MELOS-ETHOS '97

INTERNATIONAL FESTIVAL OF CONTEMPORARY MUSIC

November 7-16, 1997 Bratislava

**Member of
the European Conference
of Promoters of New Music**

4th INTERNATIONAL FESTIVAL OF CONTEMPORARY MUSIC

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7-16 November 1997
Bratislava

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MANUELA WIESLER flute
ZYGMUNT KRAUZE piano
Salva, Knittel, Krauze, Mellnäs, Adams

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RONALD ŠEBESTA clarinet
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JANA PASTORKOVÁ soprano
ĽUDOVÍT MARCINGER piano
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JÁN SLÁVIK cello
IVANA PRISTAŠOVÁ violin • JOZEF LUPTÁK cello
NAO HIGANO soprano

MOYZES QUARTET
MELOS ENSEMBLE
HENRIETTA LEDNÁROVÁ soprano
ANTON POPOVIČ conductor
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ANNA BOROŠOVÁ piano • MARTINA FAJČÁKOVÁ violin
MÁRIO BOROŠ guitar • ZUZANA GRÉKOVÁ oboe
MICHAELA BOZZATO violin • RICHARD KARNOK bassoon
TEODOR BRCKO cello • JANA KMIŤOVÁ piano
VRATKO BUDZÁK horn • DMITRIJ KOPČÁK viola
ĽUBICA ČEKOVSKÁ piano • BÁLINT KOVÁCS viola
LUCIA DUNDEKOVÁ violin • DANIEL KUCIAK oboe

RICHARD MRÁZIK percussion • TATIANA STOPKOVÁ viola
GABRIELA NÉMETHOVÁ harpsichord • MONIKA STREITOVÁ flute
STANISLAV PALÚCH violin • JANA SVIEŽENÁ piano
SLOVAK WIND QUINTET • ADRIANA WESSOVÁ bassoon

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PETER KEUSCHNIG conductor
IVANA PRISTAŠOVÁ violin
*Górecki, Sixta *, Silvestrov*

* world premiere

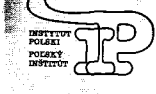
FRINGE EVENT
CONTEMPORARY MUSIC BETWEEN EAST AND WEST
International Symposium
10-12 November 1997
Zichy Palace, Ventúrska 9, Bratislava

FRIDAY
7 NOVEMBER

Moyzes Hall
7.30 p.m.

SLOVAK SINFONIETTA ŽILINA

JANUSZ POWOLNY conductor
MANUELA WIESLER flute
ZYGMUNT KRAUZE piano



The concert is supported by the Polish Institute

TADEÁŠ SALVA
Seven Drawings (1964)
Loneliness of Soul
Letter of a Suicide
Mists
Raindrops Falling from the Roof
Inferiority
Harmonies of Human Feelings
Storm of Passion

KRZYSZTOF KNITTEL
Nibiru (1987)
for string orchestra and harpsichord

ZYGMUNT KRAUZE
Arabesque (1983)
for piano and orchestra

INTERVAL

ARNE MELLNÄS
Intimate Games (1992)
Concerto for flute and orchestra
Allegro
Lento, misteriso
Vivace, giocoso

JOHN ADAMS
Shaker Loops (1978/1982)
for string orchestra
Shaking and Trembling
Hymning Slews
Loops and Verses
A Final Shaking

TADEÁŠ SALVA (1937, Lúčky - 1995, Bratislava) studied cello, accordion and piano at the conservatoire in Žilina, while taking composition lessons from Ján Zimmer. Before finishing studies at the Academy of Music and Performing Arts, where he was a pupil of Alexander Moyzes and Ján Cikker, he left for Poland to continue studying with Boguslaw Szabelski and Witold Lutosławski at the State Academy of Music (finishing in 1965). He worked in the Czechoslovak Radio in Košice, later as the programming adviser in the Czechoslovak Television in Bratislava, since 1967 as the programming adviser of the SLUK Dance and Music Company. Salva lectured at the Teacher's Training College in Nitra and he was the chairman of the Association of Slovak Composers within the Slovak Music Union. Salva's music bears characteristic features of folk music, especially its modal melodies, his compositions employ a free approach to rhythm and meter, stressing the diversity of sound combinations and counterpuntal layers. He wrote major works for instrumental forces, yet his horizontal thinking is more adequately highlighted in compositions for voice, where his sonoristic endeavours are better accommodated. In terms of form, Salva's compositions present a sequence of discreet blocs. His contribution to Slovak music is the imaginative, emotional form of a ballad.

Works (selection): 4 string quartets (1959-1988), *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 a 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 Milan 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 No. 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 Milan Rúfus (1993), *Slovak Liturgic Concerto Grosso* for strings (1994).

KRZYSZTOF KNITTEL (1947, Warsaw) was trained as a sound engineer and studied composition with Tadeusz Baird, Andrzej Dobrowolski, Wlodzimierz Kotonski and Lejaren Hiller at the Higher School of Music in Warsaw. Since 1973 he has been collaborating with the Experimental Studio of Polish Radio. In 1978 he worked in the Creative and Performing Arts Center in Buffalo. In 1985 he was awarded the Solidarity

music award for *String Quartet*. Knittel co-founded live-electronics and intuitive music groups KEW Composer's Group, Cytula Tyfun da Bamba Orkiester, Independent Electroacoustic Music Studio, Light from Poland. He further co-founded new wave groups Go-Go Boys and Box Train, which perform together with poets, artists, film and video producers. In 1989 he and Marek Choloniewski founded Ch&K Studio and toured Europe, United States and Canada. Between 1989-92 Knittel was vice-chairman of the Polish Section of ISCM. Since 1990 he has organized concerts in the Contemporary Arts Centre in Ujazd Castle (Audi-Art Festival). Since 1995 he has held the posts of vice-chairman of the Union of Polish Composers and the director of the Warsaw Autumn international contemporary music festival.
Knittel's works are presented on major contemporary music festivals in Warsaw, Stockholm, Munich, Bourges, Vratislav, Havana, Poznan, etc. and on concerts in major music centres of the world, on profile concerts and during installations and performances.

Works (selection): *Form A. form E* for wind quintet and lights (1973), *~440* for violin, piano and tape (1973), *A la santé* for clarinet, trombone, cello and piano (1974), *Lipps* for jazz trio and symphony orchestra (1974-1978), *objazd*, a musical story (1974), *String Quartet "Ursus"* (1976), *dorikos*, 7 miniatures for string quartet and tape (1976-1977), *sketches* for any performers (1978), *Glückspavillon for Kasja*, music theatre for tuba and tape (1978), *5 pieces* for cello and piano (1979-1980), *The Voice of a Girl*, ballet (1980), *Light*, monologue for an actress (1981), *Man-Orchestra* for any instruments and tape (1982), *Stars in the Sky* for percussion ensemble (1982), *Tower Music* for any performers (1983), *String Quartet* (1984-1985), *Nora* for a keybord instrument/harp (1985), *Ave vita* for saxophone, piano, percussion and cello (1986), *Automatic Pilot* (together with M. Choloniewski, 1986) *The War of Brother John* for flute, trombone, guitar, violin and percussion (1987), *Nibiru* for string orchestra and harpsichord (1987), *Three Songs Without Words* for soprano and tape (1987), *Histoire I* for tape (1988), *Histoire II* for clarinet, piano, synthesizer (1988), *Bits and Pieces* for instruments and tape (1988), *Histoire III* for harpsichord and tape (1989), *Man-Orchestra*, version for keyboards (1989), *Jingle-jangle* for voices and keyboards (1989), *Law Sounds*, version 4 for synthesizer and tape; version 5 for guitar, synthesizer and tape (1990), *Borders of Nothing* for synthesizer (1990), *Man-Orchestra II*, collection of 16 graphic computer compositions (1991), *Man-Nature*, graphic computer music (1991), *Hommage to Charles Ives* for chamber orchestra (1992), *14 Variations by Piotr Bikont and Krzysztof Knittel on 14 Variations by Edwin Morgan on 14 Words by Joh Cage* (1989/92), *Instant Reactions* for instruments and computer (1992), *Negec* for instruments and computer (1993), *Satan in Goray*, ballet (1993), *Feet*, instalation (1993), *Passage*, installation (1994), *Radio Sculpture*, installation (1995), *Der Erwählte*, ballet (1995), *Sonata da camera I, II, III, IV* for different chamber groups and synthesizers/computers (1993-1997).

Single-movement piece ***Nibiru*** was written in 1987 and it was premiered in 1996 by the Ukrainian ensemble Lviv Virtuosos.

ZYGMUNT KRAUZE (1938, Warsaw) studied piano (Maria Wilkomirska) and composition (Kazimierz Sikorski) at the State Higher School of Music in Warsaw, and with

Nadja Boulanger in Paris (1966). In 1963 he already organized, together with young composers and performers, concerts of contemporary music in Warsaw, in 1967 he founded and led the ensemble *Warsztat muzyczny* (Music Workshop), for which over 100 compositions were written. In 1966 he won the First Prize at the International Gaudeamus Competition for Performers of Contemporary Music in Utrecht, and in 1973 he was awarded the DAAD scholarship enabling him to live in Berlin for a year. Krauze gave lessons at the International Summer School in Darmstadt (1974), at music academies in Stockholm (1975) and Basel (1979), and at Summer School in Kazimierz (1986), as well as in USA (University of Indiana, Bloomington - 1979 and Yale University - 1982). In 1980 he became the president of the Polish section of ISCM and between 1987-90 he was the president of ISCM. Between 1971-81 he was a member of the Warsaw Autumn programme committee; in 1982 he was invited by Pierre Boulez to work as artistic adviser of IRCAM in Paris. To promote contemporary music he made regular weekly programmes in 1983 for France Musique, and in 1986 he took part as an artistic director, performer, composer and speaker in making of a series of 10 films for the Polish Television dealing with music composition, and in 1988 further 20 films for the same TV company. Zygmunt Krauze was honoured with several awards (Silver Cross of Merit of Poland - 1975, Ordre des Arts et des Lettres - 1984, annual Prize of the Polish Composer's Union - 1988). He was a member of jury at major international composition competitions (Athens - 1979, Gaudeamus, Netherlands - 1981, 1987, 1992, Oslo - 1989, Warsaw - 1990).

Works (selection): *5 Pieces* for piano (1958), *Ohne Kontraste* for piano (1960), *Pantuny malajskie* for voice and 3 flutes (1961), *Triptych* for piano (1964), 3 string quartets (1965, 1970, 1983), *Esquisse* for piano (1967), *Spatial Composition No. 1* for 6 tapes (1968), *Piece for Orchestra No. 1, 2,* 3 (1969, 1970, 1982), (1969), *Composition Space-musical No. 2* for 2 tapes (1970), *Falling Water* for piano (1971), *Folk Music* for orchestra (1972), *Gloves Music* for piano (1972), *Stone Music* for piano(1972), *Aus aller Welt stammende* for 10 string instruments (1973), *Automatophone* for 10-15 music boxes and 10-15 plucked instruments (1974), *Fête galante et pastorale* (spatial composition) for 13 instrumental groups and 13 tapes (1984), *Idyll* for hurdy-gurdy, bagpipes, "zlobcoky" violin, whistle and sheep bells for 4 performers (1974), *Soundscape* for instruments, objects and tape (1975), *Fête galante et pastorale* for orchestra and 4 soloists (1975), *Piano Concerto* (1976), *Suite de dances et de chansons* for harpsichord and orchestra (1977), *Concerto for Violin and Orchestra* (1980), *Die Kleider*, chamber opera (1980), *Star* chamber opera (1981), *Tableau vivant* for chamber orchestra (1982), *Arabesque* for piano and chamber orchestra (1983), *Quatuor pour la Naissance* for clarinet, violin, cello and piano (1984), *Double Concerto for Violin, Piano and Orchestra* (1985), *Blanc-Rouge/Paysage d'un pays* for two orchestral masses and 6 percussions (1985), *Symphonie Parisienne* (1986), *La riviere souterraine* for 7 tapes (1987), *Piano Quintet* (1993), *Refrain* for piano (1993), *Terra incognita* for 10 string instruments and piano (1994), *Pastorale* for flute, oboe, clarinet, bassoon and horn (1995), *Rhapsody* for string orchestra (1995), *La Terre* for soprano, piano and orchestra (1995), *Piano Concerto No. 2* (1996), *Trois chansons* on texts by Claude Lefebvre (1997), music for theatre.

"***Arabesque*** is a one-movement work in which you can distinguish seven episodes connected either by silence or a solo piano cadenza. The work can be performed in two different orchestral combinations: individual strings, winds and accordion, or string orchestra, winds and accordion. The solo piano part is performed directly on the strings and is electro-acoustically amplified. Specially shaped stones of a particular weight and thick metal rods are used for playing. The stones, placed delicately on the strings, are set in vibration and – due to their shape – are capable of remaining in motion for a long time. At the same time, a tremolando is performed by laying one or two metal rods across the piano-strings. Such playing technique makes it possible to produce a great amount of sounds of differing pitch (including glissandos), different vibration frequency and dynamic intensity, but most of all – of diversified emotional value and expressiveness.

I discovered the method of playing on piano strings with specially shaped stones and metal rods quite accidentally, during rehearsals with the 'Music Workshop' ensemble in 1963. Since then, I have used this technique in the realization of other composer's works, in which the musical score gives the performer free hand in the choice of sounds. The first of my own compositions in which I employed this technique was *Stone Music* in 1971.

Arabesque was first performed on January 6, 1984 on Radio France in Paris by Nouvelle Orchestre Philharmonique conducted by David Epstein. The solo part was played by the composer."

Zygmunt Krauze (1985)

ARNE MELLNÄS (1933, Stockholm) studied between 1953-56 composition at the Higher Music School in Stockholm with Lars-Erik Larsson and Karl-Birger Blomdahl, from 1959 he studied with Boris Blacher at the Hochschule für Musik in West Berlin and continued to study privately with Max Deutsch in Paris and György Ligeti in Vienna. In the sixties (1962-63) he explored intensively electronic music, studying with Gottfried Michael Koenig in the Gaudeamus Foundation and working in the San Francisco Tape Music Center. Between 1963-72 he led courses of theory and orchestration at the Higher Music School in Stockholm. He achieved international recognition in 1963, when his work *Collage*, bearing signs of Ligeti's influence, won the Gaudeamus competition. The following compositions reflected current technical achievements, which he encountered on his frequent travels. Mellnäs was among the first Swedish musicians to use aleatory composition and theatrical elements in instrumental music. In *Tombola*, for instance, throwing of dice behind piano strings determines the choice of alternative processes. *Aura*, initially conceived as a text score, caused a great scandal at the ISCM festival in 1967, main reason being a series of exploding balloons. Mellnäs wrote also music for schools and amateurs, and this music is very popular with these target groups.

Works (selection): *Collage* for orchestra(1963), *Aura* for orchestra (1964), *Gestes sonores* for any instruments (1964), *Intensity* 6-5 for tape (1966), *Minibuff*, opera (1967), *Quasi niente* for 1-4 string trios (1968), *Kaleidovision* for tape (1969), *Capricorn Flakes* for piano, harpsichord and vibraphone (1970), *Ceremus* for 4 wind instruments, double bass and percussion (1972), *Transparence* for orchestra (1972), *Omnia tempus habent* for soprano (1972), *Sub luna* for voice and three instruments (1973), *Fragile* for any instruments (1973), *Soliloquium* for bassoon and tape (1976), *Moments musicaux* for orchestra (1977), *Capriccio* for orchestra (1978),

Nocturnes for mezzo-soprano an chamber ensemble 1980), *The Canterville Ghost*, chamber opera (1981), *Bed of Roses*, chamber opera (1981), *Ten Proverbs* for choir a cappella (1981), *Ikaros* – Symphony No. 1 (1986), *Gardens* for chamber ensemble (1986), *Passages* for orchestra (1989), *Doktor Glas*, opera (1990), *Intimate Games* – Concerto for flute and chamber orchestra (1992), *Endymion* for chamber ensemble (1993), *Quartetto d'archi "Hommages"* (1993), *Laude* for choir a cappella, text: Francesco d'Assisi (1994), *Rendez-vous* for different instrumental duo-ensembles (1979, 1983,1995, 1996, 1997), *Like Raindrops, Pearls on Velvet* for flautu, violu, guitar (1997).

"Three chords and a vigorous 'Baroque mobility' starts the 1st movement where solo flute and orchestra take part as a unity and on equal terms. The music is characterized by virtousity alternating with elegance and idyll. The end, a successive stopping, leads attaca to a slow 2nd movement of mysterious, fluttering and shapeless sound in the orchestra, gradually forming patterns and order: a building up process, where the soloist picks up melodic fragments from the sounds around, to be used later. Soon the solo flute takes over the initiative, the role of the orchestra is reduced: from having been the leading part the orchestra has now fallen into the power of the soloist. It is quite passive during the flute cadenza forming the transition to the 3rd movement, a burlesque scherzo, vivace giocoso. It starts with the soloist's selection of 'fellow actors' to the groups of three instruments that, in different combinations, are forming concertino ensembles within the orchestra. Rapid jumps between the three layers of the music: soloist – concertino group – orchestra, i.e. the individual, the inner circle of intimate friends, and the anonymous masses. Rapid jumps also between extremes – solo/tutti, high/low, loud/soft, etcetera.
The work was commissioned by the Swedish National Concert Institute and dedicated to Manuela Wiesler."

Arne Mellnäs

American composer **JOHN ADAMS** was born in 1947 at the East Coast of the USA in the state of Massachusetts, and grew up in New Hampshire. He studied at Harvard University with Kirchner, Kim and 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 turned also to opera. His operas *Nixon in China* and *Death of Klinghoffer* were conceived in close co-operation with Alice Goodman (libretto) and director Peter Sellars.
If the works of American minimalist composers (Reich, Glass) are often labelled as being post-modern, the music of John Adams, born one decade later, may be labelled as post-minimal music. Although Adams took up at first the minimalist constructivism, he has gradually returned to the main force of the 19th century music and of today's music life as well, to the symphonic 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 "pseudo-classic" or "pseudo-romantic", tragic or comic visions, from which the main protagonists - motifs and themes were ex-

pelled. 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. Vladimír Godár

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), *Harmonielehre* for orchestra (1985), *The Chairman Dances*, foxtrot for orchestra (1985), *Nixon in China*, opera (1986), *Two Fanfares For Orchestra - I. Tromba lontana, 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* (arr. of Liszt, 1992), *Chamber Symphony* (1992), *Violin Concerto* (1993), *I was Looking at the Ceiling and Then I Saw the Sky*, opera (1994), *Lollapalooza* for orchestra (1995), *Scratchband* for amplified ensemble (1995), *Road Movies* for violin and piano (1995), *Music from Ceiling/Sky* for ensemble (1995, arr. 1996), *Gnarly Buttons* for clarinet and small orchestra (1996), *Slonimsky's Earbox* for orchestra (1996), *La Mufa* (Astor Piazzola, arr. J. Adams) (1996), *Century Rolls* for piano and orchestra (1997), *Todo Buenos Aires* (Astor Piazzola, arr. J. Adams) (1997), *Revolucionario* (Astor Piazzola, arr. J. Adams).

Information on the creation of ***Shaker Loops***, provided by Michael Steinberg, reveals that it originated from the string quartet *Wavemaker*, rearranged between 1977-78 by Adams into a string septet with a different title. The part of each player is built from repetitive shapes of different length, producing new and new structures as the music progresses. The title *Shaker Loops* (since 1982 is the piece available in a version for string orchestra) is a pun referring to members of the Millennial Church and their nickname Shakers (the word is derived from their ecstatic shaking and trembling during the services), and to the trill, the other meaning of the word "shake". "Loop" designates a tape loop, a reference to constant repetition of musical cells, their ends being joined with their beginnings. *Shaking and Trembling*, the first of the four continuously joined movements, is built mainly from trills and tremolos developing in a powerful dynamic *crescendo*. The transition into *Hymning Slews* is a sudden outbreak of silence and unlike the first movement, this part flows quietly. The most lyrical movement and an emotional high point of the work, *Loops and Verses*, opens with a slowly unfolding cello solo; towards the end the music reminds us of a growing and ever repeating upward drive hampered by some unknown force. This soaring reaches successfully the top, the force being overcome, and the music passes on to *A Final Shaking*, which develops from a peaceful beginning into a fast, virtuoso climax, followed by a fade out into silence. (Peter Važan in *Slovenská hudba* 1/XIX/1993)

"***Shaker Loops*** was composed in the fall of 1978 and first performed on 8 December of that year by members of the San Francisco Conservatoire New Music Ensemble, con-

ducted by the composer. Originally written for string septet, the work can also be played by string orchestra. The score exists in two versions, both published by Associated Music Publishers. The original modular version leaves several aspects of the work's repetitive scheme up to the performers. In the present version, which is, in effect, one of many possible realizations of the modular version, all repeats are written out. This 'through-composed' version should be used when a full string orchestra is employed.
Although being in its own way an example of 'continuous music', *Shaker Loops* differs from most other works of its kind because it sees so much change within a relatively short amount of time. Also it avoids the formal and temporal purity of much 'minimal' music by not adhering to a single unbending tempo throughout. This less severe approach allows a freer movement from one level of energy to another, making a more dramatic experience of the form.
The 'loops' are melodic material assigned to the seven instruments, each of a different length and which, when heard together, result in a constantly shifting play among the parts. Thus, while one instrument might have a melody with a period of seven beats, another will be playing one with eleven while yet another will repeat its figure every thirteen beats, and so on. (This is most easily perceived if one counts the beats between the various plucked notes in Hymning Slews.)
The four sections, although they meld together evenly, are really quite distinct, each being characterized by a particular style od string playing. The outside movements are devoted to 'shaking', the fast, tightly rhythmicized motion of the bow across the strings. The 'slews' of Part II are slow, languid glissandi heard floating within an almost motionless pool of stationary sound (played *senza vibrato*). Part III is essentially melodic, with the cellos playing long, lyrical lines (which are nevertheless loops themselves) against a background of muted violins, an activity that gradually takes on speed and mass until it culminates in the wild push-pull section that is the emotional high point of the piece. The floating harmonics, a kind of disembodied ghost of the push-pull figures in Part III, signal the start of Part IV, a final dance of the bows across the strings that concludes with the four upper voices lightly rocking away on the natural overtones of their strings while the cellos and bass provide a quiet pedal point beneath."

John Adams in the score of *Shaker Loops*, 1982

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 prize holders 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, USA and Tunis, including the presentations in the frame of Wiener Festwochen, festival 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.

JANUSZ POWOLNY (1964, Warsaw) studied piano at the Higher School of Music in Warsaw (1980-1985), translating and interpreting at the Institute of Applied Linguistics at the University of Warsaw (1983-1990), and conducting with Prof. Ryszard Dudek at the Music Academy in Warsaw. In 1985-1991 he was a member of the Music Academy Chamber Choir and of the Warsaw Chamber Opera Choir. In 1987-1990 he led the orchestra of the Higher School of Music in Lublin, in 1988-89 he completed his studies of conducting at the Academy of Music in Munich. Between 1975-1991 he performed at many concerts in Poland and abroad as pianist, accompanist, choir singer.

Since 1987 he has conducted a number of symphony and chamber orchestras in Poland and abroad, and has participated in mastercourses of L. Bernstein, S. Celibidache, K. Österreicher, H. Rilling, T. Schuhmacher and others, and worked as an interpreter and translator (he is fluent in 6 languages), manager and organizer. In 1990-1992 he was the managing director of the ISCM World Music Days 1992 in Warsaw, which was a nominee for "the best festival of the year" prize at the International Classical Music Awards.

Since 1992 he is a vice-president of the Polish Section of ISCM, a music advisor of the Heritage Art Agency in Warsaw. He was a student in the masterclass of Karl Österreicher and Leopold Hager at the Academy of Music in Vienna and Michael Gielen at Mozarteum in Salzburg.

In 1993 he co-operated with Péter Eötvös at the International Eötvös' Institute. In 1993 he was the assistant conductor of the Artur Rubinstein Philharmonic in Łódz, attended conducting courses in Siena, Szombathely, Vienna, took part in a British Council's workshop for culture management in Bratislava, and performed at concerts in Poland, Tunis and Hungary. In 1994 he became the finalist of the Ansermet International Conducting Competition and performed at concerts in Poland and abroad.

