *Good Afternoon, My Dear Dead* for soprano and male choir on a text by M. Rúfus (1973), *Magnificus* vita salutis for baritone and female choir (1974), Ballad for flute (1975), quadrophonic radio opera Tears (1977), Musica in memoriam A. Honegger for trumpet, bass, organ and string orchestra (1978), Slovak concerto grosso No. 1 for alto, baritone and traditional instruments (1978), Musica...musica for brass instruments (1979), Ballad for double bass (1980), Slovak concerto grosso No.2 for soprano, bass and chamber orchestra (1981), Musica pro defunctis per organo solo in memoriam Tadeusz Baird (1982), Symfonia pastoralis in E for English horn, trumpet, timpani, organ and string orchestra in memoriam B. Szabelski (1983). cantata Purest Love (1984), Slovak Rhapsody No. 1 for clarinet, trumpet, dulcimer and percussion (1984), Self-portrait for mixed choir a cappella (1986), Ballad for English horn and vibraphone (1987), Slovak concerto grosso No. 3 for clarinet, cello and organ (1988), Slovak concerto grosso č. 4 for flute, clarinet, violin, cello and piano (1988), Chamber Symphony - liturgic for flute, English horn, bass clarinet, horn, tuba, timpani and string orchestra (1989), Slovak Prayer to Our Father for soprano and mixed choir (1989), Slovak concerto grosso No. 5 for violin, cello, English horn, bass clarinet, organ and string orchestra (1989), Slovak Vocal concerto grosso for soprano, alto, tenor, bass and mixed choir on poems by M. Rúfus (1993), Slovak liturgic concerto grosso for strings (1994).

MARTIN BURLAS (1955, Bratislava) studied composition with J. Cikker at the Academy of Music and Performing Arts in Bratislava. Later he worked as a music producer at Opus Records and at Slovak Radio. Presently, he is a free-lance composer. In the 70's he was the first musician in Slovakia to openly espouse so-called minimal music, and at that time was considered by the official music establishment as a charlatan and musical primitive. Aside from chamber, orchestral and electroacoustic work he is widely followed inside the rock scene; he formed his own groups "Maťkovia", Sleepy Motion, Forgotten Bend and Vitebsk Broken. Since 1988 he is a member of VENI ensemble.

Works (selection): Nénia for string quartet (1979), Music for Róbert Dupkala for string quartet, synthesizer, bells, harpsichord and flute (1981), Trees Are Crying for tape (1981), Sotto voce for mixed choir and orchestra (1982), Farewell Music for two melodic instruments, cello, bassoon and piano (1982), Penultimate Summer for harp, celesta, piano, vibraphone, marimba and chamber orchestra (1984), Hymn to the Forgotten Ones for violin, cello and piano (1984), Rails Without Trains for piano (1984), Decrescendo for oboe, cello, bassoon and harpsichord (1986), Simultaneous Quartet for cello, trombone, guitar, piano and percussion (1986), Sleeping Beauty, opera (1984-87), Oasis for tape (1985), 33 for chamber orchestra (1987), happening Hexenprozesse (1990), Circle and Cross for 2 trumpets and tape (1989-90), Hung Up Veins for chamber ensemble (1991), Building a New Society for chamber ensemble (1993), Twilight of Gods (1993), Bricks Game (1994) for electronic game and chamber ensemble.

JURAJ ĎURIŠ (1954) graduated at the Slovak Technical University in 1978 and since then he has been working at the Experimental Studio of Slovak Radio. Later he studied music privately. He co-produced several electroacoustic compositions and produced a number of his own projects. He focuses of multi-media activities and computer-art projects at home and abroad. Ďuriš is a regular member of the jury of Concorso Internazionale Luigi Russolo in Varese, Italy and the chairman of CECM Bratislava (Centre for Electroacoustic and Computer Music Bratislava). In 1990 he took part in ICMC's (International Computer Music Conference) installation "Colour Space" in Glasgow; in '91 Hammerschlag - an inter-media symposium in Austria; in Musei Civici di Villa Mirabello, Varese, Italy; in the 1991 Theseus Tempel exhibition in Vienna; in the "Laser Artwork" symposium, "Symbiosis Art and Technology" symposium; in "Hanging in the Balance", 1994, Teatro La Torre, Italy; in "L'oeil en concert" video festival, Lyon 1995, etc.

Works (selection): Chronos I. (1983), Birth of Conscience (1984), Memories (1985), Dreams (1987), Portrait (1989).

"Most of the melodic and harmonic structures are derived from a single violin harmonic layered in vertical clusters. Computer controlled memory system used for

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mixing and controlling dynamic processes enabled interactive interpretations of complex structures.

I believe that by analyzing our sub-consciousness we can understand better our thoughts and conscious actions. Sound as a medium free of words provides us with sufficient space for abstraction, allows access to the realm of fantasy - directly into the subconscious of the artist. Symbols communicated by him evoke corresponding images directly in the sub-conscious of the listener. As we work with the sound medium in the sphere of electroacoustic music, where work itself is a symbol, we enter the multi-dimensional space of evaluating contexts. Interpretation of an idea or of sound material itself is the same thing or at least they are closely related. A good interpretation is a sign of synthetic complexity of expression (i.e., of sound, shape, various quantities, warmth,... rhythm, etc.). It is a complex term within a multidimensional space of perception - of an idea - the image of an idea and material at the same time. Questions like the following come to mind: in what space does it take place, in what way, by what means, how to work optimally with them in order to create a complex, not fragmented work of art..., how to release inner energy ...? Work and creation on such threshold is very exciting." Iurai Ďuriš

A visualization of this theme in the form of a video project was produced in collaboration with the artist Miloš Boďa. In 1992 the project was listed in the Electronic Catalogue of video projects of the 1980s (GRAM - Université du Québec, Montréal), in 1994 it received the main prize of Music nova '94 competition in Prague.

ALEXANDER MIHALIČ (1963) studied composition with J.Podprocký at the Conservatoire in Košice, continued with I.Zeljenka at the Academy of Music and Performing Arts in Bratislava (graduated in 1988). In 1987 he received a scholarship to study in Paris with Yoshihisu Taira at the École normale de Musique, between 1988-90 he studied electronic music with Michel Zbara at the Conservatoire National de Région in Boulogne and with Horacio Vaggione at the Université de Paris VIII. In 1991 he received a diploma in 20th-century Music and Musicology. Since 1991 he's been working on his project *Enyclopaedia Musicalis*. All his previous output is not available anymore.

Enyclopaedia Musicalis is an open project of composition; the composer draws music values from the outside world and interprets them through his own musical imagination. The title of each work is taken from the area, which supplied its construction material. Each work has two scores: one for performance, the other for analysis - values, which served during composition of the piece can be found there. In its definite form, "the score" will consist of: a text dealing with the domaine of the piece, the score, the analysis score. A system of "interactive" composition is envisaged, using a multi-media computer programme. This option will allow not only of analysis, but also of composing a different version of that particular work. It will be possible to change some of the music values, hear the change and compare it with

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the original work.

The aim of the project is to integrate scientific knowledge into music and to enable the user to discover the facts in his own way with the help of music composition.

Available works: *atoms* for flute, cello and piano, *fractals I* for tape, *functions* for string quartet.

Works in preparation (February 1995): *ADN* for saxophone, *bing bang* (from *Univers*) for flute, cello, clarinet, percussion and tape, *crystals* for string quartet, *earth (terra)* (from *Univers*) for flute, cello, clarinet, percussion and tape, *fractals II* for orchestra, *solar system* (from *Univers*) for flute, cello, clarinet, percussion and tape.

"*Fractals* was written during my studies at Conservatoire Régional de Boulogne in 1989-90 and became the basis for my dissertation at Université de Paris VIII in November 1990.

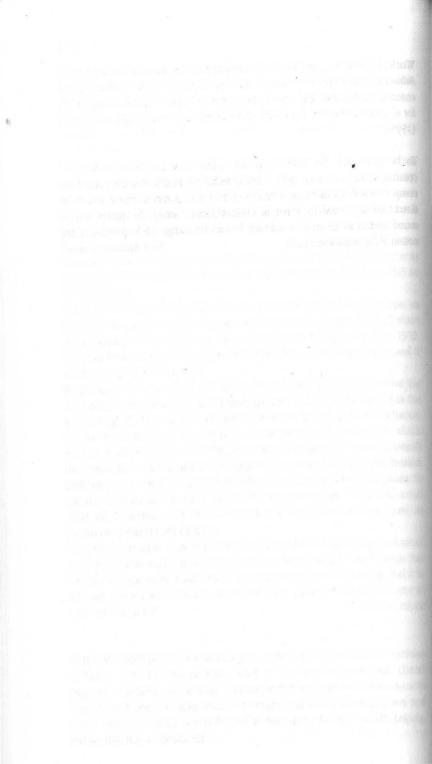
At that time the project *Encyclopaedia Musicalis* had not yet taken its shape, so I called it *Composition* and it was presented under this title. Its premiere took place at the last concert of student compositions at Conservatoire Régional in June 1990. The piece became a part of *Encyclopaedia Musicalis* - it's a version for tape and it will be arranged for instruments.

Structurally it draws on the fractal objects principle, which is basically about the similarity between the whole and its individual parts. This quality is reflected in the work through rhythm, melody, harmony and structure. At the basis there is a theme, but not in the traditional sense. It is an abstraction of musical categories, which function on all levels of the work. Thus, durations in the theme determine the overall structure of the work, but also the divisions inside each section and length division itself, etc., up to the rhythmic and melodic phrase. Similar scheme functions in melodic divisions and in other values. This concept enables finding the same structural elements on every level of the work, whether it is the overall structure, or the process of melody and harmony.

The principle enables creation of a work which is determined only by its formal treatment. A score written in this way (one has to bear in mind, that although this version is for tape, every musical value is written down either in notes or symbols) is only one of many solutions, that are arrived at by applying this formal scheme to each musical value."

PETER MACHAJDÍK (1961) received a prize at the 1989 Luigi Russolo Competition in Varese, Italy. In 1992 he was invited by the German government (DAAD programme) to Berlin, where he has lived and worked ever since. He collaborates with David Moss, Dietmar Diesner, Malcolm Goldstein and several choreographers and visual artists. His music was performed at festivals in Berlin, Munich, Leipzig, Padova, The Hague, Vienna, etc. Works (selection): ...and the Earth will delight for 4 performers and tape (1989), Intimate Music for chamber ensemble and tape (1994), Menü för Venü for chamber ensemble (1994), TROMpeter for toy trumpet and electronics (1995), Things of Life for el. guitar and electronics (1995), 2 for female dancer and sound environment (1995).

To be avant-garde for Peter Machajdík means to be innovative in terms of communicating a message, not in terms of technique. In this sense every one of his compositions sharpens the problematics of the contemporary in music, and by its direct tendency towards the gravity of music utterance it accents the apprehension of sound artefact as means of broadening human knowledge, while questioning the notion of the avant-garde itself. Joel Widderbaum (shortened)





Slovak Radio Studio 1 7.30 p.m.

CZECH STATE PHILHARMONIC BRNO BRNO PHILHARMONIC CHOIR

RICHARD BERNAS conductor IVETA MATYÁŠOVÁ soprano MARTA BEŇAČKOVÁ mezzo-soprano IGOR PASEK tenor FRANTIŠEK ĎURIAČ bass



The Concert is supported by the United States Information Service

CHARLES IVES

Symphony No. 2 Andante moderato Allegro Adagio cantabile Lento maestoso Allegro molto vivace

INTERVAL

JURAJ BENEŠ

Requiem (1986) for soli, mixed choir and orchestra on poetry by Pavol Országh Hviezdoslav, Janko Kráľ, Ivan Krasko, Ján Hollý and Latin fragments to commemorate the death of Alexander Moyzes

s supported by the U. Mai States.

- 1. Requiem aeternam
- 2. Veni aucter
- 3. Lacrimosa
- 4. Credo
- 5. Dies irae
- 6. Tuba mirum
- 7. Lux aeterna
- Premiere

ELOS-ETI

3-E

CHARLES IVES (1874 in Danbury, Conn. - 1954 in New York) was the first authentically American composer, writing music which drew its breath and soul from American background and experiences. In the time, when most American composers were producing European music, Ives found inspiration in American culture, American customs, American scenes, history, politics... and most of all in American tunes.

However, the most inspiring figure for him was probably his father, a bandmaster of the army, who always looked for new horizons for music. He experimented relentlessly - with acoustics, with quarter-tones, or splitting his band to play at several places of the city, or accompanying the song on the piano in a different key from the one, in which it was sung.

Although Charles Ives studied music (organ, at Yale University), and played organ in churches for long years, he was employed in the insurance business (establishing his own successful enterprise), insisting on retaining his amateur status as a composer. This position allowed him to disregard tradition, academism and in fact to become an iconoclast. His work was concealed, to some extent, due to his little concern with the public or critics, he was even not interested in performances, nor in premieres, of his own music. It was only after his death, that his music became to be known and recognized wider, astonishing by its innovations, by usage of new idioms and techniques.

Although all of Ives's music was written before 1928, it presents an interesting and in fact inexplicable phenomenon. He abandoned traditional concepts of harmony, tonality and rhythm in favour of dissonances, polyrhythms and polytonality. Before Stravinsky, Ives worked with polyrhythms, before Bartók, he utilized harsh discords, before Stravinsky and Milhaud, he employed polytonality, before Schoenberg, he ventured into atonality, before Hába, he experimented with quartet-tones, before Cowell, he exploited tone clusters, and long before Boulez, he introduced chance operations.

Works: Symphony No. 1 (1898), Symphony No. 2 (1901), From the Steeples and the Mountains for orchestra (1901), The Celestial Country, cantata (1902), Symphony No. 3 "The Camp Meeting" for small orchestra (1904), Threepage Sonata (B-A-C-H) (1905), Two Contemplations for small orchestra (The Unanswered Question, Central Park in the Dark) (1906), Piano Sonata No. 1 (1909), Concord Sonata for piano, violin and violoncello (1905, rev. 1911), Second String Quartet (1912), Holidays (Washington's Birthday, Decoration Day, The Fourth of July, Thanksgiving and/or Forefather's Day for orchestra (1913), Symphony No. 4 (1916), 114 Songs for voice and piano (1888-1921), psalms for mixed choir with/without accompaniment

The Symphony No. 2 was written in 1901, but it took half a century for the composition to be heard. Leonard Bernstein conducting the New York Philharmonic in 1951 invited Ives to attend its premiere, but he was not interested. However, he

heard the work broadcast on the radio and was delighted.

"It expresses the musical feelings of the Connecticut country around here (Redding and Danbury) in the 1890s, the music of the country folk. It is full of the tunes they sang and played then, and I thought it would be a sort of bad joke to have some of these tunes in counterpoint with some Bach tunes." Charles Ives

Most of the shouting about Ives is based on his pioneering - his experiments with atonality, even before Schoenberg - his experiments with free dissonance half a century ago - his experiments with multiple rhythms, with two or more pieces of music going at the same time - with new techniques of piano-writing, using fists and palms, even rulers.

But the real measure of his greatness is that those works of his that do not rely on such experimentation - works which employ the normal procedures of music - still succeed in carrying a strongly personal and original message.

This Second Symphony is such a work. It contains few, if any, problems of dissonance or modernistic techniques. Its only problem is one of attitude - our attitude, as well as his.

Let us try to identify ourselves with young Ives, a mere twenty-seven years old, trying to record the sound images of his world. Those images were a combination of the great works of the German tradition - Beethoven, Brahms, Wagner - plus the local music he lived with - hymns, folk songs, patriotic songs and marches, college songs. All this can be found in this *Second Symphony* - from Beethoven's *Fifth* to *Turkey in the Straw*. But it all comes out Ivesian, transmogrified into his own personal statement.

For example, Beethoven's *Fiftb*. Ives had an obsession about those famous four opening notes which keep turning up in various works of his. But when you hear those notes in the third movement of Ives' *Second Symphony*, you will hear them hushed and mystic - very different from Beethoven's fierce original statement.

There's Brahms in this movement, too - a fragment from his *First Symphony* - but in Ives' hands it's quite another story, joined on as it is to another quoted fragment from *America*, the Beautiful.

Then, there are other references - Brahms' *Third Symphony*, Wagner's *Tristan* and *Walküre*, Bach, Bruckner, even Dvořák's *New World Symphony*. But the Ives *Symphony* never *sounds* like Brahms and Wagner - it sounds like Ives. It has all the freshness of a naive American wandering in the grand palaces of Europe, like some of Henry James' Americans abroad, or, perhaps more like Mark Twain's *Innocents*. The European spirit has been Americanized; it achieves a new total quality. Ives goes even further by tossing odd bits of Americana into this European soup pot, thus making a new brew out of it, very American in flavor. The list of these oddments of Americana is very curious. Besides *America, the Beautiful* and *Turkey in the Straw*, you'll hear *Columbia, the Gem of the Ocean*, used here and there as a *bass line* and finally emerging triumphant. You'll hear *Camptown Races* and five or six hymn

tunes, including *Bringing in the Sheaves* and *When I Survey the Wondrous Cross*. Then you'll hear phrases that sound like a mixture of *Swanee River* and *Old Black Joe*. There's a touch of *Long, Long Ago*, a wild sudden reference to Reveille, and a number of college songs.

All of this - alongside Bach, Brahms and Wagner - instead of being a hodgepodge, turns out to make a real work, original, eccentric and as full of charm as a New England village green. And on top of this, there is always that fresh, awkward, endearing primitive style of his, where all the rules get broken. There are gauche endings, unfinished phrases, wrong voice-leadings, inexplicable orchestration. There are those strange personal jokes of his - burlesques, takeoffs, deliberate infringements of conventionality deliberately intended to shock - like the very last chord of the whole piece, full of wrong notes, incongruous as a Marx Brothers routine. So he ends his *Symphony* - with a yelp of laughter.

In short, this *Symphony* adds up to a sort of personal memoir of Ives' own musical experience. In a way, it is music about other music, rather than about anything programmatic. When you hear *Turkey in the Straw* in this *Symphony*, you are not supposed to visualize a barn dance. Rather, try to feel the impact of such a tune on one particular composer's consciousness at a given moment in American cultural history when anything that was any good at all *bad* to come from Europe. That's what's so touching about all this use of Americana - it comes to us full of Ives' brave resolve to be American, to write American music in the face of a diffident and uninterested world.

But all the brave resolves in the world won't make good music, nor will patriotic songs, or reverent gestures toward Bach. It's talent that counts in the end, and talent is what Ives had. Leonard Bernstein

at a New York Philharmonic concert which featured Ives' Second Symphony

JURAJ BENEŠ (1940 in Trnava) studied piano with R. Rychlo at the Bratislava Conservatoire and composition with Ján Cikker at the Academy of Music and Performing Arts in Bratislava. Finishing his studies he worked as a rehearsal pianist in the Opera of the Slovak National Theatre, later he taught at the Department of Musical Education of the Teachers' Training College of Comenian University in Trnava and since 1984 he lectures on theory of music at the Department of Music Theory of the Music Faculty of the Academy of Music and Performing Arts in Bratislava. During 1988-1991 he was a music adviser of the Opera of the SNT. Since 1989 he is a lecturer at the Academy.

Since his beginnings as a composer Juraj Beneš has been building his own language, one that gives the impression of being careless, "devaluating the serious", breaking the conventions by its unique concept of drama, by specific usage of the human voice, by usage of non-conventional instrumental forces. The literary text, a constant inspirative stimulus for Juraj Beneš, is transformed in his stage works into a totally new entity. Beside the overall meaning there is the meaning - as well as sound - of isolated words taken by Beneš from the original decomposed text. In his recent

instrumental pieces Beneš abandoned the excessive expressivity for the sake of architectonic construction of the composition stressing the rhythmic and harmonic relations. Besides the three operas and *Requiem* Beneš wrote many compositions for orchestra, chamber ensembles, choirs, for various combinations of voices and instruments, and solo pieces. List of his works contains also works for children.

Works: The Emperor's New Clothes, opera (1966), Préférence for, 9 instruments (1974), Musique pour Grock No. 1 for flute and guitar (1975), Petrified, opera (1974), Fragments of Janko Kráľ for low male voice (1976), Quartetto d'archi - Events (1977), Mémoire for orchestra (1977), Music for Trumpet, Percussion and Strings (1978), The Feast, opera (1980), In memoriam Pavel Raška per 12 archi (1981), Temptation of St. A for King's Singers, for 6 male voices (1981), Music for Orchestra (1982), Il sogno di Poppea, for soprano and piano (1984), Sonata per violoncello (1985), Requiem for soli, mixed choir and orchestra (1986), Quartetto d'archi No. 3 (1989), Music for J.S., for orchestra (1989), Music for Trombone and Orchestra (1989), Puzzle for String Orchestra (1990), 5 piano sonatas (1971-94), Notturno for piano (1992), For instance Black Pony for basetthorn (1992), Alice was beginning... for piano (1993).

"In 1962 a brief text 'Great Burundun Burunda Has Died', written by a Columbian writer Jorge Zalamea, was published in World Literature review . This text is in itself a description of a funeral procession of a dictator. Members of all sections of his power machinery march past, thus also all his crimes. This description is surrealistic, full of revenge and endlessly precise, as to the catalogue of crimes. Before the coffin should have been laiden into the grave, the lid was opened and it turned out, that instead of the dictator a stuffed parrott was inside. Everyone was terrified and the procession took to flight. It was only the dictator's horse, which stayed laughing joyfully (the last sentence of the text: 'The horse and his laughter would not fit into its own body').

The text intrigued me a lot, and I thought it could be used for a kind of joyful requiem. This 'genre' title, which I was enthusiastic about (I did not know in that time, that I was going to work on *The Emperor's New Clothes* as my graduation work) reminded me of the subtitle of *Don Giovanni* - 'drama giocoso'. I imagined an ode to joy, to which 'millions' dance at the funeral of their hated dictator - something like 'Off you go into the grave at last'.

The most important from Zalamea's text was the (horribly) laughing horse (of course, a relative of the one from Picasso's *Guernica*). And humor. As Tabori says, the only humor is black humor. And that was that. The requiem was forgotten, but not the dictators (as three following operas I wrote stick to this theme - without my influence).

When Alexander Moyzes died, it seemed to me a period of Slovak music history had ended. On the day of the funeral (it was a Tuesday) I paced the room and was not able to decide: Should I go or not? Then I realized: He wouldn't go to my funeral - and that calmed me down. And it occured to me, that now at last I (also) have the reason or better to say, the opportunity to write my requiem and I finally felt sincere thankfulness towards the old man.

It took some time yet. First of all, the piece should not have, in fact, anything in common with the dead Nestor of Slovak music, exept time. Nor dancing on the graves of the dictators was what I needed most at that time. Instead I studied the history of the mass and the Roman missal. Gradually the libretto emerged as a combination of texts of Slovak poets and traditional Latin incipits.

My Requiem is a trip upwards. The first number is sung by a bass solo, male choir and low instruments. The last one in turn by a soprano, female choir and high instruments. The piece begins with the quotation of the last words of Jochanan from my opera The Feast (P. O. Hviedoslav). Then Krasko, Kráľ and Hollý with his 'muse' follow. De profundis - ad astra." Juraj Beneš

REQUIEM libretto

FOR

Soprano, Alto, Tenor, Bass, Mixed Choir and Orchestra

using texts by Pavol Országh Hviezdoslav, Ivan Krasko, Janko Kráľ, Ján Hollý and Latin fragments

1 basso e coro maschile

REQUIEM AETERNAM		weary
under the veil		diminished
of grief		the sun
sinks		the sky
a mourning		weeps
widow		the day
the night		cants
of the world		tears
grave		of bers

2 quatro soli: soprano, alto, tenore, basso VENI AUCTOR VENTURUS EO VENTUM EST

3 alto e coro misto LACRIMOSA DIES ILLA OUA RESURGET EX FAVILLA lips groaning lifelong burden begs for love groaning the prayer OUANTUS TREMOR EST FUTURUS perennial groan affects the bosom craven dips own effort in gall sick bosom's back dasturd band groaning lips

for lifelong begs for love's burden old men curse burdened children love hatred's peevishness mother bears not singer QUANTUS TREMOR EST FUTURU LACRIMOSA tears of blood gallows' cross memory alarm-bell vault lost roars

4 quatro soli: soprano, alto, tenore, basso CRE DO

5 tenore e coro misto DIES IRAE waste waste darkness dragons stand up on backs waste land waste DIES IRAE who will say to the world DIES ILLA dragons stand up on ghe graves waste waste darkness waste young man going out into night's deepness and into waste clouds he lets only voice your labours your works bow

will perish MORS everything will go bad MORS this weeping family waste darkness waste who will say to the world MORS STUPEBIT ET NATURA dragons stand up on the graves CUM RESURGET CREATURA one saw a man how retaliation a soul fallen deep IUDICANTI RESPONSORA LIBER SCRIPTUS PROFERETUR prophet in despair lets only voice into sea IN QUO TOTUM CONTINENTUR

moons	no more d
will perish	when will
QUANTUS TREMOR EST FUTURUS	morning
without mercy	UNDE MU
labours	whole
works	world
in	ex
violent fire	plo
QUANDO IUDEX EST VENTURUS	sing
your moons	

no more calling to the world when will rise morning star to the world UNDE MUNDUS IUDICETUR whole world ex plo sing

6 quatro soli: soprano, alto, tenore, basso TUBA MIRUM SPARGENS SONUM PER SEPULCRA REGIONUM ATTOLITE PORTAS

7 soprano e coro femminile	
LUX AETERNA	earth
muse	LUX AETERNA
muse	there is no
by ludic lute's strings	constantness in secular things
you are giving to drunk with joy of heart	by lute's
by ludic lute's strings	strings
joy of heart	heart's
LUX AETERNA	sky's
the earth	light
to plough the furrows	LUX
by lute's strings	AETERNA
<i>beart's</i>	

CZECH STATE PHILHARMONIC BRNO was established in 1956. Břetislav Bakala, Jaroslav Vogel, Jiří Waldhans, Otakar Trhlík, Petr Vronský, Jiří Bělohlávek and František Jílek have cooperated with the orchestra as principle conductors. František Jílek opened a new, the most successful period in the history of the orchestra, which was connected also with the presentation of the "Moravian" character in L. Janáček's and B. Martinů's works. Petr Vronský, at that time the assistant conductor, became later the first conductor. Today the State Philharmonic Brno is led by Leoš Svárovský and the permanent guest conductor Caspar Richter. The orchestra has co-operated also with other famous conductors and performers: Ch. Munch, J. Meylan, Ch. Mackerras, R. Kubelík. G. Rozhdestvensky, J. Beaudry, G. Delogu and others. The ensemble has recorded besides the standard repertoire the complete orchestral work of L. Janáček.

BRNO PHILHARMONIC CHOIR is the oldest existing Czech choir established in 1860 by Pavel Křížkovský. Leoš Janáček led the choir for 12 years and under his direction BPZ premiered his *Glagolitic Mass.* Janáček oriented the choir towards the performance of cantatas and oratorios and the BPC maintains this specialization till today.

During its existence the choir co-operated and co-operates with outstanding contemporary composers while studying their compositions (A. Dvořák, O. Ostrčil, P. Blatný, Z. Pololáník etc.). *Czech Requiem* of L. Vycpálek, *Šír-baš-šírím* of Z. Pololáník and three cantatas of P. Blatný can count among the world first performances of the BPC.

The choir has 80 members and often appears with famous orchestras and conductors at home as well as abroad (G. Delogu, O. Lenárd, P. Altrichter, J. Bělohlávek, K. Masur, C. Richter, O. Trhlík, Y. Menuhin, J. Mikula, L. Svárovský, V. Válek atď). It annually participates together with the Moravian Philharmonic Olomouc in the prestigeous Reims festival. On Slovak stages the choir performed under O. Lenárd, R. Stankovský and J. Rozehnal.

RICHARD BERNAS, the New York born conductor studied conducting with Witold Rowicki and Franco Ferrara. Other training included periods as Conductor in Residence at Sussex University and assisting Sir Charles Mackerras on a number of projects.

Richard Bernas is now based in London. The acclaim which greets his performances of twentieth century music is increasingly balanced by his command of more traditional nineteenth century repertoire. He has conducted among others the Scottish National Orchestra, Helsinki Philharmonic, London Sinfonietta, Scottish Chamber Orchestra, Northern Sinfonia and Hague Resedentie Orkest. His opera appearances have included large scale work with the Lyon Opera, Paris Opera, Scottish Opera, English National Opera...

In 1978 Bernas founded the Music Projects/London, which has established itself as one of Britain's finest twentieth century ensembles, recording for the BBC, Radio France and the BRT and appearing at all the major British New Music festivals and touring for the Arts Council.

Since his Covent Garden debut in 1988, he has conducted such major scores as Prokofiev's *Romeo and Juliet* and Henze's *Ondine* for the Royal Ballet. In October 1990 he opened their season with Britten's *Prince of the Pagodas* and David Bintley's new ballet to Holst's *The Planets*.

In 1990 he conducted the video production of Mark Anthony Turnage's opera *Greek* for BBC/RM Arts, which went on to win the Royal Philharmonic Society Charles Heidsieck Award for the Best Radio or Television Broadcast of the year. Acclaimed by composers, critics and the public alike, his Royal Festival Hall debut was made with the BBC Symphony Orchestra in April 1989 conducting Nicholas Maw's *Odyssey*.

In November 1991 Bernas won the coveted Gramophone Award in the Contemporary Music Category for his Virgin Classics recording of John Casken's opera *Golem*. Subsequent recordings have been made with Music Projects/London and the Slovak Radio Symphony (Bratislava), future releases are planned with both the BBC Symphony and BBC Scottish Symphony.

IVETA MATYÁŠOVÁ (1967, Košice) studied with Lýdia Šomorjaiová at the Košice Conservatoire. Still a student, she made guest appearances in the Košice State Theatre. Since the 1991/92 season Matyášová is a soloist of the Slovak National Theatre Opera Ensemble in Bratislava, appearing in Mozart's *Marriage of Figaro*, Dvořák's *Rusalka*, Verdi's *La Traviata*, *Othello*, Monteverdi's *Coronation of Poppea*, Puccini's *La Bohème*, Offenbach's *Hoffman's Tales*.

MARTA BEŇAČKOVÁ studied piano first at the Bratislava Conservatoire and then singing at the Academy of Music and Performing Arts, graduating in 1978. Winner of several major Czech and Slovak competitions she ranks today among the most excellent Slovak singers of her generation. During the 1986-87 season she was a member of a prominent Slovak early music chamber orchestra Musica Aeterna. She cooperates regularly with the Chamber Opera in Bratislava, the Slovak Philharmonic, the Czech Philharmonic, Virtuosi di Praga, the Prague Radio Orchestra, Prague Chamber Orchestra etc., with conductors V. Neumann, J. Bělohlávek, L. Pešek, P. Altrichter, O. Lenárd. With the Prague Symphonic Orchestra she toured successfully (1992-93) in Great Britain and Switzerland.

Beňačková is mostly involved in concert singing, appearing in Italy, Spain, Austria, Czech Republic, Russia, Denmark, Algeria, Germany, etc. However, she does not avoid significant opera roles. Prague State Opera introduced her as Ulrica in Verdi's *Un ballo in maschera* and Azucena in Verdi's *Il Trovatore* (1993).

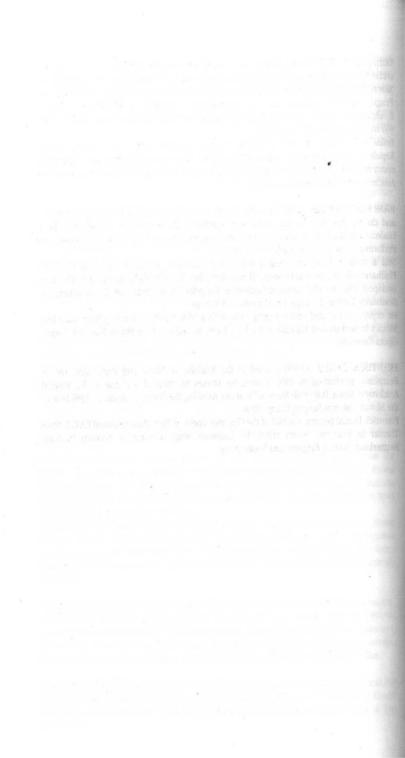
IGOR PASEK (1964) graduated from the Slovak Technical University. But for long years before and during this study he was active in a number of choirs. Later he studied with Vlasta Hudecová at the Department of Operatic and Concert Singing of the Academy of Music and Performing Arts, where he graduated in 1994.

Still a student, Pasek co-operated with many ensembles and orchestras: with the State Philharmonic Orchestra in Olomouc (Czech Republic), the State Philharmonic in Košice, with Budapest and Zlín Philharmonic Orchestras, Cappella Istropolitana and Musica Aeterna in Bratislava, Virtuosi di Praga, Les Menestrels in Vienna.

He enjoys concert and opera singing alike with a wide repertoire ranging from Bach and Mozart to Suchoň and Martinů. Since 1994 Pasek is a soloist of the Slovak National Theatre Opera Ensemble.

FRANTIŠEK ĎURIAČ (1959) studied at the Academy of Music and Performing Arts in Bratislava, graduating in 1986. During the studies he attended a course at the Musical Academy of Siena, Italy, with Maestro Favaretto, receiving the Golden Diploma. In 1986 he won the Slovak National Singing Competition.

František Ďuriač became a soloist of the Chamber Opera in 1986, then he joined PA.C.T. State Theater in Praetoria, South Africa. He frequently sings off-stage, at concerts in Italy, Switzerland, Austria, Belgium and South Africa.





Mirror Hall of the Primatial Palace 10.30 a.m.

JURAJ ČIŽMAROVIČ violin

BACHELORS' WIND TRIO Ivan Danko oboe Matej Kozub clarinet Adriana Vessová bassoon

TOMÁŠ SVITEK trumpet VALÉRIA KELLY piano

THE SLOVAK PHILHARMONIC TRIO Igor Fábera oboe Jozef Luptáčik Jr. clarinet Roman Mešina bassoon

BRATISLAVA WIND OCTET

PAVOL MALOVEC Invocazione II (1989) for violin

MAREK PIAČEK Even More Magic Moments (1995) for wind trio Premiere

JURAJ POSPÍŠIL Little Suite for Trumpet and Piano in B flat op. 54 (1983) Marcia funebre. Poco lento e gravemente Romanza. Andante cantabile Scherzo. Allegro Premiere

PAVOL BAGIN Poetic Moods (1994) for oboe, clarinet and bassoon Andante cantabile Allegretto con anima Rubato Allegro P r e m i e r e

VLADIMÍR BOKES Variations on a Theme by Ján Egry op. 60, for wind octet Premiere

......

After his secondary-level studies **PAVOL MALOVEC** (1957 in Bratislava) attended the Bratislava Conservatoire, where he was a pupil of Juraj Pospíšil in composition and of Jozef Zsapka in guitar. Betweeen 1981-93 he taught at a Primary Art School in Bratislava.

Works (selection): Prelude for guitar and orchestra (1980), Musica per due violini (1982), Invocazione per violino solo (1983), Cantus firmus for string quartet (1988), Hommage for wind quintet (1988), Praeambulum for 10 instruments (1988), Invocazione II per violino solo (1989), Psalm 137 for soprano and chamber orchestra (1992), Cum Angelis for chamber orchestra and water drums (1994).

"Invocazione II belongs to a series of compositions which one writes throughout one's whole life. Invocazione is like a permanent process of revealing clear musical symbols, final solution of which will be completed in eternity - like everything we create. This cycle is composed for violin, an instrument which represents for me the maximum of expressive concentration." Pavol Malovec

MAREK PIAČEK (1972 in Bratislava) studied flute with Dagmar Zsapková at the Bratislava Conservatoire (finishing in 1992). From 1986 he took paralel private composition lessons from Ladislav Burlas, later (1989) from Ilja Zeljenka, who was his professor of composition at the Academy of Music and Performing Arts in Bratislava. On graduation, PiaJek composed *Die schöne Glenn-Millerin (romantische Poesie neu interpretiert)*. Besides, he studied electronic music privately with Juraj Ďuriš in the Experimental Studio of the Slovak Radio. In 1990 and 1991 he took part in composition courses in Boswil, Switzerland, in 1993 he stayed at the Nottingham Trent University. He is a member of various ensembles: VENI ensemble, Požoň sentimentál, VAPORI del CUORE, TuleJ, The Scratch and Sniff Ensemble, La foca dello '000. In his music Piaček exploits elements of every-day life and culture, allusions to pop-music, he re-creates (re-composes) music all around us, music of the past...

In Piaček's eyes, and in his works, rather, art is a culture-creating activity, giving him space, where something neutral, even trivial, aggresive (bad) is changed into something good, better, of greater value - briefly, something that makes sense.

Piaček's music was featured at Melos-Ethos festival, Evenings of New Music, Bratislava Music Festival, New Slovak Music festival, on concerts at home and abroad. He won several prizes in Slovakia, Italy (1st prize at the 13th Russolo-Pratella International Competition of Electroacoustic and Computer Music in Varese for *Flauto dolce '91*) and in Denmark (IREM).

Works (selections): String Quartet (1989), Brought by the Wind, for four trombones (1990), Dedicated to Palmstöm for violin and flute (1990), Flauto dolce '91 for flute and tape (1991), Dancing Penguin for vibraphone and piano (1991),

Melodies and Rhythms for Shoko and Hidemi for clarinet and piano (1991), Recitativo e canzonetta for piano (1992-1993), Speranza angelica music for flute and piano (1993), Franzl for chamber ensemble (1993), Corrado for chamber ensemble (1993), C'era una volta... absurd lesson (1993), !AHORA FUERA DE BURLAS! en homenaje a (martin) burlas for chamber ensemble (1994), Piano Limited for piano (1994), Song Cycle on a Single Breath for soprano and piano (1994), Shaky Pears Remix for piano (1995), Die schöne Glenn-Millerin for chamber ensemble (1995).

"My piece *Even More Magic Moments* is another of my remixes or re-compositions (*Shaky Pears, Die schöne Glenn-Millerin*). This time it is a re-creation of C. Monteverdi's music with the help of computer programmes - Polyphonator (creating polyphonic structures) and Giocoder (creating 'giocoso' structures), as well as by I Ching. The instruments used in the pieces (oboe, clarinet and bassoon) virtually call for 'giocoso' treatment.

I would like to express my thanks to all my friends and collaborators, who helped me with this composition: to Barborka, all Danos, Mário, Peter, Rony, Lýdia & Dodo and many others." Marek Piaček

JURAJ POSPÍŠIL (1931 in Olomouc) graduated from the Municipal Music Institute in Olomouc (piano, organ and music theory). He started his composition studies with V. Petrželka at the Janáček Academy of Music and Performing Arts in Brno and then continued at the Academy of Music and Performing Arts in Bratislava, where his teachers were A. Moyzes and J. Cikker. Since his graduation (1955) till today he has been teaching at the Bratislava Conservatoire as a professor of theory of music and composition. Several generations of contemporary Slovak composers underwent and were influenced by his unique composition training.

Development of Pospíšil's musical language led from late-romantic and impressionistic orientation influenced by Janáček and Martinů to crystallization of rough and more concentrated expression, reflecting composition techniques of New Music. A synthesis of these diversified sources yielded a special musical language and a mature style. The latest period is marked by a stronger accent on emotionality.

Works (selection): 5 symphonies (1958, 1963, 1967, 1978, 1986), 4 string quartets (1970, 1981, 1983, 1990), *Mountains and People*, symphonic poem op. 4 (1954), *Margita and Besná*, ballad for soli, choir and orchestra op. 5 (1955), *Reflections* for orchestra op. 8 (1957), *Five Miniatures for Chamber Orchestra* op. 17 (1963), *Remarks*, 5 *pieces for wind quintet* op. 20 (1964), *Inter arma*, cycle of three operas op. 27 (1970), *Concerto for clarinet and orchestra* op. 31 (1972), *Concerto eroico* for horn and orchestra op. 31 No. 2 (1973), *Concertino* for harpsichord and wind quintet op. 42 (1979), *Sonata for English Horn and String Quartet* op. 53 (1983), *Suite ad modum timpanorum* op. 55, (1983), *Concerto for soprano and Orchestra* op. 56 (1984), *Concerto for Dulcimer and Orchestra* op. 70 (1989), *Trio*

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for Alto, Tenor and Bass Trombones (1990), The Hussite Lord's Prayer (1990), Grand duo (quasi una sonata) for bass clarinet and piano op. 71 (1989), Brass Quintet op. 77 (1991), Crooning for flute solo (1991), Concerto for Tuba and Orchestra op. 79 (1994).

"Little Suite for Trumpet and Piano in B flat op. 54 was written in summer 1983 and belongs to my chamber compositions which do not struggle to solve serious problems, but offer restful music-making on the base of then attained level of my compositional style. I do not even remember what inspired it, perhaps one of my colleagues asked me to write it and the performance did not take place, so it is premiered only today.

Short intradas of a typical fanfare-like triad motif open and prepare all the three movements of the suite (*Marcia funebre - Romanza - Scherzo*), being also a kind of comment on them." Juraj Pospíšil

PAVOL BAGIN (1930) studied composition with Andrej Očenáš and Šimon Jurovský, conducting with K. Schimpl, both at the Bratislava Conservatoire. At the Teachers' Training College he took courses of music-teaching. During 1955-59 he studied conducting with Ľ. Rajter at the Academy of Music and Performing Arts in Bratislava. In 1968 he received a one-year scholarship at the Tchaikovsky Conservatory in Moscow. Musical career: 1957-69 principal conductor and assistant artistic director of the Military Art Ensemble, senior manager at the Ministry of Culture (1969-71), artistic director of the Slovak National Theatre Opera Ensemble (1971-83), editor in chief of the OPUS Publishing House in Bratislava (1983-87).

Works (selection): *Melancholic Miniatures* for orchestra (1975), *Aquarels* for wind quintet (1976), *Three Songs on Poetry of M. Válek* for soprano and orchestra (1977), *Pastorale* for flute (1978), *Preludes* for string quartet (1979), *Bagatelles* for clarinet, violin, viola and cello (1980), *Music for String Orchestra* (1981), *Symfonietta slovaca* (1983), *Interludes* for organ (1985), *Romantic Miniatures* for piano (1986), *Allegro festivo* for large orchestra (1987), *Symphony brevis* (1990), *A Singing Bird bas Flown In* for bass-baritone and piano (1992), *Poetic Moods* for wind trio (1994).

"Increasingly growing background of chamber music ensembles suggested the *Poetic Moods* for oboe, clarinet and bassoon. Besides solo performers there are wind trios which form perhaps the most wide and numerous group of musically and technically well prepared players. In four concise movements the piece efforts to offer the musicians space for presentation of their technical craft and artistic dispositions."

Pavol Bagin

VLADIMÍR BOKES —-> p. 95

"And even if Mr. Bella uses some triads more freely than it is allowed by strict harmonic rules, any critic may conceal it before the public with a clear conscience,

'cause it is known, that a flame of young composers likes to fire up over the lid of the rule, moreover, such deviations, approved by universal usage in courteous composition, may be found in the pieces of most excellent artists of our time.'

The *Variations* were written as a homage to the author of these words verifiable till today. I found the theme in one volume of History of Slovak Music, which were published so often during the totalitarian system, and I altered it a little. Interlude from Egry's *Catholic Song-Book* captivated me by its chromatics. However, the piece does not look back into the unknown past of our music. I am not sure, what Bella's teacher would say on it..."

JURAJ ČIŽMAROVIČ ----> p. 208

TOMÁŠ SVITEK (1975 in Bratislava) graduated from the Conservatoire in Bratislava, where he studied with Michal Janoš. At present he is a student of the Academy of Music and Performing Arts in Bratislava in the class of Kamil Roško. He successfully participated in competitions of Slovak Conservatories: in 1993 he was awarded the 1st prize in the category I, in 1995 the 2nd prize in category II. He is a member of the Slovak Radio Symphony Orchestra.

VALÉRIA KELLY studied piano at the Košice Conservatoire and at the Janáček Academy of Music and Performing Arts in Brno; later she went through postgradual studies at the Academy of Music and Performing Arts in Bratislava. She worked as a teacher at the Žilina and Bratislava Conservatoires. Today she teaches at the Conservatoire in Žilina and Bratislava. She is an active performing artist, not only as a soloist, but first of all as a chamber partner of domestic as well as of foreign artists. She played in many European countries and in Cuba. As an accompanist she is in demand at various competitions and performing classes and courses.

THE BACHELORS' WIND TRIO (oboe, clarinet, bassoon) was founded by the students of the Bratislava Conservatoire in December 1992; originally it was made up of two clarinets and one bassoon. The repertoire of the trio encompasses wide range of works from the renaissance period till our presence stressing Slovak, especially young composers. The ensemble has had a number of successful presentations at home as well as abroad.

SLOVAK PHILHARMONIC TRIO consists of Slovak Philharmonic solo players, who work together since 1985. The ensemble performed in the cities of the Slovak Republic, but also abroad (Czech Republic, France, Cuba, Germany, Austria), participated in several competitions and music festivals (Karlovy Vary, Prague, Zlín). The Trio collaborates with the Slovak Radio, Slovak TV and with ORF. The repertoire is formed by the pieces from the period of classicism till the 20th-century (Dušek, Mozart, Beethoven, Ibert, Milhaud, Martinů, Françaix, Shostakovich).

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Moyzes Hall 4.30 p.m.

MOYZES QUARTET Stanislav Mucha violin František Török violin Alexander Lakatoš viola Ján Slávik cello

ALBERT HRUBOVČÁK trombone JOZEF LUPTÁČIK Jr. clarinet JOZEF LUPTÁK cello VLADIMÍR GODÁR piano

HENRYK MIKOŁAJ GÓRECKI

Musiquette IV. - Trombone Concerto op. 28 (1970) for trombone, clarinet, cello and piano Furioso, marcatissimo, con massima passione Tranquillissimo, ben tenuto

String Quartet No.2 - Quasi una fantasia op. 64 (1991) Largo. Sostenuto - Mesto Deciso - Energico, Marcatissimo sempre Arioso. Adagio cantabile, ma molto espressivo e molto appassionato Allegro sempre con grande passione e molto marcato

INTERVAL

Recitatives and Ariosos - Lerchenmusik op. 53 (1985) for clarinet, cello and piano Lento - Largo ben tenuto Molto Lento - Tranquillo Cantabile - Dolce Andante moderato - tranquillo, cantabile The recent phenomenal success of his *Symphony No. 3* placed the Polish composer HENRYK MIKOŁAJ GÓRECKI (1933 in Czernica) to the most famous representatives of Polish music like F. Chopin, K. Szymanowski, W. Lutosławski and K. Penderecki. He finished his composition studies in 1960 with Boguslaw Szabelski at PWSM in Katowice. Untill 1976 he remained faithful to this school also as a teacher (1968 - assistant, 1972 - reader, 1977 - professor, 1975-1979 - chancellor). In addition to his teaching he was active also on other social posts. Górecki's work was awarded at numerous composition competitions, it received many state prizes, but most of all, it broke the barriers of avant-garde music festivals and drew attention of many lovers of contemporary music.

Today, his output may be divided into several periods of development. Already during his studies he emerged as an author, who, taking impulses from the post-war avantgarde, arrived at his own specific language, bringing not only particular constructivism but also a remarkable variety of musical expression. The radical dynamism of this language went through phases of neo-classical drive (till 1957), adoption of serialism (till 1961) and constructivist sonorism (from Scontri for orchestra, 1960). However, Górecki's creative quest did not stop here. In the early sixties he raised again the issue of pre-elements of musical art responding by a series of works, remarkable by their treatment of musical time, by expressive straightforward power and by gradual introduction of the symbolic element into the musical composition in the form of quotations and allusions. Thus he not only became one of the first representantives of a special kind of minimalism (musique pauvre) and constructivist reductionism (K. Droba), but also one of the first avantgarde authors, who endeavoured to bridge the gap dividing our musical present from the musical past. Górecki's excursions to the past have a strong extra-musical semantic message and lead directly to his concept of sacred musical composition, which has been in the centre of his work since the seventies. The sacred element is at the same time often joined with Polish inspiration; Górecki's work defines its creator more and more clearly - as a Christian and as a Pole.

Works (selection): Symphony No. 1 - '1959' for string orchestra and percussion (1959), Scontri per orchestra (1960), Genesis I, II, III for various instrumental ensembles (1962-63), Choros I per strumenti ad arco (1964), Refrain for orchestra (1964), La Musiquette I, II, III, IV for various instrumental ensembles (1967-1970), Old Polish Music for brass and strings (1969), Ad matrem for solo soprano, mixed choir and orchestra (1971), Symphony No. 2 'Copernican' for soprano, baritone, mixed choir and large orchestra (1972), Amen for choir a cappella (1975), Symphony No. 3 'Symphony of Sorrouful Songs' for soprano and large symphony orchestra (1976), Beatus vir, psalm for baritone, choir and orchestra (1979), Concerto for Harpsichord and String Orchestra (1980), Miserere for choir a cappella (1981), O Domina nostra for soprano and organ (1985), Recitatives and Ariosos - 'Lerchenmusik' for clarinet, cello and piano (1985), Totus tuus for chorus a cappella (1987), Good Night for soprano, alto, flute, piano and 3 tam-tams (1990),

Concerto-Cantata for flute and orchestra (1992), *Little Requiem for 'Polka'* for piano and 13 instruments (1993), *Przybadz Duchu Swiety* for mixed choir a cappella (1993), 3 string quartets (*It is Already Dusk – String Quartet No. 1 –* 1988, *Quasi una fantasia – String Quartet No. 2 –* 1991, *String Quartet No. 3 –* 1995).

Although symphonic orchestra is the most natural medium of H. M. Górecki, chamber works accompany all his creative phases. The cycle of Musiquettes from the period of 1967-1970, during which Górecki created his own concept of a reduced work (I. - for 2 trumpets and guitar, II. - for 4 trumpets, 4 trombones, 2 pianos and percussion, III. - for 3 violas), is concluded by the Musiquette IV. "Trombone Concerto", for trombone, clarinet, cello and piano, e.g. for the forces of the famous avant-garde ensemble of Zygmunt Krauze "Warsztat Muzyczny", which premiered the piece on 15 April 1970 in Vienna. Muzyczka IV. is a chamber composition. consisting of two extremely contrasting movements (Furioso, marcatissimo, con massima passione; Tranquillissimo, ben tenuto). The composer did not write the score of the piece, he wrote only the particular parts, whilst the coordination of the players is based on the principles of so called restricted aleatorics. Here the leading role of the trombonist (Trombone Concerto) reveals itself first of all in coordination of the string quartet action. Aggressiveness and contemplation as expressive extremes of the composition grow out of Bartók's heritage and both characteristics represent the poles of musical language of H. M. Górecki.

The most recent period of Górecki's creation is represented by a series of remarkable chamber compositions, among which string quartets dominate. *String Quartet No. 2* was written for Kronos Quartet, which gave its first performance on 27 October 1991 in Cleveland (Ohio). The critics labeled the piece a "symphony for a string quartet", certainly due to its significancy, which places the piece next to Beethoven's quartets or the major 20th-century string quartets (by Bartók, Shostakovich, Lutosławski, Crumb). The four-movement cycle is opened by *Largo*, continues with *Deciso*, reminiscent of the drive of *String Quartet No. 8* by D. Shostakovich. The following *Arioso* exploits expressiveness of songlike melodics and the closing *Allegro*, based presumably on the rhythm, returns in coda to the starting point of the piece.

With *Recitatives and Ariosos - Lerchenmusik* op. 53, Górecki returned to chamber music having written monumental symphonic (voice and orchestra) and choral works. This piece was commissioned by Louise Lerche-Lerchenborg for Lerchenborg Festival and it was premiered in its entirety by the Danish Trio at the Warsaw Autumn on 25 September 1985. The forces of the work, its range and significance of the statement is comparable to Messiaen's *Quatuor pour la Fin du Temps*. The three-movement cycle is based on large sections full of expressive motivic material. A cello meditation opens the work and encircles the rhythmic eruption of

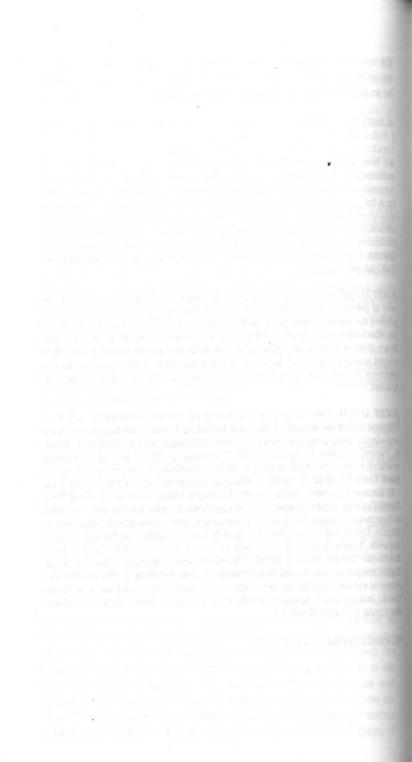
the ensemble. The songlike element rendered by the clarinet theme dominates the second movement. In the third movement the familiar expressive aspects are joined by an allusive quotation (Beethoven: *Piano Concerto No. 4*). Vladimír Godár

ALBERT HRUBOVČÁK (1967 in Humenné) studied trombone at the Žilina Conservatoire with J. Bukač and at the Academy of Music and Performing Arts in Bratislava with Jozef Gašparovič (graduated in 1993). He a winner of the Slovak National Performers' Competitions, holder of the honourable mention of the first rank at the Prague Spring Competition (1987) and participant at the international competitions in Geneva and Munich. In 1990-92 he was a member of the Transval Philharmonic Orchestra in the Republic of South Africa, since 1993 he is the principal trombonist of the Slovak Philharmonic. In the season 1994-95 he played as solo-trombonist of the BRT Philharmonic in Brussels. He regularly plays solo with top Slovak orchestras (State Philharmonic Košice, The Slovak Sinfonietta Žilina, Slovak Chamber Orchestra, Young Bratislava Soloists) and as a chamber player in various ensembles (Brass Quintet, Trombone Trio BRT Philharmonic). He recorded soloprojects for Slovak Radio and SABC Johannesburg.

JOZEF LUPTÁČIK Jr. (1974 in Vysoká pri Morave) studied first at the Bratislava Conservatoire and at present he is a student of the Academy of Music and Performing Arts. He has been playing the clarinet since his childhood led by his father, an excellent clarinetist, Jozef Luptáčik Sr., who has been teaching his son till now. Luptáčik Jr. has won several national competitions. Since 1994 he works as the principal clarinetist of the Slovak Philharmonic, with which he played numerous concerts at domestic as well as foreign stages. Besides his solo activities he performs chamber music being a member of the Academic Wind Trio and New Slovak Wind Quintet.

JOZEF LUPTÁK (1969 in Bratislava) studied at the Bratislava Conservatoire with Karol Filipovič and at the Academy of Music and Performing Arts with Jozef Podhoranský. Being a student he participated in several master courses led by outstanding world cellists - D. Šafran, A. Parisot, R. Cohen, I. Monigetti, A. May, T. Tsutsumi. In 1994 he received a scholarship resulting in his participation in summer courses and autumn residency in the world-known Banff Centre for the Arts in Canada, enabling him to cooperate and to perform with top artists - E. Brunner, E. Meyer, G. Hoebig and with the Colorado Quartet and to record a CD of Philip Ratcliff's string quartet Signposts in a Strange Land. J. Lupták has won awards at many competitions - Competition of Slovak Conservatoires (1986), international competitions in Murcia (1989) and Liezen (1994) and he performed at concerts (and festivals) in Czech Republic, Austria, Germany, Spain, in Great Britain, Canada a.o.; as a soloist he played with the Slovak Chamber Orchestra, Slovak Philharmonic, State Philharmonic Košice, with Slovak Radio Symphony Orchestra and Young Bratislava Soloists. Besides he is active as a chamber player in various ensembles. His rich artistic activity is completed by recordings for the Slovak, Czech, Austrian Radios, Hessischer Rundfunk and a CD for the OPUS publishing house with the pianist E. Škutová-Slaničková.

VLADIMÍR GODÁR ---> p. 205





St. Martin Cathedral 7.30 p.m.

SLOVAK PHILHARMONIC ORCHESTRA ECHO Youth Choir TECHNIK STU CHOIR THE SLOVAK RADIO CHILDREN'S AND YOUTH CHOIR TEMPUS ACADEMIC CHOIR

ANDREI BOREYKO conductor PETER MIKULÁŠ bass

The concert is supported by the the Polish Institute, Bratislava

HENRYK MIKOŁAJ GÓRECKI Amen op. 34 (1975) for mixed choir

Beatus vir. Psalm op. 38 (1979) for baritone solo, mixed choir and orchestra

STORAGE

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HENRYK MIKOŁAJ GÓRECKI ----> p. 127

Górecki's choral work *Amen*, a classical four-part texture, is based on modal material (Aeolian, Dorian, Phrygian and Lydian scales). It may be a clue to comprehension of the word/music relation in his present work. The tendency to a reduction of musical material, joined in the seventies by the usage of short texts reaches its limit here: the text formula is as sublime as the music itself. The formula "amen" is repeated 16 times, thus drawing 16 long musical phrases and changing its meaning in new context. "Amen" is the attitude of a Christian filled with repentance; this word acquires a numinous dimension with Górecki - it means an opening towards the mystery of *sacrum*, characterizing *bominem religiosum*. Krzysztof Droba

Górecki's *Beatus vir*, a psalm for baritone solo, mixed choir and orchestra op. 38 is the most monumental of his works. The psalm verses form the text base of the piece, which was commissioned by cardinal Karol Wojtyła for the 900. anniversary of the death of the martyr St Stanislaw. The composer dedicated the piece to "the Holy Father Johannes Paulus II." and it was premiered in Krakow on 9 june 1979 with the composer conducting and in the presence of the Pope. *Beatus vir* was originally conceived as a first part of yet unfinished cycle *Sancti tui Domine florebunt sicut lilium*. The monumentality reveals itself in widened, extremely large orchestra forces, in extreme dynamics used, in lack of any details, but also in the overall tectonic, metric and rhythmic concept of the piece, which is based on adding large sections with characteristic sound and expression (*con massima passione, con massima espressione, con grande tensione, quasi aggresivo; lento sostenuto, contemplativo*). Vladimír Godár

PSALMUS 142 (143)

1. Domine,

- exaudi orationem meam:
- exaudi me in tua justitia.
- Expandi manus meas ad te; anima mea, sicut terra sine aqua, tibi.
- Velociter exaudi me, Domine. Non avertas faciem tuam a me.
- 8. Auditam fac mibi mane misericordiam tuam,
- doce me facere voluntatem tuam, quia
 - Deus meus es tu.

Spiritus tuus bonus deducet me

in terram rectam.

PSALM 142 (143)

- Lord, hear my prayer; listen to my plea; in your righteousness answer me
- Athirst for you like thirsty land, I lift my outspread hands to you.
- Lord, answer me soon; Do not hide your face from me.
- In the morning let me know of your love
- Teach me to do your will for

you are my God;

by your gracious spirit guide me on level ground.

- PSALMUS 30 (31)
- Domine! Deus meus es tu.
 In manibus tuis sortes meae.

PSALMUS 37 (38)

23. Domine Deus salutis meae.

PSALMUS 66 (67)

 Terra dedit fructum suum. Benedicat nos Deus, Deus noster.

PSALMUS 33 (34)

- 9. *Gustate, et videte, quoniam* 9. Taste and see
- suavis est Dominus. Beatus vir, qui sperat in eo.

PSALM 30 (31)
15. Lord, You are my God!
16. My fortunes are in your hand.

PSALM 37 (38) 23. Lord, my deliverer.

PSALM 66 (67)

7. The earth has yielded its harvest May God, our God, bless us.

PSALM 33 (34)

 9. Taste and see that the Lord is good. Happy are they who find refuge in him!

SLOVAK PHILHARMONIC ORCHESTRA ----> p. 218

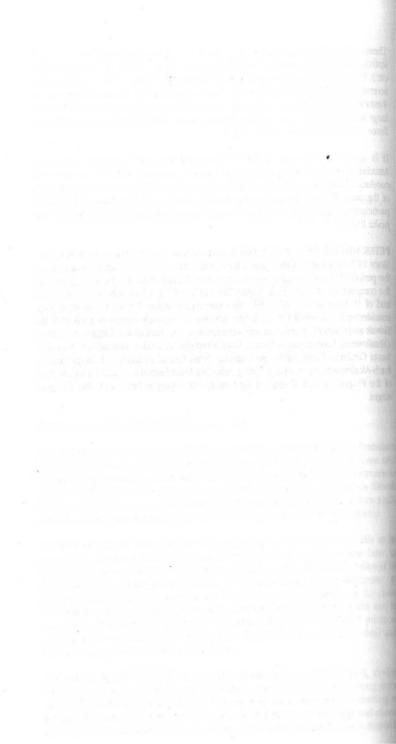
The ECHO Youth Choir originated in 1987, its members being the former singers of Bratislava Children's Choir. During its short existency the body acquired great credit both at home and abroad, having successfully participated in international choral competitions and rostrums or festivals. ECHO performed in many European countries, cooperating with famous Slovak symphonic or chamber ensembles (Slovak Philharmonic, Slovak Chamber Orchestra a.o.). Elena Šarayová-Kováčová is the artistic leader of the choir, Ondrej Šaray is the conductor.