In 1995 he became the laureate of the 1st International Conducting Competition in Paris. He also attended a conducting course in Avignon, became the principal conductor and director of the State Philharmonic in Opole and conducted in Poland and abroad. In 1996 he performed at many concerts with the Opole Philharmonic in Poland, and with other leading Polish orchestras in Poland and abroad. He has founded and now leads the Opole Chamber Orchestra and has recorded for the Polish Radio.

MANUELA WIESLER (1955, Brazil) grew up in Vienna, but lived for almost a decade on Iceland. After having spent some years in Sweden in the beginning of the 80's she returned to take residence in Vienna in 1988. Manuela Wiesler received her solo diploma from the Vienna Conservatoire in 1971, and has since studied with Alain Marion, James Galway and Aurèle Nicolet. In 1976 she won the first prize in the Nordic Chamber Music Competition in Helsinki, and has since created a highly successful and quite unique career as a solo flutist. She played as a soloist with the Oslo and Stockholm Philharmonic Orchestras, the Sjaelland Symphony Orchestra, Austrian and Danish Radio Orchestra, and most of the symphony orchestras in Sweden and Scandinavia. Manuela Wiesler equally gives recitals, holds seminars and master classes, and records for radio and television in all Europe and USA. Her vast repertoire not only comprises all standard works for flutes, but also an ever increasing number of pieces composed especially for her. She has become the outstanding soloist for contemporary flute music, and numerous, principally Icelandic composers have written music directly for Manuela Wiesler.

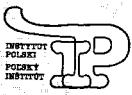
Manuela Wiesler has toured world-wide with the Swedish percussion ensemble Kroumata, and since many years has successfully co-operated with the Swedish guitarist Göran Söllscher. In August 1992 she made a successful tour to Spain (Granada, Seville) as soloist with the Malmö Symphony Orchestra. Manuela Wiesler is an exclusive artist in the BIS-label, where she has recorded 17 CDs. *Her list of CDs comprises of both solo and orchestral music. In 1991 she was awarded* "Artist of the Year" in Sweden. Manuela Wiesler has recently, among others, recorded the complete works for flute by André Jolivet and three flute concertos by the Icelandic composer Thorkell Sigurbjörnsson. Her last recording "Small is beautiful" was released in September and contains 31 small pieces presenting the flute in all its moods exploiting the widest range of playing techniques.

SATURDAY 8 NOVEMBER

Moyzes Hall
5.00 p.m.

ZYGMUNT KRAUZE piano

"The Last Recital"
Theatrical piano recital with amplification and tape.



The concert is supported by the Polish Institute

Preludium

KARLHEINZ STOCKHAUSEN
Klavierstück IX (1954-1955) / beginning

OLIVIER MESSIAEN
Cantéyodjaya (1949) / 3 fragments

Interludium

HENRY COWELL
The Aeolian Harp

ANTON WEBERN
Variations op. 27 (1936) / 2 fragments

Interludium

SYLVANO BUSSOTTI
5 pieces for David Tudor (1959) / 1 piece

LOUIS ANDRIESSEN
Registers (1963)

Interludium

WITOLD LUTOSLAWSKI
Melodie ludowe (1945) / 2 pieces

GYÖRGY LIGETI
3 Bagatelles (1961) / No. 2

Interludium

ZYGMUNT KRAUZE
Stone Music (1972)

Interludium

ZYGMUNT KRAUZE
Gloves Music (1972)

As the interludiums the pianist will play fragments of pieces by Bach, Haydn, Brahms, Mozart, Stravinsky and others. The whole programme is performed with no interruption.

KARLHEINZ STOCKHAUSEN (1928, Burg Mödrath near Cologne) studied at the Hochschule für Musik and the university in Cologne, and with Messiaen in Paris. His first pointillist works, *Kreuzspiel* (1951) and *Kontra-Punkte* (1953) met with international acclaim and they marked the beginning of a career that was to reflect all important technical achievements since 1950: serial technique, electronic music, new percussion music, new piano music, spatial music, live-electronics, statistical music, aleatory composition, fusion of speech and music, music theatre, ritual music, group composition, process composition, composition with formulas, moment composition, multi-formula composition; integration of found objects (state anthems, world music, short-wave sounds) into a kind of universal music, fusion of European and Asian musics into "telemusic", etc. His new musical language involves giving the performer freedom to add touches to his compositions, a feature directly connected with the relativity of the value of composition techniques. On the other hand, Stockhausen performs his works himself, eventually with a small circle of musicians and his own ensemble, ensuring high degree of respect towards his artistic goals. Stockhausen's numerous works range from small pieces to a number of full-length compositions requiring - due to his preference of big, yet always highly transparent sound - large, and at times unusual forces. Stockhausen wrote also several volumes of *Texte zur Musik*, in which he summarizes his theoretical standpoints, commentaries, philosophical views, religious reflections - in sound form the essence of his music.

Works (selection): *Chöre für Doris* for a cappella choir (1950), *Drei Lieder* for voice and chamber orchestra (1950), *Choral* for 4-part choir a cappella (1950), *Sonatine* for violin and piano (1951), *Kreuzspiel* for ensemble (1951), *Konkrete Etüde* (1952), *Spiel* for orchestra (1952), *Schlagtrio* (1952, *Punkte* for orchestra (1952-1962, *Kontra-Punkte* for 10 instruments (1952-1953, *Klavierstücke I-IV* for piano (1952-1953), *Elektronische Studie I* (1953), *Elektronische Studie II* (1954), *Klavierstücke V-X* (1954-1955), *Zeitmaße* for 5 wind instruments (1955-1956), *Gruppen* for 3 orchestras (1955-1957), *Klavierstücke XI* (1956), *Gesang der Jünglinge*, tape (1955-1956), *Zyklus* for a percussion player (1959), *Carré* for 4 choirs and 4 orchestras (1959-1960), *Refrain* for 3 performers (1959), *Kontakte*, tape, versions (1959-1960), *Originale* (1961), *Momente* for soprano, 4 choirs and 13 performers (1962-1969), *Mikrophonie I* for tam-tam and 6 performers (1964), *Mixtur* for 5 orchestral groups, sine generator and 4 circular modulators (1964), *Mikrophonie II* for 12 singers, Hammond-organ, 4 circular modulators and tape (1965), *Stop* for orchestra (1965), *Telemusik* for tape (1966), *Adieu* for wind quintet (1966), *Hymnen*, electr. and musique concrète (1966-1967), *Prozession* for 4 players (1967), *Stimmung* for 6 voices (1968), *Kurzwellen* for 6 players (1968), *Aus den sieben Tagen*, 15 texts for intuitive music (1968), *Spiral* for 4 orchestral groups (1969), *Trans* for orchestra (1971), *Alpha bet für Liege*, 13 musical pictures for soloist and duets (1972), *Am Himmel da wandre ich...* - Indian songs for 2 voices (1972), *Ylem* for 19 players or singers (1972), *Atmen gibt das Leben...* choral opera with tape (1974-1977), *Herbstmusik* for 4 players (1974), *Musik im Bauch* for 6 percussion players and music-boxes (1975), *Tierkreis*, 12 melodies of the Zodiac for melodic and/or harmonic instrument (1975-1976), *Harlekin* for clarinet (1975), *Sirius* for tape, trumpet, soprano, bass clarinet, double bass (1975-1977), *Amor*, 5 pieces for clarinet (1976), *Jubiläum* for orchestra (1977), *In Freundschaft* for soloist (1977), *Licht: Die sieben Tage der Woche* for solo voices, solo instruments,

choir, orchestra, ballet and mime artists, tape and musique concrète (1977); on this composition he has worked continuously since 1977; completed up to 1996: *Thursday, Saturday, Monday, Tuesday, Friday, Wednesday)*.
Writings (selection): *Texte zur elektronischen und instrumentalen Musik* (1963), *Texte zu eigenen Werken/zur Kunst andeer/Aktuelles* (1964), *Ein Schlüssel für Momente (*1971*), Texte zur Musik 1963-1970* (1971), *Weltmusik* with other writers and a great number of articles, studies in various reviews.

Klavierstück IX is a study of periodic and non-periodic time division, beginning with regular repetition of a chord.

OLIVIER MESSIAEN (1908) studied organ (with M. Dupré) and composition (with P. Dukas) at the Paris Conservatoire. He graduated as an organist and rehearsal pianist as well as in improvisation, counterpoint and composition. In 1931 he became 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 Hindu rhythms (namely with problems of *deci-Talas*, which are rythms 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 calls 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 the 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): *Préludes* for piano (1929), *Les Offrandes obliées*, symphonic meditation for orchestra/piano (1930), *Hymne au Saint Sacrement* for orchestra (1932), *L'Ascension*, 4 symphonic meditations (1933), *L'Ascension* for organ (1934), *La Nativité du Seigneur* for organ (1935), *Poème pour Mi* for soprano and piano/orchestra (1936/1937), *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), *Visions de L'Amen* for 2 pianos (1943), *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), *Harawi* for soprano and piano (1945), *Turangalila-Symphony* (1946-48), *Cinq rechants* for 12 voices (1949), *Cantéyodjaya* for piano (1949), *Messe de la Pentecôte* for organ (1951), *Livre d'Orgue* (1951), *Reveil des oiseaux* for piano and orchestra (1953), *Oiseaux exotiques* for piano and orchestra (1956), *Catalogue d'oiseaux* for piano (1956-58), *Chronochromie* for orchestra (1960), *Sept Haikai, esquisses japonaises* for piano and chamber orchestra (1962), *Et expecto resurrectionem mortuorum* for orchestra (1964), *La Transfiguration de*

Notre Seigneur Jésus Christ for orchestra, mixed choir and solo instruments (1965-69), *Méditations sur le Mystère de la Sainte Trinité* for organ (1969), *Des Canyons aux Étoiles* for piano, percussion and chamber orchestra (1971-74), *Saint François d'Assise,* opera on composer's libretto (1975-83), *Livre du Saint Sacrement* for organ (1984-85), *Petites Esquisses d'oiseaux* for piano (1985), *Un vitrail et des oiseaux* for piano and chamber orchestra (1986), *La Ville d'en Haut* for piano and chamber orchestra (1987), *Un sourir* for orchestra (1989), *Pièce pour piano et quatuor* (1991), *Eclairs sur l'au-delà* for orchestra (1988-1991).

Together with *Quatre études de rhytme* (1949) and *Livre d'orgue* (1951), piano pieces *Cantéyodjaya* from 1948 belong to Messiaen's second creative period, which brought reduction of the typical traits of his style: handling of rhythm became very clear, transparent, structure changes are abrupt and straightforward. *Cantéyodjaya* is at the same time a work, which clearly documents the composer's interest in Hindu rhythms - this interest links the work to such compositions as *Turangalila* and *Sept Haikai*. In certain pieces from this period, however, a tendency towards serial technique can be traced. In a sequence from *Cantéyodjaya* the composer assigns to each pitch a certain duration and intensity achieving a precise identity of each sound right from the beginning. It was a year after this work that Boulez, in his volume *Structures* for two pianos, applied the serial technique to durations and intensity. Thus, Messiaen became the pioneer of these solutions to the problem of subordination of all music parameters to a certain system.

HENRY COWELL (1897 - 1965), a tireless musical explorer and inventor, Cowell was born 11 March 1897 in Menlo Park, California, where he grew up surrounded by a wide variety of Oriental musical traditions, his father's Irish folk heritage, and his mother's Midwestern folktunes. Already composing in his early teens, Cowell began formal training at age 16 with Charles Seeger at the University of California. Further studies focused primarily on world music cultures. His use of varied sound materials, experimental compositional procedures, and a rich palette colored by multiple non-European and folk influences revolutionized American music and popularized, most notably, the tone cluster as an element in compositional design.
In addition to tone clusters evident in such works as *Advertisement* and *Tiger*, Cowell experimented with the "string piano" in works like *The Aeolian Harp* and *The Banshee* where strings are strummed or plucked inside the piano. Studies of the musical cultures of Africa, Java, and North and South India enabled Cowell to stretch and redefine Western notions of melody and rhythm; mastery of the gamelan and the theory of gamelan composition led to further explorations with exotic instruments and percussion. Later, Cowell developed the concept of indeterminancy or "elastic form" in works like the *Mosaic Quartet* (where performers determine the order and alternation of movements).
Cowell's influence is legion, counting among his students John Cage, Lou Harrison, and George Gershwin. Cowell taught at the New School for Social Research in New York and also held posts at the Peabody Conservatoire and Columbia University. A plethora of awards, grants, and honorary degrees was capped by his election in 1951 to the American Institute of Arts and Letters.

Works (selection): *Concerto Piccolo* for orchestra (1925), *Prelude* for organ solo (1925), *Suite* for violin and piano (1925), *Mosaic Quartet* (1935), *Celtic Set* (arran-

ged from original for concert band, 1938) (1944), *Rhythmicana* for piano solo (1938), *Concerto for Piano and Orchestra* (1940), *Ancient Desert Drone* for orchestra (1940), *Pastorale and Fiddler's Delight* for orchestra (1940), *Symphony No. 3 Gaelic* for orchestra (1942), *American Pipers* for orchestra (1943), *Symphony No. 4 Short Symphony* for orchestra (1947), *Symphony No. 5* (1948), *Four Declamations With Return* for cello and piano (1949), *Symphony No. 7* (1952), *Symphony No. 9* (1953), *Symphony No. 11*, *Seven Rituals of Music* for orchestra (1953), *Ballad* for strings (1954), *Quartet* for flute, oboe, cello, and harpsichord (1954-62), *Lines from the Dead Sea Scrolls* (1956), *Ongaku* for orchestra (1957), *Symphony No. 15 Thesis* for orchestra (1960), *Set of Four* for harpsichord or piano (1960), *Chiaroscuro* for orchestra (1961), *Concerto No. 1 for Koto and Orchestra* (1961-62), *Duo Concertante* for flute, harp and orchestra (1961), *Air and Scherzo* for chamber orchestra (1963), *Concerto grosso* for flute, oboe, clarinet/harp/cello and strings (1963), *Gravely And Vigorously* for cello solo (1963), *Symphony No. 19* for orchestra (1964), *Carol* for orchestra (1965), *The Trumpet Of Angus Og* for piano, *Psalm 121* for mixed chorus.

ANTON WEBERN (1883, Vienna - 1945, Mittersill) studied musicology between 1902-06 at the Vienna University with Guido Adler, and between 1904-08 he was the pupil of Arnold Schönberg. Up to 1913 he held conducting posts at different opera (operetta) stages accross the monarchy (Vienna, Teplice, Gdansk, Szczczyn), spending year 1917 in Prague. After returning to Vienna he joined Schönberg in *Verein für musikalische Privataufführungen*. Between 1922-34 he led the Workers' Symphonic Concerts organized by Vienna's municipality, from 1923 he worked with the Worker's Choir as well. Besides giving private lessons and guest appearances as conductor, he was engaged in the Austrian Radio as a conductor and patron of contemporary music. During the Nazi era in Austria Webern had to lead a very modest life, for his artistic views were incompatible with the official policy, banning him from all public activity. He earned his living by giving private lessons (Hartmann, Searle, Stadlen, Wildgans were among his most important pupils) and by doing routine jobs at the Universal Edition. In 1945, shortly after the war, he was killed by a stray bullet fired by an American soldier.

Webern went through a long process of development from the tonal *Passacaglia op. 1*, through atonal pieces to serial technique of opp. 21-28, from extremely intense expression of the instrumental miniatures to the ideal of symmetry and serenity. However, he never gave up certain priorities – importance of silence, reduction of the dynamic scale, transparence of texture and brevity of musical statement. Most of his compositions last no longer than five minutes, and, in it's totality, his work lasts less than four hours.

Works (selection): *Passacaglia* op. 1 (1908), *Fünf Lieder*, text S. George op. 3 (1907-1908), *Fünf Lieder*, text S. George op. 4 (1908-1909), *Fünf Sätze* op. 5 (1909), *Sechs Stücke* op. 6 (1919/1928), *Sechs Bagatellen* op. 9 (1913), *Fünf Stücke* op. 10 (1911-1913), songs op. 12, 13, 14, 15 (1915-1922), *Fünf Canons* op. 16 (1924), *Drei Volkstexte* op. 17 (1924), *Streichtrio* op. 20 (1927), *Symphonie* op. 21 (1928), *Quartett* op. 22 (1930), *Konzert für neun Instrumente* op. 24 (1934), *Das Augenlicht* for choir and orchestra (1935), *Variationen* op. 27 (1936), *Streichquartett* op. 28 (1936-1938), *I. Kantate* for soprano, choir and orchestra

(1938-1939), *Variationen* for orchestra (1930), *II. Kantate* for soprano, bass, choir and orchestra (1941-1943).

Writings (selection): *Einleitung. Heinrich Isaac: Choralis Constantinus*. Zweiter Teil. Graduale in mehrstimmiger Bearbeitung (a cappella), bearbeitet von Anton von Webern (Wien 1905-1906. DTÖ, Jg. XVI/1, Bd 32), *Der Lehrer Arnold Schönberg* (1912), *Über Arnold Schönberg als Dirigent* (1914), notes to own compositions – *Passacaglia, Sechs Orcheterstücke*; *Der Weg zur Komposition mit zwölf Tönen*, lectures (1932).

***Variations* op. 27,** a three-movement piece (bar count 54, 22, 66), became Webern's most performed piano work, in spite of the fact, that here the composer completely rejects the traditional virtuoso piano technique. The piece is dedicated to Eduard Steuermann, famous Viennese pianist, who was close to the Schönberg's circle. The basic principle of Webern's work, Schönberg's "developed variation", linked him with Goethe's idea of the eternal plant. He abandoned the traditional variation theme and all variations are derived from the characteristic main theme. An abstract series constitutes the theme of op. 27 and it materializes in equal metamorphoses in three small pieces of very different texture.

The premiere of *Variations op. 27* took place in 1937 after weeks of Webern's collaboration with the pianist Peter Stadlen, who later wrote: "When he sang and shouted, trying to express what he called music's meaning, to my surprise I noticed, that he treated those few isolated notes as if they were sound cascades. He constantly referred to the melody, which in his words should be as eloquent as a spoken sentence. This melody appeared sometimes in the highest notes of the right hand and afterwards, in several bars, it was divided between hands. He shaped the melody by a great amount of constant *rubato* and by totally unpredictable distribution of accents. After some bars, however, there were distinct tempo changes marking the beginning of 'a new spoken sentence'... Occasionally, he would try to describe the general mood of a piece by comparing the *quasi improvisando* of the first movement to an Intermezzo by Brahms, or the scherzo-like character of the second composition to Bach's *Badinerie* from *Suite in B Minor*, which, as he said, was on his mind when composing the piece. In his mind, Webern had a precise idea of how to perform this piece, never was it left to momentary mood... Webern never talked about the serial aspect of his *Variations*. Even when I asked him, he refused to explain - for he maintained that it was important for me to know how to perform the piece, and not how it was made."

"Develop everything... from a s i n g l e main theme! - that's the strongest coherence factor... The rule has to be always: theme, theme, theme! V a r i a t i o n s play a particularly important role..."

"Coherence is perfectly secured by the basic series. It is always the same thing, just the appearance is each time different. It is related to Goethe's notion of laws and meaning hidden in every natural phenomenon... In *The Metamorphosis of Plants* there's a very distinct idea that there should be similarity in everything, as in nature; after all, this also is a natural phenomenon in the specific form of man... Everything is derived from the chosen order of twelve tones and on this basis.

Anton Webern

SYLVANO BUSSOTTI (1931, Florence) is one of the most versatile composers of the 20th century. He began to play the violin at the age of four and before he was six he already composed several pieces. In 1940 he started to study the violin (Giaccomo Maglioni), harmony (Roberto Lupi) and piano (Luigi Dallapiccola) at the Cherubini Conservatoire in his native town. After a break, due to events of the war, he continued his studies of composition alone at first (1949-56) and in 1957 he attended composition and analysis courses of Max Deutsch in Paris. However, his friendship and contacts with major representatives of contemporary art - the poet Aldo Braibanti, Pierre Boulez, John Cage, etc. - proved to be more important for his personal and artistic development. Since 1958 he regularly took part in international music festivals, co-organizing the *Musica e segno* exhibition in 1962, which toured various countries in Europe and USA. Between 1964-65 he was a guest of the Rockefeller Foundation in New York. In 1967 he was awarded the *All' Amelia Award* at the Venice Biennale, in 1972 he was a guest of DAAD in Berlin, and in 1974 he won the *Toscannini d'oggi Award*. Besides composing, Bussotti was from his early youth active as a painter, graphic artist with individual and collective exhibitions in various countries, as an actor, director of films, plays and television programmes (on these three posts he collaborated in productions of own operas and those of Donizetti, Monteverdi, Rossini, Bizet, Mozart, Verdi and Puccini), as a pianist, a manager and journalist. He taught at the Academy of Fine Arts in Aquile (history of music theatre), in Milan (musical analysis) and in Fiesolo (composition). Since 1965 music theatre performances have been at the centre of his activity - a field, in which he could use his personal experience of a creative artist. He was the musical director of the theatre *La Fenice* in Venice and of the Puccini Festival in Torre del Lago. Strong interest in dance influenced Bussotti's compositions and led him to occasional work on choreographies. Bussotti repeatedly won awards from the Italian Section of ISCM.

Bussotti's versatility and individualistic attitudes are reflected in his compositions: rejecting radical serial technique, he was more attracted by Cage's suggestions and solutions, ignorant of style limitations and preferring the cutting edge character of mixing different experience, even extramusical one. His language encompasses both chilly abstraction and delirious expression, down-to-earth texts (e.g. erotic topics) and esoteric sophistication of graphic notation, combining the teachings of Cage with Burmeister's theory, and seeking unpredictable evocations - as, for instance, in some of the *Five Pieces for David Tudor*, which are piano versions of five movements of Bussotti's arguably most important work *Pièces de chair II*.

Works (selection): *Les petits plaisirs* for ondes martenot (1946-1957), *Tre divertimenti sul nome di Bach* (1948), *Nottetempo con lo scherzo e una rosa* for voice and chamber orchestra (1954-1957), *Due voci* (La Fontaine) for soprano, ondes martenot and orchestra (1958), *Breve* for ondes martenot (1958), *Pièces de chair II*, 14 nos. for voice and piano/ensemble (1958-1960), *Five Pieces for David Tudor* for piano (1959), *Sette fogli* for different chamber ensembles (1959), *Pour clavier* (1961), *Memoria* for speaker, actors, solo voices, male choir and orchestra (1962), *Fragmentations* for 2 harps-1 performer (1962), *Torso* for soli and orchestra (1960-1963), *Mit einem gewissen sprechenden Ausdruck* for chamber orchestra (1963), *Rara* (*eco sierologico*), different versions (1964-1967), *La passion selon Sade*, chamber mystery-play (1965-1969), *Cinque frammenti all'Italia* for diff. vocal ensembles (1967), *Marbre* for strings and obl. spinet (1967), *Rara Requiem* for soli,

vocal sextet,. guitar, cello, wind orchestra, piano, harp and percussion on diff. texts (1969-1970), *Lorenzaccio*, romantic melodrama (1972), *Bergkristall*, ballet (1974), *Oggetto amato*, ballet (1976).
Writings (selection): "Note sui Piano Pieces for David Tudor" (1964), "Due potscritti" (1965), "20 appunti di scena per La passion selon Sade (1965), "Theodor W. Adorno, l'extra a la linea della vita (1967) – all published in *Marcatre*; "Il gioco e la musica" – in: *Almanaco letterario Bompiani 1966*.