TECHNIK STU CHOIR was founded in 1956, separating from the Technik ensemble as its independent component. The first choirmaster was Vladimír Slujka, who became later its artistic director. Between 1973-1985 the choir's choirmaster was Pavol Procházka, followed by Nada Raková, Margita Gergelová, Jan Rozehnal, Branislav Kostka, Kristian Seidmann. At present the choir is led by Juraj Jartim and Mirka Bučeková. The repertoire of the choir developed from simple choral arrangements to ambitious polyphonic choral works and to compositions of contemporary composers. The Technic choir holds a number of prizes at international competitions (Gorizia, Spittal, Tours, Finland, Spain, Arezzo, Llangolen) and thus ranks among the top amateur choirs of Europe.

THE SLOVAK RADIO CHILDREN'S AND YOUTH CHOIR was formed in 1953, Ondrej Francisci a composer and conductor, was its first choirmaster and artistic leader for long years. The choir has 60 members and it can split to more or less smaller groups according to demands of a particular composition. The choir recorded more than 500 songs and choral cycles for the radio and several LP records. It cooperates with the Opera of the Slovak National Theatre, with the Slovak Philharmonic, Slovak TV and it performs regularly at musical festivals in Slovakia and abroad too (Bratislava Music Festival, Prague Spring, Brno Festival etc.). It appeared in many European countries, in the states of former U.S.S.R. It was awarded several prizes (1st prize in Czechoslovak Choral Competition 1980, honourable mentions in Rostock in 1981, at 28th and 38th competition in Arezzo etc.). The repertoire of the choir is large and encompasses a wide palette of genres and styles from Church music to folk song. Since 1984 its choirmaster is Janka Rychlá.

It is almost 20 years since TEMPUS ACADEMIC CHOIR was founded as an Academic Association of Singers' led by Jozef Potočár, later by Marián Vach, and by the composer and conductor Peter Cón (1949-92) for almost a decade. His piece *Tempus* served as a new name of the choir. The body counts tens of successful performances both at home and abroad, it participated in number of international competitions and rostrums. Its present choirmaster is Janka Rychlá.

PETER MIKULÁŠ (1954) studied at the Academy of Music and Performing Arts in Bratislava. Since 1978 he is soloist of the Opera of the Slovak National Theatre in Bratislava, and during the period 1986-1992 he was a soloist of the Slovak Philharmonic, too. He holds prizes from the competitions of A. Dvořák in Karlovy Vary (1978), of P. I. Tchaikovsky in Moscow (1982) and of M. Helin in Helsinki (1984). He systematically devotes himself to concert singing, considering it a dominant of his artistic activities. He regularly appears as a soloist of the Slovak and Czech Philharmonics and performes at various famous world stages and festivals (Musikverein, Konzerthaus in Vienna, Royal Albert Hall in London, Gewandhaus in Leipzig, Santa Cecilia in Rome, Salzburger Festspiele, Israel Festival Jerusalem, Edinburgh Festival, Bach-Akademie Stuttgart, Prague Spring, Bratislava Music Festival a.o.) and is a regular guest of the Prague National Theatre, of the German State Opera in Berlin and other European stages.





Moyzes Hall 4.30 p.m.

DANIELA RUSÓ piano ELEONÓRA ŠKUTOVÁ-SLANIČKOVÁ piano

KEVIN VOLANS *Leaping Dance* (1984)

GYÖRGY LIGETI Monument - Selbstporträt - Bewegung (1976) three pieces for 2 pianos Monument Selbstporträt mir Riley (und Chopin ist auch dabei) In zart fließender Bewegung

INTERVAL

OLIVIER MESSIAEN

Visions de l'Amen (1943) Amen de la Création Amen des étoiles, de la planète à l'anneau Amen de l'Agonie de Jésus Amen du Désir Amen des Anges, des Saints, du chant des oiseaux Amen du Jugement Amen de la Consommation

KEVIN VOLANS (1949, Pietermaritzburg, South Africa) studied in Cologne at the Musikhochschule, later with K. Stockhausen (composition), Mauricio Kagel (musictheatre), Aloys Kontarsky (piano). A free-lance composer, he worked as a teaching assistant to Stockhausen, he made field trips recording African music. He prepared radio programmes for several companies, was active as a co-editor, teacher of music, composer in residence mostly in Europe, but also in America and Ireland. Though relatively isolated from mainstream contemporary events in Europe and the U.S.A., volans discovered the work of the post-war avant-garde through records and scores. He was associated with the "New Simplicity" movement, a group of musicians (among them a composer Walter Zimmermann) whose intention was to return to the "vigour and rigour" of the 1950s and 1960s, and to get away from the pseudointellectualism of the early 1970s. Volan's association with Zimmermann led to the most significant turning point in his career. Volans wished to take African music into the realm of Western chamber music by means of using original tunes in his own compositions. There followed a series of string quartets (White Man Sleeps, Hunting: Gathering, The Songlines, The Ramanujan Notebooks, Dancers On A Plane). Recently he co-operated with choreographers. Volans has emerged as one of the major South African composers of his generation. Michael Blake (shortened)

Works (selection): Graphik, graphic score (1969), Monkey Solo for piano (1977), Nine Beginnings for 2 pianos (1979), Delay in Glass for 2 singers, 2 pianos, Irish harp and tape (1979), Matepe for 2 harpsichords and rattles (1980), Mbira for two harpsichords and rattles (1980), Kwazulu Summer Landscape for tape (1980), Renewed Music/Reviewed Music for 8 percussion (1981), Newer Music for piano (1981), Monkey Music for speaker and piano (1981), White Man Sleeps for 2 harpsichords, viola da gamba and percussion (1982) or for string quartet (1984), Journal (Walking Song) for chamber ensemble (1983), Leaping Dance for fiedel, marimba, harpsichod (1984), Ways of History (Part One) for piano, violin, cello (1984), Kneeling Dance for 2 pianos (1985), She Who Sleeps With a Small Blanket for solo percussion (1986), White Man Sleeps: String Quartet No. 1 (1986), Hunting: Gathering for string quartet (1987), Into Darkness for piano, clarinet, trumpet, violin, cello, marimba, vibes (1987), Notes d'un peintre, movement for string quartet (1987), The Songlines: String Quartet No. 3 (1988), Chevron, ballet for chamber ensemble (1989), The Ramanujan Notebooks, String Quartet No. 4 (1990), L'Homme aux semelles de vent, chamber opera for 4 voices, 16 instruments (1988-90), Correspondences, dance opera for baritone and string quartet (1990), One Hundred Frames for Orchestra (1991).

Leaping Dance by Kevin Volans raises few questions. What is the relation between the source and the result in this music, knowing (and hearing, obviously) that it draws on South-African tradition? Can we compare Volans' approach with that of Bartók, Szymanowski or Stravinsky? What is at the heart of his Afro-European confrontation?

It seems, that Volans leaves the immanent features of traditional music relatively intact, he presents it in its "nakedness". The harmony has been preserved without any changes: the whole piece is built on only six pitches (c, d, e, g, a, b), which are grouped into two pentatonic modes (g-a-b-d-e, c-d-e-g-a) dividing the composition in several sections. The implication (not as irrelevant, as it might seem) is a complete lack of chromaticism, harmonic development and tension. Volans adopts this flat, static harmony, choosing not to experiment with the fusion of the European notion of a dynamic harmony and the African element. By choosing two pianos, Volans distances himself from the European way of dealing with traditional motives, e.g. lavish orchestrations, etc. Volans' concept of pianism, unlike Bartók's or Messiaen's. is based on absence of coulour and on percussive features of the instrument. With two pianos at his disposal, the composer aims not at mounting sound layers or contrapuntal lines, instead, he makes use of complementary rhythms, so typical of the African way of music-making. Briefly, at the time of composing Leaping Dance, Volans was surveying the possibilities; in his hands the traditional element was left with almost no changes. Replacing the mbira tuning system with the equal temperament produced a reconciliation between African and European aesthetics and was at that time the most important modification of the traditional material. "Style is a red herring; it can stand in the way of both the composer and the listener". Volans has written, having absorbed in the mean time the 'style' elements of in his music into an idiom that doesn't reject the principle of conceptual ideas, even if they do tend to avoid purely musical precedents (as in his string quartet Dancers On a Plane, where pre-recorded sounds from African village life are combined with the dance rhythms of the quartet). Leaping Dance stands thus at the beginning of the musical and philosophical confrontation between Europe and Africa, which was to follow in the Volans' series of string quartets. Peter Zagar

GYÖRGY LIGETI ---> p. 88

What we actually hear in Ligeti's *Three pieces for two pianos* is not a chaotic filling up of the tonal space, but a precisely defined encounter of two or more metrical layers. Ligeti, who has a typically rational approach to composition, is interested above all in rhythmic aspects of musical processes; he takes into account the instrument's possibilities, but he needs them only as a means of materializing purely rational ideas. There is a reference to Riley in the work and, indeed, Ligeti has one thing in common with him: the notion of music being a more or less continuous flow of quivering sounds. There are only two sudden, dramatic changes in all three movements: one occurs in *Selbstporträt*, when the initial quivering changes from a static encirclement of certain pitches in low dynamics to piercing, accentuated falling patterns, and the other comes at the end of *Bewegung*, when a choral phrase interrupts the ever-present quivering idiom. A free quotation of Chopin's *Finale* from op. 35 is not dramatic either, it is not meant to draw attention. The thing that distinct Ligeti from the minimalists is, that pitches in his works do not fall into any grid, any regular pattern of occurrence, they follow rather more subtle and hardly perceivable

rules of change and repetition. The result is an inner diffused movement, a heterogeneous mass of sound. In connection with *Apparitions* Ligeti described a dream from his early childhood which influenced his music. In it he was entangled in a huge network filling his room like a secrete of the silkworm. Apart from him, there were various objects and insects caught in the web-like structure and as they moved, the system moved with them. Now and then some beetles managed to free themselves only to fall into another trap the next moment. The structure gradually changed, some parts got more entangled, some were cavernous. In Ligeti's words: "There was something unspeakably sad in this process, the hopelessness of the passage of time and of the unchangeable past." Although these words refer to a different composition, the parallel is obvious.

"I further worked out the concept of illusory rhythm in *Monument* for two pianos: both pianists play similar sequences, but in different metres (in 2/4 and 3/4). It has got nothing to do with Ives' idea of heterogeneous layers, on the contrary, important thing is, that sounds of both pianos mix perfectly, resulting in extremely complicated polyrhythms: two simple superimposed sequences make up an extraordinarily complex structure.

When I wrote my pieces for two pianos in 1976, I didn't know anything about Nancarrow or music of Central Africa. I was always attracted to pictures with hidden shapes, to perception and imagination paradoxes, to aspects of creating shapes and forms, of growth and transformation, of discerning various abstract levels in thought and language. I have a weakness for Lewis Carrol, Maurits Escher, Saul Steinberg, Franz Kafka, Boris Vian, Sándor Weöres, Jorge Luis Borges, Douglas R. Hofstadter: my way of thinking is influenced by Manfred Eigen, Hansjochen Autrum, Jaques Monod and Ernst Gombrich." György Ligeti

OLIVIER MESSIAEN (1908-1992) studied organ (with M. Dupré) and composition (with P. Dukas) at the Paris Conservatoire. He graduated as an organ player and rehearsal pianist 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 École normale de musique, during the years 1942-1979 he led the class of harmony at the Conservatoire. In 1936 together with A. Jolivet and others, he formed the group Jeune France. Being a strongly religious Catholic with an affinity to mysticism, 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 rhythms of ancient India, according to Indian theorist Garngadeva), in Greek measure, plain-chant, theology as well as exotic folklore. He was also interested in ornithology. He tried to create a notation system, with which he could write down the bird singing of all birds of the French land. He classified the birds according to their surroundings and regions: birds living in meadows, in the forest, in the high mountains, at the seaside, in the bushes, moorlands and swamps. In the 1950's he created a theory of modes, concerning the pitch, dynamics, duration

and tone creation, according to prior mathematic relations. By this he immensely influenced Boulez and other serialists. Majority of his works attract attention by their timbre (Messiaen speaks of rainbow sounds; this is achieved by frequent usage of *Ondes Martenot*).

Works (selection): Preludes for piano (1929), Hymn for orchestra (1931), La Nativité du Seigneur for organ (1935), Chants de Terre et de Ciel for voice and piano (1938), Les Corps Glorieux for organ (1939), Quatuor pour la fin du Temps for violin, clarinet, cello and piano (1941), Trois petites liturgies de la Présence Divine for female choir, Ondes Martenot, piano, celesta, vibraphone, percussion instruments and string orchestra (1944), Vingt regards sur l'Enfant Jésus for piano (1944), Turangalîla-Sympbony (1946-48), Reveil des oiseaux for piano and orchestra (1960), La Transfiguration de Notre Seigneur Jésus Christ for orchestra, mixed choir and solo instruments (1965-68), Méditations sur le Mystère de la Sainte Trinité for organ (1969), Des canyons aux étoiles for piano, hom, xylorimba, glockenspiel and small orchestra (1971-74), Saint Francois d'Assise, opera on composer's libretto (1975-83), Un vitrail et des oiseaux for piano and orchestra (1988).

Visions de l'Amen was written in early 1943 and first performed on May 10th of that year during the Pléiade concert series in Paris. The performers were Yvonne Loriod and the composer. *Visions de l'Amen* is Messiaen's only work for piano duo and the first in his series of great piano works. The roles of both pianos are clearly distinguished. The part of the first piano is technically difficult due to complicated rhythms as well as the complex technique of chords, runs and articulation resulting from the composer's requirements as to the sound quality. The theme, melodic lines, dynamism and expression are left to the second piano. Each of the seven movements of *Visions de l'Amen* differs from the others and also has a different piano treatment. What they all share are certain general principles of shaping the music as well as common motifs and themes. The most important is the Creation theme which is played at the very beginning of the piece by the second piano. This theme recurs and provides a choral base for the finale.

The first movement - *Amen de la Création* - is based on the *Creation* theme. The theme is ever present in the bass (second piano). It is contrasted in the low registers with the chord successions in the high and medium registers (first piano). The dynamics in this movement steadily builds up from a barely audible pianissimo (*pppp*) to a strong fortissimo (*ffff*). In the last bars the theme becomes more and more ornamented. In his commentary on this movement, Messiaen quoted from the *Book of Genesis:* "Then God said: Let there be light. And there was light."

The second movement - Amen des étoiles, de la planète à l'anneau (Amen of the Stars and the Planet Saturn) - opens with a passage which, unlike the ending of the first movement, is ascetically simplified. The piano develops a monody (strengthened

only in the octave) which does not change rhythmically. Further on an irregular rhythmic pattern appears to prevail in a well-developed phrase, though hidden pulse makes it sound like a capricious dance. The composer called it "a wild and brutal dance" in which "the stars, the suns and Saturn, a planet with its multicoloured rings, spin around in a violent manner."

The third movement - Amen de l'Agonie de Jésus (Amen of the Agony of Jesus) falls into a number of sections, each with its own theme. The theme of the first section is the malediction of the Father for the sins of the world, of which is Jesus at that moment the representant. The second part refers to the Scream, a rhythmic and expressive group. Only four tones (*E-flat*, *D*, *D-flat* and *C*) comprise the theme in the third part. The theme is referred to by Messiaen as "a heart-breaking complaint". Then this three-section cycle, slightly modified, is repeated. The final phrase of this movement is based upon a modified version of the *Creation* theme. The last words of the composer's commentary on this movement were, "...a recollection of the *Creation* theme. The dead silence interrupted now and again with a pulsation brings to mind the agony of that hour, that unspoken agony which accounts for the bloody sweat." The composer began his commentary with a quotation from the *Gospel according to St Matthew:* "My father, if it is not possible for this cup to pass me by without my drinking it, thy will be done."

The fourth movement - *Amen du Désir (Amen of the Desire)* - is similar in structure to the third movement. The chord theme of the first fragment is related to the *Creation* theme, though in Messiaen's words, it expresses "a desperate need for deep affection" and "a tender scent of paradise." In contrast to it, the uneasy theme of the second fragment is intended to express "a spirit torn by a passionate affection". Although it is associated with physical love, it actually refers to an extreme form of the need for love. The two fragments, slightly modified, are repeated, followed by the final passage, based on the first section of the movement, whose mood evokes "the harmonious silence of Heaven."

The fifth movement - *Amen des Anges, des Saints, du chant des oiseaux (Amen of the Angels, Saints, And of Bird Song)* - consists of two essential elements: a lyrical theme with a distant echo of Russian folklore (Messiaen was fascinated by this folklore made familiar to him through Mussorgsky's works) and "bird-like" figures meant to imitate the songs of nightingales, blackbirds, chaffinches and whitethroats. The lyrical theme is described as "the singing of angels and saints." It first appears after a short introduction by the second piano and recurs twice during the bird motifs that prevail in the latter phrases of this movement.

The sixth movement - Amen du Jugement (Amen of the Last Judgement) - is the shortest and simplest of the seven movements. It consists of only two figures: the first of which is long and rising, the second, fast and falling. The latter calls to mind an intended association: "sinners thrown into the infernal limbo". Messiaen quoted here a sentence from the Gospel according to St. Matthew: "The curse is upon you, go from my sight...!"

The seventh movement - Amen de la Consommation (Amen of the

Consummation) - is the longest of the seven and serves as the finale for the entire work. Like the first movement it is also based on the *Creation* theme which is repeated and modified many times. From the very beginning it is entwined in vines of chords which gradually get thicker, developing finally into cascades of sound which are rich in colour and harmony. Messiaen's full comment was: "Consummation, Paradise. The life of the redeemed souls among the chimes of light. The light of all lights. Amen. (*The Book of Proverbs*). In the chords, the second piano takes up the *Creation* theme and converts it into a long chorale of praise. The first piano encircles the second simultaneously with an extremely high and an extremely low register, providing a continuous flow of bell-like chords, glossy, glittering rhythms, and thickening rhythmic canons. They are like the gems of the Apocalypse which toll, dance and hit against one another, adding scent and colour to the light of Life."

Visions de l'Amen is an extremely original work because of both the form and treatment of the piano as well as its musical essence, expression and idea. From a pianistic point of view, it should be noted how Messiaen has transplanted some of the principles typical of the organ, his favourite instrument at that time, to the piano. This is particularly evident in the "vertical" structures which for the most part prevail over the "horizontal" ones, in their condensation and specific "organ-like" construction, and also in the peculiar use of the registers, especially the highest and lowest. The very use of two pianos in Messiaen's first major work for the instrument may be accounted for by his need, so typical for an organist, to play on more than one keyboard. Another factor which contributes to the work's originality is a rhythmic diversity previously unheard of in piano music. This diversity originated in the composer's rhythmic system and, indirectly, in the old Indian rhythmic principles which inspired the composer to work out his own system. The third new element which appears now and again - and most clearly in the fifth movement - is Messiaen's imitation of bird calls. However, it is the secret of the composer's great personality that is behind the originality of Visions de l'Amen and his other works. The origin of Visions also remains a secret. Was it written because Messiaen was so religious, or was the composer inspired by his love for Yvonne Loriod who shortly afterwards became his wife? Was this earthly emotion the reason why Messiaen switched from organ to piano music, the change heralded by Visions? The dedication, "à Yvonne Loriod", written on the score, makes one think so. The title and the composer's preface are his confession of Catholic faith. These are the first lines of the preface:

"Amen carries four different meanings:

- Amen, let it be! the act of Creation.

- Amen, I obey, I agree, Thy will be done!

- Amen, a wish, a desire, let it happen, Thou wilt give thyself to me and I shall give myself to Thee, Lord!

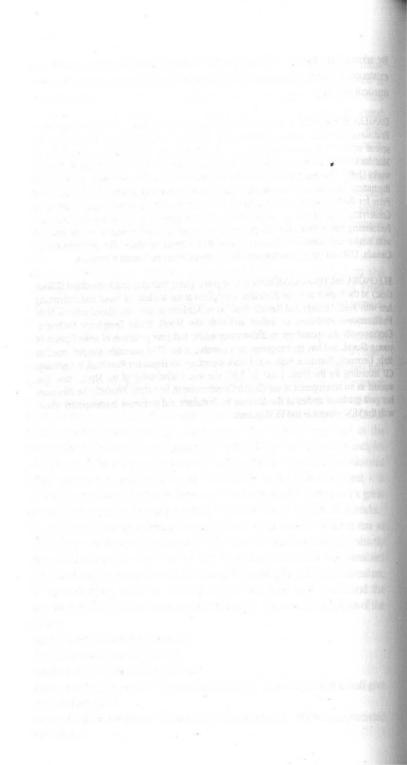
- Amen, it is done, everything has been determined forever, it will be consummated in Paradise.

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By adding here the life of those who say the word 'Amen' by virtue of their very existence, I attempted to express the various riches of the word 'Amen' in seven musical visions." Tadeusz Kaczynski

DANIELA RUSÓ studied at the Conservatoire and Academy of Music and Performing Arts in Bratislava, later with professor Svetozarov in Leningrad (St. Petersburg). Already then she scored successes at several competitions: 1st prize at the 1965 Chopin Competition in Mariánské Lázně (Czech republic), 1st prize in a competition of best performances of Slovak works (1969). She received a prize at Leeds International Piano Competition. In 1979 she won the national competition in Banská Bystrica (Slovakia), receiving also the Slovak Music Fund Prize for the best performance of a Slovak work. After finishing her studies she taught at the Conservatoire in Bratislava, nowadays she leads a class at the Academy of Music and Performing Arts in Bratislava. She performs extensively in chamber ensembles; she appeared with major orchestras and chamber groups with a broad repertoire. She gave concerts in Canada, USA and Cuba. Rusó has recorded for broadcasting and record companies.

ELEONÓRA ŠKUTOVÁ-SLANIČKOVÁ studied piano (Juraj Mašinda) and harpsichord (Róbert Grác) at the Conservatoire in Bratislava, later piano at the Academy of Music and Performing Arts with Miloš Starosta and Daniela Rusó. As an Academy student, she played with the State Philharmonic Orchestra in Košice and with the Slovak Radio Symphony Orchestra. Continuously she specialized in 20th-century music and gave premieres of several pieces of young Slovak and foreign composers. As a member of the VENI ensemble, she performed in Italy, Germany, Romania, Austria and made recordings for Hessischer Rundfunk in Germany, CD recording for the Music Fund. In 1992, she won a scholarship of the Music Fund. She worked as an accompanist at the Church Conservatoire in Bratislava. Presently she continues her post-graduate studies at the Academy in Bratislava and performes contemporary music with the VENI ensemble and VENI quartet.





Slovak Radio Studio 2 7.30 p.m.

COMPONENSEMBLE Zoltán Gyöngyössy flute Béla Horváth oboe Bálint Szabó clarinet György Lakatos bassoon László Rákos horn Zsuzsa Kollár piano, celesta Zénó Láng percussion Andrea Várhegyi violin Ágnes Apró violin, viola Mártha Németh viola Katalin Mózer cello Vilmos Buza double bass

The concert is supported by the Hungarian Cultural Centre, Bratislava

ZSOLT SEREI Seven minutes for twenty years

JÓZSEF SÁRI Five sound models

ZOLTÁN JENEY Self quotations

INTERVAL

LÁSZLÓ VIDOVSZKY Soft errors

GYÖRGY KURTÁG Hommage à R. Sch. op. 15d (1990)

as a traffic the line is

ANDRÁS SZŐLLŐSY Elegy **ZSOLT SEREI** (1954) finished his studies of composition at the Ferenc Liszt Academy of Music in 1978. In 1983 he graduated at the Faculty of Conducting as well. Since 1978 he has been a member of the Studio of Modern Music and since 1986 he has been teaching at the Faculty of Composition of the Ferenc Liszt Academy of Music.

JÓZSEF SÁRI (1935) became the pupil of composition of Endre Szervánszky in 1955 at the Academy of Music in Budapest. He obtained his degree in 1962. After graduation, Sári worked in a variety of fields: he taught in a primary school, acted as a accompanist, as director of an orchestra and lectured on music. He spent 13 years in Germany as a free-lance composer but also working occasionally as pianist, conducting his own compositions as well as writing programme notes for concerts. After returning to Hungary, he has taught music theory at the Béla Bartók Music Secondary School and the Teachers' Training College of the Academy of Music in Budapest, where he now leads the Faculty of Theory.

Works (selection): *Diaphonia* for orchestra (1971), *Integrazioni* for orchestra (1973), *Episodi* for piano (1968), *Movimento Cromatico Indiretto* for flute, piano and 10 percussion instruments (1972) *Variazioni Immaginarie* for piano (1977), *Symbols* for trombone and 7 instruments (1978), *Mosaics* for piano (1980), *Fragments* for soprano and violin (1982).

ZOLTÁN JENEY (1943 in Szolnok) studied composition with Zoltán Pongrácz at Debrecen, Ferenc Farkas at the Academy of Music in Budapest (1961-66) and Goffredo Petrassi at the Accademia di Santa Cecilia in Rome (1967-68). In 1970, he founded the Budapest New Music Studio together with Péter Eötvös, Zoltán Kocsis, László Sáry, Albert Simon the László Vidovszky. He has since 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 Inuversity in New York City. In 1988-89, 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. He is a senior professor of the composition faculty (from September 1995). In 1984 and 1987 he was shortlisted at UNESCO's International Rostrum of Composers. Between 1991-94 he was a member of the Advisory Board to the Mayor of the Budapest Council; since 1993 he's been the President of the Hungarian Composers' Union and member of the Executive Committee of ISCM. Jeney holds several cultural and state awards.

Works (selection): *Soliloquium No. 1* for flute (1967), *ALEF-Hommage* à *Schoenberg* for orchestra (1971-72), *Coincidences* for 1/3 chamber ensembles (1973), *Desert Plants* for 2 pianos (1975), *Sostenuto* for orchestra (1978-79), *Soliloquium No. 2, 3, 4* for various instruments (1974-80), *Cantos para todos* for soprano and chamber ensemble (1983), joint compositions with L. Sáry, L. Vidovszky, Z. Kocsis.

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LÁSZLÓ VIDOVSZKY (1944 in Békéscsaba) began his composition studies with Géza Szatmári at the Szeged Conservatoire in 1959, and continued them with Ferenc Farkas at the Budapest Academy of Music (1962-67). In 1970-71, he attended courses organized in Paris by the Groupe de Recherche Musicale and composition classes of Olivier Messiaen. In 1970, Vidovszky was co-founder of the Budapest New Music Studio. He has been an active member ever since, both as composer and as performer. He taught music theory at the Teachers' Training College of the Budapest Academy of Music (1978-84). In 1984 he was appointed Head of the Music Faculty at the University of Pécs in Southern Hungary, a position which he held untill 1988. Vidovszky was awarded the Erkel Prize in 1983.

Works (selection): Vers No. 2 for flute (1968), Duo for 2 prepared pianos (1971), Autoconcerto, audio-visual work (1973), Concerto for piano and orchestra for piano, chamber ensemble a ringmodulator (1972), Circus for 3 el. organs (1974), RENORAN on renaissance music and el. (1975), Melody for voice (1978), Polonaise Funèbre for piano (1979), Narcis and Echo one-act opera (1980).

GYÖRGY KURTÁG ---> p. 19

Hommage à R. Sch. was written in 1990, it is scored exactly as Schumann's *Märchenerzählungen* op. 132. The premiere took place on 8 October 1990 at the Budapest *Korunk zenéje* contemporary music festival. Kurtág dedicated the piece to the performers: Gellért Tihany, Zoltán Gál and his wife Márta Kurtág. The music material is related to works of the op. 15 series - a set of unfinished guitar pieces.

According to Kurtág, there are moments in life, when we are unworthy of hearing Bartók's music - and there are others, when we can identify ourselves with the music of another composer. The composer thinks up a title and it is possible that the piece doesn't reflect it at all. It is true nevertheless, that at composition, the mind of the composer corresponded with the title. *Hommage à R. Sch.* is a demonstration of familiar Schumann figures: it opens with typical Schumannesque gesture. For a long time it appears to be a fragment, but other parts are gradually added. The last and biggest part takes on the form typical for Guillaume de Machaut, when a single rhythm determines the whole process. The structure becomes more and more complex, new colours are added, like in children's colouring books.

SZŐLLŐSY ANDRÁS (1921 in Szászváros/Oreastie, Rumania) studied composition at the Ferenc Liszt Academy of Music with Zoltán Kodály and János Viski, subsequently with Goffredo Petrassi at the Accademia di Santa Cecilia in Rome. Simultaneously with his musical studies, he also took a PhD at the University of Budapest. He has been Professor of music history and theory at the Budapest Academy since 1950. In 1970, his *Concerto No. 3* for sixteen strings won the title 'Distinguished Composition of the Year' at UNESCO's International Rostrum of Composers in Paris. In 1987, the French government made him Commandeur de l'Ordre des Arts et Lettres. Works (selection): Pantomime, ballet (1965), Concerti I-VI (1959-1978), Trasfigurazioni (1972), Preludio, Adagio e Fuga (1973), Musica per orchestra (1973), Pro Somno Igoris Stravinsky Quieto (1978), A Hundred Bars from Tom Everett (1980), Suoni di tromba (1983), Tristia for strings (1983), Planctus Mariae for female choir (1982), In Phariseos for mixed choir (1982), Miserere for sextet (1984), songs, cantatas, music for films and radio.

COMPONENSEMBLE chamber music ensemble was founded in 1989 by young musicians who had turned their attention to contemporary music already during their studies at the Ferenc Liszt Academy of Music. They perform pieces of 20th-century classics and the recent foreign and Hungarian compositions. The concert programmes of Componensemble are often completed by some representative chamber music pieces of the classic periods of music history. During their five year activity they have inspired several Hungarian composers to write new compositions.





Moyzes Hall 4.30 p.m.

VENI ensemble ANTON POPOVIČ conductor

Marek Piaček flute Róbert Krchniak oboe Ronald Šebesta clarinet Róbert Šebesta bassclarinet Peter Celec accordion Peter Zagar keyboards, bottles Eleonóra Škutová-Slaničková piano Martin Burlas electric guitar Tibor Szabados percussion Peter Krajniak violin Mária Babinská viola Petr Michoněk cello Jozef Lupták cello Daniel Janiak speaker Peter Kaliaček speaker Mário Durec speaker Daniel Matej artistic leader

CHRISTIAN WOLFF Bratislava (1995) Premiere

DANIEL MATEJ Make love not art! (Lucy's Diamonds Are Forever) (1995) Premiere

ALLISON CAMERON Rainsnout (1994)

MARTIN BURLAS 7th Day Records (1992)

INTERVAL

MAREK PIAČEK Teacher As Seen By Children (1995) Premiere

PETER GRAHAM Get Out of Whatever CAGE You Are In (1992-93)

DANIEL MATEJ Rock Me, Baby! No.1 (in the style of old masters) - unplugged version (1995) Premiere CHRISTIAN WOLFF (1934) has a special position among contemporary composers he is namely a classical philologian. He lectures on Latin and Greek at Dartmouth College in Hannover, New Hampshire, U.S.A. and he is essentially self-taught as a composer, writing music since 1949. But also his origin is by no means typical: born in Nice, France, he is of German parents and since 1941 he lives in the U.S.A., where his father - a renowned German publisher (the first publisher of Franz Kafka) departed from Hitler's regime. In 1954 Christian Wolff began to perform with a pianist Frederic Rzewski and in his pieces for two pianos an element of improvisation, or mutual interaction of the players, who have to react on each other, appeared for the first time. For 1, 2 or 3 people (1964) is the most known and most played composition of the period. Also John Cage with David Tudor played it on two pianos. The most important is, that the composer does not demand the virtuosos exclusively (almost the rule in the vanguard music of the time) but he turns to nonprofessionals, almost to laymen. In 1968 he left for England for one year, where he cooperated with Cornelius Cardew, who (after Wolff's return to America) founded the legendary Scratch Orchestra, composed mostly of non-musicians. Since the seventies Wolff's music became to be shaded by politics. He himself is engaged in peace movement and thinks over the political effects of music. Music of Christian Wolff is a world of its own, remote from the esoterics of academism as well as from the sweetness and banality of pop.