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 the 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 played the piano. 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 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 co-operation with the writer J. Bernlef), *Anachronie I* for orchestra (1967), *Contra tempus* for 22 musicians (1967-68), *Anachronie II* for oboe and chamber orchestra (1969), *Spektakel* for ensemble with jazz musicians (1970), *Volkslied* (1971), *De Volharding* for wind ensemble (1972), *On Jimmy Yancey* for wind ensemble (1972), *Melodie* for recorder and piano (1972-74), *Il Duce* 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), *Matthews 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 narrator, woodwind instruments, 2 pianos and string instruments (1989), *Flora Tristan* for mixed choir (1990), *Facing Death*, string quartet (1991), *Dances* for soprano and chamber orchestra (1991), *Hout* for tenorsaxophone, marimba, guitar and piano (1991), *Lacrimosa* for 2 bassoons (1991), *M is for Man, Music, Mozart*, music to a film by Peter Greenaway (1991).

The ***Registers*** for piano are written in spatial notation: lengths of notes and rests are determinated by the lengths of the staves on the paper. One centimeter corresponds with one second at the most. The pitch is indicated approximately. The pianist is free in choosing the notes but he will respect the indicated pitch.

Registers is more an "indication to action" than a composition. It would be in conflict with the nature of the piece to "translate" it into normal notation, except for study purposes. The used notation is meant to stimulate the performer to impulsive activity which can have clearly emotional, passionate character. It is possible to play more notes than are written. The piece can also be played more quickly than indicated. The notation should not curb the player; indeed, it should encourage pianistic action."

Louis Andriessen

WITOLD LUTOSŁAWSKI (1913-1994) started with his music education at the age of six: he played the piano and the violin. He studied composition with Maliszewski and piano with Lefeld at the Warsaw Conservatoire, finishing 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. Lutosławski was one of the most important representatives of 20th-century Polish music and of contemporary music as a whole.

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 aleatory composition, 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. Vladimír Godár

Works (selection): *Lacrimosa* for soprano and organ (1937), *Symphonic Variations* for orchestra (1938), *Variations on a theme by N. Paganini* for 2 pianos (1941), *Melodie ludowe* for piano (1945), *Symphony No. 1* (1947), *Uwertura smyczkowa* for string orchestra (1949), *Mala suita* for chamber orchestra (1950), *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 1* 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).

"My 'folk-inspired works were created in a matter-of-fact way, outside my musical quests, although I worked in that field for about ten years. I'd like to concentrate on

them now, because there has been a lot of misinformation on this subject in various publications. Recently I gave an interview to an American musicologist, in which I tried to correct mistakes and inaccuracies connected with the 'folk' period. In programme notes it is often claimed, that I was 'forced' to deal with folklore, that 'the establishment demanded it', and other nonsense... I had been dealing with harmony for many years. The period of searching is special to every composer. When, for instance, Schönberg was creating his twelve-tone technique, he didn't compose for eight years. I couldn't relate to such attitude, though. I wouldn't have been able to stop composing for such a long period and just contemplate the system of pitch organization. I have to compose, it's a part of my nature. In those years I composed a lot of music for general purpose, so to speak, especially for music schools, i. e. easy piano pieces ***Melodie ludowe*** (Folk Tunes, 1945), accompaniments to carols, children's songs, easy pieces for ensembles, like *Mala suita* (Little Suite), etc. I used folklore in them - every time with a particular intention. For instance, the folk melodies in the piano cycle *Melodie ludowe* are introduced almost without modification, while the harmony and counterpoint of the accompaniment do not follow the logic of the melody. Thus harmony and counterpoint totally changed the essence of the simple diatonic folk material. A certain style was created in this way; basically, simple diatonic themes were 'married' with non-tonal harmony. Actually, you could say tonal as well, but not in the traditional sense, because it didn't respect the logic of the harmonic functions implied by the melody..."
Witold Lutosławski

GYÖRGY LIGETI (1923 in Dicsöszentmárton, Transylvania), studied composition under Sándor Veress and Ferenc Farkas at the 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 composer-in-residence. Since 1973 he has been 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 (Sound-composition).

Works: *Musica Ricercata*, 11 pieces for piano (1951/53), *6 Bagatelles* for wind quin-

tet (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), *Fragment* for chamber orchestra (1961/1964), *Trois bagatelles* for pianist (1961), *Poème symphonique* for 100 metronomes (1962), *Volumina* for organ (1962), *Aventures* and *Nouvelles Aventures* for 3 singers and 7 instrumentalists (1962-65), arr. for stage (1966), *Requiem* for soprano and mezzo-soprano, 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/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 Etudes* 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), *Violin Concerto* (1990), *Loop* for viola solo (1991),
Macabre Collage, suite for orchestra (arr. Elgar Howarth, 1991), *Mysteries of the Macabre* for coloratura soprano/solo trumpet and ensemble (arr. Elgar Howarth, 1991) or orchestra (1992), *Études pour piano, deuxième livre* (1988-93).

Trois bagatelles is one of the pieces, which resulted from Ligeti's interest in and dislike of happenings. *Fragment* for chamber orchestra is a self-persiflage, while *Trois bagatelles* present a satiric view on Cage's school and *Poeme symphonique* for 100 metronomes is an ironic allegory of the composer-performer-listener relation in the world of mechanic and electronic music.

KRAUZE --> 12

"***Stone Music*** is performed on piano strings with the help of stones and metal bars. Despite the use of this materials, the music is soft and the sound is delicate. Stones of a special shape and weight are carefully placed on piano strings which are then set in motion. At the same time, various tremolandi are played on the strings with metal bars. This technique allows for rich possibilities of sound and colour which can be precisely controlled.

The idea of using stones came to me by chance during rehearsals with the Music Workshop in the early 1960s. We were searching for new sounds to perform scores which did not specify particular instruments. I had always a stone collection so I took one and placed it on piano strings. It started to vibrate and play by itself. This was the beginning. The same technique for playing on piano strings was employed in *Arabesque* for piano and chamber orchestra (1983).

In 1972, the Documentary Film Studio of Warsaw produced a film called *Stone Music,* directed by Stefan Szlachtycz, which precisly showed the developement of the composition. *Stone Music* is performed with amplification."

"***Gloves Music*** is a music theater piece meant to be seen as well as heard. In it, the pianist wears gloves in order to perform various glissandi and movements on and around the keyboard. The piece shows an old pianist barely able to play any longer. Nonetheless, he perseveres. He tries to play but nothing works. Eventually, he abandons his gloves and disappears from the stage. To some, this seems amusing. For a pianist, however, the gesture signifies the end of his career.

Gloves Music was filmed twice, first by the Documentary Film Studio Warsaw in 1974 (director Stefan Szlachtycz), and then by Polish Television in 1989 (Director Andrzej Kostenko)."

Zygmunt Krauze

SATURDAY 8 NOVEMBER

Moyzes Hall
7.30 p.m.

ENSEMBLE MUSICA TEMPORALE
Bernd Brückner clarinet, saxophone
Michael Pietsch trumpet
Jörg Scheide trombone
Rudi Bauer percussion
Wilhelm Bruck guitar, banjo, bass guitar
(guest appearance)
Heinrich Martin celesta, harmonium, piano
Christiane Wüstneck viola
Benjamin Schwarz violončelo

ALICJA MOUNK conductor
SIGUNE VON OSTEN soprano

GOETHE-
INSTITUT

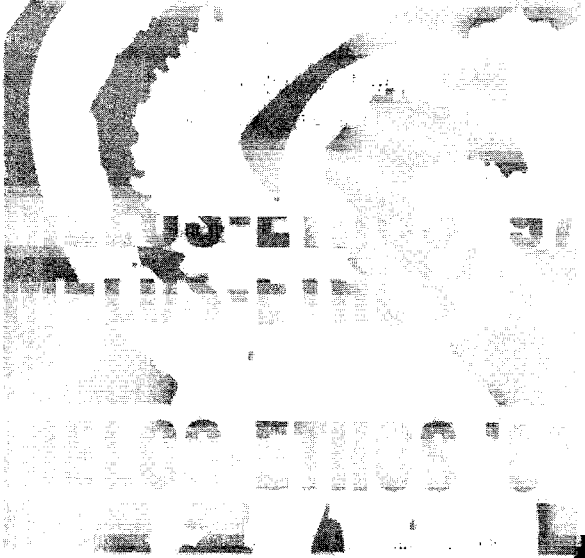
The concert is supported by the Goethe-Institut Bratislava

ADRIANA HÖLSZKY
Avance (1997)
Impulsions mécaniques for clarinet, trombone, cello and piano

FREDERIC RZEWSKI
Coming Together (1971)
for speaker and ensemble

INTERVAL

HANS WERNER HENZE
El Rey de Harlem (1979)
for voice and instrumental ensemble



ADRIANA HÖLSZKY (1953, Bucharest) studied between 1959-69 the piano at the Music Lycée in Bucharest and between 1972-75 composition and piano with Stefano Niculescu. Since 1976 she has been living in Germany, where she studied between 1977-80 at the academy in Stuttgart composition with Milko Kelemen and chamber piano music with Günter Lauegk (she finished her studies in 1982). She was a member of the Lipati Piano Trio. Between 1978-84 she attended the International Summer School in Darmstadt. Between 1980-89 she taught theory of music and ear training at the academy in Stuttgart, in 1980-81 she co-founded the "Neue Musik kommentiert" group of composers. Since 1997, as a professor, she leads a composition course at the Academy of Music and Theatre in Rostock. Adriana Hölszky holds numerous awards and prizes, she has been awarded major scholarships (Valentino Bucchi Composition Competition, Rome, Accademia Musicale Chigiana, Siena, Gaudeamus - composition prize, Brahms prize of support, Stamitz prize of support, City of Stuttgart Award). The list of premieres of Hölszky's compositions reflects the interest of producers and audiences in her operas and instrumental works.

Works (selection): *Pulsationen II*, *Omaggio a Michelangelo* (1980), *Space* (1981), *Innere Welten* (1981), *Intarsien III* (1984), *Bremer Freiheit*, opera (1987), *Immer Schweigender...und wieder Dunkel*, *Klangwerke* (1988), *Lichtflug* (1989), *Die Wände*, opera (1994), *Tragödia — Der unsichtbare Raum* (1996), *Der Aufstieg der Titanic — Operatte* (1996), *Avance - Impulsions mècaniques* for clarinet, trombone, cello and piano (1997).

"***Avance*** — Impulsions mècaniques was commissioned by the musical theatre workshop of the Hessen State Theatre in Wiesbaden. The title refers to the name of the ensemble to which it was dedicated. It involves above all transformations of sound colours of different groups of impulses. Despite the more or less even progression of sound events, the unpredictability of flexible multiplication and reduction of the macrosound plays an important part."

Adriana Hölszky

FREDERIC RZEWSKI (1938, Westfield, Massachusetts) studied music at first with Charles Mackey of Springfield, and subsequently with Walter Piston, Roger Sessions, and Milton Babbitt at Harvard and Princeton universities. He went to Italy in 1960, where he studied with Luigi Dallapiccola and met Severino Gazzelloni, with whom he performed in a number of concerts, thus beginning a career as a performer of new piano music. Rzewski's early friendship with Christian Wolff and David Behrman, and (through Wolff) his acquaintance with John Cage and David Tudor strongly influenced his development in both composition and performance. In Rome in the mid-sixties, together with Alvin Curran and Richard Teitelbaum, he formed the MEV (Musica Elettronica Viva) group, which quickly became known for its pioneering work in live electronics and improvisation. Bringing together both classical and jazz avant-gardists (like Steve Lacy and Anthony Braxton), MEV developed an esthetic of music as a spontaneous collective process, an esthetic which was shared with other experimental groups of the same period (e.g. the Living Theatre and the Scratch Orchestra).
The experience of MEV can be felt in Rzewski's compositions of the late sixties and early seventies, which combine elements derived equally from the worlds of written and improvised music (*Les Moutons de Panurge, Coming Together*). During the seventies he experimented further with forms in which style and language are treated as structu-

ral elements; the best-known work of this period is *The people United Will Never Be Defeated!*, a 50-minute set of piano variations. A number of pieces for larger ensembles written between 1979 and 1981 show a return to experimental and graphic notation (*Le Silence des Espaces Infinis, The Price of Oil*), while much of the work of the eighties explores new ways of using twelve-tone technique (*Antigone-Legend, The Persians*). A freer, more spontaneous approach to writing can be found in more recent work (*Whandoodles, Sonata*). Rzewski's largest-scale work to date is *The Triumph of Death* (1987-1988), a two hour oratorio based on texts adapted from Peter Weiss' 1965 play *Die Ermittlung* (*The Investigation*).
Rzewski's works are recorded on several labels (ART records, Vanguard, Newport Classic, New Albion, Nonesuch, Hungaroton, Opus One, Oppens for Music & Arts, 00 Records.
Work in progress: *The Road*, a 2 1/2-hour "novel" for solo piano; the *Scratch Symphony*, in memory of Cornelius Cardew, was performed at the Donaueschingen festival for performance in October 1997.
Since 1983 Rzewski has been Professor of Composition at the conservatoire Royale de musique in Liège, Belgium. He has also taught at the Yale School of Music, the University of Cincinnati, the State University of New York at Buffalo, the California Institute of the Arts, the University of California at San Diego, Mills College, the Royal Conservatoire of the Hague, the Hochschule der Künste in Berlin, and the Hochschule für Musik in Karlsruhe.

Works (selection): *Les Moutons de Panurage, Coming Together* (1971), *The People United Will Never Be Defeated!*, piano variations, *Silence des Espaces Infinis, The Price of Oil, Antigone-Legend, The Persians, Whandgoodles, Sonata, The Triumf of Death* (1987/1988), *The Road* for piano, *Scratch Symphony* (1997).

"***Coming Together*** was written in November and December of 1971 in response to a historical event. In September of that year inmates of the state prison at Attica, New York revolted and took control of a part of the institution. Foremost among their demands was the recognition of their right "to be treated as human beings". After several days of fruitless negotiations, Governor Nelson Rockefeller ordered state police to retake the prison by force, on the grounds that the lives of the guards whom the prisoners had taken as hostages were in danger. In the ensuing violence forty-three persons, including several of the hostages, were killed and many more wounded. One of the dead was Sam Melville, a prisoner who had played a significant role in organizung the rebellion.
In the spring of 1971, Melville had written a letter to a friend describing his experience of the passage of time in prison. After his death the letter was published in the magazine, Ramparts. As I read it I was impressed both by the poetic quality of the text and by its cryptic irony. I read it over and over again. It seemed that I was trying both to capture a sense of the physical presence of the writer, and at the same time to unlcok a hidden meaning from the simple but ambiguous language. The act of reading and reading finally led me to the idea of a musical treatment. The text is as follows:
'I think the combination of age and a greater coming together is responsible for the speed of the passing time. It's six month now, and I can tell you truthfully few periods in my life have passed so quickly. I am in excellent physical and emotional health. There are doubtless subtle surprises ahead, but I feel secure and ready. As lovers will contrast

their emotions in times of crisis, so I am dealing with my environment. In the indifferent brutality, the incessant noise, the experimental chemistry of food, the ravings of lost hysterical men, I can act with clarity and meaning. I am deliberate, sometimes even calculating, seldom employing histrionics except as a test of the reactions of others. I read much, exercise, talk to guards and inmates, feeling for the inevitable direction of my life.'"

HANS WERNER HENZE (1926, Gütersloh) began studying music in 1942 in Braunschweig, in 1944 he was drafted into the army, where he, according to his possibilities and duties, was musically active (settings of numerous poems by the "decadent" poet Trakl). On his return, and after a brief imprisonment in Britain, Henze worked temporarily as a rehearsal pianist in the theatre in Bielefeld, and in 1946 he decided to finish his studies at the Kirchenmusikalischen Institut in Heidelberg, where he was trained for two years by Wolfgang Fortner, a training that gave him thorough knowledge of traditional compositional techniques, strict harmony and counterpoint and insight into contemporary music as well. Between 1947-52 he took part in the Darmstadt Summer School and continued studying with René Leibowitz in Paris. In 1953 he settled in Italy, but he was active in various European and overseas countries: he led courses at the Mozarteum in Salzburg (1962-67), in Cuba (1969-70), and in 1980 he became a professor at the Hochschule für Musik in Cologne. He is the artistic director of Accademia Filarmonica Romana, he founded Cantiere Internazionale d'Arte in Montepulciano (Italy), Mürztaler Kunstwerkstatt in Mürzzuschlag (Austria, since 1981) and the Munich Biennale of New Music Theatre (since 1988). Henze holds numerous prizes and awards - Bachpreis of the city of Hamburg, Ernst von Siemens Music Prize, Doctor honoris causa of the Edinburgh University, Honorary Member of the American Academy and Institute of Arts and Letters, Deutsche Akademie für Sprache und Dichtung, etc. Since 1987 he has been a professor of composition at the Royal Academy of Music in London. In 1991 he was awarded the Grosses Verdienstkreuz des Verdienstordens der Bundesrepublik Deutschland.
Henze is undoubtedly one of the most complex and most successful composers of the 20th century. He underwent at times controversial personal and professional development, ranging from admiration of forbidden artists in his youth (particularly writers) during the fascist era, through lasting friendship with Ingeborg Bachmann, up to active support of Marxism and the socialist revolution in the late sixties; musically, he has been admiring Mozart all his life, he passed from enthusiasm to rejection of Schönberg, he indulged in ancient music forms and quotations, he was inspired by Mahler and, finally, he produced works of "socialist" and revolutionary zeal. The sheer quantity of his works, of the genres he used, including, perhaps, all instrumental, vocal and stage forces employed to shape the musical material, together with his ability and will to communicate with his contemporaries, rank him among unique music personalities of the 20th century. The main characteristic features of his personality and music are high degree of freedom, technical virtuosity, dramatic feeling, as well as a happy marriage of the northern (German) and southern (Italian) spirit.

Works (selection): operas — *Das Wundertheater* (1948/1964), *Boulevard Solitude* (1951), *König Hirsch* (1952-1955), *Der Prinz von Homburg* (1958), *Elegie für junge Liebende* (1959-1961/1988), *Der junge Lord* (1964), *Die Bassariden* (1965), *Moralities*, stage cantata (1967), *Der langwierige Weg in die Wohnung der Natascha*

Ungeheuer (1971), *La Cubana oder Ein Leben für die Kunst* (1973), *We Come to the River* (1974-1976), *Pollicino* (1979/1980), *Die englische Katze* (1980/1983), *Il ritorno d'Ulisse in patria*, reconstruction of Montverdi's opera (1981), *Ödipus der Tyrann oder Der Vater vertreibt seinen Sohn und schickt die Tochter in die Küche* (together with H. J. von Bose, S. Holt a D. Lang, 1983), *Das verratene Meer* (1986-1989); ballets — *Maratona* (1956), *Undine* (1956/1957), *Tancredi* (1964), *Orpheus* (1978(1986); instrumental and vocal-instrumental music — 7 symphonies (1947, 1949, 1949-1950, 1955, 1962, 1969, 1982-1984), 5 string quartets (1947, 1952, 1975-1976, 1976, 1976), 2 violin concertos (1947, 1971), 2 piano concertos (1950, 1967), *Concerto per il Marigny* for piano and 7 instruments (1956), *Nachtstück und Arien* for soprano and large orchestra (1957), *Kammermusik 1958* for tenor, guitar and 8 solo instruments (1958), *Sonata per archi* (1957-1958), *Antifone* for orchestra (1960), *Novae de infinito laudes*, cantata (1962), *Los Caprichos* for orchestra (1963), *In memoriam: "Die weisse Rose"* for wind instruments and string quartet (1965), *Doppio concerto per oboe, arpa ed orchestra* (1966), *Musen Siziliens*, concerto for choir, 2 pianos, wind instruments and kettle drums (1966), *Versuch über Schweine* for voice and chamber orchestra (1968), *Telemanniana* for orchestra (1967), *Das Floss der Medusa*, oratorium (1968), *El Cimarrón*, recital for 4 musicians (1969-1970), *Compases para preguntas ensimismadas* for viola and 22 instruments (1971), *Heliogabalus Imperator* for large orchestra (1971-1972), *Voices*, collection of songs for 2 voices and instrumental groups (1973), *Tristan*, preludes for piano, orchestra and electronic sounds (1973), *Concert Suite "Katharina Blum"* for chamber orchestra (1975), *Il Vitallino radoppiato*, violin concerto (1977), *Aria de la Folia española* for orchestra (1977), *Barcarola per grande orchestra* (1979), *Arien des Orpheus* for guitar, harp, harpsichord and strings (1979), *Le Miracle de la Rose* for clarinet, harpsichord and 18 musicians (1981), *Orpheus Behind the Wire* for choir a cappella (1981-1983), *Liebeslieder* for cello and orchestra (1984-1985), *Fandango* for orchestra (1985), *An eine Äolsharfe* for guitar and 15 solo instruments (1985/1986), *Allegro brillante per grande orchestra* (1987-1989), *La selva incantata*, aria and rondo for orchestra (1990), *Die Abenteuer des Don Chisciotte*, suite after Paisiello's opera (1990, arr. for wind orchestra: N. Studnitzky).

Federic García Lorca
ODA AL REY DE HARLEM

Con una cuchara,
arrancaba los ojos a los cocodrilos
y golpeaba el trasero de los monos.
Con una cuchara.

Fuego de siempre dormía en los pedernales
y los escarabajos borrachos de nís
olvidaban el musgo de las aldeas.

Aquel viejo cubierto de setas
iba al sitio donde llorabanlo negros
mientras crujía la cuchara der rey
y llegaban los tanques de agua podrida.

Las rosas huían po los filos
de las últimas curvas del aire,
y en los montones de azafrán
loa niños machacaban pequeñas ardillas
con una rubor de frenesí manchado.

Es preciso cruzar les prentes
yy llegar al rubor negro
para que el perfume de pulmón
nos golpes las sienes con su vestido
de caliente piña.

Es preciso matar al rubio vendedor de aguardiente
a todos los amigos de la mazana y de la arena,
y es necesario dar con los puños cerrados
a las pequeñas judias que tiemblan llenas de burbujas,
para que el rey de Harlem cante con su muchedumbre,
ôara que los cocodrilos duerman en largas filas
bajo el amianto de la luna,
y para que nadie dude de la infinita belleza
de los plumeros, los ralladores, los cobres y las cacerolas de las cocinas

!Ay Harlem! Ay Harlem! Ay Harlem!
!No hay angustia comparable dentro tus ojos oprimidos,
a tu sangre estremecida dentro del eclipse oscuro,
a tu violencia granate sordomuda en la penumbra,
a tu gran rey prisionero con un traje de conserje!

Tenía la noche una hendidura
y quietas salamandras de marfil.
Las muchachos se desmayaban
en la cruez del desperezo.

Ellos son.
Ellos sonlos que beben el *whisky* de plata
junto a los volcanes
y tragan pedacitos de corazón,
por las heladas montañas del oso.

Aquella noche el rey de Harlem,
con una durísima cuchara
arrancaba los ojos a los cocodrilos
y golpeaba el trasero de los monos.
Coon una cuchara.
Los negros lloraban confundidos
entre paraguas y soles de oro,
los mulatos estiraban gomas, ansiosos de llegar al torso blan co,
y el viento empañaba espejos
yx quebraba las venas de los bailarines.

Negros,, Negros, Negros, Negros.

La sangre no tiene puertas en vnestra noche boca arriba.
No hay rubor. Sangre furiosa por debajo de las pieles,
viva en la espina del puñal y en el pecho de los paisajes,
bajo las pinzas y las retamas de la celeste luna de cáncer.

Sangre que busca por mil caminos muertes enharinadas y ceniza de nardo,
cielos yertos en declive, donde las colonias de planetas
rueden por las playas con los objetos abandonados.

Sangre que mira lenta con el rabo del ojo,
hecha de espartos exprimidos, néctares de subterráneos.
Sangre que oxida el alisio descuidado en una huella
y disuelve a las mariposas en los cristales de la ventana.

Es la sangre que viene, que vendrá
per los tejados y azoteas, por todas partes,
para quemar la colorofila de las mujeres rubias,
para gemir al pie de las vamas ante el insomnio de los lavabos
y estrellarse en una aurora de tabaco y bajo amarillo.

Hay que huir,
hir por las esquinas y encerrarse en los últimos pisos,
porque el tuétano del bosque penetrará por las rendijas
para dejar en vuestra carne una leve huella de eclipse
y una falsa tristeza da guante desteñido y rosa química.