Works (selection): Duo for 2 violins (1950), For Prepared Piano (1951), For Piano I (1952), For Magnetic Tape (1952), Sonata for 3 pianos (1957), Music for Merce Cunningham for violin, viola, trumpet, trombone, piano and double bass (1959), Duet I for 2 pianos (1960), For Five or Ten People for chamber ensemble (1962), For One, Two or Three Players (1963), Septet (1964), Electric Spring I for horn, counterbassoon, electric guitar, electric double bass (1966), Edges for unspecified instruments (1968), Tilbury for unspecified instruments (1969), Burdocks for one or more groups of 5 musicians (1970-71), Changing the System for unspecified instruments (1972-73), Studies for piano (1974-76), Wobbly Music for mixed choir on texts from World War I (1975-76), Braverman Music for chamber ensemble (1978), Hay una mujer desaporscida for piano (1979), Preludes 1-11 for piano (1980-81), Isn't This a Time for saxophone (1981), Piano Song (I Am a Dangerous Woman (1983), Peace March I (Stop Using Uranium) for flute (1983-84), I Like to Think of Harriet Tubman for female choir, unspecified treble, mid-range and low instrument (1984), Piano Trio (1985), Exercise 25 (Livashizwa) for orchestra (1986), Black Song Organ Preludes (1987), For Morty for 2 players on percussion and piano (1987), Emma for viola, cello and piano (1989), Rosas for piano and percussion (1990).

DANIEL MATEJ (1963, Bratislava) studied music theory (1983-89) and composition with I. Parík at the Academy of Music and Performing Arts in Bratislava (1987-92), during 1988-89 with B. Jolas in Paris and during the period 1990-92 at Koninklijk

Conservatorium in Haag with L. Andriessen. In 1992 he was accepted into a PhD programme in the Department of the Music Theory (as of 1994, the Department of Composition and Conducting) of the Music Faculty of the Academy of Music and

Composition and Conducting) of the Music Faculty of the Academy of Music and Performing Arts. At present he has been invited to Berlin as a composer-in-residence in the frame of the DAAD artistic programme. Matej is a co-founder of the first international festival of contemporary music in Slovakia Evenings of New Music in Bratislava (1990) and he serves as a chairman of the programme committee, He is the artistic director of the VENI ensemble, which he co-founded in 1987 along with other composers and performers. Besides performing regularly with VENI ensemble Daniel Matej has played in a number of music ensembles. Along with M. Burlas, M. Piaček and P. Zagar he founded the ensemble Požoň Sentimentál/VAPORI del CUORE in 1993. Since the last autumn he is a producer and editor of the programme Studio of New Music on Radio Ragtime. D. Matej's music is performed at the concerts and festivals of new music at home as well as abroad (England, Denmark, The Netherlands, Italy, U.S.A. a.o.). The most recent projects include the commissions of the Arcana Ensemble and a profile CD of the MUSICA publishing house.

Works (selection): *Lament* for soprano, oboe, clarinet, bass clarinet, piano (without pianist) and tape (1988), *Always*... for two pianos (1988), *In the End*... for flute and violin, or for clarinet and cello/bass clarinet and double bass (1989), *Good Night, My Sweet Dreams!* for double bass, vibraphone and two bass drums (1989), *Musica Aeterna* for chamber ensemble (1989), *383 - Music for Two* for voice and chamber ensemble (1990), *Gloria* for voices and chamber ensemble (1991), *("Nikabrik" or "Trumpkin"?)* for flute and piano (1991), *Possible Stories (...and other stories)* for unspecified instruments (1994).

"My piece *Make love not art! (Lucy's Diamonds Are Forever)* was written for VENI ensemble and its scoring is flexible. It draws on popular, notorious, generally known (but somehow attractive) material (pop-music, motion pictures, etc). Paying no attention to it, we hear it (and we are being influenced by it) as a part of the environment we live in. This, however, is true only to a certain point, as many compositions considered by conservative people and the establishment as banal, light, have played a more decisive role in forming and expressing our inner feelings, than thousands works of the learned music." Daniel Matej

That day, as usually (once a year), Lucy walked through the city with beadphones of a walkman over her ears (listening to her favourite Beatles song) and delivered garlic. It was a terrible bore, every year the same in a neverending circle...

Her lethargy was suddenly interrupted by seven short gunshots. A muscular man dropped to ber feet, she almost bumped into him a while ago. She bent over the lying body in surprise (for she hadn't had time to be frightened) and saw seven tiny streams of blood issuing from the right temples, eye, back of the head (these were evidently the three fatal injuries that caused the man's immediate death), left arm, abdomen, crotch and right

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wrist, which, except a bloody hole caused by the bullet, attracted Lucy's attention by a small, but clear tattoo - two noughts and a seven. The man clutched at something in his left hand, which was thrown far from the body by the fall. Still mesmerized by the sudden change of situation, Lucy opened in an effort the man's palm and saw some small stones dropping out on the stone pavement. The number of stones was exactly the same as the number of gunshots and as the last of the three tattooed numbers (this strange coincidence became evident as soon as Lucy picked the stones), and they were real, yes, real, beautifully cut diamonds, smaller than young peas. Lucy's heart began beating wildly: they looked almost the same as the ones she had lost during a walk through the town four years ago! And there were seven of them, four more than those, that she, under such unfortunate circumstances, had lost! Again, she possesses something of immense value! She won't lose these! They will belong to ber only!...

Lucy suddenly realized, that she's standing on a muddy pavement over a corpse of a stranger and that she should call the police. She won't do that, because it would be revealed, that the diamonds belonged to the dead. She musn't allow that to happen in any case. The best thing to do is surely to disappear. She can't help the man anyway - she'll keep the precious stones... She looked around to check if somebody was watching and (she completely forgot, what brought her to this dreary city) she quietly rose to the sky.

Daniel Matej, Berlin, 29 September 1995

"Rock Me, Baby! No.1 (in the style of old masters) - unplugged version is after some years my first composition in which I gave up trying to establish my own (hopefully new) way of organizing musical material (this method drew on the principle of the static, which I conceived as an opposition to the dynamic principle culminating in the fugue and the sonata). I got into a vicious circle trying to devise or discover (can anything be discovered nowadays?) something new, something untouched by man's creative mind; the only way out was to go back, to return to the perfect methods of material treatment.

My nature of a rebel drove me to reject everything that was good, verified, i.e. perfect, that nature drove me with my head against the wall. I learned (how many times already?), that senseless turning in all directions, rebellion for it's own sake, innovation for it's own sake, l'art pour l'art, all this is bound to arrive at a dead end. And so, let this piece be regarded as the return of the prodigal son. A humble return to counterpoint, harmony and their application in the fugue and the sonata.

The joy of discovering anew all these values brought also some panic and I didn't know where to start. I finally decided for a combination of the fugue and the sonata, only to discover in the course of working that I'm lost again. I'm not good at it. I have no luck, it's so difficult! Never mind. At least I tried again. The old masters had their problems too, even being geniuses! And I learned again, that, beyond any doubt, the times of geniuses are gone. Farewell, geniuses, farewell, music...

Daniel Matej, Berlin, 2 October 1995

ALLISON CAMERON (1963) studied composition with R. Komorous and M. Longton at University of Victoria, Victoria B.C. Finishing her University studies she was awarded the fellowship of Canada Council which enabled her to continue with L. Andriessen and G. van Bergeijk at the Royal Conservatoire in The Hague. She attended the lessons and lectures of F. Rzewsky, W. Zimmermann, P. Norgard and J. Tenney. During 1991-92 Cameron was invited as a guest of Bang-On-A-Can Festival in New York City and Evenings of New Music in Bratislava. In March 1993 Bang-On-A-Can All-Stars Ensemble performed her composition *November* in New York's Lincoln Center. Her music has been recorded on Composer's Recordings Inc. and on experimental Intermedia Label, New York. In Toronto, Allison Cameron produces the radio program Listening To Rain, she is the founder and artistic leader of the Arcana Ensemble and member of the Drystone Orchestra - both ensembles of experimental music.

Works (selection): *Blank Sheet of a Metal* for chamber ensemble (1986), *The Chamber of Statues* for chamber ensemble (1987), *Raw Sangudo* for trumpet, saxophone and tuba (1987), *Two Bits* for chamber-ensemble (1991).

MARTIN BURLAS ----> p. 103

"The seventh day was for God a day of rest and all creatures, including man, began slowly to move and everything more or less lived.

Looking back we can say, that the rise of man brought with it an aggression on a scale the world (even space, perhaps) had not experienced before. My piece tries to express the devastating aggression all around us, thus it employs only sound and rhythm."

Martin Burlas

MAREK PLAČEK ----> p. 121

"Instead of writing notes to my piece *Teacher As Seen By Children*, I would like to express my thanks to all, who were willing to remember the times they went to school: to Anda, Barborka & Jakub, Danka, to all Danos, Eva, Ivica, Jana, Lea, Lubo, Lýdia & Dodo, Mário, Marek, Maťko, Mira, to all Peters, Rony, Zuzana, Zuzka... and others." Marek Piaček, 11 September 1995

PETER GRAHAM (1952 in Adamov) studied organ with J. Pukl and composition with B. Řehoř at the Conservatoire in Brno, later he continued his composition studies at the Janáček Academy of Music and Performing Arts with A. Piňos. Graham's interest in visual arts, literature and philosophy covers a broad range of various ethnic groups and Oriental cultures and offers him a rich source of inspiration for his own work. As Graham often states, one of the key moments in the formation of his own compositional expression was his introduction to the work of J. Cage, who (along with E. Satie) in a way became a spiritual father-figure. His compositions touch on a wide variety of areas (for example, aleatorics, graphic scores, electroacoustic music, happenings, jazz, naivete, as well as 'conventional'

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chamber and orchestral music).

Works (selection): Four Songs for baritone, clarinet, viola, guitar and piano (1977), Kama for large orchestra, 2 synthesizers, piano and tape (1978), Two Studies for piano: 1. for Zygmund Krauze, 2. for Keith Jarrett (1978), Triple Concerto for horn, violin, piano and orchestra (1978/80), Largo for orchestra (1981), String Quartet op.1 (1977/82), Z plání a pralesů, 3 songs to Indian poetry for male voice and percussion (1981-82), Duo for Oboe and Accordion (1982), Džemsešn, music scene for jazz musicians (1980/83), Bare Feet, melodrama for a speaker and chamber ensemble (1986), Adrienne for piano and orchestra (1986), Violin Concerto (1989), Tao for chamber ensemble (1990), Stabat Mater for choir (1990), Quiet Music for three clarinets (1990).

"Get Out of Whatever Cage You Are In is based on 12 graphic sheets with letters C-A-G-E. Materialization of these sheets on piano is heard from the tape and it is covered by a layer played live, formed by a simple transformation of a John Cage quotation (vowel - lower octave, consonant - upper octave)." Peter Graham

VENI ensemble was founded in 1987 at the initiative of several young enthusiasts from the ranks of composers and performers studying at the time at the Bratislava Academy of Music and Performing Arts, linked by a desire to find a suitable musical medium through which to express their own ideas and opinions. VENI ensemble is an open collective of musicians. The core is formed by a number of permanent members who invite others to join them for individual performances as needed. Their activity is for the most part comprised of concerts and festivals of new music (Kulturspektakel Vienna, Melos-Ethos Bratislava, Quaderni Perugini di Musica Contemporanea, Studio of New Music Prague, The New Music Week Bucharest a.o.). Apart from this, the ensemble occasionally records for local or international productions (Slovak Television, Slovak Radio, Hessischer Rundfunk). In 1990 VENI recorded a long-play record for Globus International Prague, and in 1992 in a joint effort of the Slovak Music Fund, Slovak Radio, and Pavian Records, and with the support of the PRO SLOVAKIA Fund, they released a CD entitled VENI ensemble. VENI's core repertoire is made up primarily of works by composers close to the group, works of young authors from abroad who share similar opinions, as well as compositions from music personalities of the 20th century (E. Satie, Ch. Ives, J. Cage, M. Feldman, T. Riley a.o.) whose work have provided inspiration towards the birth and formation of the musical styles of these younger composers.

ANTON POPOVIČ (1965, Bratislava) studied at the Conservatoire in Bratislava (trumpet, percussion) and conductor at the Academy of Music and Performing Arts in Bratislava (Bystrík Režucha). He went through a study period at the Royal Conservatoire in The Hague (Jac van Steen). He is active in the field of jazz, theatre (Astorka, Studio S), rock (he was a member of the Sleepy Motion ensemble). During 1984-90 he was a member of the Czechoslovak/Slovak Radio Symphony Orchestra. He is one of the co-founders of the VENI-ensemble. He cooperated with the Chamber Opera, Young Bratislava Soloists etc.





Great Protestant Church 7.30 p.m.

THE HILLIARD ENSEMBLE David James Rogers Covey-Crump John Potter Gordon Jones



The concert is supported by the British Council Bratislava

VELYO TORMIS Kullervo's message (1994)

IVAN MOODY Canticum canticorum II (1995)

ARVO PÄRT Summa (1977)

ELIZABETH LIDDLE Whale Rant (1992)

JOHN CASKEN Sharp thorne

DANIEL MATEJ (Three) Songs & Refrains (1995) Premiere

INTERVAL

IRIS SZEGHY *Oratio et gratias actio pro sanitate matris meae* (1994) for four male voices

Premiere

GAVIN BRYARS Glorious Hill

MORTON FELDMAN Only

VELJO TORMIS Orja palk (1982)

ARVO PÄRT And one of the Pharisees... (1992)

BARRY GUY Un coup de dès VELVO TORMIS (1930 in Kuusalu), Estonian composer, studied organ with E. Arro (1943-48), choral conducting and composition with V. Kapp (1950-51) in Tallinn, later (1951-56) composition with Shebalin and instrumentation with Fortunatov at the Moscow Conservatoire. Later he taught theory and composition at the Tallinn Music Institute. His work was awarded several prizes. His thorough knowledge of Estonian folk music is reflected in his choral work of which melodic style varies from simple tunes to highly developed lines. Some of his choral works possess a distinct theatrical quality.

Works (selection): Kalevipoeg, cantata (1955), Overture No. 1 for orchestra (1956), Three Preludes and Fugues for piano (1958), Said Minutes, cycle for soprano and piano (1958), Overture No. 2 for orchestra (1959), Wedding Songs from the Kibnu Island for mixed choir a cappella (1959), Day of Peace for male choir, organ and percussion (1960), Three Mysterious Words for flute and male choir (1962), Three Songs for female choir a cappella (1963), Autumn Lands, female choirs (1964), Storks' Flight, opera (1965), Songs of Hamlet I, II, for doubled male choir a cappella (1965), Ten Haikai for voice and piano (1966), The Beginning of the Song, for choir (1968), Six Estonian Fairy-Tale Songs for female voice and piano (1969), Sun, Sea and Ground, cantata for soprano, mixed choir and orchestra (1970), Storks Are Flying, suite from the opera for orchestra and female choir (1971), Damnation of Iron, choral scene for tenor, baritone, choir and shaman drum (1972). Lenin's Words for the united choirs of the Estonian choral festival (1973), Chant of Joy, cantata for speaker, mixed choir and orchestra (1974), Litanies to God of Thunder for male choir and bass drum (1974), Epic from Northern Russia (1976), Voices from Shepherd's Tammsaarov Childbood, cantata for male choir, tape and percussion (1977), Signals and Welcoming Dance for orchestra (1978), A Bell in My Village, cantata for chamber choir, bell and a narrator (1978), Songs of the Old Sea for male choir a cappella (1979), Estonian Ballads, cantata-ballet in two acts for soli, choir and orchestra 1980).

"I prefer composing for choir finding here greater chances to free myself from the composition means closely connected to the orchestra. Besides I am interested in the word-tone relationship, through which music acquires entirely different information density... When I compose I'm very much involved with the text - it is for me of great importance..." Velyo Tormis (1978)

Kullervo's message was written for the Hilliard Ensemble in 1994 and sets (in English) part of the Finnish Kalevala, where Kullervo, one of the warrior heroes of the epic, is told of the deaths of various members of his family and is left to wander the forest with his mother's dog, Musti.

Orja palk is a very short sharmanistic song from Tormis' collection of Estonian songs from 1982, in which a field worker terrifies his boss into giving him a wage rise or suffer broken fingers and worse.

IVAN MOODY (1964 in London) studied composition with Brian Dennis at the London University and his private teacher during the period 1984-86 was John Tavener. He is active not only as a composer, but as a choir conductor, performing Orthodox and Renaissance sacred repertoire. As a lecturer he is visiting many festivals and courses in United Kingdom, Netherlands, Finland, Portugal. His compositions were performed and broadcast in Austria, Denmark, Portugal, Italy, Germany, Finland, Estonia, Netherlands, Brazil, U.S.A. He has written several articles on some of the most famous contemporary composers (Kancheli, Pärt, Tavener etc.). He is a council member of the Plainsong and Medieval Music Society, a founder member of the International Committee for Orthodox Music in Helsinki, member of Eastern Churches Association.

Greek and Slavonic liturgical chant has had a profound influence on Moody's music, as has the spirituality of the Orthodox Church, of which he is a member. His future plans include new works for the Moscow Piano Quartet, the Quarteto Latinoamericano, Cappella Romana, Hortus Musicus of Estonia...

Works (selection): Lithuanian Songs, Cantigas de Amigo, Canticle at the Parting of the Soul, Burial Prayers, Miserere, Hymn of the Transfiguration, Lament for Christ, Liturgy of St John Chrysostom, Cantigas do Mar, Anamnisis, Hymn of Joseph of Arimathea, Hymn to Christ the Saviour, Ensarkosis, Passion and Resurrection, oratorio (1993), Canticum Canticorum II for 4 male voices (1995), Epitaphios, cello concerto (1995), Lamentation of the Virgin (1995), Revelation for choir (1995).

Many years ago Moody sent to Hilliard Ensemble a set of three songs from the *Song* of *Songs*. They sang these so many times that they thought they ought to ask him for a new set, and *Canticum canticorum II* is the result. It comprises five short pieces, beginning and ending with a refrain.

ARVO PÄRT (1935) was born in Paide, Estonia. He studied at the Tallinn Conservatory (Heino Eller) and worked as a recording supervisor for Estonian radio. He is the first Estonian composer to achieve universal recognition, almost to the extent of cult status. His music may be heard on concert stages all over the world, but also in more than fifty films he has worked on. In 1980 he emigrated to Vienna and one year later he received a scholarship of the Deutscher Akademischer Austauschdienst and moved to Berlin, where he has been living till now. His work was awarded many prizes, for example Grand Cultural Award of the Estonian Association in Stockholm (1983) and he received many financial supports of various cultural institutions.

His output may be divided into three periods. The first one is serial, the second a period of experimentation with collage techniques, which proved to be an unsatisfactory solution to the composer's stylistic crisis. Then a period of silence followed, during which Pärt was busy studying Gregorian chant, the music of

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Guillaume de Machaut, Josquin des Préz and other Renaissance composers, as well as Russian Orthodox Church music. The result was a radical transformation, which even made his previous music unrecognizable as the work of the same composer. "I have discovered that it is enough when a single note is beautifully played. This one note ... or a moment of silence, comforts me. I work with very few elements - with one line, with two lines. I construct with elementary material - with triads, with one specific tonality. The three notes of a triad are like bells. And so I called it tintinnabuli" - the composer explains his composition approach from the late 1970s. Herman Conen (in: Warsaw Autumn'92, Festival Programme): "Arvo Pärt's decision to build his music on the simplest principle met with a public reaction that must have come as a surprise even to the composer. The success may be attributed to the fact that Pärt had departed from the complexity taken from others to a simplicity he chose himself, a simplicity that is not the product of the first but of the second innocence. The 'return to the self' corresponds, like a reflection in a mirror, to the attitude, 'do not write your own music anymore'. A higher degree of individualization seems to be attainable only when the purely personal is rejected, repudiated ... "

Works (selection): film music (ca 50), 3 symphonies (1963, 1966, 1971), Perbetuum mobile for orchestra (1963), Credo for piano, mixed choir and orchestra (1968), Tabula rasa for two violins, string orchestra and prepared piano (1977), Fratres, eight versions for various instrumental ensembles (1977-91), Arbos, three versions for instrumental ensembles (1977-86). Cantate Domino canticum novum, Psalm 95 for voices and instruments (1977-91), Spiegel im Spiegel for violin and piano (1979), De profundis for male choir, organ and percussion ad lib. (1980), Summa, four versions for various vocal and instrumental ensembles (1980-91), Cantus in Memory of Benjamin Britten for string instruments and bells (1980), Annum per annum for organ (1983/90), An den Wassern zu Babel sassen wir und weinten, Psalm 137 for vocal quartet and instruments (1984), Te Deum for three choirs, piano, tape and string instruments (1984/85/86), Es sang vor langen Jahren for alto/contratenor, violin and viola (1984), Stabat mater for soprano, alto, tenor, violin, viola and cello (1985), Festina Lente for string orchestra and harp ad lib. (1988/90), Miserere for solo voices, choir, instrumental ensemble and organ (1989/90), Nynye k van pribegayu for choir and 4 soloists a cappella (1989). Berliner Messe for choir or soloists and organ or string orchestra (1990/91), The Beatitudes for choir or soloists and organ (1990/91), Silouans Song for string orchestra (1991), Missa syllabica for voices and instruments (1977/91), Adagio for violin, cello and piano (1992), And One of the Pharisees... for 3 singers (1992), The Introductory Prayers... for string orchestra (1992), Concerto piccolo über B-A-C-H for trumpet, strings, harpsichord and piano (1964/1994), Mein Weg hat Gipfel und Wellentäler for organ/string orchestra (1990/94), Litany, prayers of St John Chrysostom for each hour of the day and night, for soli, choir and orchestra (1994), Darf ich... for solo violin, tubular bell in C sharp (ad lib.) and strings (1995),

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Psalom for string quartet/string orchestra (1985/1991/1993/1995).

"To be a priest, one needs a consecration, but the composer has none. That is his handicap. But everything in the world is religious and this is the only point of view, from which man can measure, judge, evaluate."

"Speaking about silence I mean that 'Nothing', from which God created the world. Therefore a rest is - in ideal terms - sacred. The silence is not simply only given to us, it should nourish us. This food is not less valuable than air. There is an idiom: To live on air and love. I would like to change it a little: When one approaches silence with love, music can arise. Often a composer has to wait for such music very long. This devout awaiting is precisely the rest, which is so precious to me."

Summa for four voices (one of four different versions of the piece) is a setting of the *Credo* text lacking any pictorialism whatsoever, without modulations and changes of the mode. Absence of motion, endless repetition of melodic and rhythmic formulae with minimum of variation – all this creates a mystical sacred atmosphere.

The Hilliard Ensemble has been for years associated with the music of Arvo Pärt and recorded several albums of his music. *And one of the Pharisees...* is a setting of the foot-washing episode in St Luke's gospel (Luke 7, 36-50).

ELIZABETH LIDDLE (1952 in Scotland) studied music at the University of York. Whilst there, she became interested in both early and contemporary music, and also specialized in music-education under John Paynter, whose pioneering work in bringing composition to the classroom she spent three years putting into practice in a state secondary school. She later studied the viola with Jordi Savall in Switzerland at the Schola Cantorum Basiliensis, and has performed and recorded with such early music ensembles as The Consort of Musicke, Fretwork, and the Rose Consort of Viols. In parallel with her musical activities, an interest in built structure led her to take a degree in architecture, and the subsequent marriage of her interests in sonority and proportion resulted in a renewed interest in composition. She is now resident in Vancouver, Canada.

As a composer, Elizabeth Liddle's twin primary concerns are the effective delivery of a text and the construction of a sound piece of musical architecture. It is the tensions and collisions between these two concerns - the rhetorical and the formal - that engender her musical language, a language in which both the monodic and the polyphonic traditions of her own musical background find some expression.

Works (selection): Three Sad Songs, Whale Rant for 3 men's voices, The Whitehaired Priests, The Defeat of Ferdiad for lute and contralto (1995).

Elizabeth Liddle is a friend of the group for many years. She composed her Whale Rant for the three "men's voices" of the group three years ago. The piece has

a religious sub-text although it is not actually liturgical. She takes two texts from *Moby Dick*, one (sung by the two tenors) acts as a kind of chorale and moves rhetorically from damnation to salvation. The solo baritone moves in the opposite direction, from light to darkness.

JOHN CASKEN (1949 in Barnsley, Yorkshire) studied composition and analysis (John Joubert, Peter Dickinson) at the University of Birmingham, later in Warsaw (Andrzej Dobrowolski, Witold Lutosławski). He then returned to Birmingham University as a lecturer (till 1979), and then he received a scholarschip of the Huddersfield Polytechnic. Since 1981 he lectures on music at the Durham University. In 1990 he was awarded the Britten Award for Composition for his opera *Golem* and the Performing Arts Award of the Northern Electric Arts Awards.

The Polish school influenced his music strikingly, but later he began to develop his own style. The starting-point for his compositions is serial, but the method may be applied with various degrees of strictness and freedom. The most remarkable feature of his music is its vividness and uncynical approachability, sensitive timbral palette and carefully controlled architecture. His writing is dramatically expressive, perhaps not so much innovative as appropriate. His ear for timbre is most evident in instrumental writing and in electronic work. He possesses a taste for traditional structure. A limited aleatoricism owes much to Lutosławski. Casken believes that with the beginning of the 1990s the expressive and evocative qualities of music are valued again.

Works (selection): Kagura for 13 wind instruments (1972-73), Music for the Crabbing Sun for flute, oboe, cello and harpsichord (1974), Arenaria for flute and 13 players (1976), Thymebaze for alto recorder and piano (1976), Ia Orana, Gauguin for soprano and piano (1978), Firewbirl for soprano and 7 players (1980), Ligature for organ (1980), A Belle Pavine for violin and tape (1980), Piano Concerto (1980-81), String Quartet (1982), Eructavit for 10 instruments (1982), Erin for double bass and small orchestra (1983), To Fields We Do Not Know for choir (1984), Orion over Farne for orchestra (1984), Salamandra, fire-haunt for 2 pianos (1986), Golem, chamber opera (1988), Mabaral Dreaming for orchestra (1989), The Land of Spices for choir (1990), Piano Quartet (1990), Cello Concerto (1990-91).

In *Sharp thorne* John Casken uses two texts, one an anonymous medieval lament of Christ on the cross, and the other *The Lenten offering* by Sylvia Townshend Warner. Casken fuses the two poems to make a powerful complaint that mankind has not learnt much in the last two thousand years.

DANIEL MATEJ ---> p. 155

"(*Three*) Songs and Refrains are a part of an envisaged cycle of compositions with the same (or similar) title, each one dedicated to a person, remembrance, event.

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(Three) Songs and Refrains were commissioned by The Hilliard Ensemble and are dedicated to the memory of Charles Ives, to my friend Richard Ayres and to every enthusiast, who wants to change the world, but doesn't know how to start..."

Daniel Matej

IRIS SZEGHY ---> p. 58

"I wrote *Oratio et gratias actio pro sanitate matris meae* on the commission of the Hilliard Ensemble in 1994. As the title reveals (*A Prayer and a Thanksgiving for the Recovery of My Mother*), its inspiration is highly personal. My mother underwent a very complicated heart surgery in 1993 and the piece happens to be my humble thanks for her recovery. The text consists of fragments from Latin liturgy, also the music finds its models in techniques of liturgical music."

Fragments from Latin church services:

Circumdederunt me gemitus mortis; dolores inferni circumdederunt me.

Domine, exaudi orationem meam; clamor meus ad te veniat.

Sustinuit anima mea in verbo eius; speravit anima mea in Domino.

Magnificat anima mea Dominum; exsultavit spiritus meus in Deo.

Amen.

GAVIN BRYARS (1943 in Goole) is a major figure in British music today. He studied composition privately with Cyril Ramsey, George Linstead, Benjamin Johnston and was active as a double bass player in various improvising groups. Since 1968 he lived in the U.S.A., worked at the Illinois University and cooperated a.o. with the dancer Powell Shepherd and composers Jim Fulkerson, John Cage, Salvatore Martirano and Ben Johston. Returning to great Britain he lectured at the Experimental and Multidisciplinary Department of Fine Arts Faculty of Portsmouth Polytechnic, where he founded the famous Porstmouth Sinfonia - the symphonic orchestra whose members' lack of instrumental ability in no way hindered the seriousness with which they tackle the popular classics, often with unintentionally hilarious results. Since 1985 he is a professor at the Art Faculty of the Leicester Polytechnic. Admiration of dadaism and pataphysics supports Bryars' interest in marginal artists. The features of irony and meta-irony characterize his output. During the 1960s he was an active participant in the experimental tradition (from John Cage back to Erik Satie). The

pieces from this period possess a certain "conceptual" drive, a tendency to intimacy, free association of ideas, use of the found material and re-examination of his jazz experience as a double bass player.

In his second period Bryars reappeared as a composer armed with a Duchampian interest in the artificial, each note is legitimate. This tendency led to the admission of a wide-ranging collection of conceptual sources, including detective stories, jazz, soccer, French literature and art. The music of the opera *Medea* typifies much of Bryars's style: nonfunctional tonality, repetitive patterns, a strong vocal sense, careful pacing. Concert works from the following period are characterized by a rich, harmonic language, with repetition as the major drive, which provides accompaniment for long and lyrical melodies. Enharmonic changes create a feeling of ambiguity.