Es por el silencio sapientísimo
cuando los camareros y los cocineros y los que limpian con la lengua
las heridad de los millonarios
buscan al rey por las calles o en los ángulos del salitre.

Un viento sur de madera, oblicuo en el negro fango,
escupe a las barcas rotas y se clava puntillas en los hombros;
colmillos, girasoles, alfabetos
z una pila de Volta con avispas ahogadas.

El olovido estaba expresado por tres gotas de tinta sobre el monóculo,
el amor por un solo rostro invisible a flor de piedra.
Nédulas y corolas componéan sobre las nubes
un desierto de tallos sin una sola rosa.

A la izquierda, a la derecha, por el Sury por el Norte,
se levanta el muro impasible
para el topo, la aguja del agua.
No busquéis, negros, su grieta
para hallar la máscara infinita.
Buscad el gran sol del centro
hechos una piña zumbadora.
El sol que se desliza por los bosques
seguro de no incontrar una ninfa,
el sol que destruye números y no ha cruzado nunca un sueño,
el tatuado sol que baja por el rio
y muge seguido de caimanes.

Negros, Negrosa, Negros, Negros.

Jamás sierpe, ni cebra, ni nula
palidecieron al morir.
El leñador no sabe cuándo espiran
las clamorosos árboles que corta.
Aquardad bajo la sombra vegetal de vuestro rey
a que cicutas y cardos y ortigas tumben postreras azoteas.

Entonces, negros, entonces, entonces,
podréis besar con frenesil las ruedas de las bicidetas,
poner parejas de microscopios en las cuevas de las ardillas
y danzar al fin, sin duda, mientras las flores erizadas
aseninan a nuestro Moisés casi en los juncos del cielo.

!Ay, Halem dosfrazada!
!Ay Harlem, amenzada por un gentio de trajes sin cabeza!
Me llega rumor,
mellega tu rumor atravesando troncos ascensores,
a través de láminas grises,
donde flotan sus automóviles cubiertos de dientes,
a través de los caballos muertos y los crímenes diminutos,
a través de tu gran rey desesperado.
cuyas barbas llegan al mar.

ENSEMBLE MUSICA TEMPORALE comprises young, highly skilled musicians from Sachsen who work with internationally famous conductors and composers. It was founded in 1994 by Sigune von Osten and its repertoire comprises 20th-century music and the musical avant-garde. It is supported by Kulturstiftung des Freiestaates Sachsen and gets financial support from Kulturstiftung der Deutschen Bank. Since 1997 it is a part of Freie Akademie der Künste in Leipzig. First concerts of the ensemble were led by the cellist and conductor Heinrich Schiff in the framework of MDR-Musiksommer's *Musica temporale* series. Further concert followed at the *Begegnungen* festival in Chemnitz, at the *Dresdner Tage der zeitgenössischen Musik. Pro musica nova* in Sofia, *Parkmusik* '97 in Bad Münster a. St.; after the concert at Melos-Ethos '97 in Bratislava, there follow concerts at *Soundways* festival in St. Petersburg and at the *Three-Day* festival in Prague. The concerts of the ensemble were recorded by MDR, Südwestfunk Baden-Baden and by Bulgarian Radio in Sofia. The programme for the 1997 season includes works by Schönberg, Henze, Hölszky, Rzewski, Cage, Schnebel and a premiere by Alexander Radvilovič; Alicija Mounk is the guest conductor, important guests include the guitarist Wilhelm Bruck (Cologne), pianist Jean-Jaques Dünk (Basel), flutist Irmela Nolte (Munich).

The conductor **ALICJA MOUNK** was born in Lodź, Poland, she was trained as a sound engineer and she studied the piano in Detmold, later conducting with, among others, Michael Gielen and Nadja Boulanger in Paris. She was awarded the Kulturförderpreis of the city of Munich. She conducted in opera houses in Munich (Gärtnerplatztheater), Stuttgart and until 1994 she was the musical director in Ulm. Since 1994 she has worked free-lance, collaborating with the Munich Philharmonic, Berlin Radio Symphony Orchestra, NDR Symphony Orchestra in Hamburg, WDR Symphony Orchestra in Cologne, Tonhalle Orchestra in Zürich, ORF Symphony Orchestra in Vienna, and with opera houses and international festivals (Steirischer Herbst, Munich Biennale, Frankfurt Feste, Jugendfestspieltreffen Bayreuth, Cantiere d'arte in Montepulciano, Spoleto Festival in Charleston, etc.). She recorded for radio, television, for CD labels and gave first performances of many works.

The soprano **SIGUNE VON OSTEN**, born in Dresden and brought up in Hamburg, is one of the most important performers of 20th-century music. In her repertoire she focuses on Schönberg, Berg, Webern and Olivier Messiaen, who ranked her among his favourite performers. She collaborated also with Cage, Nono, Penderecki, Denisov, Scelsi, Halffter. She gave first performances of numerous works, many of them were written for her. She holds numerous awards and has performed at major festivals (Berliner Festwochen, Salzburger Festspiele, Donaueschingener Musiktage, Festival d'Automne de Paris, Festival d'Otono/Madrid, Panmusicfestival in Tokyo and Osaka, etc.). She collaborated with major orchestras (Orchestre National de France, Czech Philharmonic, Orchestra di Santa Cecilia/Rome, Sinfonieorchester des Südwestfunk Baden-Baden), appeared on opera stages in Stuttgart, Wiesbaden, Madrid, Paris, Lisabon. She toured many countries of Europe, South America, USA and Japan and recorded for radio, television and CD labels. Apart from that, Signue von Osten initiated and leads several events in order to promote 20-th century music (Musica temporale '95 in Dresden, Ensemble Musica Temporale at the Academy of Arts in Leipzig, Parkmusik '96 in Bad Münster a. St., Atlantisches Festival in Rheinland-Pfalz '96, Art Point initiative to support modern arts). Signue von Osten repeatedly performed in Bratislava, on one memorable occasion she appeared at a concert dedicated to the music of Olivier Messiaen, with the composer present.

SUNDAY
9 NOVEMBER

Mirror Hall
of the Primatial Palace
10.30 a.m.

DANA ŠAŠINOVÁ piano
BRATISLAVA CLARINET QUARTET
Jozef Eliáš clarinet
Pavol Hoda clarinet
Vladimír Kanta clarinet
Peter Drlička clarinet

PETER KRAJNIAK violin
JOZEF LUPTÁK cello
RONALD ŠEBESTA clarinet
ELEONÓRA ŠKUTOVÁ-SLANIČKOVÁ piano
JANA PASTORKOVÁ soprano
ĽUDOVÍT MARCINGER piano
DENISA ŠLEPKOVSKÁ mezzo-soprano
DANIEL BURANOVSKÝ piano

The concert has been made possible by the exclusive financial support of the Music Fund

ILJA ZELJENKA
Sonatina for Piano (1997)
Premiere

VÍŤAZOSLAV KUBIČKA
Wolves op. 118
(Clarinet quartet No. 2)

JURAJ HATRÍK
An die Musik (1995)
sonata-message for Schubert
for violin, clarinet, cello and piano

INTERVAL

IVAN PARÍK
Two Arias on Fragments of Stabat Mater
(1989)
for higher voice and piano

ROMAN BERGER
Lullaby (1991)

ILJA ZELJENKA (1932, Bratislava) studied composition with Ján Cikker at the Academy of Music and Performing Arts (graduated in 1956). Later he worked in Czechoslovak Radio Bratislava as 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 classical masterworks of 20th-century music, he turned in the sixties to post-Webern and sonoristic composition, experimented with electronic music, *musique concrète*, aleatory composition, etc. and became the leading figure of Slovak avant-garde music. In the seventies his style matured into its characteristic shape, incorporating folk influences and a general synthesis of all sources.

Works (selection): 5 symphonies (1954, 1961, 1972, 1978, 1985), 8 string quartets (1963, 1976, 1979, 1986, 1988, 1988, 1991, 1995), 5 piano sonatas (1957, 1974, 1985, 1989, 1997), *Oswiecim,* cantata for two speakers, two choirs and orchestra to poems by 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 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 Válek (1980), *2nd Piano Concerto* (1981), *Monologues* for cello (1982), *Dialogues* for cello and chamber string orchestra (1984), *Aztec 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), *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), *Marekánia* for flute and percussion(1992), *The Son of Man*, Slovak Passion (1993), *Polymetrics II* for computer-controlled orchestra (1993), *Preludes and Fugues for Organ* (1993), *2nd Wind Quintet* (1993), *31 Piano Miniatures for Children* (1993), *Concerto per due violoncelli e 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), *Toccata* for 2 pianos (1994), *Bátoryčka*, opera in 2 acts after Jonáš Záborský (1994), *Concerto for Orchestra* (1994), *Fortuna* for male choir (1995), *Symfonietta giocosa* for chamber string orchestra (1995), *Polymetrics III* for computer and synthesizer (1995), *Monodrama* for solo violin - in memoriam Tadeáš Salva (1995), *Music for Organ* (1995), *Missa serena* for mixed choir, chabmer orchestra and bass (1995), *Souvenir* for Požoň sentimentál (1996), *Duettinos* for flute (1996), *The Last Days of Great Moravia*, opera after Jonáš Záborský (1996), *Concertino for Piano and String Orchestra* (1997), *Sonatina for Piano* (1997), *Games for Jordanka* for piano and 4 bongos - one performer (1997), *Contrasts for Solo Violin* (1997), *Aztec Songs II* for bass, flute, cello and bongos (1997), *30 Inventions for piano* (1997), *Concerto grosso* for organ and string orchestra (1997).

"As far as the piano sonata, premiered at the Melos-Ethos 1997 festival, is concerned, it's a sonatina. I wrote it in February 1997 for Dana Šašinová, after finishing work on *Concertino* for piano and strings (written for Marián Lapšanský). I dedicated the last year to my work on the opera *The Last Days of Great Moravia* after Jonáš Záborský (commissioned by Juraj Hrubant, the former director of the Slovak National Theatre Opera Ensemble). Hrubant's gone, so is the opera. This year I'm working more on chamber pieces, like *32 Inventions for Piano*, *Contrasts for Violin*, *Giocophonia for Zuzka*, *Games for Jordanka*, etc. Because for many my name is connected with the "wild" music of the sixties, cellular music of the seventies and synthetic style of the eighties, I would like to attract the attention of the listener to the fact, that since 1991 the focus of my composing has lied on the meter and rhythm (in other words: the part played by labour in the transition from polymetrics to man), and on the "return" to harmony (I'm using quotation marks, because the context, not the contents of chords is what matters)."

Ilja Zeljenka

VÍŤAZOSLAV KUBIČKA (1953) studied composition at the Bratislava State Conservatoire (Juraj Pospíšil) and at the Academy of Music and Performing Arts (Ján Cikker); in parallel to that he was active also as a choirmaster. Between 1979-90 he worked as editor in the Music Department of the Slovak Radio and as artistic adviser of the Experimental Studio of the Slovak Radio, organizing contemporary chamber music concerts as well. Since 1990 he has been working free-lance in the music, film and sound businesses. Kubička wrote 118 chamber, vocal and experimental works and incidental music to 350 radio and television plays, theatre, video and film.

Works (selection): *Fantasy* for flute and piano op. 1 (1979), *Two Approaches*, two songs for female voice and piano on texts by Belicová and Baudelaire op. 5 (1980), *Dramatic Overture* for large orchestra op. 3 (1980), *Sonata* for piano op. 6 (1981), *Dedicated to Mussorgsky* op. 7 (1981), *"...and even the rock would cry"* op. 10 (1982), *Portrait of a Girl* for piano op. 9 (1982), *Fugue* for children's choir op. 13 (1982), *Effort* for 2 clarinets in B flat op. 14 (1982), *Quintet* for violin, viola, cello, clarinet and piano op. 18 (1982), *Call* for clarinet and piano op. 15 (1983), *"Child at Play"*, sonata for clarinet op. 19 (1985), *When We Were on a Walk* for tape op. 16 (1983), *It's Quiet Now* for tape op. 22 (1984), *Autumn Sonata* for viola and piano op. 24 (1984), *Capriccio* for harpsichord op. 25 (1984), *Concerto for Piano and Orchestra* op. 21 (1984), *Maturation* overture for orchestra op. 26 (1984), *Satyr and Nymph* op. 32 for tape (1989), *Fantasy* for cello and orchestra op. 36 (1985), *Sonata Nr. 2* for piano op. 27 (1985), *Farewell*, string quartet op. 34 (1985), *Sonata for Cello and Piano* op. 36 (1985), *Winter*, sonata for piano (1986), *Portrait of a Man* op. 42 – Piano Sonata No. 4 (1986), *Concerto for Harpsichord and String Orchestra* op. 39 (1986), *Portrait of Ilya* op. 59 – Piano Sonata No. 7, *Song Without Words* for voice, flute, cello and harpsichord op. 60 (1988), *String Quartet No. 2* op. 61 (1988), *Concerto for Bass clarinet and String Orchestra* op. 64 (1989), *Autumn Music* for solo violon and string orchestra op. 73, *String Quartet No. 3* op. 86 (1991), *Story* for two clarinets op. 89 (1992), *Sonata No. 10* for piano *"Sonata of Loneliness and Futile Resistance"* op. 84 (1991), *Road*, for tape (1993), Chansons (1994-1997), songs (1990-1997), *Winter Sonata* for violin and piano op. 106 (1996), *Autumn Is Coming*, sonata for cello and accordion op. 108 (1996), *Where Goes this Way* for accordion and string quartet op. 111 (1996), *Wolves*, clarinet quartet No. 2 op. 118 (1997), *Clown*, sonata for solo clarinet op. 120 (1997).

Clarinet Quartet No. 2 "Wolves"

"All my works for clarinet, be it solo, with piano or quartets, were initiated by my old friend Peter Drlička. Thanks to Peter, I have been lucky to hear my works not only at their premieres, but on repeated occasions as well. He, for instance, performed my *Sonata for Clarinet* twenty-five times. I know the instrument intimately from the past, so I welcomed the opportunity to deal with the sound of the clarinet quartet. Drlička's ensemble *Bratislava Clarinet Quartet* has an excellent sound, which I dare to say is of European dimension already. This is most inspiring to me and I'm looking forward to further collaboration."

Vítazoslav Kubička

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 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 returning at the Academy of Music and Performing Arts.

"Concept of music as a primarily expressive and semantically perceptible art is the basic attribute of stylistic view points and the individual development of Juraj Hatrík. 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. Hatrík's works evidently strive for a humanistic message. The semantic point of Hatrík'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 fantasy 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."

Ľubomír 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), *Sonata-ciaccona* 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 Oscar 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 nonsense) for children's choir and orchestra (1991), *Partita giocosa* for accordion (1991), *Nesting in Strings* for piano (1992), *Lost Children*, music for bass and string quartet on poems by Gregory Orr (1993), *Ten Little Preludes* for piano (1993), *Tales for Barbara* I.-III. for piano (1994), *Notetto di studi facili per fisarmonica* (1994), *The Brave Tin Soldier*, mu-

sical play based on the fairy tale by Andersen (1994), *An die Musik*, sonata-message for Schubert for violin, clarinet, cello and piano (1994), *Father Tall - Mother Large*, for children's choir and piano on texts of Slovak folk riddles (1995), *Light*, sonata-cantata per alto, viola da gamba e cambalo (1996), *I'm Not a Man, Yet I Live*, children's choir pictures with piano on Slovak folk riddles (1997).

"I wrote *An die Musik* for the VENI Quartet and the ensemble premiered it in 1996 at the New Slovak Music festival. It was inspired by my ongoing fascination by Schubert's songs. Simple, yet deep, displaying musical structure and gesture that match perfectly the essence of the poems - all this is manifest in *An die Musik*, a passionate expression of love for music, humble gesture at the throne of art. I tried to grasp the overall outlook of the song: out of Schubert's structure I isolated material, which contradicted the general clarity and crystalline character of this music, as if lying at the background. Using "recycling" I obtained my own music, the diction of which is influenced by the manner of rhythmic organization. Derived from the Morse alphabet, it is a kind of "transmission" of the highpoints in the German original, and Slovak translation of the text. This layer acts as "carcinogenic" cells, against the music's basic convergence towards reconciliation, against unification with the schubertian quotation... The dualism of these two tensions is at the heart of the sonata processes in my work." Juraj Hatrík

Du holde Kunst,
in wieviel grauen Stunden,
wo mich des Lebens wilder Kreis umstrickt,
hast du mein Herz zu warmer Lieb' entzunden,
hast mich in eine bessre Welt entrückt!
(excerpt from Schober's text of An die Musik)

IVAN PARÍK (1936 in Bratislava) attended the Bratislava State 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 was engaged as programme adviser in the Czechoslovak TV and later as a teacher at the Academy, lecturing on the 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.
In his music. Parík reveals 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, aleatory composition and by stressing the timbre. He has been active in the field of electronic music, created music for theatre plays and wrote 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 Fragments of Stabat Mater* for higher voice and orchestra (1989), *How to Drink from a Well*, music to poem a by Milan Rúfus (1990), *Concerto grosso* for tape (1990), *Letters to a Girl-friend*, 5 small pieces for piano (1991), *Kyrie in memoriam Konstantinus the Philosopher* (1993), *Meditation upon texts by Jacopone da Todi* for flute and organ, *Missa brevis* (reconstruction of a work from 1957).

"On presenting publicly my *Two Arias on Fragments of Stabat Mater* sequence I have to declare, that these pieces are not recent, and I still regard them as part of a work I have been working on, besides other compositions, for more than twelve years now, unable to grasp the overall concept. For many reasons, personal ones in particular, the text of Stabat Mater has fascinated me for a long time... Most of all, this beautiful text has inspired me to seek simplicity as a result of complex musical and non-musical reflections; let me add, that it's a quest for a sincere musical message in my compositions."

Ivan Parík

Jacopone da Todi: Stabat Mater (fragments)

Quae maerebat et dolebat
pia Mater dum videbat
nati poenas incliti!

Quis est homo qui non fleret,
matrem Christi si videret
in tanto supplicio?

Eja, mater, fons amoris,
me sentire vim doloris
fac ut tecum lugeam.

ROMAN BERGER (1930, 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 dimension. As a composer he touched the problems of serialism, aleatory composition, 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), *III. Sonata 'da camera'* for piano (in memoriam F. Kafenda) (1971), *Epitaph for Mikolaj Kopernik* for tape (1973), *Memento After the Death of M. Filip* for orchestra (1974), *Litany to Trees* for male choir on a text by H. Jasiczek - to the memory of murdered in Životice (1975), *De profundis* for bass, piano and cello on a text by T. Rózewicz (1980), *Exodus II (with motif by M. Kabeláč)* for organ (1981), *Sonata for Violin and Piano (with motif by Szymanowski)* (1983), *Exodus* IV - *Finale* for organ (1987), *Adagio for Ján Branny* for violin and piano (1987), *November Music I* for piano (1989), *Adagio II 'Repentance'* for violin and piano (1988-90) - Diploma of the Czechoslovak critics (1990), *Wiegenlied* for mezzo-soprano and piano on a text by Gutjahr (1991), *Torso*, scenes III and V from an unfinished chamber opera *An der schönen blauen Donau* (1994) *Exodus I, II, III* (1997).
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), *Semiotics and Practice* (a lecture on the international semiotics symposium at the Sorbonne, 1994).

"Elly Maldaque, a young teacher, became one of the first victims of the German Nazi regime. Her tragic destiny inspired the unfinished chamber opera (libretto: Elisabeth Gutjahr) - ***Wiegenlied*** is at the heart of the first scene. It's a "lullaby" to a dead mother; I inserted a recitativo on words from the diary of the mourning Elly into the text - an expression of the torture of bad conscience. At the end there is a quotation of Chopin's *Berceuse*."

Roman Berger

DANA ŠAŠINOVÁ (1964, Bratislava) studied with Juraj Mašinda, Peter Toperczer, Eva Fischerová-Martvoňová, Marián Lapšanský and Daniela Varínska at the conservatoire and the Academy of Music and Performing Arts in Bratislava. She attended international courses of Helwig in Berlin and Indjič in Piešťany.
She took part in domestic and international piano competitions, winning significant prizes at the Hradec Králové Smetana Competition (1978), Hradec nad Moravicí Beethoven Competition in (1981), Bach-Händel-Scarlatti International Competition in Varaždín (1985), Bach Competition in Leipzig (1988) and Slovak Performers Competition in Banská Bystrica (1988).
As a soloist she was performing with well-known orchestras at home and abroad. She appeared at international festivals in Leipzig, Krakow, Bratislava and Žilina, recorded for mass-media and recording companies. Besides solo performances she is active in chamber music, being one of the most wanted chamber partners in Slovakia.

BRATISLAVA CLARINET QUARTET was founded in 1994 out of an initiative of Peter Drlička. An ensemble, which has performed at many concerts in Slovakia and abroad (Poland, Germany, Czech Republic, Austria), often co-operates with singers. Its repertoire includes besides original compositions also arrangements of works of various styles, periods and genres - from Renaissance to jazz. The quartet premiered compositions of Peter Cón, Vítězoslav Kubička, and Ilja Zeljenka.

PETER KRAJNIAK (1972, Bratislava) was educated at the Conservatoire in Bratislava (with Jindřich Pazdera), since 1992 he attends the class of Jozef Kopelman at the Academy of Music and Performing Arts. During his study at the conservatoire he was awarded the 1st prize in the Slovak Conservatoires Violin Competition. He took part in several master courses (Terie Moe Hansen - Oslo, Klaus Maetzl - Vienna, Václav Snítil - Prague).
Since 1992 he has been a member and a concert master of the Bratislava Chamber Soloists, he occasionally plays with Musica aeterna. He was a member of VENI quartet, with which he visited Banff Center of Arts (Canada) in 1995 (further invitation in 1997). Peter Krajniak has recorded for the Slovak Radio, television, and 10 CDs (besides others also Muffat's *Concerti grossi* awarded the Diapason d'or prize). As a member of above mentioned ensembles he has performed at numerous concert tours in many European countries, Canada and Japan.

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 – Šafran, Parisot, Cohen, Monigetti, May, 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 – Brunner, Meyer, 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 Bratislava Chamber Soloists. Besides he is active as a chamber player in various ensembles, particularly in Opera Aperta Ensemble. 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 Škutová-Slaničková.

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 graduate studies at the Academy in Bratislava and performs contemporary music with the Opera aperta.

RONALD ŠEBESTA (1967, Senica) studied clarinet at the Bratislava Conservatoire (Edmund Bombara) and at the Academy of Music and Performing Arts (Jozef Luptáčik) in Bratislava, where he graduated in 1993. In 1991-1992 he stayed on a training course at the Conservatoire de Région Boulogne. He was one of the co-founders of the VENI ensemble(1988), with which he has made many concerts and recordings at home and abroad (e.g. recording for Hessischer Rundfunk, 3 CDs, performances at prestigious festivals of contemporary music, and others). He went through a course at the Banff Center of Arts (Canada).
Ronald Šebesta performs as a solo player too - he co-operated with Moyzes Quartet on clarinet quintets by Mozart and Brahms. In a co-operation with Cappella Istropolitana he performed Mozart's *Clarinet Concerto*. As a soloist he performed at the Wien Modern festival of contemporary music. He is the co-founder of the new chamber ensemble Opera aperta and the principal clarinettist of the Slovak Radio Symphony Orchestra and of Cappella Istropolitana.

JANA PASTORKOVÁ is a graduate of the Bratislava Conservatoire and Academy of Music and Performing Arts (class of V. Stracenská) in Bratislava. Already during her studies she was performing in Opera of the Slovak National Theatre, in Chamber Opera, State Opera in Banská Bystrica). Since the season 1996-1997 she has been a soloist of the Central-Slovak Theatre - State Opera in Banská Bystrica. She regularly appears as a guest in the Orfeo Chamber Opera in Brno. She attended courses of ancient music in Brno and courses at the Bachakademie, Stuttgart.
Presently she is at a training course at the Academy of Music in Lyon. The focus of J. Pastorková's art activity is in a concert singing, her repertoire ranges from the 17th century to the present. She co-operates with many domestic and foreign orchestras and ensembles, such as Cappella Istropolitana, Slovak Chamber Orchestra, Ladies Chamber Orchestra, with ensembles of ancient music Musica aeterna, Flores musicae, with VENI ensemble, Pardubice Chamber Philharmonic, and others. She has made recordings for Slovak Radio and Czech Radio, and Musica.

LUDOVÍT MARCINGER (1932, Malacky) was educated at the City Music School (Alexander Albrecht), later at the First Musical School and State Conservatoire (Ján Zimmer, Anna Kafendová), at the Academy of Music and Performing Arts (1953-1958 Rudolf Macudzinski), and after graduation at the Liszt Academy of Music in Budapest.
Presently he teaches at the Teacher's Training Faculty of the Comenius University and at the Academy of Music and Performing Arts, where he also heads the Opera and Vocal Department. He is a well-known and often sought accompanist of leading vocal soloists (Peter Dvorský, Sergej Kopčák, Peter Mikuláš, Magdaléna Kožená, and others), accompanying at many international competitionss and concerts.

DENISA ŠLEPKOVSKÁ studied singing at the Conservatoire in Košice (Ľ. Šomorjaiová); during her studies she won the 1st prize in the National Competition of Conservatoires. After leaving he school in 1990 she received the scholarship of the Music fund to work in the Opera of the Slovak National Theatre, where she has been a soloist since 1991.She has been engaged in all important tours of the Opera Ensemble, at the Edinburgh Festival, tours to Jerusalem, Spain, Austria, France, Switzerland, Russia and Germany. In the season 1992-1993 she performed at an opera gala-night in Munich. She regularly appears at concert stages, co-operates with the Slovak Philharmonic, Košice State Philharmonic, Cappella Istropolitana, Slovak Radio Symphony Orchestra, ensemble Musica aeterna. In autumn 1996 she guest appeared at an international opera festival in Wexford (Ireland).

DANIEL BURANOVSKÝ was educated at the Conservatoire in Žilina (Anton Kállay) and at the Academy of Music and Performing Arts (Miloš Starosta) in Bratislava. He was on a training course at the Sibelius Academy in Helsinki and performing courses in Spain. He took part in several performing competitions. He performed at many separate recitals and chamber concerts at home and abroad (Germany, former Soviet Union, Bulgaria). As a soloist he co-operated with the Slovak Sinfonietta Žilina, the Košice State Philharmonic, Slovak Radio Symphony Orchestra, Beethovenhalle Orchestra in Bonn. Presently he teaches at the Academy of Music and Performing Arts in Bratislava.

SUNDAY
9 NOVEMBER

Reformed Christian Church
7.30 p.m.

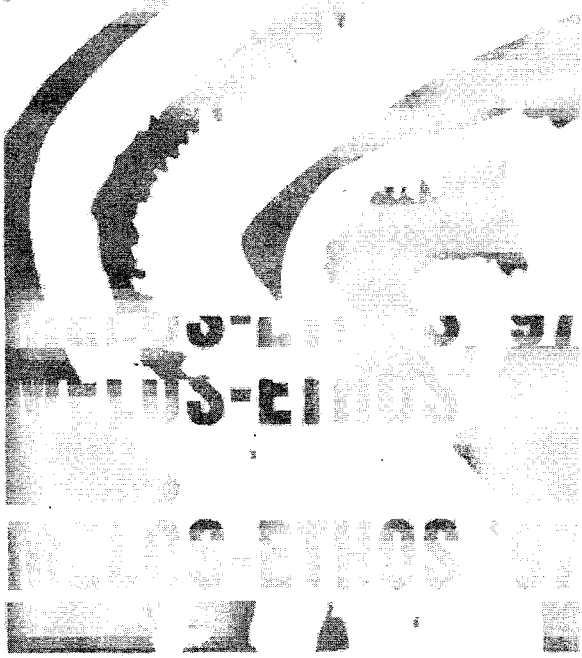
CHAMBER SOLOISTS BRATISLAVA

CAMERATA BRATISLAVA
JAN ROZEHNAL conductor and choirmaster

ARVO PÄRT
Te Deum (1984/1985, rev. 1992)
for three choirs, string orchestra,
prepared piano and tape

INTERVAL

ERKKI-SVEN TÜÜR
Requiem (1994)
for chamber choir, piano and strings



ARVO PÄRT (1935 in Paide, Estonia) studied at the Tallinn Conservatoire (Heino Eller) and worked as a recording supervisor for the 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 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 to 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 devided 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 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 unrecognisable 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*" – explains the composer his composition approach from the late 1970s. "Arvo Pärt's decision to build his music on the simpliest principle met with a public reaction that must have come as a surprise even to the composer. The success may be subscribed 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..." (Herman Conen in: Warsaw Autumn'92, Festival Programme)

Works (selection): film music (ca 50), 3 symphonies (1963, 1966, 1971), *Perpetuum 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 violoncello (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 or-

chestra (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 bells in C sharp (ad lib.) and strings (1995), *Psalm* for string quartet/string orchestra (1985/1991/1993/1995), *I am the True Vine* for a cappella choir (1996), *Dopo la vittoria* for a cappella choir (1996), *Mozart-Adagio* for violin, cello and piano (1992/1997), *Canon* for a cappella choir (1997), *Tribute ti Caesar*, choir a cappella (1997), *The Woman and the Alabaster Box* for choir a cappella (1997).

"***Te Deum*** was written in 1984 and iniciated by Wolfgang Becker-Carsten on commission from Westdeutscher Rundfunk Köln. It is dedicated to Alfred Schlee. It is written for three choirs, string orchestra, prepared piano and tape (wind harp).

I was introduced into the sound world of the wind harp by Manfred Eicher, the producer of the CD label ECM. The instrument reminds the Aeolian harp and it was constructed by a Norwegian builder. Its strings resonate with the breeze. ...It's as if the harp awaited the breeze's touch...

The wind bloweth where it listeth and thou hearest the sound thereof but canst not tell whence it cometh and whither it goeth. John, Chap. 3, Vs. 8

Manfred Eicher recorded this "music of the wind" on tape and transformed it acoustically. Thus a magical tape was created, which I used in *Te Deum* as a drone similar to the *ison* used in music of the Orthodox Church.

The liturgical text in *Te Deum* carries unchangeable truths. To me it's like a panorama of a mountain chain in its stable peace. Martin Ruf, a Swiss painter, once told me, that on a clear day he could recognize more than 20 shades of blue; immediately, I could 'hear' these blue mountains.

Te Deum was a search for something constantly escaping, something lost long ago or not found yet, a search for something seemingly short-lived, yet existing within us and outside our existence." Arvo Pärt

I Te Deum laudamus, te Dominum confitemur.
II Te aeternum Patrem omnis terra veneratur.
III Tibi omnes Angeli, tibi caeli, et universae Potestates.
Tibi Cherubim et Seraphim incessabili voce proclamant.
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
IV Pleni sunt caeli et terra majestatis gloriae tuae.
V Te gloriosus apostolorum chorus.
Te Prophetarum laudabilis numerus.
Te Martyrum candidatus laudat exercitus.

VI Te per orbem terrarum sancta confitetur Ecclesia.
Patrem immense majestatis.
Venerandum tuum verum et unicum Filium.
Santum quoque Paraclitum Spiritum.
VII Tu rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum susceturus hominem,
non horuisti Virginis uterum.
VIII Tu, devicto mortis aculeo,
aperuisti credentibus regna caelorum.
IX Tu ad dexteram Dei sedes, in gloria Patris.
Judex crederis esse venturus.
X Te ergo quaesumus, tuis famulis subveni,
quos pretioso sanguine redemisti.
XI Aeterna fac cum Sanctis tuis gloria numerari.
XII Salvum fac populum tuum, Domine,
et benedic hereditati tuae.
Et rege eos, et extolle illos
usque in aeternum.
XIII Per singulos dies benedicamus te.
Et laudamus nomen tuum in saeculum,
et in saeculum saeculi.
XIV Dignare, Domine, die isto sine peccato nos custodire.
XV Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua, Domine, super nos,
quem admodum speravimus in te.
XVI In te, Domine, speravi: non confundar in aeternum.
XVII Amen.
Sanctus, sanctus, sanctus.

ERKKI-SVEN TÜÜR (1959, Kärdla on the island of Hiiumaa) is one of the most remarkable young Estonian composers of his generation. Largely self-taught, he studied percussion and flute at the Tallinn Academy of Music from 1976; later, from 1979 to 1985, he studied composition with Jaar Rääts and took private lessons from Lepo Sumera. In 1979 he founded a chamber rock group named "In spe" that soon became one of the most popular in Estonia. Tüür functioned as composer, flutist, pianist and singer in this ensemble. With the onset of perestroika his music was heard outside Estonia for the first time. His first great success in Finland (e.g. with *Insula deserta*, 1989) led to a number of commissioned compositions, including *Searching for Roots* (*Hommage à Sibelius*, 1990) for the Helsinki Philharmonic Orchestra. Tüür's oeuvre comprises oratorios, filmscores and incidental music for the theater.

"Erkki-Sven Tüür's music sounds as if it had strolled through the story of music assimilating theoretical inspiration and practical experience along the way. Then it seems to have wrapped itself up in a cocoon, immune to the outside world, there to develop its own contours." (Wolfgang Sandner)
Among Tüür's many awards is the Cultural Prize of the Republic of Estonia (1991). Today he is a free-lance composer based in Tallinn.

Works (selection): *Crystallisatio* for 3 flutes, glockenspiel and strings, *Excitatio ad contemplandum* for voices and organ, *In the Memory of Clear Water* for wind symphony orchestra, *Insula Deserta* for strings (1989), *Concerto for Violoncello and Orchestra*, *Lamentatio* for saxophone quartet, *Requiem* for mixed choir, strings, piano, percussion, *Searching for Roots (Hommage à Sibelius)* for orchestra (1990), *Symphony No. 3*, *Symbiosis* for violin an double bass.

"There are composers who are writing tonal, quasi-tonal or modal music and who are more or less 'minimal' and then there are composers who are very rational, who use a lot of complex theories making mostly serial or post-serial music. These two fractions, if they don't hate each other, certainly don't love each other too much. What I'am trying to do is connect these two worlds in a single composition so that it's not a mixture but a structurally-felt and built musical totality." Erkki-Sven Tüür

BRATISLAVA CHAMBER SOLOISTS has been founded in 1990 on the initiative of students at Bratislava's Academy of Performing Arts and Conservatoire. Since then they have established themselves as one of the leading ensembles of their kind in Slovakia, and are a frequent guest at major festivals, such as the Bratislava Music Festival, Melos-Ethos and the Evenings of New Music, and on stages abroad, including in Japan, Spain, Germany and Austria. The ensemble's style and character has benefited from the influence of a number of leading conductors, including Jean-Paul Penin, Daniel Gazon and Jack Martin Händler, and of outstanding young Slovak conductors, such as Anton Popovič and Mario Košik, as well as its artistic directors, formerly Jindřich Pazdera and currently Jozef Kopelman.
The orchestra's repertoire is predominantly classical and romantic, but a significant place is reserved for 20th-century composers, including Górecki, Satie, Schnittke, Vladimír Godár, Mirko Krajčí, Egon Krák, Pavol Malovec, Ľudovít Rajter and Peter Zagar. The Bratislava Chamber Soloists have made radio and CD recordings for both Slovak Radio and the Austrian state broadcaster, ORF and a number of domestic and foreign reocording companies.

The **CAMERATA BRATISLAVA** chamber choir was founded in 1993 and has gathered members of various professional choirs interested in performing early and 20th-century music. During its short history the choir participated in several interesting projects with major conductors specialized in performing early music (John Toll, Andrew Parrott, Frieder Bernius, Martin Gester, Jan Kleinbussink, etc.). Camerata Bratislava performed works by Händel, (*Dixit Dominus*), Purcell (*Dido and Aeneas*), Blow, Capricornus, Bach (*Johannes-Passion*), Pärt (*Passio*). The choir recorded works of Zarewutius, the composer of polyphonic works from the Slovak region of Spiš, for the Discover label, masses and sacred works of Harant and Handl-Gallus for the Slovart label; some weeks ago the ensemble completed a recording of choral works by Ján Šimbracký also for the Slovart label. Apart from regular appearances at home, Camerata Bratislava performed in the Czech Republic (at the Brno International Music Festival in April 1997) and in Austria. The choir's choirmaster is Jan Rozehnal, graduate of the Kroměříž Conservatoire and the Janáček Academy of Music and Performing Arts in Brno. Presently he holds the post of principal choirmaster of the Slovak Philharmonic Choir.

JAN ROZEHNAL studied the flute at the Kroměříž Conservatoire, between 1976-82 he studied conducting (orchestral and choral) at the Janáček Academy of Music and Performing Arts in Brno. Between 1983-84 he was at a training course in the Czech Philharmonic and he was engaged by the opera house in České Budějovice. Between 1985-90 he held the post of choirmaster in the Brno State Philharmonic, he led the Musical Youth Choir in Brno with which he successfully took part in numerous competitions at home and abroad. He collaborated regularly with the Mo-

ravian Teachers Choral Society and he is invited to conduct Prague Philharmonic Choir and the Prague Chamber Choir. Since 1990 he has held the post of principal choirmaster of the Slovak Philharmonic Choir, and with this choir he regularly collaborates with leading European orchestras and conductors (Berlin Philharmonic, Vienna Philharmonic, Claudio Abbado, James Conlon, Georg Solti, etc.) and appears at the most important concert and opera stages (Paris, Vienna, Berlin, etc.). In 1993 Jan Rozehnal founded the Camerata Bratislava chamber choir focusing on ancient and contemporary music.

Requiem

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion,
et tibi redetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis Domine,
[et ux perpetua luceat eis.]

Kyrie eleison,
Christe eleison.
Kyrie eleison.

Dies irae, dies illa,
solvet saeclum in favilla,
teste David cum Sybilla.

Quantus tremor est futurus,
quando judex est venturus
cuncta stricte discussurus.

Tuba mirum spargens sonum,
per sepulchra regionum,
coget omnes ante thronum.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.

Judex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me fons pietatis.

Recordare Jesu pie,
quod sum causa tuae vitae,
ne me perdas illa die.

Querens me sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

[.....]

Lacrimosa dies illa,
qua resurget ex favilla,
judicandus homo reus.

Huic ergo parce Deus,
pie Jesu Domine,
dona eis requiem.

Domine Jesu Christe. Rex gloriae!
Libera animas omnium fidelium
defunctorum de poenis inferno
et de profundo lacu!
Libera nos de oris leonis,
ne absorbeat eas Tartarus,
ne cadant in obscurum:
ed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
et semini ejus.
Hostias et preces tibi, Domine laudis offerimus.
Tu suscie pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine de morte transire ad vitam.
Amen.

Sanctus, sanctus, sanctus!
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua!
Hossanna in excelsis!
Benedictus, qui venit in nomine Domini.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem,
dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine!
et lux perpetua luceat eis.
Cum sanctus tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine.

MONDAY
10 NOVEMBER

Moyzes Hall
5.00 p.m.

MIKULÁŠ ŠKUTA piano
ELEONÓRA ŠKUTOVÁ-SLANIČKOVÁ piano

GYÖRGY LIGETI
Monument – Selbstporträt – Bewegung (1976)
three pieces for two pianos
Monument
Selbstporträt mit Reich und Riley (und Chopin ist auch dabei)
In zart fließender Bewegung

STEVE REICH
Piano Phase (1967)

INTERVAL

JURAJ BENEŠ
Intermezzo 3 (1987)

ILJA ZELJENKA
Toccata for two pianos (1994)
Premiere

GYÖRGY LIGETI —> 29

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.

Peter Zagar

"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

STEVE REICH (1936, New York) studied at Cornell University and attended music courses of William Austin between 1953-57, between 1957-58 he studied privately composition with Hall Overton, between 1957-61 at the Juilliard School of Music with William Bergsma and Vincent Persichetti, between 1961-63 he continued his graduate studies with Darius Milhaud and Luciano Berio at Mills College, California. In 1966 he founded his own ensemble Steve Reich and His Musicians (comprising three musicians at first), with which he gave concerts and recorded his works. In summer of 1970 he

studied traditional drumming techniques in Ghana, in 1973 and 1974 he was trained by Balinese teachers in Seattle and Berkeley. In New York and Jerusalem, between 1976-77 he studied intensively Hebrew and Thora, as well as traditional singing techniques. Steve Reich collaborated with the outstanding dancers/choreographers Laura Dean, Jiří Kylián, etc. He received commissions from major international festivals, ensembles and orchestras (New York Philharmonic, Boston Symphony Orchestra, BBC Symphony Orchestra, etc.). In 1994 Reich became member of the American Academy of Arts and Letters.

Works (selection): *Pitch Charts* for variable instrumentation (1963), ***It's Gonna Rain*** pre mg pás (1965), *Come Out* for tape (1966), *Melodica* for tape (1966), *Piano Phase* for 2 pianos/2 marimbas (1967), *Violin Phase* for violin ans tape/4 violins (1967), *Pendulum Music* for 3 or more microphones, amplifiers, speakers and performers (1968), *Pulse Music* for phase shifting pulse gate (1969), *Four Organs* for 4 electronic organs and maracas (1970), *Phase Patterns* for 4 electronic organs (1970), *Drumming* for percussion, female voices, whistling and piccolo (1971), *Clapping Music* for 2 clapping musicians (1972), *Six Pianos* (1973), *Music for Mallet Instruments, Voices and Organ* (1973), *Music for Pieces of Wood* for 5 pairs of tuned claves (1973), *Music for Eighteen Musicians* for ensemble and female voices (1976), *Music for a Large Ensemble* for ensemble and female voices (1978), *Octet* for 2 flutes doubling clarinets, 2 pianos and string quartet (1979), *Variations for Winds, Strings, and Keyboards* (1979), *Tehillim* for voices and ensemble/chamber orchestra (1981), *Vermont Counterpoint* for flute and tape/11 flutes (1982), *The Desert Music* for choir and orchestra/ensemble (1984), *Sextet* for percussion and keyboards (1985), *New York Counterpoint* for clarinet and tape/11 clarinets (1985), *Three Movements* for orchestra (1986), *Salute* for orchestra (1986), *The Four Sections* for orchestra (1987), *Electric Counterpoint* for guitar and tape/13 guitars (1987), *Different Trains* for string quartet and tape (1988), *The Cave*, opera (1993), *Three Tales*, music-theater trilogy – first part: *Hindenburg* (premiere 1997), *City Life* for ensemble and tape (premiere 1995), *Proverb* for 6 voices, 2 keyboards and 2 percussion (premiere 1995).

"Soon after I finished *Melodica* I began thinking about writing some live music. *Melodica*, which was supposed to be the last piece of tape music, was composed using pitches (as opposed to previous compositions using speech) and loop manipulation. I felt it to be a transition from tape music to instrumental music. Unfortunately, at that time I considered it impossible for two human beings to execute a phase shift, which is so natural to machines on which it was discovered. (...) Finally in 1966 I recorded a short repeating melodic pattern, made it into a loop, and tried to play with it, as if I were the other tape recorder. (...) During the following months we experimented with my friend musician Arthur Murphy, each at his home, performing the phase shift using a piano and a tape loop. In early 1967 we were finally able to record the two pianos and, to our joy, we discovered that we could perform this process without any mechanical help whatsoever. (...)

Although ***Piano Phase*** was later completely notated with dotted lines between bars representing the phase shift, it was not necessary for us to read the score during the performance, neither is it for other performers playing this piece. (...)

When I look back on my tape pieces preceding *Piano Phase*, I can see that they represent the realization of the notion of mechanic processes and, at the same time, they mark the transition to instrumental music I could have never arrived at listening to Western or, in this case also non-European music. You might ask, what's it like emulating machines during a live performance? I believe there are human activities, which can be described as "machine emulation", but which are simply just examples of a very careful mind and body control, like in yoga breathing techniques." Steve Reich

(translated from Czech)

JURAJ BENEŠ (1940 in Trnava) studied piano with R. Rychlo a the Bratislava Conservatoire and composition with Ján Cikker at the Academy of Music and Performing Arts in Bratislava. Finishing his studies he was worked as a rehearsal pianist in the Opera of the Slovak National Theatre (SNT), later he taught at the Department of Musical Education of the Teachers's 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 Král'* 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), *Musica d'inverno* for violin and orchestra (1992), *Alice was beginning...* for piano (1993), *The Players*, opera after Shakespear's Hamlet (1994), *Going to* for 6 cellos (1994), *Il seme seducente della genealogia* for solo flute (1994), *Cantata No. 2 (déjeuner)* for soprano, clarinet and percussion (1995), *Chanson triste* for violin, clarinet, cello and piano (1996), *His Masters Voice* for orchestra (1997).

"***Intermezzo 3*** for two pianos (1987) is a demanding virtuoso piece, premiered by these musicians last December on a concert organized by the ISCM - Slovak Section. At the same time, it's my third composition for homogenous forces (*Intermezzo No. 1* for 6 flutes, 1976, *Intermezzo No. 2* for 12 cellos, 1979). The piece follows Lutoslawski's idea of musical form combining a kind of "exercise" (of both the composer and the listener) at the beginning, several shorter sections (five in this case), followed by the main section (a gradual build-up in this case). *Juraj Beneš*

ILJA ZELJENKA —> 45

ELEONÓRA ŠKUTOVÁ-SLANIČKOVÁ —> 51

MIKULÁŠ ŠKUTA (1960) studied between 1976-79 piano at the Bratislava State Conservatoire (with Elena Elanová) and between 1979-84 at the Academy of Music and Performing Arts (with Eva Fischerová). In 1984 he received a scholarship to study with Claude Helfer, between 1984-85 he was supported by a scholarship of the Slovak Music Fund. Between 1980-88 he scored successes (top prizes) at several competitions at home and abroad (Beethoven's Hradec, "Bedřich Smetana", "Maria Callas" Athens, etc.) Since 1981 he has been collaborating with leading Czechoslovak, and since 1986 also foreign orchestras. Since 1989 Mikuláš Škuta has been involved also in the jazz scene, performing and composing in his own trio *Esb* and in *The Quartet* all over Slovakia and the Czech Republic. In 1992 he returned to the "classical" stages, gives concerts at home and abroad (Bruckner Orchester Linz, Slovak Philharmonic, Slovak Chamber Orchestra, etc., at major music festivals – Bratislava Music Festival, Salzburger Festspiele, Melos-Ethos, Saalfeldener Jazz-Festival, etc.), collaborates with Christian Muthspiel, since 1993 with the violinist Benjamin Schmid, with whom he tours Austria and Germany with classical repertoire and own compositions. In 1995 he lectured on jazz improvisation at the International Summer School in Klagenfurt-Viktring. Recently he performs often with his wife, Eleonóra Škutová, in a piano duo. He has recorded extensively for radio and television companies, and for CD labels.

MONDAY
10 NOVEMBER

Moyzes Hall
7.30 p.m.