Works (selection): The Sinking of the Titanic for unspecified ensemble of instruments, tapes, sound and visual effects, speech, etc. (1969), 1, 2, 1-2-3-4 for ensemble (1971), Long Players for 3 strings and piano (1975), The Perfect Crime for 2 pianos, tape, percussion and optional slides (1977), First Suite from "Irma" for 2 pianos (1977), Second Suite from "Irma" for piano and string orchestra (1977), My First Homage for 2 pianos, (versions, 1978), The English Mail Coach for percussion quartet (1980), Allegrasco for soprano saxophone/clarinet and piano (1983), Ars Photographica for mixed choir, harmonium and piano (1983), Effarene for soprano, mezzo-soprano, 4 pianos, 6 percussion players (1984), Medea, opera (1984), String Quartet No. 1 (1985), Dr Ox's Experiment (Epilogue) for soprano, 2 pianos, string quartet, bass, bass clarinet, 2 percussion including electric keyboard (1988), After the Requiem for guitar and string trio (1990), String Quartet No. 2 (1990).

Bryars is commissioned works from the leading performers of the time, the Hilliard Ensemble being one of the commissioners. In the piece *Glorious Hill* he chose a text on the dignity of man by the Renaissance humanist Giovanni Pico della Mirandola. While he was working on the piece he was also writing the music for a performance of Tennessee Williams' *Summer and Smoke*, which contains a similar subtext on the subject of free will. The action in the play takes place in the small town of Glorious Hill.

MORTON FELDMAN (1926-1987), a New York born American composer. He studied composition with Riegger and Wolpe, but his composition attitudes were most influenced by his meeting with Cage in 1950 and following co-operation with experimental composers, i.e. Earle Brown, Christian Wolff, David Tudor as well as painters of the abstract expressionism in New York. These visual artists affected him more than any musician did (perhaps Webern and Varèse could be mentioned as influential in some sense). These encounters yielded music instantly recognizable by its extreme pointilistic scoring and subdued dynamic range. New means of notation

enabled him to give certain freedom to performers. Graphic notation (in *Projection* series for various forces) specifies only a broad registral range for each instrument and durations by means of equally timed segments. Pitches and rhythms are notated only in very general terms: Feldman's main interest is in different densities and combinations of timbres, usually played very softly.

Feldman abandoned graphic notation in 1953, but neither conventional notation met his demands: he looked for the means of expressing flexibility, this essential ingredient of his musical expression. He found three possible solutions of this problem: he abolished rhythmic notation while retaining absolute control over pitch and general tempo markings (*Last Pieces for Piano*); or he gave a single part to a number of players to produce a series of reverberations from an identical sound source (*Piece for Four Pianos*); or retained most aspects of precise notation while making durations relatively free (*Durations* series).

A surprising turn of Feldman's development came during the 1970s: he returned completely to conventional notation while preserving distinctive qualities of his music: a quiet, still and non-rhetoric sound world. In the last decade of his life the durations of his pieces became longer and longer (sometimes they are played for several hours) as if drifting to infinity.

Works (selection): Projection I-V (1950-51), Intermission 5 for piano (1952), Three Pieces for string quartet (1954/56), Out of "Last Pieces" (1960), The Swallows of Salangan for choir and 23 instruments (1961), Piano Piece for Philip Guston (1963), Vertical Thoughts 4 for piano (1963), Last Pieces for piano (1963), The King of Denmark for percussion (1964), Christian Wolff at Cambridge for choir (1965), First Principles (1966-67), The Viola in my Life I - II for viola and other instruments (1970-71), Chorus and Orchestra (1971), Chorus and Orchestra II (1972), Pianos and Voices for 5 sopranos and 5 pianists (1972), String Quartet and Orchestra (1973), Piano and Orchestra (1975), Oboe and Orchestra (1976), Cello and Orchestra (1976), Flute and Orchestra (1977-78), Piano for piano (1977), Neither, opera (1977), Spring of Chosroes for violin and piano (1978), String Quartet No.2 (1983), Palais de Mari (for Francesco Clemente) for piano (1983).

Theoretical studies (selection): Predetermined/Indetermined, Conversations without Stravinsky, An Interview with Robert Ashley, Give My Regards to Eighth Street, Crippled Symmetry.

"Isn't that marvelous? Isn't that wonderful? It's so beautiful, and he doesn't know how he made it." John Cage

(on reading the score of Feldman's (lost) first string quartet during one of theirs first encounters

Only is a very short piece by Morton Feldman, a curious setting of a Rilke poem.

BARRY GUY's (1947 in London) first musical interests were in jazz and in this field he also got his first formal education (Graham Collier). But at the same time he

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touched the European art music tradition and in 1965 began to study composition with Stanley Glasser. One year later he started his double bass studies with J. Edward Merrett and composition studies with Buxton Orr and Patric Standford at the Guildhall School of Music and Drama. During this period he created works he still acknowledges (*Incontri, Four Miniatures, String Quartet No. 2*). He was a reputed double bass player playing in conventional as well as jazz ensembles and orchestras. The idea of mixing these two fields led to the foundation of the London Jazz Composers' Orchestra in 1971. He gave solo recitals and played in duett with soprano Jane Manning. His unique practical experience resulted in a strikingly original style of his compositions, marring the improvisatory freedom of jazz with the structural control, indeterminate notation and electronic modification of sound being a common practise. His principal achievement has been the evolution of a new vocabulary of timbres for his own and other orchestral string instruments.

Works (selection): *Incontri* for cello and orchestra (1969), *Four Miniatures* for flute and piano (1967), *String Quartet No. 2* (1969), *Ode* for jazz orchestra (1971), *D* for 15 strings (1972), *String Quartet No. 3* (1973), *Games (for all ages)* for bass clarinet, violin, cello, double bass, piano (1973), *Statements* for jazz orchestra (1971-5) *Songs from Tomorrow*, for 13 instruments (1975), *Game* for flute, clarinet, trumpet, trombone, piano, percussion, violin, viola, cello and double bass (1976), *The Eye of Silence* (1988), *Look Up!* (1990), *After the Rain* for orchestra (1992).

Un coup de dès is a composition, in which Guy manages to combine a graphic score with some of the freedoms we experience in early music. The text consists of fragments of a Mallarmé poem about a game of dice.

THE HILLIARD ENSEMBLE was founded in 1974 and in the course of 20 years it acquired the highest reputation among the world vocal ensembles. Four singers form the base of the ensemble, but they also co-operate with other vocal or instrumental artists according to demands of a particular piece. The music before 1600 is a speciality of the quartet, but it performs also pieces of the famous baroque composers and it shows an enormous interest in contemporary music, the part of the repertory being the pieces of Arvo Pärt, Gavin Bryars, Edward Cowie, Peter Maxwell Davies, Brian Elias, John Casken etc., from which many wrote their compositions as a commission of the ensemble.

The Hilliard Ensemble is a regular guest of the most important festivals of early or contemporary music not only in Great Britain, but all over the world (City of London Festival, Berliner Festwochen, Schleswig-Holstein-Musik-Festival, Tage Alter Musik in Bonn, Internationale Bach-Akademie in Stuttgart, Warsaw Autumn, Aix-en-Provence), it performs in the U.S.A., Canada, Japan and in Australia.

In 1984 Hilliard Ensemble established its own festival The Hilliard Festival of Voices, in which the world best early music performers and friends of the ensemble take part. It organizes also

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a Summer School for those who are interested in early music singing. A rich discography of the ensemble includes Perotinus, Guillaume de Machaut, Dufay, Ockeghem, Josquin des Préz, Giovanni da Palestrina, Orlando di Lasso, Gesualdo, Byrd, Schütz, J. S. Bach, among contemporary composers most of all Pärt. Many of the recordings were awarded prestigeous prizes.



Moyzes Hall 4.30 p.m.

MOYZES QUARTET Stanislav Mucha violin František Török violin Alexander Lakatoš viola Ján Slávik cello 174

PETER ZAGAR String Quartet (1995)

GIYA KANCHELI Life without Christmas - IV. Night Prayers (1992) for two violins, viola, cello and tape

INTERVAL

PAVOL ŠIMAI Laetitia recognitionis trio for violin, viola and cello-

EVGENI IRSHAI Gospodi vozvakh (1990) for string quartet Uslishi ma (1st movement)

JOHN TAVENER The Last Sleep of the Virgin (1991) A Veneration for string quartet and handbells **PETER ZAGAR** (1961 in Bratislava) studied composition first privately with Víťazoslav Kubička, and at the Academy of Music and Performing Arts as a pupil of Ivan Hrušovský (graduated in 1986). He received a scholarship of the Electroacoustic Studio GRAME in Lyon. He worked as music director in the Slovak Radio (1987-92), as an editor in the Slovak Philharmonic (1992-93).

"...the common denominator [of Zagar's compositions] may be the accent on the message of the work, subordinating used technology and material sources to creative intention. Hence the short list of his works in which predominate pieces, which, confronted with the associated sources, imply the sense of fragmentation. Zagar bases the semiotics of his compositions on familiar music shapes and on existing technological syntax. If even with these determinants his music does't resemble 'retro', it is due to the strenuously shaped creative intention, which often expands over the frame of 'pure' autonomous music and in return affects the used composition sources, transformed into new, individually expressive and semantic quality. However, we must add that the ultimate goal of his music is not expressed, but anticipated, kept secret, suggested. Thus Zagar linked his current creative aspirations marked by 'postmodern slogans' with the music of the creator of musical suggestion, Claude Debussy, and his concealed meanings, controlled expression and dominant poetics of sound..."

Works (selection): *Poetic Suite* for piano (1983), *I Dreamt of Your Hands...* for soprano, flute and piano (1984), *Rhapsody* for piano (1985), *Ouvertura giocosa* for large string orchestra (1986), *Concerto for Chamber Orchestra* (1986), *White Path* for soprano and piano (1987), *Many More Stains and Emptiness...* for string quartet (1988), *Music for 2 Flutes, 2 Clarinets, 2 Bassoons, Strings and Tape* (1988), *For Flute and Bass Guitar* (1988), *Music to Pathata and Tape* (1988), *For Flute and Bass Guitar* (1988), *Music to Passion* for mixed choir (1988), *Stabat mater* for 5 voices/mixed choir (1988), *Music to Passion* for mixed choir and organ (1990), *Music to video* for chamber ensemble (1990), *No Caresses* for tenor, string trio and percussion (1991), *Trio* for viola, cello and piano (1993), *Four Pieces for Strings* (1993), *They Kissed and Wept...* (1994), *String Quartet* (1995), *Une poire supplémentaire* for piano (1995), *Pater noster* for mixed choir and organ (1995).

"The piece was written in 1995 for the Moyzes Quartet and it was first performed in the frame of the chamber concert series of the Slovak Philharmonic." Peter Zagar

GIYA KANCHELI (1935 in Tbilisi) attended the music school in his native town and later the Conservatoire, where he was a student in the composition class of Yona Tuskiya. In 1971 he was appointed the music director of the Rustaveli Theatre in Tbilisi, and since then his intensive cooperation with the theatre director Robert Sturua began. They realized a series of world-known stage productions of W. Shakespeare's, J. Anouilh's, B. Brecht's, etc. dramas. G. Kancheli is known as a collaborator of directors Georgij Daneliya and Eldar Shengelaya, working on a number of great Georgian films. In 1991 he received the DAAD scholarship and he has been living in Berlin since. Beginning with the season 1995/96 he took the post of composer-in-residence of the Royal Flemish Philharmonic in Antwerp.

At the onset of his artistic career Kancheli was interested in Shostakhovich, Bartók and Stravinsky. Besides deep friendship, mutual respect, a generation link there is also a much more deeper relation that associates him with A. Schnittke and A. Pärt, even if they possess diverse artistic characters. The base of Kancheli's work rests in large dimensions of symphonic music, since the 1990's he writes chamber music for various forces, and this results in greater intimity of his musical expression. His extraordinary musical language is characterized by extreme expressivity in all the parametres of the composition, by a sensible and innovative instrumentation, by different and sharply contrasting structures, tempi and dynamics, by a new sonority. If Pärt's work is described as musical *sacrum*, we can find it also in the music of G. Kancheli.

Works (selection): 7 symphonies (1963, 1970, 1973, 1975, 1977, 1981, 1986), Largo and Allegro for string orchestra, piano and timpani (1963), Music for the Living (in cooperation with R. Sturua, 1983), Bright Sorrow for 2 boy sopranos, boys choir and orchestra to texts by G. Tabidze, J. W. v. Goethe, W. Shakespeare and A. Pushkin (1984), Mourned by the Wind, liturgy for orchestra and viola (1989), Life Without Christmas (cycle: Morning Prayers for chamber orchestra and tape, 1990, Afternoon Prayers for chamber orchestra, boys' choir and clarinet solo, 1991, Evening Prayers for chamber orchestra and 8 mezzo-sopranos, 1991, Night Payers for string quartet and tape, 1992), Abii ne viderem (I Went Away So As Not to See) for string orchestra, alto flute, piano/harpsichord and bass guitar (1992), One More Step... for orchestra and tape (1992), My Psalm (Psalm 23) for soprano, alto flute, viola, cello, double bass and el. (1993), Wingless for orchestra (1993), Exile (on words by Hans Gaal) fop soprano, alto flute, violin, viola, cello, doublebass, synthesizer and tape (1993), Concerto for Violin and Orchestra (1993), Magnum ignotum for wind octet, flute, double bass and tape (1994), After Weeping for cello solo (1994), Ad infinitum for orchestra (1994), Lament for violin, soprano and orchestra (1995), Simi. Thought without Joy for cello and orchestra (1995), Concerto for Wind Quintet and Orchestra (1995).

"Music, like life itself, is inconceivable without romanticism. Romanticism is a high dream of the past, present, and future - a force of invincible beauty which towers above, and conquers, the forces of ignorance, bigotry, violence, and evil."

"Christmas is a joyful season. The joy hangs in the air, it comes and goes, then you start yearning and making preparations for its return. In the 20th century the world has sadly been divided and people from one sixth of the globe have been deprived of the joy of Christmas and the joy of faith. I was born in 1935, so throughout my conscious life I lived in a world without Christmas, without this great joy. Christmas is also a symbol of the culture destroyed by the October Revolution. After the

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revolution we lived according to standards conceived by engineers of the soul ambitious people who wanted to remodel the human mind. This remodelling was largely a success; up to a point I too had a 'remodelled' sole." Giya Kancheli

Kancheli's *Night Prayers* is the fourth movement of the cycle *Life Without Christmas*. The medium of string quartet is used to restore the composer's concept of music organism growing out of the confrontation of contrasting elements, characteristics of which are intensified to the extremes

The work connects rough aggressivity with inexpressible tenderness, clusters with the most simple diatonics, endless tranquillity with eruptions of energy, creating thus a meditation on our times confronted in the end with a recorded simple chant. ("Domine, exaudi vocem meam"). Vladimír Godár

PAVOL ŠIMAI (1930 in Levice) studied between 1941-1943 piano and harmony in Budapest with Pál Kadosa, a native of Levice, later composition with Ján Cikker in Bratislava and with Paul Dessau in Berlin. Since 1960 he worked as a teacher at the Bratislava Conservatoire, as an editor of the Czechoslovak Radio and as a music adviser of the Studio of Short Films in Bratislava. Since 1968 he lives in Sweden, where he taught at several music institutes in Södertälje, Arvike and in Stockholm. His latest post was at the Music School of the University in Göteborg. He also wrote music reviews and worked as a piano technician and piano tuner.

In his first creative period P. Šimai focused his attention primarily on timbre, inspired by the melodics of the Slovak folk music. Apart from the employed composition means and techniques, his music has always a strong expressive drive. He chose very carefully the texts of his vocal compositions - by P. Neruda, E. Blomberg, Gy. Illyés a.o. Several of his pieces are inspired by the visual art of his wife Jarmila Šimai - e.g. *Sketches* for wind quintet, performed also in Bratislava in 1989 at an event entitled 'double-portrait' in Pálffy Palace, etc.

Works (selection): Flute Sonatina (1952), Vittoria for orchestra (1963), Combattimenti for orchestra (1965), Meditation for alto and string quartet (1966), Dream and Morning, cycle of mixed choirs (1966), Three Songs for soprano, cello and piano (1975), Impressions for guitar (1976), Nordron for orchestra (1978), Klartext for soprano and clarinet (1978), Cross-eyed Witnesses for alto, percussion and trombone on texts by N. Sax (1989/91), Sketches for wind quintet (1989-90), Concertino rustico for flute and string orchestra (1952/1991), Bridges for piano and wind quintet (1992), Utan ridá for wind orchestra (1992), Message for trumpet and wind orchestra (1993), Fragments from Kafka's Diary for alto and string quartet (1993), Music for Cello and String Orchestra (1986/94), Il Tramonto dal Monte Solaro a Capri for trumpet and organ (1994), Gratitude for organ (1995).

"The *String Trio - Laetitia recognitionis* was inspired by prof. Viktor Moučka, the professor of cello at the Prague Conservatoire, who likes to play string trio with

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his friends. The subtitle of the composition reads in English the joy of remebering or of re-discovering. The piece develops from a motif, which opens my Piano *Inventions* from 1946 (or 1947?). The polka-like melody (traditional Czech "neighbour" dance) is a quotation from the ballet *Zuzka* (1960). The first performance of the *String Trio* - *Laetitia recognitionis* in Bratislava (and in Slovakia) will be connected with the presentation of some of the pictures by Jarmila Šimai, serving as a kind of introduction to my piece."

EVGENI IRSHAI (1951, Leningrad) comes from a musical background. He finished studies at the Special Music School in 1969, and then studied at the Leningrad Conservatoire - composition with A. A. Tchernov and V. A. Uspenski (graduated in 1975) and piano with P. A. Serebriakov (in 1978). As a pianist he preformed in Spain, Bulgaria and Hungary. He taught at the Special Music School of the Leningrad/Petrograd Conservatoire till 1991. In 1991-92 he worked as a rehearsal pianist of the Opera of the State Theatre in Banská Bystrica, now he teaches composition and piano at the Conservatoire of Ján Levoslav Bella, and as a guest teacher at the Department of Music and Aesthetic Education of the Teachers' Training College in Banská Bystrica. Since 1979 he is a member of the Union of Russian Composers and since 1993 of the Association of Slovak Composers of the Slovak Music Union in Bratislava. His pieces were played at the Academic Little Theatre of Opera and Ballet in Leningrad (*Don Juan*), in the frame of the international festival Leningrad Spring and in many European countries and the U.S.A. S. Vasenko labeled his music as "late post-conservativism" (in Sovyetskaya muzyka 1990, No. 2).

Works (selection): Don Juan, or Love to Geometry by Max Frisch (1973), Improvisations of Kandinsky for bassoon and double bass (1978), Seven Reflections in C, sonata for piano (1983), Sonata-Parting for cello and piano (1985), Epigraphs, cantata on poems by A. Tarkovsky for mixed choir (1985), Travel Symphony for horn and piano (1987), Speak, four romances for soprano and cello (1987), A Prayer for a Deceased Friend for soprano, baritone and chamber ensemble, Anagram on the name Ernst Bloch for string chamber orchestra (1994), Menuet on the Island for voice, whispering, applause, movement and keyboard instrument on poems by N. Hostovecká (1994), Die Tage wollen länger werden, 7 songs for mezzo-soprano and piano on poems of Ingeborg Bachmann.

"I wrote *Gospodi vozvach (Calling the Lord)* for string quartet immediately after the unexpected death of my mother, and dedicated it to her. The title of the composition and of each movement is related to Orthodox religion. The work is unified not only by the expressive emotionality, but also by individual elements, from which the musical material of each movement grows. (In the last, third movement of the quartet I require unprofessional singing, which should be - according to my intention - rendered by the first violinist.") JOHN TAVENER (1944 in London) graduated from the Highgate School and during 1961-65 studied composition with Lennox Berkeley and David Lumsdaine at the Royal Academy of Music in London. His output shows a consistent although very diferenciated development from effective cumulation of diverse composition means to an extreme introvert attitude dating from the mid-seventies. Taverner's conversion to Russian Orthodox Church in 1977 became a turning point, a result of previous development and at the same time a new beginning, a source of inspiration. Not only external signs of his music - reduction of means, repetitive technique, high percentage of vocal music (text as an inspiration, voice as the basic sound material) etc., but also inner peace, stillness or motionlessness, as if timelessness produce an extraordinarily original, unique artistic expression of a musician, for whom the icon - its visual as well as spiritual dimension - becomes a symbol and a central motif: not many composers of today represent so unambiguously the *sacrum*, which - as Tavener himself says - has long disappeared from European music.

Works (selection): Three Holy Sonets for baritone, 2 horns, 2 trombones, timpani and strings (1962). Three Sections from T S Eliot's The Four Ouartets for voice and piano (1963/64), The Whale for mezzo-soprano, baritone, children's and mixed choir, speakers, actors, orchestra, tape (1965/66), Three Surrealistic Songs for mezzo-soprano, tape, piano and percussion (1967/68), Chamber Concerto (1965/68), Celtic Requiem for soli, choir, instrumental groups (1969), In Memoriam Igor Stravinsky for 2 alto flutes, organ and handbells (1971), Thérèse, opera in one act (1973-76), A Gentle Spirit, chamber opera in one act (1977), Six Russian Folksongs for soprano and instruments (1978), The Liturgy of St John Chrysostom for choir (1978), My Grandfathers Waltz for 2 pianos (1980), Akhmatova: Requiem for soprano, baritone and orchestra (1979/80), Prayer for the World for 16-part choir (1981), Mandoodles for a young pianist (1982), The Lamb for choir (1982), Sixteen Haiku of Seferis for soprano and chamber ensemble (1984), Ikon of Light for choir and strings (1984), Orthodox Vigil Service for choir and handbells (1984), Two Hymns to the Mother of God for choir (1985), Eis Thanaton, ritual for soprano, bass and chamber orchestra (1986), Magnificat and Nunc Dimittis for choir (1986), The Protecting Veil for cello solo and strings (1987), God is With Us, A Christmas Proclamation for choir and organ (1987), The Tyger for choir (1987), Prayer (for Szymanowski) for bass and piano (1987), The Hidden Treasure, string quartet (1989), Resurrecxtion for soli, actors, choir and orchestra (1989), Eonia for choir (1989), We Shall See Him As He Is for choir and orchestra (1990), The Last Sleep of the Virgin, string quartet and hadbells (1991), Mary of Egypt, Ikon in Music and Dance, for soli, choir and orchestra (1991), Hymn of Paradise for bass, choir and 6 violins (1993), Lord's Prayer for choir (1993), Theophany for orchestra (1994), Apocalypse for soli, choir and orchestra (1994), Agraphon for soprano and strings (1995). Akhmatova Songs for soprano and string quartet (1995).

"Composing is an act of remembrance of the Paradise from which we have fallen." "In everything I do, I aspire to the sacred. I'm not saying I get there, but that's my aim. Music is a form of prayer, a mystery..." John Tavener

"The Last Sleep of the Virgin was written just before I underwent major heart surgery. The eschatological character of music is heightened by the fact that I could barely hear the music. It seemed, so to speak, almost beyond my grasp. To reflect this, the performers are directed to play 'at the threshold of audibility'.

The music is Byzantine in character, being based on the 8 Doxasticon of the Feast of the Dormition. The music, without words, enacts the story of the Falling Asleep and burial, by the Apostles, of the Mother of God. There is an important part for handbells, bearing much of the basis of the material of this strange - strange to me - meditation on The Last Things.

The work must be performed in a building with a resonant acoustic, with the performers at a distance from the audience, and with the sound at the threshold of audibility." John Tavener

THE MOYZES QUARTET was founded in 1975 when all its members were students at the Bratislava Conservatoire. Since 1979 the Quartet performs with today's members and in 1981 it accepted the name of the outstanding Slovak composer Alexander Moyzes. The ensemble was awarded several prestigious prizes - the 1st prize and prize for the best preformance of a contemporary composition at the Beethoven's Hradec Competition in 1981, the 1st prize at the National Performers' Competition in Banská Bystrica in the same year, two medals at the international competition in Evian (France) - 2nd prize in the category of contemporary music and 3rd prize in the category of classic repertoire (1982). Since 1982 the MOYZES QUARTET is an ensemble of the Slovak Philharmonic, in 1987 it was one of the prizeholders of the UNESCO Rostrum of Young Performers in Bratislava and was awarded the F. Kafenda Prize. The quartet's repertoire is very wide - from Haydn to present times accenting Slovak music. It has made a number of radio, LP and CD recordings.

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Moyzes Hall 7.30 p.m.

ENSEMBLE WIENER COLLAGE

RENÉ STAAR artistic leader, conductor, violin Bernhard Biberauer violin Peter Sagaischek viola Orfeo Mandozzi cello Harald Jäch double bass Heinrich Koll viola (R. Urbanner) Josef Niederhammer double bass (R. Urbanner) Günter Federsel flute Stefan Neubauer clarinet Peter Rohrsdorfer saxophone Jeremy Day horn Johannes Marian piano

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The concert is supported by the Austrian Embassy, Bratislava, the Federal Ministry of Science, Researche and Culture and the Ske-Fonds Austro Mechana DUŠAN MARTINČEK Coexistences string quintet (1993-94) Largo crochet = 100 P r e m i e r e

IVAN HRUŠOVSKÝ

Sonata for Violin and Piano No. 2 (1994) Preludio (Larghetto) Tema con variazioni (Allegretto) Recitativo (Sostenuto) Finale (Allegro assai) Premiere

PAWEL SZYMAŃSKI Bagatelle for A. W. (1995) Premiere

GYÖRGY LIGETI Trio for violin, horn and piano (1982) ("Hommage à Brahms") Andantino con tenerezza Vivacissimo molto ritmico Alla Marcia Lamento. Adagio

R V

N T E

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RENÉ STAAR Gemini A1 for flute

A5 for violin and piccolo

A7 for violin and tenor saxophone Premiere of A5 and A7

ZDZISŁAV WYSOCKI *Études for Chamber Ensemble* (selection) *III* - for violin, saxophone and piano Premiere

IV - VI for wind ensemble Premiere

ERICH URBANNER Quasi una Fantasia six concertante pieces for 3 soloists and 12 percussionists Deciso Con moto Con Espressione Quasi recitativo Con Sentimento Giusto P r e m i e r e

DUŠAN MARTINČEK (1936 in Prešov) studied piano with Anna Kafendová at the Bratislava Conservatoire, composition privately with Alexander Albrecht, Ján Zimmer and Ján Cikker. He graduated from the Academy of Music and Performing Arts, where he was a pupil of Rudolf Macudzinski (piano) and Ján Cikker (composition). Since 1973 he teaches at the Academy (since 1982 as a professor). Deeply rooted in lateromantic music tradition, always stressing expressiveness and homogenous form, Martinček's musical language developed continuously to greater substance of statement, reduction of composition means and to greater transparency of the texture.

Works (selection): 9 piano sonatas (1956-1992), *Rhapsody* for piano and orchestra (1956), *Music (Passionato)* for viola/clarinet and piano (1959), *Concertino for Flute and Piano* (1960), *Seven Concertante Etudes* for piano (1954/60), *Dialogue in the Form of Variations* for piano and orchestra (1961), *Simple Overture* (1961), *Passacaglia for String Orchestra* (1967), *Rumanian Rhapsody* for piano (1962), *Three Sonatinas* for 2 pianos (1966), *Elegy* for viola (1975), *Twelve Preludes for piano* (1979), *Symphony in memoriam J. Haydn* (1981), *Animation* for 35 string instruments (1982/85), *String Quartet* (1983/85), *Piano Quintet* (1989), *Ballad*, improvisations (1989), *Interrupted Silence* for orchestra (1990), *Contradictions* for string quartet (1991), *Mouvements* for piano (1992), *Contrasts* for violin and piano (1992), *New Nocturnes* (1993), *Variations for Piano II* (1993).

"The string quintet *Coexistences* written in 1993-94 belongs to my third composition period, which began in 1983 with the pieces *Animations, Contradictions, Interrupted Silence* a.o. The whole musical progression grows out of special microtonal, largely polyphonic sections. The title of the piece usually employed symbolically is not incidental: it is not only an attempt to reconcile current social animosities, but also to solve the 'coexistence' of various instruments, which requires to overcome a lot of obstructions for the sake of a positive result. The piece is very difficult in terms of permformance. It was written on the commission of the Ensemble Wiener Collage and is dedicated to it."

IVAN HRUŠOVSKÝ (1927 in Bratislava) was a composition pupil of Alexander Moyzes at the Bratislava Conservatoire, but he simultaneously attended lessons of musicology, philosophy and aesthetics at the Faculty of Letters of the Comenius University. The same teacher of composition led him at the Academy of Music and Performing Arts, where he graduated in 1957. After a short period at the Institute of Musicology of the Slovak Academy of Sciences he started to teach theory of music in 1953 at the Academy of Music and Performing Arts. Since 1984 he is a professor. Hrušovský's output is characteristically marked by his synthetic thinking, which encompasses the achievements of European tradition and at the same time chooses

some elements from modern current composition methods and styles. It is the

composer's first creative period which presents their confrontation. The next period of the seventies brought mostly vocal and choral compositions, enabling the author to concentrate his expressional means more deeply, which he used later when he returned to chamber and orchestral music. An important component of Hrušovský's creativity is his activity in theory and writing on music.

Works (selection): Against Death, cantata trilogy (1961-65), Musica nocturna per archi (1970), Madrigal Sonata for choir (1974), Confrontations for large orchestra (1979), Suita quasi una fantasia for chamber string orchestra (1980), String Quartet (1983), Canticum pro pace, oratorio for speaker, mezzo-soprano. bass. choir and orchestra (1985), Music for V. Hložník, symphonic fresco (1986), Symphony No. 1 for large string orchestra (1989), Three Folk Songs from Záborie for soprano and small orchestra (1989), Cantus de caritate for mixed choir and piano/a cappella (1989), String Quartet No. 2 (1990), Spring Incantation for children's choir and piano (1990), Cantate Domino for mixed choir a cappella (1991), Elegy in memoriam M. Šimečka for speaker and string sextet (1991), Serve the Lord with Joy, psalmodic triptych for mixed and boys' choir and organ (1992), Two Old Hymns for mixed choir (1992), Carols for children's, mixed and female choir (1992), Musica paschalis in 5 parts for organ (1993), Fuga in F a 3 voci per organo (1993), Two Romantic Fugues and Postludes for piano (1993), Bagatelles for piano (1994), Missa pro iuventute for mixed choir a cappella (1994), Sonata No. 2 for Violin and Piano (1994), Ballads for chamber female choir (1994), Ballad on a Folk Ballad Text from Horebronie for female/mixed choir (1994), 8 Variations on a Theme by Beethoven for piano, String Quartet No. 3.

Theoretical Works (selection): Classical Music of Mozart's Period in Slovakia (1956), Introduction to the Theory of Harmony (1960), Musical Language of Cikker's Opera Resurrection (1963), Antonín Dvořák, monograph (1964), Development of Slovak Music in 1939-1948, thesis for habilitation (1967), Vítězslav Novák and Slovak Music (1974), On-going Problems of Musical Analysis (1976), The Principle of Limited Aleatoric Music in Terms of Composition and Theory (1982).

"I wrote the *Sonata for Violin and Piano No. 2* in 1994. The tempo markings slow - fast - slow - fast remind of the baroque *sonata da camera*. The piece lacks a central movement, there are no distinct, striking motivic or thematic relations among the movements. Its style hints at certain neoclassic influences, which can be traced in the free modal texture, broadened by dodecaphonic elements. A short first movement *Preludio* is a dramatic dialogue of violin and piano. *Tema con Variazioni* of the second movement *(Allegretto)* possesses mostly classic features, with a touch of French undertone, penetrating all six variations. The third movement *Recitativo* without the piano is in fact a small free phantasy. With *Finale* the dramatic tone of the *Prelude* returns, but much sharpened, full of restlessness and fierce contrasts, typical of fast music."

PAWEL SZYMAŃSKI (1954 in Warsaw) graduated from the Music Lyceum (bassoon) and from the Music Academy in Warsaw, having been a pupil of Włodimierz Kotoński. As a student he played the recorder in an ensemble for early music. After 1978 he studied with Tadeusz Baird, later with Roman Haubenstock-Ramati in Vienna. He participated in several Darmstadt Ferienkurse (1978, 1980, 1982), but without any traces being left in his output. Szymański lives and works as a free-lance artist in Warsaw.

Works (selection): Epitaf for 2 Pianos (1974), String Quartet (1975), Limericks for violin and harpsichord (1975), Partita I for orchestra (1976), Kyrie for boys' choir and orchestra (1977), Intermezzo for instrumental ensemble (1978), Partita II for orchestra (1977-78), Limericks, version for flute, violin and cello (1979), Gloria for female choir and orchestra (1979), La folia for tape (1979), Ten Pieces for String Trio (1979), ... under the plane tree for tape (1980), Villanelle for countertenor, 2 violas and harpsichord on a text by J. Joyce (1981), Four Liturgical Pieces for soprano and orchestra (1980-81), Two Pieces for String Quartet (1982), Sonata for instrumental ensemble (1982), Crux fidelis for tape (1983), Appendix for flute, piccolo and other instruments (1983), Two Illusory Constructions for clarinet, cello and piano (1984), Lux aeterna for voices and instruments (1984), Partita III for harpsichord and orchestra (1985-86), Tropus for piano (1986), Partita IV for orchestra (1986), Through the Looking Glass ... II. electronic music (1988), A Study of Shade for chamber orchestra (1989/for symphony orchestra 1992), A Kaleidoscope for M. C. E. for cello (1989), quasi una sinfonietta for chamber orchestra (1990), Sixty-odd Pages for string guartet (1991), a due for 2 violins (1991), Five Pieces for string guartet (1992), Two Studies for orchestra (1987/92), Miserere for voices and instruments (1993), Three Pieces for recorders with the accompaniment of metronome (1993), Through the Looking Glass ... III for harpsichord (1994). Piano Concerto (1994), Bagatelle for A. W. for violin, clarinet, tenor saxophone and piano (1995), In paradisum, motet for male choir (1995).

"As far as my music is concerned, I accept tonality with the reservation, that my tonality is in no way new, it's simply old. Speaking about euphony, I hardly can judge my own compositions whether they sound nice or ugly. In any case the sound is not a value in itself for me - it is a function of the form. For instance, if I am concerned with accenting the differences between two structures (a trivial example), I dress them in contrasting coloured outfit, if this is not the case, I don't employ this technique.

Neither can I assess whether my music is simple or complicated. I attempt at textural clarity, although I love texture with many voices. Technical means I employ are not very complicated, although for the listener they might be difficult to distinguish. Only one of my friends noticed, that my *Sonata* consists exclusively of canons...

In no case I could adhere to romanticism. I try to materialize every sound 'vision' (if one can call them so) by the most strictly used system of technical means. I never try simply, spontaneously (a modern word today) to write what I hear inside. Why? Because it does not delight me - it would be a kind of an ear-training dictation lacking the real source of sound. But overcoming contradictions is for me a real pleasure arising from the desire to establish the 'heard' idea in the most genuine form and at the same time to accept the strict system of constructive principles... Of course, it is a rough simplification, because sometimes a technical impression and sound 'vision' originate simultaneously and it is impossible to separate one from the other..."

GYÖRGY LIGETI ----> p. 88, 140

"The melodic and harmonic nucleus - major third (g-b), tritone (*e flat-a*), minor sixth (*c-a flat*) in descending succession, a 'crippled' variant of the 'horn fifth' develops in all of the four movements into transparent, metrically and rhythmically complex polyphonic form structures. In the introductory passage the violin plays a kind of a two-part chorale which continues to develop the 'horn fifth' nucleus, the horn generates a non-tonal though diatonic melody, and the piano - echoes and variants of the violin chorale. Each instrument appears in its own layer of melody and rhythm, the three layers being asymmetrically translocated in relation to one another.

The first movement fades away in the glassy heights of violin harmonics. When composing these fragments, I imagined a very remote, subtle, and melancholic music resounding through atmospheric crystal formations. The second movement is a swift, polymetric dance inspired by various folk musics of non-existing nations, as if Hungary, Romania and the entire Balkan were lying somewhere between Africa and the Caribbean. Just as with Schumann's and Chopin's hemiolas, a complex hemiola formation appears in this movement as a result of a division of the basic eight-beat pulse into 3+2+3, 3+3+2, etc. Since the different divisions resound in the three instruments simultaneously, the result is a remarkably rich, polymetric structure. The horn and the piano have been handled here with virtuosity, the piston horn being a combination of different natural horns (natural seventh and natural eleventh also playing their roles), and the piano feeding furtively on traditions of jazz piano playing. The third movement is a march with translocated metrical layers and a homophonic trio, and constitutes the formal variant of the first movement: they are both in ABA form with a variation-like recapitulation of section A. The recapitulation in this part is dominated by the horn's signal-like melodic formulas derived from the horn melody of the first movement.

While the first three movements are basically diatonic, the final one appears as their chromatic variant in the form of passacaglia. A five-bar harmony model - a modification of the 'horn fifth' nucleus - forms a frame, and the descending chromatic melody formations are like lianas growing round the frame, until the succession of five chords disintegrates completely. The dramatic tension contained in this growth of 'weeping and complaining' melodic lianas increases slowly but gradually and forms a basis for the formal process. This increase in tension leads to

a transformation of the piano into a low percussion instrument. The echo of this enormous imaginary drum will be later heard in pedal tones of the horn. The 'horn fifth' nucleus also resounds, as a reminiscence, in the piano and the violin, but it is peculiarly alienated - a photo of a landscape which has meanwhile vanished into nothingness.

I have dedicated my *Horn Trio* as an 'hommage' to Johannes Brahms whose own horn trio hangs in the musical sky as an unsurpassed example of its kind. In spite of this, there are no quotations of influence or Brahms' music in my *Trio* which was written in the latter part of the 20th century and is - in construction and expression the music of our times." György Ligeti

RENÉ STAAR (1951 in Graz) studied in Stockholm, Helsinki and at the Hochschule für Musik und darstellende Kunst in Vienna (composition with Alfred Uhl and Erich Urbanner, later with Roman Haubenstock-Ramati, and also conducting) and in Zürich (master courses of Nathan Milstein). As a violinist he performed in many states of Europe and the U.S.A. In 1974-81 he taught at the Hochschule für Musik in Vienna, in 1981-87 he lived as a free-lance artist in Geneva, since 1987 again in Vienna. In 1987 he established the Wiener Collage ensemble focusing on 20th-century music and featuring many premieres of domestic and foreign composers. He was awarded the Ernst Krenek Prize of the city of Vienna for his work *Just an Accident* (on text by a Alan Levy) in 1986. He was invited to lecture at universities of California, Graz and at various courses in Europe. Since 1988 he is a member of the Vienna State Opera orchestra, since 1991 of the Vienna Philharmonic Orchestra.

In his compositions René Staar set up his own "theory of chordal dispositions", which offers his music a rational basis with plenty of possibilities. Work on every piece is preceded by large interval and chordal charts, which are applied to an easily recognizable individual musical language.

Works (selection): Jeux I for violin and viola (1976), Sonatina for 3 clarinets (1977), April for violin and piano (1977), Prolegomena for 2 guitars (1978), Fantasy for 4 violins (1980), Hommage à un temps perdu for violin and piano (1981), Structures I-VI for chamber ensemble (1982), Movimientos para Don Jose Haydn for chamber orchestra/2 pianos (1983), Just an Accident? A Requiem for Anton Webern and Other Victims of the Absurd, melodrama for speaker and large orchestra/chamber ensemble (1985), Trio for violin, cello and piano (1984), Funeral Music for Olof Palme for solo violin and 5 accompanying instruments (1986), Ständchen und Sitzchen - Ernst Krenek zum 85. Geburtstag for violin (1986), Vision Nr. 1 Kosmos for organ (1987), Roman-Haubenstock-Ramati-Tableau for violin with voices and instruments (1988), Collifing Movements for chamber ensemble (1989-90), In Memoriam Leonard Bernstein I, fantasy for soprano, flute, violin and piano (1988-91), Minotaurus I, balet (1991), Submerged

Dreams, 6 sketches for string quartet (1993), Tokyo Midnight Music for large orchestra (1993), Hommage à K for solo violin and large orchestra (1992-93), Bagatelles on the Name of György Ligeti for piano (1989-94).

In his cycle *Gemini*, which has to serve the Wiener Collage as a model-challenge, Staar shapes with the helps of his new knowledge form models on the basis of acquired and transformed harmonic structures, which always join two different chords in confrontation or amalgamation. Staar's musical language crystallized gradually from the tension between major-minor tonality and dodecaphony which also yielded a new way of creating the harmony, described by the composer as a "postulation of harmonic models through chordal dispositions".

Duo A1 was written for the principal flutist of the Vienna Philharmonic Orchestra Wolfgang Schulz. Apart from chordal dispositions the composer utilizes here also some other new techniques, e.g. a new kind of rhythm derived from tempo relations or a choice of certain time sections, which contribute to harmonic evolution of the piece.

A5 for violin and piccolo appears to be more conventional, almost like the variation technique. But here, too, the composer destroys all the cliché (function of the piccolo). As far as the form is concerned, it involves a constantly changing refrain and contrasting episodes, which caricature traditional models of the piccolo playing technique.

A7 for violin and tenor saxophone is based on tension between double and triple divisions of various units. The tension and relaxation of chordal development origins from broadening the structure.

ZDZISŁAW WYSOCKI (1944 in Poznań) has beeen living in Vienna since 1971 and has been an Austrian citizen since 1976; he was a student of Poznań's and Viennese music schools. He is active as choirmaster and pianist in Vienna. The base of Wysocki's style, unique in Austria as well as in Poland, lies in the timbre of Polish avant-garde of the fifties and in a close relation to the followers of the Second Viennese School. He is a master of short pieces accenting the substance and grouping contrasts. A wide range of contrasts in his works and their unexpected changes, as well as intensity of the message of usually short but all the more persistent idea add a feature of phantasy to his work, which may be perhaps compared to literary works of Stanisław Lem or Sławomir Mróżek, but without a counterpart in musical world.

René Staar, abridged

Works (selection): Sonata per violoncello solo op. 16 (1969), Concerto for Double Bass and Orchestra op. 25 (1972-75), 2 caratteri per chitara solo op. 29/1 (1978), Missa in honorem Ioannis Pauli sec. for mixed choir, organ and chamber orchestra op. 30 (1979-80), Kleine Passionsliturgie for alto and 9 players op. 32 (1979-81), Fantasy for cello and piano op. 33 (1981), 4 Miniatures for cello and piano op. 35 (1983-84), Elegy 1943 op. 37 (1982-85), Moment for solo cello op. 42 (1988),

Concerto for Guitar, String Orchestra and Percussion op. 43 (1988-89), Pater noster for mixed choir a cappella op. 44 (1989), Piano Quintet op. 46 (1990), Deus artifex, song cycle for bass and piano op. 50 (1992-93), Trio for violin, horn and piano op. 51 (1992-93), De finibus temporum for soprano and 16 players op. 52 (1993-94).

Études for Chamber Ensembles are a result of a project, which originated in a cooperation with Pené Staar and the Wiener Collage ensemble. The first 2 of them were performed in March 1995 in Vienna. *Étude III* for violin, saxophone and piano was written to offer the saxophonist a short piece for the concert at the Melos-Ethos festival. *Études IV-VI* for 7, 9, and 11 winds were conceived also in connection with the planned Bratislava concert, where also a composition of Erich Urbanner with similar forces will be played. These pieces serve as a challenge to the ensemble members, providing possibilities for experimentation with the sound.

Finishing his secondary studies ERICH URBANNER (1936 in Innsbruck) began his study of music at the Hochschule für Musik und darstellende Kunst in Vienna (composition - K. Schiske and H. Jelinek, piano - G. Hinterhofer, conducting - H. Swarowsky). Since 1961 he teaches at the Hochschule für Musik (playing from score, since 1969 composition). He was awarded several Austrian and international prizes and awards.

"In my compositions I always attempt at musical elaboration of my experiences with uniqueness and fantasy. This creative viewpoint conditions an individually developed form, which has to be distinctly articulated in shape and sound to be clear to the listeners. I am open to the most recent tendencies, to the development which animates the whole field of music. I accept what is compatible with my mentality, never subscribing to a certain school. In the time of various trends, but also in the time of uncertainty about what is avant-garde and what is conservative, it is important to know, that innovations, more than before, are less needed on the level of material than on the level of command of language."

Works (selection): 4 string quartets (1956, 1957, 1972, 1992), *Prologue* for orchestra (1957), *Missa Benedicte gentes* for mixed choir and organ (1958), *Concertino* for organ and string orchestra (1961), *Symphony* in one movement (1963), *Der Gluckerich oder Tugend und Tadel der Nützlichkeit*, opera (1963), *Dialogue* for piano and orchestra (1965), *Rondo* for large orchestra (1967), *Contrasts II* for orchestra (1970), *Concertos* for violin (1971), double bass (1973), piano (1976), alto saxophone in E flat (1979), cello (1981), *Sinfonia concertante* for chamber orchestra (1982), *Requiem* for soli, choir and orchestra (1983), *Ninive oder das Leben gebt weiter*, opera (1988), *Jobannes Stein oder der Rock des Kaisers*, monodrama for speaker and 4 male voices (1990-91), *Duo* for accordion and double bass (1992).

"Six concertante pieces Quasi una fantasia were written in 1993 on the commission of the ensemble Wiener Collage for woodwinds, brass wind quintet and piano trio, in which the violin and cello is replaced by a viola and double bass. These three instruments play a leading role. They perform as solo, duet or trio and decisively determine the character of each composition ranging from soft lyrics to emotional virtuosity. 12 winds (2 flutes, oboe, English horn, clarinet, bass clarinet, 2 bassoons, 2 horns, trumpet and trombone) enter into partnership. To a considerable extent they contribute to form growth, they create lively oppositions resulting often in a rough confrontation. A timbre quality and a certain virtuoso gesture are present. As the title hints, the work is a cycle in its character - there are only short breaks between particular movements - and its concertante form goes hand in hand with the title Quasi una fantasia. It is a development towards a free form, a condition for inspired music creation and imaginative construction of form. Every movement produces some cells, which in other movements grow up to full forms. This connection evokes a superiority, still closer relations and has to contribute to effective introduction of heterogenous elements into the composition." Erich Urhanner

ENSEMBLE WIENER COLLAGE was founded in 1987 by three composers - Erik Freitag, Eugen Hartzell and René Staar. It focuses on special projects featuring masters of the 20th century and top composers of our present. In its performances the ensemble deals with the relationship of modern music to old masters (up to the 19th century). The ensemble forces can be enlarged to chamber orchestra using the most diverse combinations. The ensemble cooperates with outstanding composers and it commissions new works with the aid of Austrian governmental institutions. The ensemble members are highly professional musicians - soloists and members of the Vienna Philharmonic Orchestra. Ensemble Wiener Collage has toured whole Europe, Japan and the U.S.A.





Slovak Radio Studio 1 4.30 p.m.

CHRISTOPH MARIA MOOSMANN or

organ

PROHELVETIA

The concert is supported by PRO HELVETIA

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HEINZ HOLLIGER Five Pieces for Organ and Tape (1980)

Janus Perpetuum mobile I Spiegel-Kreuz Perpetuum mobile II Choral-Nachspiel

MICHAEL REUDENBACH Standlinien 1 (1994)

ERNST HELMUTH FLAMMER Etude 1 (1985) from superverso per organo

MICHAEL REUDENBACH Standlinien 2 (1992/93)

ERNST HELMUTH FLAMMER Farbenmusik (1989/90) from superverso per organo

MICHAEL REUDENBACH Standlinien 3 (1992/93)

IANNIS XENAKIS Gmeeoorh (1974)

VIEIOS-I

HEINZ HOLLIGER (1939 in Langenthal, Switzerland) studied oboe with E. Cassagnaud and composition with Sándor Veress at the Conservatoire in Bern, later piano with Y. Lefébure and composition with P. Boulez in Paris. He hold 1st prizes from international oboe competitions in Geneva (1959) and Munich (1961), as well as prestigeous record awards for his recordings. Holliger discovered many old oboe compositions and his innovative approach, unsurpassed virtuosity and musicianship inspired major composers to compose for his instrument (Berio, Carter, Martin, Henze, Lutosławski, Stockhausen, Yun). He is widely acknowledged also as a composer and conductor. Holliger is a professor at the State Academy of Music in Freiburg/Breisgau and he is a member of Basler Musik Forum artistic direction. He holds several awards for composition (Kunstpreis der Stadt Basel, Ernst-von-Siemens-Musikpreis, Prix de Composition Musicale 1994, Monaco). In 1993-94 he was composer-in-residence of the Orchestre de la Suisse Romande. Holliger-performer is known for constant search of new instrument techniques and the same goes for Holliger-composer: his domaine is to look for new territories, experimenting with sound and techniques: his music being demanding both to performers and audiences

Works (selection): Drei Liebeslieder for alto and orchestra to text by G. Trakl (1960), Erde und Himmel for tenor and 5 instruments (1963), Elis, three nocturnes for piano (1963/66), Glübende Rätsel for alto and 10 instruments to a text by N. Sachs (1964), Trio for oboe/English horn, viola and harp (1968), Siebengesang for oboe, orchestra, voices and loudspeaker (1968), Psalm for choir (1970/71), Dona nobis pacem for 12 singers (1971), Studie über Mehrklänge for oboe (1971), String Quartet (1973), Atembogen for orchestra (1974/75), Come and Go, chamber opera after S. Beckett (1976/77), NOT I, monoopera after S. Beckett (1978/80), Five Pieces for organ and tape (1980), Der ferne Klang for chamber orchestra and tape (1983/84), Turm-Musik for flute/alto, bass flute, small orchestra and tape (1984), Tonscherben, orchestral fragments (1985), Introitus for tape (1986), Praeludium, Arioso und Passacaglia for harp (1987), Gesänge der Frühe after Schumann and Hölderlin for choir, orchestra and tape (1987). Variazioni su nulla for 4 voices (1988), What Where, chamber opera after S. Beckett (1988), Quintet for piano and four wind instruments (1989) Ostinato funebre for small orchestra (1991), Two Songs to poems by G. Trakl for alto and large orchestra (1992/93).

Five Pieces for Organ and Tape

Janus: a compact and broken chord, its reverberations are like human voices. Perpetuum mobile I: three continuous movement processes in time ratio 8:5:3. The pitches gradually change to rests and at last the entire pitch bank is used up. Spiegel-Kreuz: two approaching lines, one begins in extremely fast tempo, the other extremely slowly, they meet in the point of moderate tempo and after crossing each other they move in retrograde movement towards the extremes. *Perpetuum mobile II:* while *Perpetuum mobile I* is played back, the organ plays the pitches, which are replaced by rests on the recording, producing a kind of sound negative print, the object being to join both parts.

Chorale-epilogue: chorale melody surrounded by small intervals and its reverse - they both resemble the sound qualities of choral voices - lose their outlines on the background of taped sound, which shows minimal tempo and frequency differences. The sound becomes more and more amorphous and plunges into the low register.

MICHAEL REUDENBACH (1956 in Aachen) studied composition with J. Blume in Cologne and with D. Cohen in Paris. He is active both as a performer and composer. He is founder and artistic director of the *Aventures - 20th century music* concert series in Aachen. In 1989 Reudenbach won the Aachen cultural prize, in 1990/91 he was awarded the Akademie Schloß Solitude scholarship and in 1992/93 he lived in Cité Internationale des Arts in Paris. His music was presented and broadcast in Germany and many other European countries (including Ukraine) as well as Canada. He focuses on instrumental music for soloists and chamber music ensembles of various kinds (*Changements* for 7 musicians, *Szenen, Standbilder* for clarinet, trombone, cello and piano, *Quotations, Encounters* for harp, double bass, percussion and tape, etc.)

"Standlinien consists of three identical versions, each having a different registration. 'Something else' should happen between the versions, so that the standpoint is 'located' only 'gradually' (Standlinie - standpoint-line = the basis for determining a location in navigation; the standpoint is at the crossing of two or more lines)". Michael Reudenbach

ERNST HELMUT FLAMMER (1949 in Heilbronn) studied at first mathematics and physics (1969-1972), later musicology together with history of art, philosophy and, later still, music. Between 1973-79 he studied counterpoint and music theory with P. Förtig and between 1972-80 musicology with H. H. Eggebrecht in Freiburg, graduating with a study on H. W. Henze and L. Nono. From 1976 he studied composition with Klaus Huber, Brian Ferneyhough, for a short period also with Paul Heinz Dittrich. Since 1977 he has been writing articles on New Music and problems of music aesthetics in several specialized journals. He taught music theory, counterpoint, musical forms and analysis in Tossingen (State Music Academy, 1980-1981) and Freiburg (1982-1985). Since 1980 Flammer has been living in Freiburg, since 1985 he is invited to lecture at universities in Newcastle, Dresden, St. Petersburg, at the Salzburg Mozarteum and the Darmstadt Summer Courses. In 1985 he founded the ensemble recherche freiburg, which focused on performing New Music, and went on to be its leader untill 1990. His activities include also lecturing and music management. Compositions of E. H. Flammer have been presented at festivals at home and abroad, in programmes of many radio stations; E. H. Flammer holds many awards and honours

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Works (selection): String Quartet (1977), Es war, als hätte der Himmel die Erde still geküßt, organ-fantasy (1978), Begegnungen mit einem ungewöhnlichen Solisten for double bass (1979), Styx for flute and chamber orchestra with percussion (1979/80), Der Reiter auf dem weißen Pferd, cantata for a cappella choir with soloists (1980), Momentaufnahmen for piano (1980/81), Begegnungen mit einem ungewöhnlichen Solisten, version for 2 double basses (1981), String Quartet No. 2 (1981/82). Der Turmbau zu Babel, oratorio for 3 choirs, 3 orchestral groups, 3 conductors, soli, live-electronics and tape to texts by Schiller, Schopenhauer. Nietzsche, Machiavelli, Tucholsky (1980/81), Mephisto klopft an for wind quintet (1983), spectaculum undique perpetuum ...? for trombone (1983), String Quartet No. 3. (1985), Gethsemani for large orchestra (1985/86), Dem Rad in die Speichen fallen for large orchestra (1987/88), le mystère, trilogie unique éternelle pour grande orgue (1989/90), Capriccio for cello and large orchestra (1990), superverso per organo, studies 1-12 (1985-1992), Durch die Erde geht ein Riß gegen das Vergessen, seven pieces for large orchestra (1990), La trinité unique éternelle d'esprit, de la nature et de l'architecture for violin, viola, cello and large orchestra (1990).

"superverso per organo was initially conceived as a series of three organ etudes, which gradually grew into 12 pieces. As in the first three etudes, each piece deals with a specific instrumental problem, the technique of clusters, for instance, or a specific isolated composition principle (for instance, the *toccata* principle; or in another dimension: the timbre principle). Such a composition principle can be connected with a specific organ principle. The combination of the two make up the thoroughly elaborated "theme" of each study.

Like the first three studies, the end of each *superverso* (complete turn) brings a virtual reversal of the initial musical material. Stillnes turns into movement, vertical structures change into horizontal, melodic ones. Movement in the opposite direction is also possible.

The three first organ studies are indeed occasional pieces, which sprung up spontaneously and had to be materialized immediately. They demand the utmost technical dexterity, although they sound to be unsophisticated and brilliant. In every case, they are indeed virtuoso pieces. The material of each piece is made up of two contrasting elements.

Study No. 1 begins with repeating melodic phrases and a contrasting long chord; gradually they merge, the rhythm of melodic phrases becomes irregular, interrupted, developing into a 'long chord'.

The ninth piece – *Farbenmusik* uses only several pitches and 4 timbres, e.g. stop combinations. Rhythmic evolution includes joining two points with identical attack times of all parts in confrontation with attacks spaced in five parts according to a ratio of 5:7:8:9:11. Applied also to the timbre, the piece can be freely enriched with several similar evolutions. However, the performer would have to deal with almost impossible tasks. The uneven density of the beginning and end, as compared to the

middle section, is the sole result of not every intention being realized, of processes of

Helmut Flammer

IANNIS XENAKIS ----> p. 21, 87

Gmeeoorb is Xenakis' only organ composition and one of his longest, most demanding and most rigorous instrumental works. It was composed for the huge 61-key Gress-Miles-organ in South Congretional Church in New Britain, Connecticut. Later the composer wrote a version for a 56-key organ more often found in Europe. The piece, as well as *Evryali* and the orchestral works *Erikhton* and *Noomena* (all from 1973-74), is based on *arborescences* growth principles, which - in the composers words - "undergo various symmetrical changes, axe rotations, distortions, additions". X. Darasse and F. Rieunier reduced the initial score, which required at times seven staves, to maximum of four staves. Even then Xenakis calls for an assistant at the most difficult spots! The work consists of 7 main sections.

The first section uses arborescence shapes in dense polyphony around the axe of middle *e* and closes with a fermata on low *e*. The music of the second section also revolves around *e* and it displays some very rapid register changes with a remarkable density in the treble register. Four wooden boards are introduced in the third section, whereby the player produces spreading tone clusters in mounting crescendo sound with ever changing registers and dynamics. The grand fourth section is the centre of the work, shaped as a grandiose polyphony of arborescences with spreading scales on the keyboard and chunks of chords in the pedal, all this requiring an assistant. One particularly difficult spot even involves spreading scales in the pedal. The arborescence polyphony abates ending up at a dark low-register cluster, marking exactly the golden section point of the composition. The fifth section begins here, a kind of chorale with exceptionally beautiful harmonies and timbres, a precisely timed point of rest after such agitation. The arborescence shapes become dense again in the sixth section, forming a massive tutti synthesis, a stretta of unprecedented technical requirements. The last section is a seven-bar coda involving for the last time wooden boards and clusters in a magnificent falling glissando cluster. At the end, the player has to shake violently, irregularly and independently all four boards to produce a tremolo, which - says the composer - "fills the church nave with such power, that soul and the ear will be shaken." Harry Halbreich

CHRISTOPH MARIA MOOSMANN (1960, Riedlingen/Würtemberg) studied catholic church music at the Academy of Music in Freiburg, as a part of a German popular fund scholarship. He visited masterclasses of major organ players (Kynaston, Litaize, Radulescu, Rübsam, Tagliavini) and studied privately with L. Lohmann and D, Roth. After finishing his organ studies he continued studying conducting in Basel and Zürich. Between 1982-1988 he was an organist of the university church and artistic director of University of Freiburg Music Days.

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decomposition.

Between 1988-1994 he was the organist of St. Nicholas Cathedral in Wil, Switzerland, between 1992-1994 he taught at the church music school in St. Gallen. Since 1995 he is the organist of the Maria-Frieden Cathedral in Zürich-Dübendorf. Since 1982 Ch. M. Moosmann regularly gives concerts (including first performances) in several European countries, at major festivals (Pro musica nova Brehmen, Internationale Ferienkurse Darmstadt, Aspekte Salzburg, Festival Lucero Paris, Tage für Neue Musik Zürich, in Riga, etc.) He recorded CDs with music ranging from J. S. Bach to I. Xenakis.





Moyzes Hall 7.30 p.m.

SLOVAK SINFONIETTA ŽILINA LEOŠ SVÁROVSKÝ conductor JURAJ ČIŽMAROVIČ violin JÁN GALLA bass **TORU TAKEMITSU** *Nostalghia* (1987) for violin and string orchestra

JOZEF MALOVEC Music for Bass and Chamber Orchestra (1977)

VLADIMÍR GODÁR Meditation for Violin Solo, String Orchestra and Ketle Drums (1984/95) Premiere

INTERVAL

2,08

ARVO PÄRT Festina Lente (1988/90)

ALFRED SCHNITTKE Sonata for Violin and Chamber Orchestra (1963/67) Andante Allegretto Largo (9/1) Allegretto scherzando - (9/2) Allegro

0.0

TORU TAKEMITSU (1930 in Tokyo) studied composition with Yasuji Kiyose, but in fact remained an autodidact. He was co-founder of the Jikken Kobo Electronic and Concrete Music Studio in Tokyo (1951) which grouped artists of diverse areas. As a composer he became known with his Requiem for String Orchestra (1957) and since the time his music met with ever growing attention all over the world. In 1964 he led with his friend John Cage a composition and performance seminar organized by the Hawaii University. He is a demanded film music composer, winning many awards. In 1965 his piece Textures won the 1st prize at the UNESCO International Composers' Rostrum in Paris. In the frame of the world exhibition EXPO '70 in Osaka he created the 'Space Theatre'. His music - and that of Stravinsky and Stockhausen - was in 1971 included in the Contemporary Music Festival in Paris (S.M.I.P.). Takemitsu lectured on composition at the Yale University and took part in Meet the Moderns festival organized by the Brooklyn Philharmonic led by Lucas Foss. In 1970 he was elected the honorary fellow of the Akademie der Künste der DDR and in 1980 he was awarded the prize of Japan Arts Academy. For several times he was invited by universities in U.S.A., Canada, Australia as a lecturer or composer-in-residence. In 1984 he received the prize of the American Academy and Institute of Arts and Letters. European music avant-garde (Boulez, Nono, Stockhausen), later traditional Japanese music and nature - these are the basic sources influencing the musical language of T. Takemitsu, who became one of the leaders of the world music avantgarde. The typical sound of his orchestra is enriched by a large section of European and Japanese percussion instruments. He is an exclusively instrumental composer. there is no space for human voice in his work. Even in his electronic pieces he uses solely natural sounds instead of electronic ones: musique concrète.