OPERA APERTA
Ivana Pristašová violin
Peter Šesták viola
Jozef Lupták cello
Eleonóra Škutová-Slaničková piano
Ronald Šebesta clarinet

ROBERT SCHUMANN
Märchenerzählungen op. 132 (1853)
Four pieces for piano, clarinet and viola
Lebhaft, nicht zu schnell
Lebhaft und sehr markiert
Ruhiges Tempo, mit zartam Ausdruck
Lebhaft, sehr markiert. Etwas ruhigeres Tempo. Erstes Tempo

GYÖRGY KURTÁG
Hommage à R. Sch. op. 15/d (1990)
for clarinet, viola and piano
1. *(merkwürdige Piruetten des Kapellmeisters Johannes Kreisler)*
2. *(E.: der begrenzte Kreis...)*
3. *(...und wieder zuckt es schmerzlich F. um die Lippen...)*
4. *(Felhök valék, már süt a nap...) (töredék-töredék)*
5. *In der Nacht, Abschied (Meister Raro enteckt Guillaume de Machaut)*

VLADIMÍR GODÁR
Ricercar per quattro stromenti (1977)

INTERVAL

JURAJ BENEŠ
Chanson triste (1996)
for violin, clarinet, cello and piano
Premiere

ZYGMUNT KRAUZE
Quatuor pour la Naissance (1984)
for clarinet, violin, cello and piano

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 Bartók, he moved after the war to Budapest (as did Ligeti, also from Romania, since then Kurtág's close friend). Their hopes were dashed by Bartók's death. From 1946 Kurtág studied with Sándor Veress, Ferenc Farkas, Pál Kadosa and Leó Weiner at the Franz Liszt 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 (Berio, Cerha, Dittrich, Kopelent, Kurtág, Harbison, Nodheim, Rands, Dalbavie, Weir, Penderecki, Rihm, Schnittke/Rozshdestvensky, Yuasa), creating the *Reconciliation Requiem*; it was premiered on 16 August 1995 in Stuttgart by the Israel Philharmonic and Gächinger Kantorei under Helmut 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. Troussova* 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 solo 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-Fragmente* 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), *3 in memoriam* for piano for 1-2-3 hands (1988-90), *Ligatura-Message to Frances-Marie (The Answered Unanswered Question)*, 3 versions for different forces op. 31b (1989), *Grabstein für Stephan* for guitar and instru-

mental 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), *Songs of Dispair and Sorrow*, 6 choruses for mixed choir with instruments (1980-94), *Friedrich Hölderlin: An...*, op. 29 (1993-95), *Stele* op. 33 for large orchestra (1994), *Messages for Orchestra* io. 34 (1991-work in progress, a.o.: *Aus der Ferne, Lagebericht, Levél Eötvös Péternek, Inscription on a Grave in Cornwall, Flowers We Are – To Zoltán Kocsis* – Kurtág's part (*Epilog*) in *Requiem der Versöhnung (*1995), *...a solemn air...(1995), Hölderlin-Gesänge* op. 35 (1993-work in progress), *Samuel Beckett* for baritone solo op. 36, *Einige Sätze aus den Sudelbüchern Georg Christoph Lichtenbergs* for soprano solo op. 37 (1996), *Tre pezzi per clarinetto e cimbalo* op. 38, *Tre altri pezzi per clarinetto e cimbalo* op. 38a, *Signs, Games and Messages* for strings (work in progress 1989-1996).

Hommage à R. Sch. was written in 1990, though the idea comes from 1970. The choice of instruments matches Schumann's forces in *Märchenerzählungen* op. 132. The world premiere took place at the Contemporary Music Festival in Budapest in 1990. It is dedicated to the first performers Gellért Tihanyi, Zoltán Gál and Márta Kurtág, the composer's wife. The music material of this piece is chosen from Kurtág's other op. 15 pieces: *The Little Predicament* for piccolo, trumpet and guitar and *Grabstein für Stephan* for chamber orchestra. As the title suggests, the piece also contains characteristic motifs from Schumann's music.

VLADIMÍR GODÁR (1956, 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 (compostition 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 the composer-in-residence at the Slovak Philharmonic. 1991-1996 he was the senior editor of Slovak Music quarterly. Since 1996 he has been lecturer of aesthetics at the Komenský University in Bratislava. 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 Ján 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, Charm, Partita, Sonata for Cello and Piano, Concerto grosso, Meditation for Violin and Orchestra, Orbis sensualium pictus, Dariachanga's Orchard, 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 (*Symphony 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's 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, timpani 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/rev. 1995), *Four Earnest Songs* for voice and piano (1985), *Sonata to the Memory of Viktor 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), *Dariachangha's Orchard*, 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 Lutoslawski* for string quartet (1994), *Emmeleia*, various versions (1994), *Tombeau de Bartók* for orchestra (1995), *Ecce puer* for soprano, harp, chitarrone, harpsichord and strings (1997).

JURAJ BENEŠ —> 67

"I wrote ***Chanson triste*** for violin, clarinet, cello and piano for the newly founded ensemble Opera aperta, which is giving its first performance tonight (with a little help from Umberto Eco, I was involved in the process of choosing the ensemble's name). I think I can add, that I wrote the piece for my friends, friends in life and struggle (for contemporary music). I should have entitled it *Chanson d'amour* instead. Life is to blame for choosing Chanson triste as the title (a year ago, the luggage of several members went missing on a trip to a training course in Banff, Canada, and it was found only after their return home, so it would be appropriate to say: adieu mes valises, adieu ma malle, ma malle perdue, mes valises perdues, adieu, les adieux...) Thus, various rhetorical figures, like that of Beethoven's sonata of the same title, or an opposite one from an opera by Wagner, form the most important material in the composition - that's the lost and found "luggage" from the sad story in brackets - to uphold not only life, but struggle as well (e.g. struggle for the "reintroduction of shape in contemporary music" - ugh!)..."

Juraj Beneš

ZYGMUNT KRAUZE —> 12

The ensemble **OPERA APERTA** was founded in 1996 by several members of the contemporary music group VENI ensemble as a chamber group specializing on the classical, romantic and 20-th century repertoire. Foreseen is an instrument combination of a string quartet, piano, flute and clarinet. This enables the ensemble to achieve its goal: to shape each programme according to differently chosen associations or contrasts, unifying the works on the list. It is a long-term project, resulting in a creative comprehension of the European musical heritage, as seen from the end of the 20th century. It's a search with an open end, an "open work".

TUESDAY
11 NOVEMBER

Slovak Radio
Studio 2
5.00 p.m.

COLLEGIUM FOR CONTEMPORARY MUSIC
Tatiana Karparova percussion
Iliya Glavanov clarinet
Dimitar Tsanev piano
Petr Karparov director

The concert is supported by the Bulgarian Cultural and Information Centre

ILJA ZELJENKA
Marecania (1992)
for clarinet and percussion

ANDRE BOUCOURECHLIEV
Tombeau (1971)

MORTON FELDMAN
King of Denmark (1964)
for percussion

JULIA TSENOVA
"Das Wasser schläfert mich ein" (1994)

INTERVAL

HELMUT LACHENMANN
Dal niente – Interieur III (1970)

VASIL KAZANDJIEV
Episodes (1981)

ILJA ZELJENKA —> 45
Marecania was written for Collegium for Contemporary Music in a version for flute and percussion. As in most of Zeljenka's recent pieces, rhythm is the basic material and constructive principle. The treatment of the melodic instrument in the clarinet version is different, more suited to its character.

Composer, musical critic and musicologist **ANDRE BOUCOURECHLIEV** (1925, Sofia) studied from 1946 at the conservatoire in Sofia, where he won the first prize in the 1948 national performing competition. Thanks to a French scholarship in 1948 he was able to move to Paris, where he studied at the École Normale de Musique. After graduating he taught piano for seven years at this school. In 1955-56 he attended Walter Gieseking's master courses in Saarbrücken. In 1954, in parallel to his developing career of a pianist he started to compose, he attended the Darmstadt Summer School and finally gave up his teaching activities. Besides composing he wrote reviews for *Nouvelle revue française*, *Réforme* and *Harmonie*, and several essays and books. Between 1963-64 he lived in USA, he lectured and studied avant-garde art of all kinds.
Boucourechliev attracted public attention when his work *Musique a trois* was performed within the Domaine Musical series in 1957. Between 1957-58 he collaborated with Luciano Berio and Bruno Maderna in the electronic studio of Radio Milan, later he worked in the Paris ORTF studio. The *Archipel* series of five compositions from 1967-72 fully established him as a major representative of the musical avant-garde. The scores of this series are written on large sheets of paper, reminding a navigation map with the musical structure of "archipel", a kind of network of latent possibilities calling for the performer's creative approach, where he can modify these structures in multiple ways, even during the performance. *Faces* for large orchestra and *Amers* for smaller orchestra were also composed according to similar principles.
Boucourechliev also studied intensively Beethoven's work and wrote a monograph and some works published at Beethoven's 200th anniversary (*Ombres*), where he treats themes and structures of Beethoven's late string quartets.

Works (selection): *Etude I* for tape (1956), *Musique à trois* for flute, clarinet and harpsichord (1957), *Texte I, II* for tape (1958, 1960), *Signes* for flute, piano and percussion (1961), *Grodek* after Georg Trakl for soprano, flute and percussion (1963), *Musique nocturnes* for clarinet, harp and piano (1966), *Archipel*, series of pieces for different chamber ensembles/solo instruments (1967-1970), *Ombres* (*Hommage à Beethoven*) for 11 string instruments (1970), *Tombeau* for clarinet and percussion/piano (1971), *Archipel* for chamber ensemble (1972), *Faces* for orchestra (1972), *Amers* for orchestra (1973), *Piano Concerto* (1974-1975), *6 études d'après Piranese* (1976).
Writings (selection): *Schumann* (1956), "La musique électronique" (in: *Esprit*, 1960), *Chopin: eine Bildbiographie* (1962), *Beethoven* (1963), "Tone Roads I, II, III" (in: *Preuves*, 1964), "La musique sérielle aujourd'hui" (in: *Preuves*, 1965-1966), "Stravinsky, un et multiple" (in: *Stravinsky*, 1968), "Architecture de pénombre" (in: *Schumann*, 1970), "La chair nue de l'émotion" (in: *Debussy*, 1972), "Messiaen, Olivier" (in: *Grove 6*).

Tombeau was written in 1971 and it is dedicated to the memory of Jean Pierre Joues' premature death. It is built on the open form principle, representing a circle of models,

schemes and structures, combined freely into two variants - for clarinet and percussion and later for clarinet and piano.

MORTON FELDMAN (1926, New York-1987, Buffalo) studied piano with Madame Maurina-Press, a pupil of Busoni, composition since 1941 with Riegger and since 1944 with 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 (Mark Rothko, Philip Guston, Franz Kline, Jackson Pollock, Robert Rauscehnberg). These visual artist 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 freedoms 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. In 1973 the University of New York at Buffalo asked Feldman to become the Edgard Varèse Professor, a post he held for the rest of his life.

Works (selection): *Projection I-V* (1950-51), *Intermission 5* for piano (1952), *Three Pieces* for string quartet (1954/56), *Atlantis* for orchestra, graphic score (1958), *Out of "Last Pieces"* for orchestra, graphic score (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), *In Search of an Orchestration* for orchestra, graphic score (1967), *On Time and the Instrumental Factor* for orchestra (1969), *Madame Press Died Last Week at Ninety* for chamber ensemble (1970), *The Viola in My Life I - II* for viola and other instruments (1970-71), *Rothko Chapel* for chamber ensemble and choir (1971), *Chorus and Orchestra* (1971), *Chorus and Orchestra II* (1972), *Pianos and Voices* for 5 sopranos and 5 pianists (1972), *Voice and Instruments* for soprano and orchestra (1972), *String Quartet and Orchestra* (1973), *Instruments I-III* for variable chamber ensembles (1974-1977), *Piano and Orchestra* (1975), *Orchestra* (1976), *Oboe and Orchestra* (1976), *Cello and Orchestra* (1976), *Elementar Procedures* for choir and orchestra (1976), *Flute and Orchestra* (1977-

78), *Piano* for piano (1977), *Neither*, opera (1977), *Spring of Chosroes* for violin and piano (1978), *The Violin and Orchestra* (1979), *String Quartet* (1979), *The Turfan Fragments* for orchestra (1980), *For John Cage* for violin and piano (1982), *String Quartet No. 2* (1983), *For Philip Guston* for flute, piano and percussion (1984), *Piano and String Quartet* (1985), *Violin and String Quartet* (1985), *Coptic Light* for orchestra (1986), *For Stephan Wolpe* for choir and 2 vibraphones (1986), *For Christian Wolff* for flute and piano (1986), *Palais de Mari (for Francesco Clemente)* for piano (1986), *For Samuel Beckett* for chamber ensemble (1987), *Piano, Violin, Viola, Cello* (1987).
Writings: *Predetermined/Indetermined*, *Conversations with-out Stravinsky*, *An Interview with Robert Ashley*, *Give My Regards to Eighth Street*, *Crippled Symmetry.*

JULIA TSENOVA (1948) graduated at the State Academy of Music in Sofia, where she studied piano with Bogumil Staršenov and composition with Pančo Vladigerov. Her compositions are performed in various European and Asian countries. She's also famous for her film music. Julia Tsenova writes music of different genres - chamber, symphonic, opera, musical, music for stage and films. *Das Wasser schläfert mich ein* was written for Collegium for Contemporary Music.

HELMUT LACHENMANN (1935, Stuttgart) studied piano with Uhde and theory with David at the Academy of Music in Stuttgart. In 1957 he took part for the first time in the Darmstadt Summer School, between 1958-60 he studied composition with Luigi Nono in Venice, where his works were first performed at the 1962 Venice Biennale. In 1963-64 he took part in Stockhausen's new music courses in Cologne. He taught at academies in Ulm, Stuttgart, Ludwigsburg, Hannover, Basel, and in Brazil and the Dominican Republic; for some years he taught at the Darmstadt Summer School. His works are regularly performed at major contemporary music festivals. Since 1981 he again teaches in Stuttgart. Lachenmann holds several awards and prizes, he is a member of several academies. His music can be found on many recordings.

Works: *Fünf Variationen über ein Thema von F. Schubert* (1957), *Souvenir* for 41 instruments (1959), *Fünf Strophen* for 9 instruments (1961), *Echo Andante* for piano (1962), *Wiegenmusik* for piano (1963), *Introversion I, II* for 6 instruments (1963, 1964), *String Trio* (1965), *Trio fluido* for Bflat clarinet, viola and percussion (1966), *Intérieur I* for one percussion player (1966), *Notturno (Musik für Julia)* for small orchestra with cello solo (1966-1968), *Consolation I* for 12 voices (1967), *temA* for flute, mezzo-soprano and cello (1968), *Consolation II* pre 16 voices (1968), *Les Consolations* for 16 voices and orchestra (1967-1978), *Air*, music for large orchestra and solo percussion (1968-1969/1994), *Pression* for one cellist (1969), *Dal niente (Intérieur III)* for one clarinettist (1970), *Kontrakadenz* for large orchestra and tape (1970-1971), *Guero* for piano (1978-1988), *Gran Torso* for string quartet (1971-1976-1988), *Klangschatten – mein Saitenspiel* (1972), *Fassade* for large orchestra and tape (1973), *Schwankungen am Rand* for brass wind instruments, percussion and strings (1974-1975), *Accanto* for one clarinettist with orchestra (1975-1976), *Salut für Caudwell* for 2 guitarists (1977), *Tanzsuite mit Deutschlandlied* for orchestra and string quartet (1979/1980), *Ein Kinderspiel*, 7 small pieces for piano (1980), *Harmonica* for large orchestra with tuba solo (1981-1983), *Mouvement (vor der Erstarrung)* for ensemble (1983-1984), *Ausklang* for piano and orchestra

(1984-1985), *Staub* for orchestra (1985-1987), *Dritte Stimme zu Bachs zweistimmiger Invention d-moll BWV 775* for different forces (1985), *Allegro sostenuto* for clarinet, cello and piano (1986-1988), *Tableau* for orchestra (1988/1989), *String Quartet No. 2 "Reigen seliger Geister"* (1989), *Das Mädchen mit dem Streichholz*, incidental music (1990), *"...zwei Gefühle...", Musik mit Leonardo* for ensemble and 2 speakers (1992).

Dal niente (Interieur III) for clarinet solo is a highly demanding piece with a characteristic handling of dynamics, multilayered sound language and ambitious experiments with musical space. Different techniques interact as individual layers of intonation, which, according to the composer, give the impression of rapidly changing radio stations during tuning.

VASIL KAZANDJIEV (1934, Marten near Ruse) studied composition with Vladigerov and conducting with Simeonov at the State Academy of Music in Sofia. He conducted the Sofia National Opera Orchestra and Bulgarian Radio Symphony Orchestra. He founded and has been leading the Sofia Soloists Chamber Ensemble. Presently he leads a conducting class at the Vladigerov State Academy of Music. In his works he combines various techniques - twelve-tone music, aleatory composition and rhythmic and melodic elements of Bulgarian folklore.

Works (selection): *Sinfonietta* for orchestra (1954), piano sonatas (1954-), *Trumpet Concerto* (1954), *Little Suite* for oboe, bassoon and clarinet (1956), *Divertimento* for small orchestra (1957), *Via Appia antica* for soprano and piano (1959), *Concerto for Saxophone and Orchestra* (1962), *Symphonic Hymns* (1964), *Complexi sonori* for strings (1965), *Cantata for Freedom* (1967), *Symphony of Sounds* (1968), *Living Icons* for chamber orchestra (1970), *Wind Quintet* (1970), *Pictures from Bulgaria* for strings and percussion (1971), *Capriccio* for orchestra (1974), *Improvisazioni concertanti* for flute, viola, harp and harpsichord (1974). Songs, film scores.

Episodes for clarinet, percussion and piano were written in 1981 for Collegium for Contemporary Music. Contemporary compositional techniques are brilliantly combined in it with the rich rhythmic structure of the Bulgarian folklore.

COLLEGIUM FOR CONTEMPORARY MUSIC was founded in 1981 under Petr Karparov, originally as the Trio for Contemporary Music. The variety of works on the ensemble's repertoire required frequent changes in the instrumentation, both in terms of quality and quantity. Thus, the name of the ensemble had to be changed. Tatjana Karparova, Ilija Glavanov, Petr Karparov (artistic leader), and recently also Dimitar Tsanev, those are the ensemble's permanent members. Since its foundation, the ensemble toured extensively almost all Europe. The concerts met with acclaim of the public and of the critics. The ensemble appeared ten times in the former Czechoslovakia, once at the Brno International Music Festival, twice at the Prague Spring and twice at the Bratislava Music Festival, among others. Many composers wrote pieces for the ensemble; more than a hundred compositions of Bulgarian composers and around thirty from abroad, mainly Czech and Slovak composers: Ladislav Burlas, Ilja Zeljenka, Hanuš Domanský, Petr Eben, Jiří Dvořáček, Emil Hlobil, Ján Hanuš, Jindřich Feld, etc.

TUESDAY
11 NOVEMBER

Moyzes Hall
7.30 p.m.

AGON ORCHESTRA

JÜRG WYTTENBACH conductor
CARMEN FOURNIER violin
JOHANNES SCHMIDT bass

The concert is supported by the Czech Centre

GIACINTO SCELSI

I presagi (1958)
for nine instruments

Anahit (1965)
Lyrical Poem dedicated to Venus
for solo violin and chamber orchestra

INTERVAL

Yamaon (1954-1958)
for bass and five instruments

Quattro pezzi su una nota sola (1959)
for chamber orchestra

Not long ago, **GIACINTO SCELSI** (1905-1988) was practically unknown, and his name did not even figure in most works of reference. He stems from an old aristocratic family of Southern Italy. Scelsi has always resolutely refused to give out any biographical or personal detail concerning himself, just as he did not let himself be photographed. After a good academic training in Rome, he studied for some time with a pupil of Schönberg's in Vienna, and thus became the first Italian (as early as 1936, long before Dallapiccola) to write twelve-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 Scryabin'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 the entirely new and different language which allowed him to create about a hundred works within thirty years. In direct contradiction with the the then prevailing serial combinatory way of thinking, his music explored the very centre 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 (abridged)

Works (selection): *Rotative*, symphonic poem for 3 pianos, winds and percussion (1929), *40 Preludes* for piano (1930-40), 5 string quartets (1944, 1961, 1963, 1964, 1984), *Suite No. 8 (BOT-BA)*, *Tibet Rituals, Prayers and Dances* (1952), *Pwyll* for flute (1954), *Coeloconath* for viola (1955), *Ixor* for B clarinet (1956), *Yamaon* for bass and 5 instruments (alto saxophone, baritone saxophone, double bassoon, double bass and percussion) (1954-58), *TRe canti sacri* (1958), *I presagi* for 9 instruments (1958), *Kya* for B clarinet solo and 7 instruments (English horn, horn, bass clarinet, 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 episodes of one Brahma's day* for orchestra (1961), *Taiagarú (5 invocations)* for soprano (1962), *Khoom* for soprano and 7 instrumentalists (2 violins, viola, cello, horn and 2 percussion) (1962), *Chukrum* for string orchestra (1963), *Yliam* for female choir (1964), *Anahit (Lyrical Poem Dedicated to Venus)* for violin solo and 18 instruments (1965), *Ko-lho* for flute and clarinet (1966), *Uaxuctum* for mixed choir, orchestra and Ondes Martenot (1966), *Oboi (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), *In Nomine Lucis* for organ (1974).

Scelsi's orchestral pieces reach an extraordinarily powerful sound, whose grandiose effect is no doubt unequalled since Bruckner's *9th Symphony*. This comparison, however astonishing it may seem, is fully justified. To a similar conception of time and sound universe corresponds a similar mystical experience. No doubt Bruckner would write like this today... But Scelsi's orchestral works are astonishingly varied. He is not only a contemplative mystic, and the most powerful, even violent outbreaks are not any more lacking in his music than in Bruckner's.

The ***Quattro pezzi per orchestra, ciascuno su una nota****/Four pieces for Orchestra, each on a single note* quite exceptionally acquired overnight fame, being one of Scelsi's very few works to be premiered soon after its completion, in this case, within the very year, 1959. It took place in Paris, with the National Orchestra conducted by Maurice Roux, who then hardly recognized its exceptional significance. In these pieces, Scelsi for the first time extends to large forces his experiences on the elaboration of a single pitch. It is the pioneering work that paved the way to all the orchestral production of his maturity. The scoring calls for twenty-six musicians, and as usual favours low instruments: alto flute, oboe, English horn, two clarinets, one bass clarinet, one bassoon, four horns, one saxophone (tenor in the first two pieces, alto in the last two), three trumpets, two trombones, one bass tuba, one musical saw (or flexatone), timpani, percussion (bongos, tumba, suspended cymbal, small and large tamtam), two violas, two cellos and one double bass. Some instrumenets do not figure in the first three pieces, and the third omits the percussion.

Each piece rigorously keeps to a single pitch, but with microtonal fluctuations sometimes with octave transpositions, exceptionally with harmonics. The succession of chosen pitches (*F-B-A flat-A*) is not a casual one, and denotes a keen awareness of the structure of intervals: there is one tritone from *F* to *B*, wich the *A flat* divides into two minor thirds. The *A* defines the ony further possible division within the limits of the tempered scale, for it creates a semitone (*A flat-A*) and a whole tone (*A-B*). Each piece examines the different possibilities of elaboration of the chosen note, resting in the other hand on keenly observed formal structures, especially the Golden Section.

The first piece (on *F*) unfolds mainly horizontally, in a purely melodic way, a paradox, that is only apparent, thanks to an extremely rich infrachromaticism. The structure is defined by the three parametric layers on which Scelsi builts his work, and whose cli-

maxes do not necessarily coincide: unfolding the tessituras (from unison to four octaves), dynamics, tonal density. The second piece (on *B*) transfers these processes onto the level of macrostructure, adding a few traces of the harmonic parameter, with the fifth *F-sharp*, whose opposite pole *C*, as an extension of the original *B*, is briefly heard just after the silence marking the middle of the piece. The micro-intervals and semitone oscillations are further developed in the third piece (on *A-flat*) which also includes lower harmonics (on the bass clarinet) and which features numerous time signature changes. The fourth piece (on *A*) crowns the whole work by a synthesis of the preceding processes, and for the first time gathers all twenty-six players together.
The greatest revolution in recent music history is accomplished with the *Quattro pezzi*, and they sound as new and exciting as they did thirty years ago. Just imagine a composition teacher, back in 1959, asking his pupils "For next time, compose an F!"...

In 1965 one of Scelsi's most perfect and most exquisite creations saw the light of day, a masterpiece called ***Anahit***, sub-titled *Lyrical Poem Dedicated to Venus* (whose Egyptian name is Anahit), written for solo violin and a chamber orchestra of 18 players: two flutes, bass flute, English horn, clarinet, bass clarinet, two horns, trumpet, tenor saxophone, two trombones, and a string sextet consisting of two violas, two cellos and two double basses. With the exception of *Kya* for clarinet and seven instruments (19659), *Anahit* is Scelsi's only concertante piece, although it is not a traditional concerto, but rather a Poem, where the violin is given over exclusively to the moulding of sound. Scelsi had, the year before, composed his masterwork for solo violin, *Xnoybis*. *Anahit's* solo part develops its achievements, it is constantly notated on three staves, (one per string) and the instrument undergoes a scordatura (*G-G-B-D*) only the G string remaining unchanged, thereby allowing the same note to be simultaneously heard on several different strings. The extremely difficult performance demands much tension and concentration, yet the piece was performed in Athens in 1966 soon after its completion, by the French violinist Devy Erlih, one of the pioneers of Scelsi's music.
Only *Hymnos* had previously developed harmony as sumptuously as *Anahit*, and the piece owes much of its overwhelming intensity to it. It consists of two parts, separated by a short cadenza for the soloist, beginning at the Golden Section. The short orchestral introduction rests on *B flat*, but at the violin's entrance on *D*, the key is established as G-minor. The violin follows a a long ascending curve, rising by microtones from *D* to *F sharp*, and the orchestra follows a similar upward move. Again and again, perfect triads and dominant seventh chords crystallize, only to immediately melt into the glissandi; it is an enticing mystical voyage!" The violin works out the pitches with a wealth of tremolos and oscillations on several strings, but pauses twice during brief orchestral interludes, just before the cadenza, the harmony condenses onto unison *F-sharp*, but during this cadenza the violin continues to rise, reaching *A-flat*. After a short breathing pause, the second cycle begins, again from *D*, but an octave higher, in a harmonic context of G major. It is shorter than the first, but tenser, more luminous, devoid of orchestral interludes, and also reaching (high) *F-sharp*, this time as the fifth of B major. As the orchestra fades at the very end, the solitary violin reaches out to *G* and remains suspended there: it is difficult to imagine a more poetic or moving end! Harry Halbreich

I presagi (Premonitions), like *Yamaon*, refers to clairvoyance. The notion of "pains at the birth of the Spirit" might have predetermined the instrumentation: first two movements employ exclusively nine wind instruments, and percussion instruments, ente-

ring in the last movement, are required to produce "noise (like the wind)". (By the way, the beginning of this last movement marks one of the first usages of soundless blowing.) The monochrome, shaded sound picture, oscillating between pulsating heterophonic sounds, yet always determined by the energy thrust, is coloured by quartertones, various *con sordino* techniques and different amounts of *vibrato*.

Yamaon can radically change the Scelsi cliché of contemplative music, limited only to one or several pitches. Like in some of *Canti del Capricorno*, three movements of this piece for bass and five instruments (alto and baritone saxophone, double bassoon, double bass and percussion) are characteristically harsh, with a physical presence and violent sound, reminding of Edgard Varèse. The idea referred to in the subtitle is adequately transformed into sound: "Yamaon foresees the conquering and destruction of the city of Ur." Like in *Canti*, the modulations and articulation are controlled by phonemes, and although intelligible speech is absent, the meaning is conveyed; the voice and the ensemble, characterized by pulsating rhythm, low, tight, scratchy sound events (the treble register is represented by the alto saxophone only), are in opposition at first, later the instruments gradually converge to the shapes and lines of the voice. This process reaches its climax in the overall unison of the third movement, when, after a wild build-up, the process is reduced almost with no transition to a serene walking tempo.

AGON ORCHESTRA (orig. AGON ENSEMBLE) was founded in 1983 as a platform for a group of young Czech composers and performers standing outside the cultural establishment of that time. Apart from works by Czech composers, the ensemble focused mainly on American minimal music, but it also frequently gave Czech premieres of works by Cage, Scelsi and Pärt. In the nineties, it produced several concert series focused on avant-garde and marginal tendencies in contemporary music: *Microinterval Music and the Beginnings of the Twelve-Tone Music*, *New Czech Music of the Sixties*, *Anthology of the World's Musical Avant-Garde*, *Graphic Scores and Concepts*, and *The Alternative*, performing experimental works of Czech rock musicians, artists and performance artists. Last year, AGON ORCHESTRA performed, together with members of the Prague Chamber Ballet (choreographer Peter Tyc), the project ITHAKA 2888 after the legendary graphic score *Odyssey* by Anestis Logothetis. Recently AGON performed *The Other Shore* by the Hungarian multi-media artist Tibor Szemző.

Apart from Czech stages, AGON ORCHESTRA appears at major international festivals (Berliner Festwochen 1992, Warsaw Autumn 1993, Bang-On-A-Can Marathon New York 1995, Musique Actuelle Victoriaville 1996). In 1994 AGON received the Golden Harmony Award for the best Czech recording of contemporary music (*New Czech Music of the Sixties*), in 1996 the Volume Magazine Award for the best "classical" recording of the year (*Graphic Scores and Concepts*).

Conductor and composer **JÜRG WYTTENBACH** was born in Switzerland, studied at the Paris Conservatoire, and he lives in Basel. As a conductor and pianist he performed over 100 works of 20th-century composers, often in their premieres. He appeared with leading European orchestras and at contemporary music festivals (Donaueschingen, Festival d'Automne in Paris, Warsaw Autumn, Wien Modern, Musica Strasbourg, Luzern). Next summer he will conduct in Salzburg. In Zürich, at the 70th anniversary concert, Wyttenbach conducted the premiere of Scelsi's *Anahit*, with the composer present, as well as the world premiere of Scelsi's opus magnum *Konx-Om-Pax*, together with *Pfhat* in 1986 in Frankfurt, with the composer and John Cage present. His recordings of Scelsi's orchestral and choral works were awarded the Grand Prix du Disque Français, Grand Prix du Disque Belgique, and the German Critics Award. As a pianist, he recorded works of Beethoven, chamber music by Berg, Schönberg, Bartók, and for the recording of Stockhausen's *Mantra* he received the Grand Prix du Disque Francais.
As a composer, in the sixties Wyttenbach wrote serial compositions (*Divisions* for piano and 9 instruments, *Dei metalli* for baritone and orchestra). In the last two decades he composed "Theatre pieces" for instruments and voices (*Lamentoso* for soprano and 4 male clarinet players, *Encore*, Tips and Tricks for an actress and cellist, *schlagZeitschlag* for four percussion players, *Exécution ajournée* for string quartet, *On Cheating the Fiddler*, 5 poems by Parker for singing violinist, written for the 85th anniversary of Elliot Carter).

CARMEN FOURNIER was born in Canada, studied the violin in Basel (Hansheinz Schneeberger) and chamber music (Jürg Wyttenbach), she continued at the Academy of Music in Essen (Saško Gavrylov). She collaborated with several composers, among others with Giacinto Scelsi. Carmen Fournier appears at many contemporary music festivals (Darmstadt, Middelbourg, Basel, Zürich, Warsaw, Musica de Strasbourg, Montréal, Berlin, Frankfurt, Cagliari) and records for broadcasting corporations in France and abroad, for CD labels and video. A great part of her career is devoted to contemporary music, she has performed numerous works for solo violin. At IRCAM, she led mastercourses on problems of the "contemporary violin". She is a soloist of L'Itineraire ensemble. Between 1986-93 she taught at the Conservatoire Maurice Ravel in Paris, between 1993-96 at the conservatoire in Montpellier. Since September 1996 she teaches at École Nationale in Fresnes. In 1994 she was awarded the Isabella Scelsi Foundation Award.

JOHANNES SCHMIDT studied singing at the Academy of Music in Munich, he then continued at master courses of Walter Berry, Hans Hotter, Helmut Deutsch and Erik Werba. Between 1987-89 he was a member of the Vienna State Opera Studio. His public debut took place in 1990 in Graz, where he appeared in Mozart's *Magic Flute*. He collaborated with leading German and foreign orchestras (among others the Czech Philharmonic). Between 1992-94 he was engaged by the Essen opera house. Since 1995 he sings at the Berlin Comic Opera. Beside traditional repertoire, he performs works of Scelsi (appeared at the Scelsi Retrospective in New York). This year he appears at festivals in Bregenz, Berlin, Wien Modern, etc.

WEDNESDAY 12 NOVEMBER

Slovak Radio - Studio 2
5.00 p.m.

Musica Danubiana

(Germany • Austria • Romania • Ukraine • Hungary • Czech Republic • Slovakia)

ERNESTO MOLINARI bass clarinet
JÁN SLÁVIK cello
IVANA PRISTAŠOVÁ violin
JOZEF LUPTÁK cello
NAO HIGANO soprano
MOYZES QUARTET
MELOS ENSEMBLE
HENRIETTA LEDNÁROVÁ soprano
ANTON POPOVIČ conductor

ISCM
SLOVAK SECTION
MEDZINÁRODNÁ SPOLOČNOSŤ PRE SÚČASNÚ HUDBU
INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC

The concert is supported by the ISCM-Slovak Section

ACHIM MÜLLER-WEINBERG
String Quartet No. 3 (1997)
Slávičie údolie
Harmónia

OLGA NEUWIRTH
Spleen (1994)
for bass clarinet

VIOLETA DINESCU
Scherzo da fantasia III (1985)

ALEXANDER SHCHETINSKY
The Preacher's Word (1991)

INTERVAL

TIBOR SZEMZÖ
Gull – Choral Variation No. 2 (1992)
"O Haupt voll Blut und Wunden"
for string quartet and tablas

IVANA LOUDOVÁ
Canto amoroso (1996)

MIROSLAV BÁZLIK
Apparition (1997)
d'après Stéphane Mallarmé
Premiere

MUSICA DANUBIANA has been admitted by the competent bodies – including the UNESCO General Conference in 1993 – to be an integral part of the Blue Danube project. The concept is to restore the regional co-operation based on the common cultural heritage and the contemporary creation. In the spirit of Béla Bartók, the Danube should connect and not divide regions, countries, nations and cultures.

ACHIM MÜLLER-WEINBERG (1933, Chemnitz) studied the violin at Mendelssohn Bartholdy Academy of Music in Leipzig and initially he played in various orchestras as a violinist, later as a violist. Between 1956-74 he was the solo violist of the Gera town orchestra. In 1975 he was awarded the art award of the city of Gera. Beside the violin he studied also composition, alone at first, between 1974-77 in the Johann Cilensek master class at the Franz Liszt Academy in Weimar. Between 1977-79 he attended the master school of the Academy of Arts in Berlin, since 1977 he has been living as a freelance composer. Between 1990-96 he was the chairman of the Thuringian Association of Composers, from 1996 as vice-chairman. In his work he focuses on instrumental music.

Works (selection): chamber music, *Concerto for Strings* (1973/1982), *Hörspiel I, II, III* for various chamber forces (1975, 1976, 1977), 3 symphonies (1984, 1987, 1990), *Marathon–ein langer beschwerlicher Weg* for mixed choir and 6 instrumental groups (1979).

"The ***String Quartet No. 3*** was conceived during my conversations with Ilja Zeljenka, my close friend and the person to whom it is dedicated. The titles of each movement refer to places in Bratislava, where I feel at home. The basic idea of the work is the difference between the original meaning and today's reality. My ongoing visits to the Slovak Republic must have left traces on my melodic and harmonic thinking. The piece was premiered in May 1997 in Erfurt on a concert of CLUSTER-Forum for New Music."

Achim Müller-Weinberg

OLGA NEUWIRTH studied in her childhood the trumpet, between 1986-87 she studied composition with Armer at the conservatoire in San Francisco, painting and film at the San Francisco Art College. From 1987 she studied composition with Urbanner in Vienna, from 1988 also electroacoustic music with Kaufmann and Zobl. She received her Viennese diploma and title after writing a paper on the role of music in Resnais' *L'amour a mort*. In 1993-94 she took part in a competition specialized in computers in music at IRCAM (Tristan Murail). She attended various summer courses (Vinko Globokar, Tristan Murail, Luigi Nono). Important for her were encounters with Brian Ferneyhough, Adriana Hölszky, Tristan Murail and Luigi Nono. Neuwirth receives numerous commissions, e.g. from Wiener Festwochen, Stuttgarter Tage für neue Musik, Musikprotokoll Graz, Klangforum Wien, Donaueschingener Musiktage (first Austrian composer in 20 years), IGNM Austria, Forum Stadtpark Graz. In 1994 she was a member of jury at the Munich Biennale. Neuwirth holds several awards and prizes, e.g. Förderungpreis der Stadt Wien (1992), Max-Brand-Preis (1991), French state scholarship (1993) and Publicity Award of the austro-mechana company. Presently she lives in Vienna.

Works (selection): *Der rosarote Zwerg auf dem Weg nach Garans* for chamber ensemble (1985), *Bagatellen für Violoncello allein* (1988), *Der Wald – ein tönendes*

Fastfoodgericht, mini-opera (1989-1990), *Die Schamlosen*, short opera (1990), *5 Stück Filmmusik für einen Kurzfilm der Quay Brothers* (1990), *Die neugierigen alten Frauen* for speaker and prepared piano (1990), *Körperliche Veränderungen*, music theatre (1990-1991), *Schlagschatten* for bassoon, computer generated tape and effect processor (1992), *Quingelquingelquis Weg durchs Orchester* (1992), *Canon of Funny Phases* for 6 live performing musicians and 16 videomonitors (1992), *Let's play, play, play* for music pupils, wind instruments and percussion, flexatone and donnerblech (1992), *Lonicera Caprifolium* for chamber ensemble (1993), *Aufenthalt* for chamber ensemble, detuned piano and video (1992-1993), *Punch & Judy*, radio play after H. C. Artmann, version for marionette theatre (1993-1994), *Jardin désert* for chamber ensemble, DAT tape, effect processor and video (1994), *Sans soleil, warped mirror for 2 Ondes Martenot, orchestra, electronics and live electronics* (1994), *Spleen* for bass clarinet (1994), *Vampyrotheone* for 3 ensembles with 3 soloists (1995), *Akroate Hadal* for string quartet (1995), *Quasare-Pulsare* for violin and piano (1996).

VIOLETA DINESCU (1953, Bucharest) studied composition, piano, pedagogy at the Lazar Lycée of her birth place (bachelor's degree 1972), continued at the Ciprian Porumbescu Conservatoire of Music (master's degree in composition, 1978) and Heidelberg (PhD study, 1984). 1975-82 she was a special correspondent on music of *Romania Literara, Muzica, Scienteia Tineretului*. 1975-82 she taught theory, piano, harmony, counterpoint, aesthetics at the George Enescu Music School in Bucharest, harmony, theory and counterpoint at the Conservatoire of Church Music in Heidelberg, 1986-90. Since 1989, she has been instructor on harmony, theory and counterpoint at the Conservatoire for Music in Frankfurt and since 1990, at the Conservatoire of Church Music in Bayreuth. Since 1978 she has worked as European correspondent of *Living Music*, California and of the International League of Women Composers. She was awarded with several prizes and distinctions in Romania, Germany, Canada, USA, Italy, South Africa, Hungary, Poland, Austria a.o.

Perhaps the most convincing explanation for the size and strength of Violeta Dinescu's compositional output (by age 38, she had written well over 100 mature pieces) is her refusal to subordinate individual moments of inspiration to a "system". Each of her pieces–even in the *Satya* instrumental sequence, a very individual descendant od Berio's *Sequenze*–is determined by its own sound-space. Throughout her career, she has been particularly interested in new and unusual ways of producing sound, exploiting multiphonics on instruments such as saxophone, or exploiting new electronic instruments such as the Mutabor organ.

Her attitudes can partly be explained by her background. Before she moved to Germany in the 1980s, she was brought up and educated in a country, in which the academic establishment was deeply suspicious of the Western avantgarde. Her research at the Kyprian Porumbescu Conservatoire in Bucharest was into Romanian folk musics; that influence survives in many places in her work, in the simplicity of melody that she likes to interweave with an extreme variation of sound (as in the *Dialogue* for flute and viola, the opera *Hunger and Thirst*, and in much of her writing for brass).

After completing her graduate studies in 1978, though, Dinescu was free to follow her own instincts. She became increasingly interested in mathematical procedures and, from the brilliant orchestral *Anna Perenna* onwards, used mathematical ratios and sequences as a means not only of directly generating the actual content of a piece, but of

determining its parameters (or boundaries in mathematical language) quite precisely. Dinescu's compositions always have a firm spatial identity, with a firmly defined microstructure or "grain" which remains absolutely consistent and which is organised around particular pitches, almost as iron filings range around a magnet's poles. The actual sound of a piece, though, is always paramount and nothing she writes ever sounds formulaic or exessively abstract. She brings constantly varying pulse which is strongly reminiscent of the open rhythms of Balkan and Transylvanian folk-epic, where metre is always conditioned by semantics and context.

As part of this perspective, she has long been convinced that there is nothing new under the musical sun. Her orchestral piece *Akrostichon* was commissioned for a 1983 festival linking modern and Baroque music; Dinescu's counterpoint is firm and her grasp of the spatial disposition sound extremely subtle. Her music has the esperantist quality of always seeming to translate itself into other idioms, a sense of beeing a summation of large areas of European musical tradition, both "high" and "popular", blending melody, homophony and polyphony quite seamlessly, so that each seems to take on charakteristics of the others. It is "utopian" music in the strict sense, occupying a space in which the only effect is much as when physicists and applied mathematicians postulate a 5- or 7-dimensional space and then hypothesize the conceptual parameters of such a space.

Her trajectory northwest across a rapidly changing Europe is inscribed in her work, taking in Viennese orthodoxies, Italian heterodoxy, and the restless experimentalism of her new home.

Dinescu is now firmly established as one of the most important composers of her generation. Henk Maarten: *Contemporary Composers*, Chicago, St. James Press, 1992

Works (selection): *Sonata* for piano (1970), *Story* for piano (1973), *Latin Sentences*, for chorus (1977), *Transformations* for orchestra (1978), *The Play* for children's chorus, orchestra or percussion (1978), *Flowers* for chorus (1979), *Echoes I-III* for various instruments (1979-1982), *Anna Perenna* for orchestra (1979), *Ballade* for chorus (1980), *Memories* for string orchestra (1980), *Alternances* for wind quintet (1982), *In Search of Mozart* for chamber ensemble (1983), *Akrostichon* for orchestra (1983), *Amont* for voice and harpsichord (1984), *Mondnacht* for voice and organ (1985), *Der Kreisel*, ballet (1985), *Hunger and Thirst*, chamber opera (1985), *Scherzo da fantasia III, IV* for various instruments (1985, 1997), *Nakris* for saxophone quartet (1985), *Der 35. Mai* - children's opera (1986), *Zebaoth* for baritone and 2 organs (1986), *Concerto* for orchestra and voice (1986), *Dona nobis pacem* for voice, percussion and cello (1987), *New Rochelle* for DX7 synthesizer (1987), *String Quartet din Tera Londbana* (1987), *Ostrov I, II* for viarious quartets (1987, 1988), *Map 67* for chamber orchestra (1987), *Rondo about the Spring* for children's choir and flute ensemble (1988), *Tabu* - music to a film (1988), *Concertino* for voice and orchestra (1988), *Fresco* for youth orchestra (1989), *L'Ora X* (1990), *Joc...*

Writings (selection): contribution to *Counterpoint Studies–Palestrina Melody Analysis*. Bucharest 1976-9; "Allgemeine Gedanken zum Komponieren". In: *Neuland*, 4, 1983-4; "Jeunes compositeurs de Romanie". In: *Sonances*, 3 (2), 1984; "Gedanken zum Thema 'Kompositionstechnik und Mathematik'". In *Musik und Mathematik*, Berlin 1985; "Heidelberg 1987". In: *Living Music*, 5 (2), 1987.

"In the beginning of every composition I try to find a sphere, an imaginary space, where the flood of imagination can meet the rigour of thought. It is necessary to control the different dimensions of the musical language in the microstructure as well as in the macrostructure.
One must understand my composition from the point of view of not only the world of pure sound, but also the deep connections with the basic rules of an abstract universe of thought, the world of scientific and philosophical principles.
Numbers are used in the music in different ways–as different intervals, directions, proportions–but remain within the limits given by the order, appearance and importance of certain numbers. The music tries to dominate this strength of succession and priority of numeric symbols, discovering new spaces which have their origin in the same structures. My aesthetic neccesity is at the same time to better know the infinite universe of sound and to discover new relations between thought and its multitude of spiritual projections."
Violeta Dinescu

ALEXANDER SHCHETINSKY (1960 in Kharkov) was a student of Borisov at the Kharkov Artistic Institute until 1983, when he graduated. 1990-1992 he took part in several composition courses in Poland and Denmark with Andriessen, Lutosławski, Penderecki, Schaeffer, Lindberg, Kramer, Denisov, Ruders and Sorensen a.o. During 1982-1990 he taught at a children's music school in Kharkov, 1991-1995 he returned to Kharkov Artistic Institute to teach composition, instrumentation and to lead special contemporary music courses. In 1995 he gave a course of lectures on modern and contemporary music at the Ukrainian National Music Academy in Kiev. Alexander Shchetinsky was awarded several prizes: the 1st Prize and a Special Prize at the 3rd International Composers' Competition of Kazimierz Serocki in Poland (1990, for a piece for chamber orchestra *Glossolalie*), the 1st prize at the 4th International Composition Competition of Sacred Music in Fribourg (1991 for *The Preacher's Word*), the 2nd prize at the 3rd International Composition Competition of Witold Lutosławski (1995, for his *Flute Concerto*) and the 2nd prize at the 3rd International Henri Dutilleux Composers Competition (1996, for *The Baptism, Temptation and Prayer of our Lord Jesus Christ*). Shchetinsky co-organizes various contemporary chamber music festivals in Russia and in the Ukraine. Since 1989 his compositions are presented regularly on stages abroad and in radio broadcasting performed by prominent Ukrainian and foreign soloist, chamber ensembles and orchestras. His works are published a.o. at Boosey & Hawkes Music Publishers, Le Chant du Monde. In the framework of the festival Melos-Ethos 1995 his piece for chamber ensemble *Face to Star* was performed in attendence of the composer who appeared as well at the parallel symposium The Old within the New giving a lecture on the *New Ukrainian Music in the Context of World Musical Culture*.

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 saxonphone and cello (1993), *Aria* for trombone solo (1994), *Lento pensieroso* for bassoon solo (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), *The Baptism, Temptation and Prayer of our Lord Jesus Christ* for bass, clarinet, trombone, viola, cello and double bass (1996), *Pas de deux* for two cellos (1996), *The Light of Thy Countenance* for percussion (1996), *A prima vista* for full symphony orchestra (1997), *Near the entrance* for tape (1997), *A Song of Degrees* for soprano, flute/ also alto and double bass flute, percussion and accordion (1997).

"***The Preacher's Word*** for soprano and string quartet was written in 1994. In fact it has two solo parts: soprano and viola, the last is to stand closer to the public near the singer. For me the most important sense of the text, which has been taken from the Bible, was finding a hope. It may seem that *Ecclesiaste* does not give cause for it. However, when before the last episode the viola plays a short quotation from *Missa Papae Marcelli* by Giovanni Pierluigi da Palestrina, the music symbolizes the ray of hope.
The work has received the First Prize at the International Competition in Composition of Sacred Music in Fribourg, Switzerland, in 1991. It was performed for the forst time in 1992 Fribourg by Phyllis Bryn-Julson and the Arditti String Quartet."

Alexander Shchetinsky

ECCLESIASTES 1, 2-11

2 Vanity of vanities, saith the Preacher, vanity of vanities; all is vanity.
3 What profit hath a man of all his laubour which he taketh under the sun?
4 One generation passeth away, and another generation cometh: but the earth abideth for ever.
5 The sun also ariseth, and the sun goeth down, and hasteth to his place where he arouse.
6 The wind goeth towards the south, and turneth about unto the north; it wirleth about continually, and the wind returneth again according to his circuits.
7 All the rivers run into the sea; yet the sea is not full; unto the place from whence the rivers come, thither they return again.
8 All things are full of labour; man cannot utter it: the eye is not satisfied with seeing, nor the ear filled with hearing.
9 The thing that has been, it is that which shall be; and that which is done is that which shall be done: and there is no new thing under the sun.
10 Is there any thing whereof it may be said. See, this is new? it hath been already of old time, which was before us.
11 There is no remembrance of former things; neither shall there be any remembrance of things that are to come with those that shall come after.

PSALM 85,7
Shew us the mercy, O Lord, and grant us thy salvation.