Works (selection): 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, 2 female voices and 2 orchestras (1970), Cassiopeia for solo percussion and orchestra (1971), Autumn for biwa, shakuhachi and orchestra (1973), Garden Rain for brass instruments (1974), Quatrain for clarinet, violin, cello, piano and orchestra (1975), Marginalia for orchestra (1976), 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 orchestra (1981), Rain Spell for instrumental 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 (1987), Nostalghia for violin and string orchestra (1987), Tree Line for chamber orchestra (1988), A String around Autumn for viola and orchestra (1989), Visions for orchestra (1990), My Way of Life - In Memory of Michael Vyner for baritone. choir

and orchestra (1990), From me flows what you call Time for 5 percussion players and orchestra (1990), Fantasma/Cantos for clarinet and orchestra (1991), Quotation of Dream - Say sea, take me! for 2 pianos and orchestra (1991), How slow the Wind for orchestra (1991), And then I knew 'twas Wind for flute, viola and harp (1992), Rain Tree Sketch II - in Memoriam Olivier Messiaen for piano (1992), Ceremonial. An Autumn Ode for orchestra and sho (1992), Archipelogo S. for 21 performers (1993), Equinoxe for guitar (1993), Family Tree - Musical Verses of Young People for speaker and orchestra (1993), Fantasma/Cantos II for trombone and orchestra (1994), Spirit Garden for orchestra (1994).

Sorrow, elegy and longing characterize the music of T. Takemitsu, who has written a series of funeral musics to deaths of his friends since the mid-eighties - Morton Feldman (*Twill by Twilight*), Isamu Noguchi (*ltinerant*), Michael Vyner (*My Way* of *Life*) and Olivier Messiaen (*Rain Tree Sketch II - in Memoriam Olivier Messiaen*). Nostalgbia to the death of the great film director, the composer's friend Andrei Tarkovsky opens this series, its atmosphere being strongly influenced by Tarkovsky's autobiografic film of the same title shot with very little daylight.

JOZEF MALOVEC (1933 in Hurbanovo) being still a student of a secondary school, he took lessons of harmony, counterpoint and forms with Ján Zimmer, after his leaving examination he became a pupil of Alexander Movzes at the Academy of Music and Performing Arts in Bratislava and later of Jaroslav Řídký and Václav Sommer at the Academy of Music in Prague, where he graduated in 1957. During the sixties he co-founded the ensemble Music of Today and participated in Summer Courses of New Music in Darmstadt. In 1957-81 he worked as an editor and programme adviser of the Czechoslovak Radio in Bratislava, in 1977-81 as an editor of the Electroacoustic studio of the Czechoslovak Radio in Bratislava. His name is closely connected with the beginnings of electroacoustic music in Slovakia. By means of electronic composition Malovec, similarly to his contemporaries, explored sound possibilities of technical media and thus contributed to the variety of sounds used in music. There is a clear dichotomy of the spontaneous and the rational in his music. During the seventies he was inspired by Slovak folklore, namely by the unique harmonic modal idiom. The next decade brought mature poetics, introspection and a synthesis of his personal creative effort and that of his contemporaries.

Works (selection): Three Bagatelles for string quartet (1962), Cryptogram 1 for bass clarinet, piano and percussion (1965), Orthogenesis for tape (1966), Musica Concertante for orchestra (1967), Little Chamber Music for octet (1964, R 1970), B-A-C-H for tape (1975), Music for Bass and Chamber Orchestra (with texts by H. Malovcová) (1977), Poem for Violin in memoriam D. Shostakovich (1977), Chamber Symphony (1980), String Quartet No. 3 (1985-86), Symphony No. 2 (1989), "Zemianske" Dances, 5th suite for strings after melodies from the "Uhrovecká" collection (1989), Introduzione e corrente per organo solo (1989),

On This Location, music for speaker and string quartet (1990), *Jesu dulcis memoria* hymnus for children's choir and chamber orchestra (1990), *Summer Preludes for Organ* (1991).

"Music for Bass and Chamber Orchestra (with a text by Helena Malovcová) was commissioned by Sergej Kopčák and the Camerata Slovaca ensemble for the Bratislava Music Festival in 1977. It drew public attention, because at the end of the piece I quote an expressive lyrical poem *Do not touch the Souls*... of my late wife Helena; it stroke the conscience of the society in the cultural and political atmosphere of the time. I think it has a universal meaning.

It is interesting, that it was possible to perform this lyric poetry on stage without the intervention of authorities. In the score it was called *cadenza* - a free improvisation following a vocal line with no words. Only the soloist was aware of the substance of the poetic text. Although the composition was recorded and broadcast in radio and later in TV, although it was included on my LP record and even its score had been published, it hasn't been performed since in our country. When performed in (East) Berlin, the organizers of the live coverage of the concert persuaded the soloist to recite the cadenza in original language, because they regarded its German translation too religious at that time."

Do not touch the souls you, who cannot play them! Soul can shed hidden tears not easily dried by breeze though the mouth smiles and you feel like singing the soul is trembling in tears. Don't touch it, you cheaters! The soul is a bare foot walking through the thistle.

Helena Malovcová (a free translation)

VLADIMÍR GODÁR (1956 in Bratislava) studied at the Conservatoire in Bratislava (piano with Mária Masariková, composition with Juraj Pospíšil) and at the Academy of Music and Performing Arts in Bratislava (composition with Dezider Kardoš), graduating in 1980 with his *Symphony Nr. 1* for orchestra. Between 1979-1988 he worked as an editor of OPUS Publishing House, since 1988 he's been working at the Institute of Musicology of the Slovak Academy of Sciences. Between 1993-1994 he was composer-in-residence at the Slovak Philharmonic. Since 1991 he is senior editor of the Slovenská hudba quarterly.

Godár's first compositions are marked by twelve-tone music, post-war serialism and the Polish School, later, among the trends of the seventies, he was influenced by

ancient European music, which he performed (as a continuo player in ancient music ensembles led by J. Albrecht), analysed (several studies, including his dissertation *Battaglia and Mimesis*) and revised (several volumes of Fontes musicae, Ancient Music in Slovakia). Forgotten techniques and sound concepts of old European music were thus incorporated into his language. In his comprehensive works he seeks confrontation of the musical past with the present, making use of polystylistic elements (*Ricercar, Talisman, Partita, Sonata for Cello and Piano, Concerto grosso, Meditation for Violin and Orchestra, Orbis sensualium pictus, The Garden of Dariachangbi, Sequence for Violin and Piano*). He uses methods of reduction and selection to confront characteristic expressive shapes, drawing not on minimal music of the sixties and seventies, but on European music history, and he further simplifies his language in works written after five years of silence (Sympbony *Nr. 2, Autumn Meditation, Tenderness, Via lucis, Barcarole*).

Works (selection): Ricercar per 4 stromenti (1977), Sorrowfull Songs to Words from Old Slovak Poetry for female/children choir and chamber ensemble (1979), Symphony No. 1 (1980), Trio for violin, clarinet and piano (1980), Violin Duets (1981), Lyrical Cantata for mezzo-soprano and chamber orchestra (1981), Partita for 54 String Instruments, Harpsichord, Kettle Drums and Tubular Bells (1983), Grave, passacaglia for piano (1983), Talisman, nocturne for violin, cello and piano (1979-83), Orbis sensualium pictus, oratorio (1984), Meditation for violin and orchestra (1984/R 1995), Four Earnest Songs for voice and piano (1985), Sonata in memoriam Victor Shklovsky for cello and piano (1985), Concerto grosso per archi e cembalo (1985), Lullabies of Jan Skácel for soprano, flute, cello and harpsichord (1986), Sequence for violin and piano (1987), The Garden of Dariachanghi, myth after O. Chiladze for viola, cello and orchestra (1987), Autumn Meditation for string quartet (1970/1990), Tenderness for string quartet (1991), Symphony No. 2, ritual for orchestra (1992), Via lucis for orchestra (1993), Barcarole for violin, harp, harpsichord and strings (1993), Déploration sur la mort de Witold Lutosławski for string guartet (1994), Emmeleia, various versions (1994). Tombeau de Bartók for orchestra (1995).

I wrote *Meditation for solo violin, 48 strings and timpani* for my friend violinist Peter Hamar and for his violin in autumn 1984. The piece originated next to more renowned compositions (*Partita, Talisman, Sonata in memoriam Victor Shklovsky, Concerto grosso, Orbis sensualium pictus*) and it presents a contemplation on the Beethovenian question *Muss es sein?* from his last *String Quartet F major. Meditation* was performed only once on 12 February 1987 in Košice, by Peter Hamar and the State Philharmonic Košice conducted by Richard Zimmer. When preparing a recording of the piece with the violinist Juraj Čižmarovič I re-scored it in August of this year for a half-size string orchestra (6,6,4,4,4). Thus, tonight's second performance of the *Meditation* is in fact the first performance of a new, chamber version of the composition.

ARVO PÄRT ---> p. 164

Festina Lente - string adagio with harp ad libitum - draws on the Roman emperor Augustus' favourite saying (originally Greek proverb "Speude bradeós"): Make haste slowly, or: Measure thrice and cut once. The structure of the work is determined by sacred numbers 3 and 7: it is a proportional canon with simultaneously starting voices, its character being "coded" in its metaphorical title Festina Lente. A somewhat concealed basic melody is heard in violas placed at the centre of the stage. The first and the second violins play in counterpoint at double speed, while cellos and double basses in half speed. Pärt seldom allows a deviation from strict contrapuntal principles. Very few instructions concerning the fingering and dynamics are written only as if in a fine pencil. Three instrumental groups divided into canonic, resp. tintinnabuli-voices play the melody seven times at three different tempos. Although the canon begins simultaneously in all the voices, it ends unusually- every voice reaches the end alone. After a break the melody begins again più lento. For several bars the voices sound alternatively in higher and lower registers and in the end the whole sound dissolves to maximal pianissimo. Pärt preserves the mystery of the statement Festina Lente, which he dresses into a work tamed by structure.

(after H. Cohen)

ALFRED SCHNITTKE ----> p. 31

"I wrote my *Sonata No. 1 for violin and piano* in 1963, and in 1967 I made a version for violin and chamber orchestra. The piece is one of my earliest attempts at the twelve-tone technique - but with a varying series (first movement: diminished and augmented triads; second movement: minor triads; third movement: major triads; fourth movement: mixture of all four types of triads).

It is a tonal world with atonal roads, but thematically it is completely traditional (even with quasi-quotations from folk music and from Shostakovich's *Piano Trio No 2.*)." Alfred Schnittke

SLOVAK SINFONIETTA ŽILINA was founded in 1974 as the only Slovak orchestra of the late 18th-century type. 40 members of the orchestara are mostly graduates from the conservatoires and academies in Bratislava, Prague and Brno, often prizeholders of international competitions, who are active also as soloists or chamber players. The first successes of the orchestra at home and abroad came under Eduard Fischer (1930-1993), the first principal conductor. After the orchestra's performance at the Salzburger Festspiele in 1977, the ensemble is regularly invited to significant international festivals and concert halls of Europe, Japan, U.S.A. and Tunis, including presentations in the frame of Wiener Festwochen, Prague Spring, in Tokyo, Chicago, Cleveland, New York a.o. SLOVAK SINFONIETTA's wide repertoire ranges from baroque to contemporary music and special projects like concerts for children, combinations with jazz and pop music are also included. Famous personalities from Slovakia and abroad cooperate with the orchestra - conductors and soloists - e.g. Claus Peter Flor, Oliver Dohnányi, Ľudovít Rajter, Igor Oistrach, André Gertler, Narciso Yepes, Václav Hudeček, Gabriela Beňačková. The ensemble made a number of recordings for OPUS, Donau and BMG labels. From 1995 the post of the principle conductor is held by the young Czech musician Leoš Svárovský.

LEOŠ SVÁROVSKÝ (1961) studied flute at the Prague Conservatoire and received a series of significant awards at international competitions (Prague, Ancona). He performed in many European countries, in Canada and in the U.S.A. Svárovský was a pupil of Václav Neumann at the Prague Academy (graduated 1987). Since 1985 he was an assistant of Zdeněk Košler in the Prague National Theatre, in 1985-87 he conducted the Prague Chamber Opera. In 1991, having passed through several years of guest conducting in the State Philharmonic Brno, he accepted the post of the principal conductor of the orchestra. In 1991 he was an assistant to Sir Georg Solti at the Salzburg Festival, in the season 1993/94 he headed the State Philharmonic Brno on tour in Germany, Belgium, France and England. He made several recordings with the orcnestra. Leoš Svárovský cooperates with a number of domestic and foreign orchestras (Germany, Switzerland, Turkey etc.). Since 1993 he has been cooperating with the Slovak Sinfonietta Žilina, from 1995 as its principal conductor.

JURAJ ČIŽMAROVIČ received his education at the Bratislava Conservatoire and later at the Academy of Music and Performing Arts in Bratislava (1983-1987) and at the Music Academy in Sion (Switzerland, 1988-1989), studying violin. He is a prizeholder of several international competitions: in Beograd (1985), Performers' Competition of the Slovak Republic - 1st prize (1986), Tibor Varga Competition in Sion (1988); in 1988 he was awarded the Prize of Czechoslovak Critics. He attended several international master classes (of F. Gulli - Siena, N. Milstein - Zürich). As a soloist he performed in many European countries and in the U.S.A. While heading the violin section of the Gürzenich-Orchestra in Cologene, he still appears at Slovak concert stages.

JÁN GALLA studied at the Bratislava Conservatoire with Ida Černecká and graduated in 1980. In the same year he signed a contract with the Opera of the Slovak National Theatre in Bratislava. He continued his studies at the Academy of Music and Performing Arts in Bratislava. During his studies he took part in the singers' course at the Academia Chigiana in Siena with G. Favaretto. Ján Galla won the prize of the Slovak Literary Fond for the Jochanan part in the opera *The Feast* by the Slovak composer Juraj Beneš, the first prize in the Dvořák Competition (1980) and he also was successful in the International Competition in Rio de Janeiro in 1985, where he won the first prize and Gold Medal for the best performance of a Brazilian song. As opera singer he appears in a number of opera theatres in Europe and USA (Nice, Bologna, Chicago).

His wide opera repertoire includes works by Mozart, Rossini, Cilea, Verdi, Tchaikovsky, Borodin, Donizetti, Gounod, Cikker, Suchoň, Beneš. His concert (oratorio, lied) repertoire ranges from Mozart to Schoenberg. He often takes part in first performances of Slovak and Czech composers (Beneš, Breiner, Parsch a o.).



Moyzes Hall 4.30 p.m.

NAO HIGANO soprano PETER VRBINČÍK viola

JÁN SLÁVIK cello DANIELA RUSÓ piano

NEW SLOVAK WIND QUINTET

ADRIANA KOHÚTKOVÁ soprano VOJTECH SAMEC flute JÁN BUDZÁK horn ALEXANDER JABLOKOV violin RADOSLAV ŠAŠINA double bass MARIÁN LAPŠANSKÝ piano MICHAL KOŠUT A Dress for Desdemona (1977)

EGON KRÁK Sonate en deux expressions caractéristiques (1987-88) La gravité La vérité

MIRO BÁZLIK Wind Quintet No. 1 (1977) Andante con moto agitato Lento - sempre molto espressivo Allegro agitato

JURAJ HATRÍK Moment musical avec J. S. Bach (1985) chamber cantata for soprano, flute, horn, violin, double bass and piano

MICHAL KOŠUT ---> p. 55

A Dress for Desdemona was written in 1977 and it is scored for a higher voice and viola or a lower voice and violin. The vocal part lacks text and it has mainly timbral function. The piece oscillates between atonality and tonality with a definite accent on expressiveness.

After finishing his secondary-level studies EGON KRÁK (1958) studied theory of music at the Academy of Music and Performing Arts in Bratislava. In 1983 he received a scholarship from the Slovak Music Fund and from 1984 he worked as an editor in the OPUS publishing house. At present he writes music, works as a music supervisor and teaches history and theory of music. In 1992 his composition *Elegidion, De vita et dignitate ecclesiastica* was premiered at the festival Musica Sacra Contemporanea in Rome.

Works (selection): Trio for violin, viola and cello (1982-86), Suite from the Goldberg Variations for chamber orchestra (1985), Septet (1986), Fantasia a tre parti (1986), Two Odes by Ján Holly' for mezzo-soprano and piano (1987), Sonate en deux expressions caractéristiques for cello and piano (1987-88), Symbolon mentis gratae, cycle of mixed choirs to texts by Jakub Jacobaeus (1987-88), Responsio for bass clarinet and cello (1988), Elegidion, De vita et dignitate ecclesiastica for mezzo-soprano, horn and orchestra (1989), Duets for Cello and Double Bass (1989), Responsio II for bass clarinet, cello, harp and piano (1989), Pulcherrima for 2 string quartets and piano (1990), Requiem for Father Leopold for wind octet (1991), Hungarici saltus a dionisio, vol. I. II. III. for string and wind instruments - dances from the Uhrovec Collection (1992/93), Missa pro defunctis, requiem for choir, boys' choir, organ and orchestra (1993), I Have Met My Own Death Yesterday for clarinet and piano (In loving memory of Alberto Giacometti) (1994).

"Music of the *Sonata 'en deux expressions caractéristiques françaises' (*in two typical French expressions) joins two principles of expression associated with the history of French art. Noble and beautiful - grave and truthful. Since Ronsard's Les Pléiades and his hot dreams, the art is consummated by the passion of genuine life. We may find everything in the Italian art but in the French art we discover an extract 'from this everything'. After visionaries of beauty (Ronsard was one of them), Boileau comes to explain the notion of the norm, the rule and the order. 'He will create beautiful art, who follows the rules', this is a slogan from the early 17th century. But truly great art experiences the opposite - he, who relentlessly seeks a vision of beautiful art, creates his own space for a unique kind of rules. The rule is an awful word - the aim is not to respect, but to create. The art of our century calmly expresses this heresy of uniqueness, but gravity and truthfulness, these principles of expression remaine. The artist doesn't deal with the issue of respecting them, he looks for them."

Egon Krák

MIRO BÁZLIK (1931 in Partizánska Ľupča) studied piano at the Bratislava Conservatoire. He took piano lessons also while studying mathematics at the Faculty of Natural Sciences of the Charles' University in Prague. Returning to Bratislava he attended the composition class of Ján Cikker at the Academy of Music and Performing Arts in Bratislava (graduated in 1961) and worked as a teacher of mathematics at the Slovak Technical University. He has been a free-lance composer almost thirty years now, since 1990 he has been also teaching at the Academy.

Bázlik's development as a composer was influenced by several facts: his pianistic skills, demonstrated by his complete recording of Bach's *Well Tempered Piano* for the Czechoslovak Radio in Bratislava (1968-70), his mathematical education, which helps him to organize his music material. Besides his affinity to the Second Viennese School, his music contains allusions to baroque forms, themes in the style of Bach, quoted or varied. In his compositions for voice Bázlik showed a sense of compact structure of a work.

Works (selection): Baroque Suite for small orchestra (1959), Five Songs on Chinese Poetry for alto, flute, cello and piano (1960), Musica concertante for violin and orchestra (1961), Peter and Lucy, opera (1962-66), Twelve, oratorio for speaker, mixed choir and large orchestra (1967), Canticum 43 for soprano, choir and orchestra (1971), Spectra, cycle of 6 el. compositions (1970-72), String Quartet (1973), Five Little Elegies for string orchestra (1975), Simple Electronic Symphony, el. composition (1975), Wind Quintet I (1977), Wind Quintet II (1978), Ergodic Composition, el. composition (1980), 24 Preludes for piano (1981-83), Epoché for cello, orchestra and tape (versions for cello and orchestra/for cello and tape) (1983), Ballad for viola and orchestra (1984), Canticum Jeremiae, chamber oratorio for soprano, bass-baritone, violin, mixed choir and string orchestra (1987), Partita (Variations on a Theme by J. S. Bach) for orchestra (1988), De profundis for mezzo-soprano and large orchestra (1990), Štefan Krčméry - 2 songs (1990).

"The Charter signataries stood up publicly in Czechoslovakia at the beginning of 1977. Charter 77, a document, which they presented to the government, was never oficially published, but the government demanded public condemnation from all intelligentsia. The signatures of the so called 'Anti-Charter' were published regularly in newspapers. I did not sign the 'Anti-Charter'. Perhaps it was the reason I was able to write almost immediately my *Wind Quintet No. 1* in a way, as it was written. The movements of the composition may be titled as follows:

1. 'How to start from the beginning again ...?'

2. 'Panychide for the murdered in Czechoslovakia in August 68.'

3. 'You, God's Warriors...'

The piece was premiered in 1977 by the Bratislava Wind Quintet." Miro Bázlik

JURAJ HATRÍK (1941 in Orkucany) graduated at the Academy of Music and Performing Arts in Bratislava in 1963, where he was a pupil of Alexander Moyzes. He

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taught at the Košice Conservatoire, later he worked at the Department of Theory of Music of the Academy. After 1971 he was employed at the Slovak Music Fund and since 1990 he has been lecturing at the Academy of Music and pPerforming Arts.

"Concept of music as a primarily expressive and semantically perceptible art is a basic attribute of stylistic view points and the individual development of Juraj Hatrik. His intellectual and emotional background is characterized by an affiliation to literature, especially to poetry, to drama and to philosophic and aesthetic problems of creation and perception of art. Hatrik's works evidently strive for a humanistic message. The semantic point of Hatrik's music lies in contradiction, conflict, contrast of opposing positive and negative features, life and death, good and evil, love and hatred as well as the simple and the complex, dream-like phantasy and reality. This symbolic confrontation affects also the creative process and the chosen means.

In the composer's development traditional elements and techniques merge with the more modern ones. Melody is the primary layer of the composition structure. Harmony with modal relations is the next hierarchical element. The formal structure draws on traditional contrasts and arc-shaped dynamic processes." Eubomír Chalupka

Works (selection): Canto responsoriale per due cori e timpani (1965), Introspection to Latin texts for soprano and chamber orchestra (1967), Home Are The Hands You May Weep On, cantata for speaker, tenor, mixed choir and orchestra on lyrics by M. Válek (1967), Double-Portrait for orchestra (1970), Sonataciaccona for piano (1971), Da capo al fine (Song of the Life of Man), poem for large orchestra (1972-73), The Diary of Tanya Savicheva, monodrama for soprano and wind quintet (1976), Fragments from the Diary for female choir (1977), The Happy Prince, stage composition on a fairy-tale by O. Wilde (1978), Symphony No. 1, "Sans Souci" (1979), Submerged Music for soprano, violin and 12 string instruments (1982), Organ Music for bass, mixed choir and organ (1982), Vox memoriae, for oboe, bassoon, harpsichord, cello and easy-to-play instruments (1983), Moment musical avec J. S. Bach, chamber cantata for soprano and chamber ensemble (1985), Symphony No. 2, 'Victor' for choir, tenor and orchestra (1987), Diptych for violin, cello and piano (1988), Adam's Children, tragifarce for 8 singers, piano and chamber orchestra (1991), Schola ridicula, cantata (on school nonsenses) for children's choir and orchestra (1991), Partita giocosa for accordion (1991), Nesting in strings for piano (1992).

"This short, nine minutes long piece occupies a special position in my output. Like a drop of water, it reflects in a nutshell the era, in which it was written: its hopes and permanent compromises. To enable its performance I pretended I had written its text. I changed the text of the Bible (instead of 'God, create a pure heart for me' I wrote 'I bring you a pure heart', instead of ' shall teach transgressors your ways'- 'The wandering steps have found the way to You again', etc.). The result was like a Tagorelike love poetry with a hint of transcendence. But the premiere - the real one, in a temple, to the honour of a friend, to whom I have written the music on occasion of

his birthday - was free of this deformation, only 'secular' performances were marked by it. I confessed to this sin when I celebrated my 50th birthday but I feel the scar it made till now...

The music is based on Bach's choral *Jesu, meine Freude,* on its sound, which touched and overwhelmed me when I was listening to Bach's motet of the same title. The piece as if touched this space and structures, only to arrive humbly to a quotation at the climaxat in a quotation. 'Touching the beauty means to move life deep down...', Milan Rúfus writes. This encounter with the timlessness of Bach's music and absolute substance of a Biblic Psalm revealed in me what I had longed for, but also a lot of my weakness. Important thing is, that I felt that m o t i o n..." Juraj Hatrík

PSALM 50 (51) verses 12-15

- 12 God, create a pure heart for me, and give me a new and steadfast spirit.
- 13 Do not drive me from your presence or take your holy spirit from me.
- 14 Restore to me the joy of your deliverance and grant me a willing spirit to uphold me.
- 15 I shall teach transgressors your ways, and sinners will return to you.

NAO HIGANO, soprano, comes from Tokyo. She graduated at the Seitok University (1989), and then continued her studies at the Academy of Music and Performing Arts in Bratislava in the class of Hana Štolfová-Bandová (1990-95). She sings in Europe and in Japan and collaborates with Cappella Istropolitana and the Chamber Opera in Bratislava. In the 1994/95 season she sang Violetta in the State Theatre Košice. Her wide repertoire encompasses works from the 18th century, up to contemporary music; Higano is active both on concert stages and in opera houses. Her permanent attention is focused on Slovak contemporary music; she premiered *Little Water Music* (1994) and *Ave maris stella* (1995) by Jozef Malovec and she featured songs of Ján Levoslav Bella, Viliam Figuš-Bystrý and Mikuláš Schneider-Trnavský in Japanese concert halls. Nao Higano recorded European and Japanese music in the Slovak Radio.

PETER VRBINČÍK (1967 in Oravská Lesná) studied at the Conservatoire in Žilina, at the Academy of Music and Performing Arts in Bratislava and later at the Hochschule für Musik und Darstellende Kunst in Vienna (graduate studies). In 1990 he participated in master classes of Josef Koďousek in Bollerupe, Sweden. In 1989 he played in the Gustav Mahler Youth Orchestra under the direction of Claudio Abbado, in 1989-93 he was a member of the Slovak Philharmonic Orchestra. Since 1989 he cooperates with the VENI ensemble (contemporary music), since 1993 he is a member of the Cappella Istropolitana.

JÁN SLÁVIK (1958) studied cello at the Bratislava Conservatoire (with Gustáv Večerný and Karol Filipovič) and at the Academy of Music and Performing Arts in Bratislava with Jozef collaboration with other chamber music ensembles is also very rich. As a soloist and as a Moyzes Quartet member he was invited to many European countries, to the U.S.A., Japan and Korea.

DANIELA RUSÓ ---> p. 145

NEW SLOVAK WIND QUINTET originated in 1984 at the Bratislava Conservatoire. In 1985 it was awarded the 3rd prize at the Competition of Slovak Conservatories in Košice, in 1987 a honourable mention at the Performers' Competition in Banská Bystrica and the same year the 1st prize at the Performers' Competition of Chamber Ensembles in Prague. The group's concert activity is very rich, it appeared at domestic as well as foreign stages, gave concerts in Austria, France and toured Germany in 1988 and 1991. The Slovak Wind Quintet cooperates with the Slovak TV and Radio, having recorded a number of CDs of Slovak and world repertoire and having collaborated with Austrian ORF, too. New Slovak Wind Quintet's repertoire lists pieces of all style epochs, from baroque to 20th-century music.

ADRIANA KOHÚTKOVÁ graduated from the Academy of Music and Performing Arts in Bratislava (1992), where she studied both opera and concert singing with Hana Štolfová-Bandová. Being a student she performed at Slovak concert stages and in Austria. Since 1993 she is a soloist of the Opera of the Slovak National Theatre in Bratislava (Gilda, Norina, Oscar, Musetta, Melisanda). She cooperates with the Slovak Philharmonic (Orff, Haydn, Stravinsky, Hummel), with the Slovak Radio Symphony Orchestra in Bratislava and - as a guest - with the Viennese ensemble for early music Les Menestrels, with which she participated in early music festivals in Germany, Austria and Italy.

VOJTECH SAMEC studied piano and flute. After graduating from the Conservatoire and from the Academy of Music and Performing Arts in Bratislava (flute) he became the principal flutist of the Slovak Philharmonic. As a member of the Bratislava Wind Quintet he participated in many recordings for Radio, TV and OPUS publishing house and on many concert tours in Europe and Japan.

JÁN BUDZÁK (1947 in Lendak) graduated at the Košice Conservatoire (Emil Fajt) and from the Janáček Academy of Music and Performing Arts in Brno (František Šolc, in 1972). Between 1970-75 he was a member of the Opera Orchestra of the Slovak National Theatre, in 1975-77 a member of the Slovak Radio Symphonic Orchestra and since 1977 he is the principal hornist of the Slovak Philharmonic. He taught at the Bratislava Conservatoire (1972-82) and at the Academy, from 1977 on part-time basis, since 1989 as a full-time teacher. He is invited to juries of international competitions (Prague Spring) and for 2 years he was teaching at the International Performance Courses of the Janáček Academy in Brno as assistant of František Šolc. Budzák recorded for the Slovak Radio and TV, for OPUS publishing house and other labels. He is a member of the Corni di Bratislava ensemble and artistic leader of the Bratislava Chamber Harmony wind octet. As a soloist he cooperated with top orchestras and ensembles, both at home and abroad. In 1985 he finished his studies in musicology at the Faculty of Letters of the Comenius University in Bratislava and in 1988 he received his PhD. He pursued his graduate studies with F. Šolc at the Janáček Academy in Brno (1984-90).

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ALEXANDER JABLOKOV (1954 in Alma-Ata) was a violin student of Oľga Kaverznevova at the P. I. Tchaikovsky Conservatoire of in Moscow. Simultaneously he studied quartet music led by Andrej Shishloc, the first violinist of the Shostakovich Quartet. During 1981-88 he was member of the Slovak Philharmonic but paralelly he developed his chamber activities and cooperated with top Slovak and Czech orchestras as well as chamber ensembles at home and abroad (Europe, U.S.A.). He recorded for various labels - OPUS, NAXOS, EMI, for radio and TV. As the first violinist of the Trávníček Quartet he performed a good part of thhe repertoire and toured European and American countries, Japan, and appeared in the frame of important festivals and concert cycles in Salzburg, Villach etc. Since 1994 he is a free-lance artist.

RADOSLAV ŠAŠINA was a student of the Kroměříž Conservatoire (double bass - M. Gajdoš, composition - J. Kollert) and of the Academy of Music and Performing Arts in Bratislava (Karol Illek). After his teacher's death he finished his studies in the class of Jozef Podhoranský and continued also his graduate studies. As a student he performed both as soloist and chamber music player, he featured double bass concertos with Slovak orchestras. In 1987 he formed a duett with his wife Dana, piano. Besides the standard repertory he focuses his attention on Slovak music of the classic period up to contemporary music. His skills inspired Slovak composers to write new pieces for double bass. Radoslav Šašina plays also the historic 4-string instrument tuned in fourths and thirds, for which a series of concertos with orchestra as well as chamber music pieces were written in the 18th century. Since 1987 he teaches at the Academy, since 1988 he has been a member of the Slovak Chamber Orchestra. As a soloist he appeared at major concert stages in Germany, Austria, Turkey, Slovenia etc.

MARIÁN LAPŠANSKÝ (1943) studied piano at the Bratislava Conservatoire and at the Prague Academy of Music and Performing Arts with František Maxián and Jan Panenka, later with Viktor Merzhanov at the P. I. Tchaikovsky Conservatoire in Moscow. He participated in several master courses of Géza Anda in Zürich and in 1972 he received the Bührle-Anda Prize for the best performance of W. A. Mozart's compositions. He is a first prize-holder of several international competitions (Smetana Competition in Hradec Králové, Katya Popova Days in Bulgaria, UNESCO International Rostrum of Young Performers in Bratislava a.o.). As a soloist he gave solo concerts, played with orchestras or appeared as an outstanding chamber music partner almost all over the world, he cooperated with top European singers (Peter Schreier, Magdaléna Hajóssyová, Peter Dvorský etc.). His repertoire ranges from Bach to modern music. M. Lapšanský made many recordings for Radio, LPs and CDs for Eterna, Eurodisc, Columbia Japan, OPUS, Panton etc. Currently he is recording for the Supraphon. He is founder and president of the J. N. Hummel International Piano Competition in Bratislava, director of the Central-European Festival of Performing Art in Žilina, founder and director of the International Performers' Courses in Piešťany, head of the Cyril and Methodius Endowment, chairman of the Association of Performers of the Slovak Music Union and vice-president of both the Slovak Music Union and of the Slovak Music Council.



Slovak Philharmonic Concert Hall - Reduta 7.30 p.m.

SLOVAK PHILHARMONIC ORCHESTRA PETER KEUSCHNIG conductor KURT NIKKANEN violin



The concert is supported by the Austrian Embassy, Bratislava and the United States Information Service

PETER KOLMAN Concerto for Orchestra (1995) Intrada "...Like the Vibration of the Air on a Spring Morning" Fleeting Encounters Playful Interaction of Amplitudes The Obligatory Finale Premiere

JOHN ADAMS Violin Concerto (1993) crotchet = 78 Chaconne: Body through which the dream flows Toccare

INTERVAL

WITOLD LUTOSŁAWSKI Symphony No. 4 (1992) PETER KOLMAN (1937 in Bratislava) is a Slovak-Austrian composer, interned in German concentration camps during the World War II. He studied composition at the Conservatoire and at the Academy of Music and Performing Arts in Bratislava. From 1960 he worked in the Czechoslovak Radio first as a programme editor and from 1965 as an artistic adviser of the Experimental (later Electroacoustic) studio, to a large extent having contributed to its foundation and development. He coorganized the Smolenice Seminars of New Music. Facing the problems arising out of the political situation of the seventies he decided to leave his native country and since 1977 he has been living in Vienna, where he works as an editor of Universal-Edition. The music of Peter Kolman, a protagonist of the Slovak music avant-garde generation of the sixties, is clearly influenced by the Second Viennese School and its followers. In his first compositions he absorbed dodecaphonic and serial influences. His musical output is characterized by elaborate instrumentation, combination of composition techniques, by a sense of contrast and timbre and an ever-present expressivity. He is one of the pioneers of electroacoustic music in Slovakia, an area where he developed his ambitions of an experimentator, but one that left marcant traces on his instrumental work. on his aim to search for new possibilities of working with sound. Kolman's works were performed at many international music festivals (Warsaw, Palermo, Budapest, Bourges etc.).

Works (selection): Violin Concerto (1960), Partecipazioni per 12 strumenti (1962), Four Orchestral Pieces (1963), Panegyrikos for 16 instruments (1964), Monumento per sei millioni (1964), Molization, mobile for flute and vibraphone (1965), Slowly, But Not Too Much (1972), 9 1/2 (1976), Music for 14 String Instruments (1978), Like an Expiration of Bliss for violin and piano (1978), Threee Pieces for Organ (1986), Concerto for Orchestra (1995).

"For several years, I was busy with reflecting on composition techniques and style and this is reflected in my five-movement orchestral work - *Concerto for Orchestra* - written in 1995. The musical language of the piece is perhaps less 'radical' than in my works of the sixties (*Monumento for 6,000.000, Panegyrikos* etc.), but the basic creative idea remains: a search for new horizons of musical expression. (For me 'composing' always means 'inventing'.)

The opening movement of the *Concerto* is something of a baroque 'intrada' and is scored exclusively for 4 trumpets and percussion. The trumpets play a 4-tone chord, whose sustained tones are interrupted by swift note chains. The second movement introduces clusters, both narrow and wide, which oscillate with constant 'inner' movement. The title of the third movement is derived from the principle of constant merging and separation of voices. This movement displays a 'scherzando' character. In its middle section a rhythmic chord is introduced, its tones gradually ascend on a chromatic scale, thus changing its appearance. Dynamically oscillating sounds form the basis of the fourth movement with each two instrumental groups oscillating in a complementary way (in phase inversion). The fifth movement is a finale, some

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elements from previous movements are elaborated again and new ones are added. Through mounting ascending chords, a quotation from Wagner and a trombonetrumpet cadenza the movement reaches its climax, after which it dies away in pianissimo." Peter Kolman

American composer JOHN ADAMS was born in 1947 at the East Coast of the U.S.A. in the state of Massachusetts, and grew up in New Hampshire. He studied at Harvard University with L. Kirchner, E. Kim and R. Sessions in 1965-1971, receiving his Master of Arts title. Later he moved to California, where he became the new music adviser of the San Francisco Symphony Orchestra and in 1980 his post changed to composer-in-residence. Adam's orchestral compositions slowly became popular with American orchestras and dance ensembles. In the 1980s Adams turened also to opera. His operas *Nixon in China* and *Death of Klingboffer* were conceived in close cooperation with Alice Goodman (libretto) and director Peter Sellars.

If the works of American minimalist composers (S. Reich, Ph. Glass) is often labeled as being post-modern, the music of John Adams, born one decade later, may be labeled as post-minimal music. Although Adams took up at first the minimalost constructivism, he has gradually returned to the main genre of the 19th-century music and of today's music life as well, to the symphony orchestra. Inspiration to exploit this "retro" medium may have come from his ongoing collaboration with the San Francisco Symphony Orchestra and its conductor Edo de Waart. Although Adams in his works employs the largest symphonic sound of the romantic orchestra, the principles of evolution and modulating harmony, he completely avoids the basics of classical and romantic composition, e.g. motivic and thematic development. His minimalism thus becomes a special kind of decomposition, his pieces being "pseudoclassic" or "pseudoromantic", tragic or comic visions, from which the main protagonists - motifs and themes - were expelled. Links to minimalism can be found in a special accent on sonority, sound construction, while Adams' notion of the orchestra is influenced by his experience in electronic music. The connection with the musical past results in greater variety of expression and meaning, than is usual in minimal music, including also moments of utmost tragedy, heroism, irony and hilarious fun

Works (selection): Christian Zeal and Activity for orchestra and tape (1973-1976), China Gates for piano (1977), Phrygian Gates for piano (1977), Shaker Loops for 3 violins, viola, 2 celli and double bass (1978), version for string orchestra (1983), Common Tones in Simple Time for orchestra (1979), Harmonium for mixed choir and orchestra (1981), Grand Pianola Music for 2 pianos, 3 sopranos and orchestra (1982), Light over Water, symphony for brass instruments and synthesizers (1983), Harmonielebre for orchestra (1985), The Chairman Dances, foxtrot for orchestra (1985), Nixon in China, opera (1986), Two Fanfares for Orchestra - I. Tromba Iontana, II. Short Ride in a Fast Machine (1986), Fearful Symmetries for orchestra (1988), The Wound-Dresser for baritone and orchestra (1989), Eros Piano for piano and orchestra (1989), *The Death of Klinghoffer*, opera (1990), *El Dorado* for orchestra (1991), *The Black Gondola* (1992), *Chamber Symphony* (1992), *Violin Concerto* (1993), *I Was Looking at the Ceiling and Then I Saw the Sky*, opera (1995).

Violin Concerto is one of the recent works of John Adams. His tendencies of decomposition are this time applied on the violin concerto type, basically baroque in structure and romantic in outlook, with extra percussion and two synthesizers. The set of three movements draws on the baroque vocabulary - the prelude model, chaconne (its model consisting of *d-a-b-f sharp-g-a-d*, first used by Cavalieri in the final dance of *La pelegrina*, 1589, and found in hundreds of baroque compositions) and toccata. The soloist and the orchestra are not opposed to each other, the violin is just another virtuoso layer of Adams' multi-layerd composition.

WITOLD LUTOSŁAWSKI (25 January 1913 - 7 February 1994) started with his music education at the age of six: he played the piano and the violin. He studied composition with W. Maliszewski and piano with J. Lefeld at the Warsaw Conservatoire, graduating in 1936 (piano) and 1937 (composition). Later he devoted all his time almost exclusively to composing and conducting his own works. His music very soon won acclaim at home and abroad, it was awarded many international prizes and given a number of honours. When his life and creative career came to an end last year, the whole musical world realized, that it had lost one of the most important representatives of 20th-century music.

Lutosławski's first compositions show exceptional command of technique and strongly personal contents, a result of his aim to achieve synthesis of French new music and neo-classical influences. After composing several folklore-inspired works he continued to develop his own musical language, which had to reflect the challenge of today's music on one hand, and to preserve the concept of musical form, rich articulation of musical processes and of harmonic events on the other. Lutosławski produces his own modification of the twelve-tone harmony, an original musical texture drawing on the principle of limited aleatorics, as well as a concept of construction governed by psychological effect on the listener. He adhered to these ideas throughout his career, composing a number of significant, mainly symphonic works.

Works (selection): Lacrimosa for soprano and organ (1937), Symphonic Variations for orchestra (1938), Symphony No. 1 (1947), Uwertura smyczkowa for string orchestra (1949), Concerto for Orchestra (1954), Musique funèbre for string orchestra (1958), Three postludes for orchestra (1960), Jeux vénitiens for orchestra (1961), Trois poèmes d'Henri Michaux for mixed choir and orchestra (1963), String Quartet (1964), Paroles tissées for tenor and chamber orchestra (1965), Symphony No. 2 (1967), Livre pour orchestre (1968), Concerto for violoncello and orchestra (1971), Preludes and Fugue for 13 strings (1972), Les

espaces du sommeil for baritone and orchestra (1975), Mi-parti for orchestra (1975), Novelette for orchestra (1979), Double Concerto for oboe, harp and chamber orchestra (1980), Grave, metamorphoses for cello and piano (1981), Symphony No. 3 (1983), Chain I for chamber orchestra (1983), Partita for violin and piano (1984), Chain II, Dialogue for violin and orchestra (1985), Chain III for orchestra (1985), Concerto for Piano and Orchestra (1988), Slides for chamber ensemble (1988), Interludium for orchestra (1989), Chantefleurs et Chantefable for soprano and orchestra (1991), Symphony No. 4 (1992), Subito (1993).

If we say, that symphonic works were at the centre of Lutosławski's output and he was one of the greatest experts on the 20th-century orchestral music, then composing symphonies was for him the ultimate creative discipline, which he treated with great responsibility, respecting Brahmsian spiritual axioms. *Symphony Nr. 1* (1947) in four movements is a major synthetical work of the first creative period and at the same time one of the most accomplished neo-classical symphonies, *Symphony Nr. 2* (1967) is Lutosławski's "most avant-garde" work, the ultimate frontier of his experiments of the 1960s, *Symphony Nr. 3* (1983) is a mature synthesis of an experienced artist.

Symphony Nr. 4 is a final synthesis of Lutosławski's output; this work concludes his musical legacy. There are no signs of reduction, which he employed in many mature works, it's more of a "swan song" - according to a saying, a swan, in anticipation of death, sings once more and in the most beautiful manner its sweetest song. Symphony Nr. 4 is marked by Lutosławski's typical technical mastery and relevance of the message (found in all his symphonies) and by imaginative treatment of the detail and the musical process, without any rigidity whatsoever. The binary form (preparation - consummation) became just a basis of a rich musical context, which uses sharp contrast to present a variety of musical situations, unified by the overall message of the work.

THE SLOVAK PHILHARMONIC ORCHESTRA was founded in 1949 as the first state symphony orchestra in Slovakia. The orchestra's style was formed by major conductors - Václav Talich, Ľudovít Rajter, Ladislav Slovák, Libor Pešek, Vladimir Verbitsky, Bystrík Režucha, Aldo Ceccato as principal conductors, and many other guest conductors: Zdeněk Košler, János Ferencsik, Carlo Zecchi, Dmitri Kitayenko, Claudio Abbado, James Conlon, Mariss Jansons, Kurt Masur, Vladimir Fedoseyev, Lenonard Slatkin, James Judd and others. Since 1991 the principle conductor has been Ondrej Lenárd, who has been this year appointed musical director of the orchestra (it's the first time such a post has been held). The orchestra has toured Europe, U.S.A and Japan several times, it was invited to major international festivals, made a great number of recordings for OPUS, Hungaroton, JVC Victor, RCA, Pacific Music/HNH International, etc. It premiered works by Slovak and foreign composers.

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PETER KEUSCHNIG (1940 in Vienna), conductor, piano and percussion player, studied at the Conservatoire, the Academy and the University in Vienna; as a conductor he studied with Ferenc Fricsay and Bruno Maderna. In 1965 he co-founded the KONTRAPUNKTE ensemble, which focuses on music repertoire ranging from the classical period to the 20th-century avantgarde. Since 1970 he has made guest appearances with orchestras of the Dutch Radio, Pomeriggi Musicali di Milano, the Vienna State Opera and the Vienna Volksoper. Keuschnig won three times the Alban Berg Prize and he is the president of the Austrian section of ISCM. From 1984 he holds the post of musical director of the Theater des Westens in Berlin. Keuschnig has conducted major European, American and Japanese orchestras. In 1990 he premiered Křenek's opera *Kebraus um St. Stephan*, in 1991 he made a successful debut in Deutsche Oper in Berlin with Wolfgang Rihm's *Oedipus*. Keuschnig, a true expert in 20th-century music performing equally classical repertoire, gives contemporary music concert seasons in Vienna (Musikverein) and Berlin (Philharmonic).

KURT NIKKANEN (1965 in Hartford Connecticut) began his violin studies at the age of three. Since then he has been student of Roman Totenberg and Jens Ellerman, and in 1986 gained his Bachelor's Degree from the Juilliard School where he was a scholarship student of Dorothy DeLay.

Highlights of his early career included his Carnegie Hall debut at the age of twelve, pereforming the Saint Saens *Introduction and Rondo Cpapriccioso* with the New York Symphony; and two years later he was invited by Zubin Mehta to perform the Paganini *Concerto No. 1* with the New York Philharmonic for a Young People's Concert.

Mr Nikkaneen has now received invitantions from many of the leading orchestras and recital presenters in the USA and Europe, and has toured Japan and the Far East. Concerts include performances in North America with the Dallas Symphony, Minnesota Orchestra, San Francisco Smyphony, Los Angeles Philharmonic and Cleveland Orchestra, and in Europe with the BBS Symphony, Royal Philharmonic, Deutsches Symphonie-Orchester Berlin, Rotterdam Philharmonic and the Dresden Staatskapelle with many leading conductors including Ashkenazy, Davis, Stein, Tate and Tortellier.

Major highlights of Kurt Nikkanen's 1994/95 season include the Swedish premiere of the John Adams *Violin Concerto* with the Royal Stockholm Philharmonic Orchestra under the composer's direction, as well as concerts with the Halle, BBC Scottish Smyphony and Bergen Philharmonic orchestras. He also appeared as soloist with the moscow chamber orchestra in San Francisco in May 1995 as part of the fiftieth anniversary celebrations commemorating the formation of the United Nations.

Engagements in 1995/96 season and beyond include further performances of the Adams *Violin Concerto* with the London Sinfonietta, conducted by John Adams, and the Lahti Symphony Orchestra in Finland. He will also appear with the Brabants, Residentie, and Cincinnati Symphony orchetras; as well as giving a short UK recital tour with Christina Ortiz and European recitals with Jon Kimura Parker.

A tennis an fitness enthusiast, Kurt Nikannen currently resides in New York City.

FRINGE EVENT





Zichy Palace 9.30 a.m. - 0.30 p.m. 1.30 p.m. - 4.00 p.m.

THE OLD WITHIN THE NEW International Musicological Symposium

Symposium's theme: Manifold reflection (reception) and treatment of the musical past in the 20th century, with a focus on works of composers.

Specialists, musicologists and composers from Germany, Italy, Poland, France, Slovenia, Russia, Ukraine, Czech Republic and Slovakia will present their lectures on the symposium.

Mieczysław Tomaszewski (Kraków) - "Music Within Music" in K. Penderecki D. Gutknecht (Cologne) - About Old Music In Works of P. Hindemith H. Jung (Mannheim) – About the Myth of the Antiquity in Modern Music Diether de la Motte (Vienna) - Old, But Newly Born Techniques of Composition Andrzej Chłopecki (Warsaw) - About the "Old " in Terms of Post-modernism Frieder Reininghaus (Cologne) - About the "Old " In Contemporary Music Theatre Jiří Fukač (Brno) – About Archaisms In Contemporary Czech Music François-Bernard Mâche (Strasbourg) - About the Third. Neither Traditionalist, Nor Modernist Way Naďa Hrčková, Ľubomír Chalupka (Bratislava) – - About Contemporary Slovak Music

DOCUMENTATION 1991/1993 (composers – works – performers)



Adamík, Josef: Labil and Improbable Dances (91, AGON) Ager, Klaus: An die Stille (93, I. Fábera, ob/Trávníček Quartet Andriessen, Louis: Ouverture pour Orphée (93, E.Chojnacka, cemb) Avni, Tzvi: Mizmorei Tehilim (91, Slovak Madrigalists/ L.Holásek) Bagin, Pavol: Pastorale (93, M.Jurkovič, fl) Bázlik, Miro: Aria (91, tape), Concertante Music (91, SF/ W.Michniewski), Songs on Chinese Poetry (91, M.Beňačková, alto /chamber ensemble) Beneš, Juraj: Intermezzo for 6 Flutes (91. Flauti di Bratislava), O virtù mia (91, S.Kopčák, B/J.V.Michalko, org), Il sogno di Poppea (91, A.Csengery, sopr/M.Kurtág, pf), Waltz for Colonel Brumble (93, Bratislava Chamber Ensemble/ D.Gazon) Berger, Roman: Exodus IV (91, J.V.Michalko, org), Adagio for Jan Branny (91, M.Jokanovic, vn/N.Popovic, pf), Epitaf for Copernicus (91, tape), De profundis (91, S.Kopčák, bass/tape) Memento after the Death of Miro Filip (93, State Philharmonic Brno/A. Tamavo) Berio, Luciano: Folk Songs (91, S.v.Osten, sopr/AGON/Musica viva Pragensis/B.Kulínský), Sequenza VIII (93, T.Grindenko, vn) Bokes, Vladimír: Lines for 12 singers (91, Slovenský komorný zbor/P.Procházka) Wind Quintet No 3 (93. Bratislava Wind Quintet) Borden, David: The Continuing Story of Counterpoint, Part 2 (93. Double Edge) Boulez, Pierre: Don (93, SF Brno/A. Tamayo/J. Mende, sopr) Bowles, Paul: Night Waltz (93, Double Edge) Burlas.Ivan: Spring Quartet (93, K.Roško, tr/ M.Škuta, pf/ Reiter Quartet/M.Vach) Burlas, Martin: The Twilight of Gods (93, M.Burlas, keyboards/ D.Baláž, gramoph, meotar/V.Sláma, bicycle)

Cage. John: Aria (S.v.Osten, sopr/AGON/Musica viva Pragensis/ B.Kulínský) 5 Melodies (93, A.Malkus, pf), The Composed Improvisation (93,W.Konink, tamb.pic), Two2 (93, Double Edge) Cameron, Allison: The Chamber of Statues (93, Veni ensemble/ T.Battista) Caprioli, Alperto: A quinze ans (91) Cardew, Cornelius: Material (93, Agon/P.Kofroň) Cifariello Ciardi, Fabio: Finzione pre vn,tape,quadroph (93, A.Jablokov, vn/X.Chabot, supervisor, IRCAM) Crumb, George: Vox balaenae (93, Trio Salomé) Domanský, Hanuš: Ad libitum (93, Duo clarinettina/F.Rek, perc/ T.Gaál, pf) Durieux, Frédéric: Devenir for cl and electr.operation(93, R.Šebesta, cl/X.Chabot, supervisor/IRCAM) Eben, Petr: Sunday Music (91, J.V.Michalko, org) Faltus, Leoš: The Name of the Rose (91, DAMA DAMA) Feldman, Morton: Last Pieces (93, M.Schroeder, pf), Piano (93, M. Schroeder, pf) Ferneyhough, Brian: Bone Alfabeth (93, W.Konink, perc) Ferrari, Luc: Programme commun (93, E.Chojnacka, cemb) Gerhardt, Frank: Nachtwärts Musik (91, B.Sitzius, pf) Godár, Vladimír: Sonata in memoriam Victor Shklovsky for cello and piano (91, J.Slávik, vc/D.Rusó, pf), Barcarole (93, Slovak Chamber Orchestra/J.Čižmarovič, vn/B.Warchal) Górecki, Henryk Mikołaj: Already it is Dusk string quartet No 1 (93, Silesian Quartet), Symphony No 3 op. 36 (93, Slovak Philharmonic/A.Boreyko/E.Iźykowska, sopr) Graham, Peter: Get Out Of Whatever Cage You Are In (93, Agon/P.Kofroň)

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Grygar, Milan: Lineární partitura (93. Agon/P.Kofroň) Gubaidulina, Sofia: De profundis (93, E.Moser, bayan), Seven Words (93, The Young Soloists of Bratislava/D.Gazon/ K.Georgian, vc/E.Moser, bayan), In croce (93, K.Georgian, vc/E.Moser, bayan) Hamel. Peter Michael: Kaffka-Weiss-Dialoge (91, M.Kadič, vl/E.Prochác, vc) Hatrík, Juraj: The Submerged Music (93, The Young Bratislava Soloists/F.Lynch, sopr/D.Gazon) Haubenstock-Ramati, Roman: Les sympbonies des timbres (91, Slovak Radio SO/M.Bamert) Heiniö, Mikko: Three Finnish Folk Songs (93, Finnish Radio Chamber Choir/E.-O.Söderström) Hrušovský, Ivan: Idée fixe (91, M.Piaček, fl), Combinationi sonoriche per 9 stromenti (93, Bratislava Chamber Ensemble/D.Gazon), Three Studies (93, Finnish Radio Chamber Choir/E .-O.Söderström) Ištvan, Miloslav: String Quartet No 2 (91) Ives, Charles: The Unanswered Question (93, Veni ensemble/ T.Battista) Janárčeková, Viera: Aber alles war Musik (91) Járdánvi, Pál: Love Songs (91, A, Csengery, sopr) Jeney, Zoltán: Soliloquium No 1 (91, Z.Gyöngyösi, fl) Kabeláč, Miloslav: 8 Invenzioni (91, Krakowska grupa perkusyjna) Kaipainen, Jouni: Lacrimosa op. 36 (93, Finnish Radio Chamber Choir/E.-O.Söderström) Klusák, Jan: Little Voice Exercises with texts by F.Kafka, Proverbs for deep voice and brass instruments, Sonata for violin and brass instruments (91) Knapik, Eugeniusz: String Quartet (93, Silesian Quartet) Kofroň, Petr: Enhexe (93, Agon/P.Kofroň)

E 15 (91, tape), Monumento per 6,000.000 (91, SF/W.Michniewski), Panegyrikos (93, Bratislava Chamber Ensemble/D.Gazon) Komorous, Rudolf: Olympia. Chanson. Sweet Queen (91, Agon) Kopelent, Marek: Music for 5 (91, Agon), Chant du merle au détenu (91, S.v.Osten/Agon) Krajčí, Mirko: Laudate Dominum (93, The Young Bratislava Soloists/D.Gazon) Krák, Egon: Panoptikum (93, T.Gaál, pf) Krauze, Zygmunt: Voices for ensemble (91, Agon) Kulenty, Hana: E for E (93, E.Chojnacka, cemb) Kupkovič, Ladislav: Flesh of the Cross (91, Krakowska grupa perkusyjna), "..." (91, Moyzes Quartet), String Quartet A major (91, Moyzes Quartet), Little Rococo Symphony in B flat major (93, Slovak Chamber Orchestra/B.Warchal) Kurtág, György: Games-Selection (91., M.Kurtág, pf), Attila József Fragments (91, A.Csengery, sopr), Signs (91, J.Fehérváry), Hommage a J.S.B. (91) Kutavičius, Bronius: Anno cum tettigonia-2. String Quartet (93, Silesian Quartet) Kühnl, Claus: "...im borizont hätten fahnen zu stehen (91, B.Sitzius, pf) Ligeti, György: Capriccio No 1, Capriccio No 2, Invention, Musica ricercata, Études pour piano (91, P.-L.Aimard, pf), Lontano (91, Slovak Philharmonic/W.Michniewski), 3 early Songs (91, A.Csengery, sopr), Éjszaka, Reggel (93, Finnish Radio Chamber Choir/E.-O.Söderström), Hungarian Rock (93, E.Chojnacka, cemb) Logothetis, Anestis: Styx (93, Agon/P.Kofroň) Lutosławski, Witold: Piano Concerto (91, Slovak Philharmonic /W.Michniewski/E.Pobłocka, pf), Two Studies for Piano (93, E.Slaničková, pf); Variations on a Theme by Paganini (93,A.Solárik, P.Pažický, pf), String Quartet (93, Siliesian Quartet); Epitaph (93, J.Durdina, ob/O.Sebesta, pf), Grave

(93,J.Lupták, vc/E.Slaničková, pf); Sacher

Kolman, Peter:

Variation (93, L.Lupták, vc); Partita (93, J.Rissin, vn/ O.Rissin-Morenova, pf) Mâche, Francois-Bernard: Nuit blanche (91, EA) Korwar (93, E.Chojnacka, cemb) Malovec, Jozef: Poem for Violin Solo (91, P.Michalica, vn), Orthogenezis (91, tape), Avvenimento ricercado (93, Trávniček Quartet/Bereník Quartet/New Slovak Quintet) Manoury, Philippe: Jupiter for flute and tape (93, Clara Novak, fl/X.Chabot, supervisor, IRCAM) Mansurian, Tigran: Concerto No 3 for cello and 13 Wind Instruments (93, Bratislava Chamber Ensemble/D.Gazon/ K.Georgian, vc) Marez Oyens, Tera de: Nam San (93, W.Konink, marimba) Martynov, Vladimir: Partita (93, T.Grindenko, vn) Matej, Daniel: Musica aeterna (93, Veni ensemble/T.Battista) Mayzumi, Toshiro: Bunraku (93, K.Georgian, vc) Medek, Ivo: Broken Cross, Part I (91, DAMA DAMA/ synt/M.Vašek, pf) Mengigi, Memdi: Valle (91, Krakowska grupa perkusyjna) Messiaen. Olivier: Réveil des oiseau (91, Slovak Radio SO/ M.Bamert/P.Crossley, pf), Quatuor pour la fin du temps (91, Quaderni Perugini), Un sourire (93, SF Brno/A. Tamayo) Mihalič, Alexander: Composition (91, EA), Ce 7 (93, Trio Salomé) Monk, Meredith: Phantom Waltz (93, Double Edge) Mosolov, Alexandr: Two Preludes (93, A.Malkus, pf) Müller-Weinberg, Achim: Elegy for Violin Solo (91, P.Michalica, vn) Nono, Luigi: La fabbrica illuminata (91, Agon), Con Luigi Dallapiccola (91, Krakowska grupa perkusyjna) Orbán, György: Duo No 2 (91) Parík. Ivan: Songs about Falling Leaves (91, B.Sitzius, pf), Sonata-Canon for vc and tape (91), Music for

Miloš Urbásek (93. Silesian Quartet) Parsch, Arnošt: Flowers (91) Pärt, Arvo: Berliner Messe (93, Collegium iuvenae Posoniensis/ Finnish Radio Chamber Choir/ E.-O.Söderström), Magnificat (93, Finnish Radio Chamber Choir/E.-O.Söderström) Peitsalo, Peter: Three Poems by William Blake (93, Finnish Radio Chamber Choir/E.-O.Söderström) Piaček, Marek: Flauto dolce '91 (91, tape/M.Piaček,fl), Melodies and Rhythms for Shoko and Hidemi (93, M.Piaček, fl/ K.Seidmann, pf) Piňos, Alois: Euphory (91, DAMA DAMA/M.Vašek, pf/ D.Forró, synt/L.Couralová, vc) Pospíšil. Jurai: Piano Trio No 2 (91, Hummelovo trio) Psathas, Ioannis John: Zeal-selection (93, Double Edge) Pudlák, Miroslav: The Last Word (93, Trio Salomé) Rautavaara, Einojuhani: Credo op.63 (93, Finnish Radio Chamber Choir/E.-O.Söderström) Reich, Steve: Drumming (91, Krakowska grupa perkusyjna) Rihm, Wolfgang: Hölderlin-Fragmente (91, S.v.Osten, sopr) Rzewski, Frederic: Lost and Found (93, W.Konink, perc) Saariaho, Kajia: Suomenkielinen Sekakuorokappale (93, Finnish Radio Chamber Choir/E.-O-Söderström) Salva, Tadeáš: Ballade for Cello Solo (91), Slovak Concerto Grosso No I/b (93, Trávníček Quartet/Cappella Istropolitana) Sárv. László: Magnificat (91, A.Csengery, sopr) Scelsi, Giacinto: Olebö (91, S.v.Osten, sopr/AGON), Tre studi (91 Quaderni Perugini), Suite No 10 "KA" (93, M.Schroeder, pf) Schnittke, Alfred: Sonata for Cello and Piano (91, E.Prochác, vc/M.Pivka, pf), Pianissimo (91, Slovak Radio SO/ M.Bamert), Concerto for Violin and

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15 February 1996 J.Sibelius: Finlandia C.Saint-Saens: Cello Concerto A Minor R.Schumann: Symphony No. 4 D Minor Kerry Stratton conductor (Canada) Jiří Bárta cello (Czech Republic)

14 March 1996 R.Shchedrin: Carmen Suite for percussion and strings (selection) P.I.Tchaikovsky: Violin Concerto D Major A.Dvořák: Symphony No. 7 D Minor Róbert Stankovský conductor Juraj Čižmarovič violin

4 April 1996

J.B.Pergolesi: Stabat mater Slovak Radio Children's and Youth Choir J.S.Bach: Piano Concerto E Maior G.Verdi: Quatro pezzi sacri Róbert Stankovský conductor Mikuláš Škuta piano Lúčnica Choir, Slovak Chamber Choir

9 May 1996

L.v.Beethoven: Ah, perfido E.Suchoň: Concertino for clarinet and orchestra C.Saint-Saens: Symphony No. 3 "Organ Symphony" Edgar Brown conductor (USA) soloists Ľuba Rybárska, I.Glavanov

13 June 1996

Year of Slovak Music 90th Anniversary of Alexander Moyzes' Birthday J.Cikker: Memories D.Kardoš: Violin Concerto A.Moyzes: Symphony No. 8 (world concert premiere) Róbert Stankovský conductor



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