PSALM 86,3
Be merciful unto me, O Lord...

TIBOR SZEMZŐ (1955, Budapest) studied at the Bartók Conservatoire and at the Liszt Academy of Music in Budapest. From the early seventies he performed improvised music with his own quartet. In 1979 he transformed this group into the famous Group 180, which he led until 1985. Since 1983 he has been organizing his own performances, working with voice, self-made instruments, computer and electronics. He composes for various ensembles, employing texts, visual and performance elements. He appeared in several European countries, in North America and Japan.

"A friend called me, a painter, by the way, and asked me to open his exhibition. So, on this opening at the Ernst Museum in Budapest, we premiered the first version of a quintet, in which the percussion part was played by an acrobat. This man had to throw a knife exactly between his fingers, watch the score and even monitor the conductor. No need to say, that at the end of the performance, his hands were bleeding heavily.
This, however, was not the reason I rewrote the piece. Musical aspects and more than soft persuasion of a good friend of mine were decisive. In a state of complete emptiness, which overtook me then, I took the score and rewrote it: thus, at the end of 1992, the present variation of the quintet was created, and I called it *Gull*.
There were, of course, quite different, fundamental and personal reasons behind all this, but that's another story and I wouldn't like to speak about it even with you."

Tibor Szemző

IVANA LOUDOVÁ (1941) studied composition at the conservatoire with Miroslav Kabeláč, at the Academy of Music and Performing Arts in Prague with Emil Hlobil and in Paris with Olivier Messiaen and André Jolivet. After her studies (1972), during which she wrote several successful compositions (*Concert for Chamber Orchestra, String Quartet No. 1, Symphonies Nos. 1, 2*), she devoted herself fully to composing, collaborating with radio, theatre and film directors. She holds several prizes from competitions at home and abroad (Jihlava, Jirkov, Olomouc, Prague, Mannheim, Arezzo, Verona...). In 1993 she received the Heidelberg Arts Award. Since 1992 she has been teaching at the Academy of Music and Performing Arts as a lecturer on composition and theory. There, she founded the "Studio N" - New Music Studio in 1996, with which she is active in organizing concerts.

Works (selection): *Rhapsody in Black* (1966), *Kuroshyo* for soprano and mixed choir (1968), *Gnómat*, trio for soprano, flute and harp (1970), *Concerto for Chamber Orchestra, String Quartet No. 1, Symphony No. 1 and 2, SPLEEN-Hommage à Charles Baudelaire* (1971), *Hymnos* (1972), *Chorale* for orchestra (1973), *Concerto for Organ, Percussion and Wind Instruments* (1974), *String Quartet No. 2-In Memoriam Bedřich Smetana* (1973-1976), *Tutti* (1975), *Nocturne* for viola and strings (1975), *Luminous Voice* for English horn, wind instruments and percussion (1986), *Piano Trio in B* (1986), *Double Concerto* for violin, percussion and strings (1989), *Don Giovanni's Dream*, fantasy for wind octet (1989), *Harmonie du Soir* for mixed choir a cappella (1993), *Sentimento del tempo* for bass clarinet, piano and percussion (1993), *Duo meditativo* for voice and cello (1994), *Five Songs* on poems by Christian Morgenstern (1995), *Veni etiam* for 6 oboes in space (1996), *Sonatina Angelica* for trombone and piano (1996), *Echoes* for horn and percussion (1997).

"***Canto amoroso*** was written at the beginning of 1996. I wrote it for Richard Žemlič-

ka, a young cellist, who, in spite of its great demands, mastered it in a very short time and premiered it in Reichenau, Austria already on 17 August. As the title suggests, it's a 'love song', a monologue which gradually changes to a *cantilena*-style duet with the open string (*Molto cantabile*), the mounting *cadenza* with short reminiscences ends in a dramatic homophonic two part writing (*Pressante*), followed by a gentle tritone melody, the famous Beethoven's question 'Muss es sein ?" Ivana Loudová

MIRO BÁZLIK (1931 in Partizánska Ľupča) studied piano at the Bratislava Conservatoire. He took piano lessons 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 Vienna School, his music contains allusions on 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 Symphony Electronic,* el. composition (1975), *Wind Quintet I* (1977), *Wind Quintet II* (1978), *Ergodic Composition,* el. composition (1980), *24 Preludes* for piano (1981-83), *Epochè* 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), *Apparition* for soprano and chamber ensemble (1994), *Pro cantorum*, organ preludes (1995), *Two Fantasies for organ* (1997).

Apparition for soprano and chamber ensemble was written for the Wiener Collage ensemble. The colourful poetic text of Stéphane Mallarmé determines the mood, structure and shape of this meditative and dramatic story; its inner balance is secured by the balanced oscillation between meditative (slow) and agitated sections. This poetic state, controlled by the ciaccona and sonata forms, is stressed by the instrumentation with equal number of parallel wind and string instruments.

Stéphane Mallarmé
Apparition

La lune s'attristait. Des séraphins en pleurs
Rêvant, l'archet aux doigts, dans le calme des fleurs,
Vaporeuses, tiraient de mourantes violes
De blancs sanglots glissant sur l'azur des corolles
– C'était le jour béni de ton premier baiser.
Ma songerie aimant à me martyriser
S'enivrait savamment du parfum de tristesse
Que même sans regret et sans déboire laisse
La cueillaison d'un Rêve au coeur qui l'a cueilli.
J'errais donc, l'oeil rivé sur le pavé vieilli
Quand avec du soleil aux cheveux, dans la rue
Et dans le soir, tu m'es en riant apparue
Et j'ai cru voir la fée au chapeau de clarté
Qui jadis sur mes beaux sommeils d'enfant gâté
Passait, laissant toujours de ses mains mal fermées
Neiger de blancs bouquets d'étoiles parfumées.

ERNESTO MOLINARI (1956, Lugano) studied the clarinet in Basel and bass clarinet in Amsterdam. He's active as a soloist and chamber musician all over Europe (Festival d'Automne, Paris, Salzburger Festspiele, Brucknerfestspiele, Linz, Luzern International Festival, Huddersfield Festival, festivals in Szombathely, Witten, etc.). Beside a broad repertoire of classical, romantic and contemporary music, he plays also jazz and improvised music. He commissioned numerous new compositions. His discography includes Schönberg's *Pierrot lunaire*, Ferneyhough's *La chute d'Icare*, Jarrell's *Essaims-Cribles*, Nunes' *Machina Mundi* and many others. Since 1994 he has been living in Vienna, where he is a member of the Klangforum ensemble.

JÁN SLÁVIK studied at the Bratislava Conservatoire (Večerný, Filipovič) and at the Academy of Music and Performing Arts (Podhoranský). He finished his fellowship programme in 1992, and presently he teaches at he academy. He attended several performing courses (Weimar, Kerkrade, Piešťany) and competitions (Prague Spring 1983 - Best Performance of Contemporary Work Award, Karlove Vary 1991 - the Critics Award). Slávik is one of the founders of the Moyzes Quartet. He appeared in Germany, Spain, France, Denmark, Austria, Russia and Ukraine. In the 1992/93 concert season he and Daniela Varínska performed the complete sonatas for piano and cello by Beethoven; recording of this project is currently being published by Diskant.

IVANA PRISTAŠOVÁ —> 159

JOZEF LUPTÁK —> 51

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 performs 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 Košice State Theatre. 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.

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.

HENRIETTA LEDNÁROVÁ finished in 1994 her studies of singing at the Academy of Music and Performing Arts in Bratislava (Vi któria Stracenská). Even before she represented the academy in several countries of Western and Northern Europe. She is a member of the Slovak Philharmonic Choir, she appears regularly with Chamber Opera, Cappella Istropolitana, Moyzes Quartet, Slovak Chamber Orchestra and the Slovak Philharmonic on stages at home and abroad. She focuses on the concert repertoire (including 20th-century music).

ANTON POPOVIČ (1965, Bratislava) studied the trumpet and percussion at the conservatoire and conducting at the Academy of Music and Performing Arts in Bratislava. During a training course at the Royal Conservatoire in The Hague, he attended the course specialized on performance of ancient music. For several years he played percussion in the Slovak Radio Symphony Orchestra in Bratislava. Besides conduction, he is active as a composer and arranger (music to musical *Cabaret* in Astorka Theatre). He conducted the Slovak Radio Symphony Orchestra, Chamber Soloists Bratislava, National Theatre Opera Orchestra, Academy of Music Symphony Orchestra, Musica aeterna, Camerata Bratislava, etc., appearing in the framework of the Slovak Philharmonic season and of the Festival of Ancient Music.

MELOS ENSEMBLE has been formed for the purpose of the premiere of *Apparition*, and its members are: **Tomáš Janošík** flute, **Pavol Púchovský** clarinet, **Pavol Ruček** saxophone, **Miloš Števove** horn, **Peter Krajniak** violin, **Bálint Kovács** viola, **Teodor Brcko** cello, **Radoslav Šašina** double bass, **František Rek, Richard Mrázik, Peter Krbaťa** percussion, **Valéria Kellyová** piano, **Mirko Krajči** celesta.

WEDNESDAY
12 NOVEMBER

Great Protestant Church
7.30 p.m.

SLOVAK RADIO CHILDREN'S AND YOUTH CHOIR
JANA RYCHLÁ choirmaster

VĚRA RAŠKOVÁ flute
JOZEF ŠIMONOVIČ speaker
JAN KALFUS organ

OLDŘICH SEMERÁK
Prelude, Chorale and Fugue (1989)
per organo solo

MIRKO KRAJČI
Prophecies (1997)
for alto flute, speaker and children's choir
after Kahlil Gibran
P r e m i e r e

JIŘÍ ROPEK
Partita "Adoro te devote" (1993)

MAREK JASIŃSKI
Beatus vir (1987)
for equal voices

I N T E R V A L

LUBOŠ SLUKA
Via del silenzio (1964)

JURAJ BENEŠ
Lunovis (1978)
canzone corale per coro di fanciulli
Text: Christian Morgenstern

PETR EBEN
A Festive Voluntary (1986)
Variations on Good King Wenceslas

MIRKO KRAJČI (1968, Banská Bystrica) was educated at the Bratislava Conservatoire in 1984-1990 – composition (Juraj Pospíšil), conducting (Zděněk Bílek), and clarinet (Anton Hruška), and at the Academy of Music and Performing Arts in Bratislava - composition (Jozef Sixta) and conducting (Bystrík Režucha). In 1992 he was at a training course (with Jean Sébastien Béreau) at the Conservatoire National Supérieur in Paris. In 1989-1990 he was the rehearsal pianist of the Children's and Youth Choir of the Slovak Radio, in 1990-1996 its conductor. Since 1993 he has been a conductor and since 1996 also the artistic director of the Technik Ensemble at the Slovak Technical University, and since 1995 he has been the guest conductor of the Slovak Radio Symphony Orchestra, where he works also as a musical adviser. In 1990-1994 Mirko Krajči was awarded the 1st and 2nd prizes in the Alexander Moyzes Composition Competition in various categories, 2nd prize in the International Composition Competition in Fulda (Germany, 1993), 3rd prize in a Composition Competition of the National Educational Centre in Bratislava (1995), and 1st, 2nd and a special prizes in the Year of Slovak Music Composition Competition organized by the Slovak Ministry of Culture (1996). In 1997 he won the award of the SOZA Performing Right Society for Music.

Works (selection): ***String Quartet*** (1988), *„...a v prach sa obrátiš...“* for cello solo (1991), ***Eovolution*** for trumpet and 3 trombones (1991), ***Metamorphoses*** on Chic Corea's „Song to the Pharaoh King“ for 6 recorders (1994), ***Vrabec Pišta a iné...***, 5 songs for children's choir and piano after Daniela Hevier's poems (1992), ***Laudate Dominum*** for string orchestra (1992), ***Preludium, Toccata and Fugue*** for violin, cello and piano (1993), ***Veni Creator Spiritus*** for mixed choir and organ (1993), ***Die Freude Jerusalems*** for mixed choir and organ (1993), ***Quo vadis*** for string orchestra and piano/harpsichord (1994), ***Sinfonia da Requiem*** pre symfonický orchester a schólu (1994), ***Three Bagatells*** for recorder and piano (1994), ***Sonata*** for solo violin (1995), ***Medzi nebom a zemou*** for organ (1995), ***Sonata*** for four hands (1996), ***Tu es Petrus***, symphonic poem (1996), ***Prophecies*** for alto flute, speaker and children's choir after Kahlil Gibran (1997).

"***Prophecies*** for alto flute, speaker and children's chorus on the Kahlil Gibran's text have been written on commission of Janka Rychlá – for the Children's and Youth Choir of the Slovak Radio. The book *Prophet* by Kahlil Gibran is one of the strongest and deepest books I have ever read. Since the very beginning I was fascinated by a tremendous concentration of thoughts and unique poetics of their presentation. By my composition I wanted to mediate at least a fraction of this treasure to people who have not had the opportunity to know Gibran's ideas, and also to pay homage to the maestro – such as the author of *The Prophet* has been and always will be for me and for many others."

Mirko Krajči

Kahlil Gibran: Prophecies (excerpts)

Then said Almitra,
„Speak to us
OF LOVE.“

And he raised his head and looked upon the people, and there fell a stillness upon them. And with a great voice he said:

When love beckons to you follow him,
Though his ways are hard and steep.

And when his wings enfold you yield to him,
Though the sword hidden among his pinions may wound you.
And when he speaks to you believe in him,
Though his voice may shatter your dreams as the north wind lays waste the garden.
For even as love crowns you so shall he crucify you. Even as he is for your growth so is he for your pruning.
Even as he ascends to your height and caresses your tenderest branches that quiver in the sun,
So shall he descend to your roots and shake them in their clinging to the earth.
Like sheaves of corn he gathers you unto himself.
He threshes you to make you naked.
He sifts you to free you from your husks.
He grinds you to whiteness.
He kneads you until you are pliant;
And then he assigns you to his sacred fire, that you may become sacred bread for God's sacred feast.
All these things shall love do unto you that you may know the secrets of your heart, and in that knowledge become a fragment of Life's heart.
But if in your fear you would seek only love's peace and love's pleasure,
Then it is better for you that you cover your nakedness and pass out of love's threshing-floor,
Into the seasonless world where you shall laugh, but not all of your laughter, and weep, but not all of your tears.
Love gives naught but itself and takes naught but from itself.
Love possesses not nor would it be possessed;
For love is sufficient unto love.
When you love you should not say, „God is in my heart," but rather, „I am in the heart of God."
And think not you can direct the course of love, if it finds you worthy, directs your course.
Love has no other desire but to fulfil itself.
But if you love and must needs have desires, let these be your desires:
To melt and be like a running brook that sings its melody to the night.
To know the pain of too much tenderness.
To be wounded by your own understanding of love;
And to bleed willingly and joyfully.
To wake at dawn with a winged heart and give thanks for another day of loving;
To rest at the noon hour and meditate love's ecstasy;
To return home at eventide with gratitude;
And then to sleep with a prayer for the beloved in your heart and a song of praise upon your lips.

And an astronomer said,

„Master, what
OF TIME?"
And he answered:
You would measure time the measureless and the immeasurable.
You would adjust your conduct and even direct the course of your spirit according to hours and seasons.
Of time you would make a stream upon whose bank you would sit and watch its flowing.
Yet the timeless in you is aware of life's timelessness,
And knows that yesterday is but today's memory and tomorrow is today's dream.
And that that which sings and contemplates in you is still dwelling within the bounds of that first moment which scattered the stars into space.
Who among you does not feel that his power to love is boundless?
And yet who does not feel that very love, though boundless, encompassed within the centre of his being, and moving not form love thought to love thought, nor from love deeds to other love deeds?
And is not time even as love is, undivided and paceless?

But if in you thought you must measure time into seasons, let each season encircle all the other seasons,
And let today embrace the past with remembrance and the future with longing.

MAREK JASIŃSKI (1949, Stargrad Szczecinski) studied music pedagogic and compositions with Andrzej Koszewski at the Higher School of Music in Poznań. Now he is teaching at the Academy of Music in Poznań.
Works (selection): *Tryptyk lyryczny* for choir and symphony orchestra (1979), *Nike* for choir and symphony orchestra (1980), *Agitato–Cantabile* for mixed choir (1981), *De profundis* for symphony orchestra (1982), *Lamentationes* for mixed choir (1982), *Epizody* for chamber ensemble (1983), *Tu es Petrus* for mixed choir (1983), *Impresje* for mixed choir (1984), *Epinikion* for choir and symphony orchestra (1985), *Voce mea ad Dominum clamavi* for choir and orchestra (1985), *Beatus vir* (1987).

Beatus vir was awarded the 2nd prize in the composition competition Rencontres Internationales de Chant Choral in Tours, 1987.

[Marek Jasinski: Beatus vir]

PSALMUS 111/112	PSALM 111/112
Beatus vir, qui timet Dominum:	Happy is he who fears the Lord,
in mandatis ejus volet nimis.	who finds deep delight in obeying his commandments.
Potens in terra erit semen ejus:	His descendants will be powerful in the land,
generatio rectorum benedicetur.	a blessed generation of upright people.
Gloria et divitiae in domo ejus,	His house will be full of riches and wealth;
et justitia ejus manet in saeculum saeculi.	his righteousness will stand sure for ever.
Exortum est in tenebris lumen rectis:	A beacon in darkness for the upright,
misericors, et miserator, et justus.	he is gracious, compassionate, good.

JURAJ BENEŠ —> 67
„Morgenstern is one of the constant stars of my life. Since I first encountered his work I have been planning to write 2 song cycles - so far with no result as the final impulse has not turned up yet. *Lunovis* is a Latin poem, which has its parallel German version *(Das Mondschaf)*. Under the title "Beránek měsíc„ (Lamb Moon) a large collection of Morgenstern's poetry, nicely translated by Hiršal and illustrated by Klee's reproductions, has been published.
An opportunity to send a composition to a choral competition in Arezzo, Italy, was also an opportunity to touch this poetry at least in passing. The composition won a prize in 1977 (2nd, after Ivana Loudová's composition) and one year later it became the compulsory composition.
The poem itself is remarkable not only for its lyrical value, but also for the fact that the astronomic *terminus technicus* "black holes„ was used there for the first time."

Juraj Beneš

Christian Morgenstern:
Das Mondschaf

Das Mondschaf steht auf weiter Flur.
Es harrt und harrt der großen Schur.
Das Mondschaf.

Das Mondschaf rupft sich einen Halm
und geht dann heim auf seine Alm.
Das Mondschaf.

Das Mondschaf spricht zu sich im Traum:
"Ich bin des Weltalls dunkler Raum."
Das Mondschaf.

Das Mondschaf liegt am Morgen tot.
Sein Leib ist weiß, die Sonn ist rot.
Das Mondschaf.

Lunovis

Lunovis in planitie stat
Cultrumque magn' expectitat.
Lunovis.

Lunovis herba rapta it
In montes unde cucurrit.
Lunovis.

Lunovis habet somnium:
Se culmen rer' ess' omnium.
Lunovis.

Lunovis mane mortuumst.
Sol ruber atque ips' albumst.
Lunovis.

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 co-operates with the Opera of the Slovak National Theatre, with the Slovak Philharmonic, Slovak TV and it performs regularly at music 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 USSR. 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 the choirmaster of the body is Janka Rychlá.

VĚRA RAŠKOVÁ studied the flute at the Conservatoire in Kroměříž in 1976-1982, and at the Academy of Music and Performing Arts in Bratislava (Miloš Jurkovič) in 1982-1987. In 1984-1985 she stayed in Paris, where she studied at the Conservatoire National de Musique Saint Maure (with Ida Riber). Nowadays she is the first flutist of the Slovak Radio Symphony Orchestra. Her interest in the baroque flute has lead to a trainign course at the Conservatoire in Evry, France, where she studied the baroque flute with Gilles Burgos and Malcolm Hantai.

JOZEF ŠIMONOVIČ studied acting at the Academy of Music and Performing Arts in Bratislava, in 1973-1978 he was a member of the Nitra Regional Theatre, afterwards he was a free-lance artist up to 1983. In 1983-1989 he was a member of the Poetic Ensemble of the „Nová scéna" Theatre. Now he is a member of the Slovak Radio Actors Ensemble. Besides acting he appears at various events, reciting and reading poems.

JAN KALFUS (1956) studied the organ at first with his father, continued later at the conservatoire with Jaroslava Potměšilová and Jiří Ropka, and at the Academy of Music and Performing Arts in Prague with Jan Hora. Between 1982-83 he studied at the Musikhochschule in Cologne with Viktor Lukas. After receiving diplomas at competitions in Linz, Leipzig and Brno, he was among the prize-winners of the 1984 Prague Spring Organ Competition. Since 1979 he appeared in most European countries and in USA. Since 1988 he has been teaching organ at the Prague Conservatoire, and he plays organ in the St. Antonius Church in Prague. Czech contemporary music dominates his repertoire.

THURSDAY 13 NOVEMBER

Moyzes Hall
5.00 p.m.

Doubleportrait
IVAN HRUŠOVSKÝ–DUBRAVKO DETONI

PETER ŠARAY violin
MARIÁN BANDA viola
SILVIA ČÁPOVÁ-VIZVÁRYOVÁ piano
JOZEF LUPTÁK cello
ELEONÓRA ŠKUTOVÁ-SLANIČKOVÁ piano
FRED DOŠEK piano
DUBRAVKO DETONI piano
MOYZES QUARTET

IVAN HRUŠOVSKÝ
Lamento 94/95 (1996)

Seven Bagatelles for Piano (1994)
Prelude - Reflection 1 - Grotesque - Reflection 2 - Variable Canon - Little passacaglia - Capriccio

String Quartet No. 3 (1995)
Largo
Vivace. Molto adagio

INTERVAL

DUBRAVKO DETONI
Assonance (1975)

Phonomorphia II (1968)

Vergessene Musiken

IVAN HRUŠOVSKÝ (1927 in Bratislava) was in composition the pupil of Alexander Moyzes at the Bratislava Conservatoire, but he simultaneously attended the 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 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 means of expression more deeply, which he used later when he returned to chamber and orchestral music. An important component of composer's creativity is his activity in theory and writing on music and Slovak music culture.

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 Záhorie* for soprano and small orchestra (1989), *Cantus de caritate* for mixed choir and piano/a cappella (1989), *String Quartet No. 2* (1990), *Spring Incantations* for children's choir and piano (1990), *Cantate Domino* for mixed choir a cappella (1991), *Elegy in memoriam Milan Šimečka* for speaker and string sextet (1991), *Serve the Lord with Joy,* psalmodic triptych for mixed and boy's 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 Horehronie* for female/mixed choir (1994), *8 Variations on a Theme by Beethoven* for piano, *String Quartet No. 3* (1995), *Missa pro iuventutis* for mixed choir a cappella (1995), *Lamento 94-95* for violin and viola (1996), *Symphony No. 2* for chamber orchestra and piano (1996), *Over the Mountains* – ballad for mixed choir a cappella on a baladic folk-text (1996), *Touches* – cycle of 8 meditative songs for soprano and piano on poems by Trizuljak (1996).
Writings (selection): *Classical Music of Mozart's Period in Slovakia (*1956), *Introduction to the Theory of Harmony* (1960), *Musical Language of Cikker's Opera The Resurrection* (1963), *Antonín Dvořák*, monograph (1964), *Development of Slovak Music in 1939-1948,* thesis (1967), *Vítězslav Novák and Slovak Music* (1974), *On-going Problems of Musical Analysis* (1976), *The Principle of Limited Aleatory composition in Terms of Composition and Theory* (1982).

"I wrote ***Lamento 94/95*** – duo for violin and viola – as a reaction to the outbreak of moral crisis in our society, as a clear 'no' to all forms of intolerance and hatred in our public life. At the centre of the piece is an instrumental transformation of traditional

weeping songs (planctus), sung by village women over the dead. It's a symbol, combined here with concentrated meditation. Both instruments are conceived in a concertante style, they complement each other in expressive and lyrical moods. The form bears the signs of a free rondo.

Bagatelles For Piano – 7 bagatelles from the years 1993-94 are dedicated to Silvia Čápová-Vizváryová. They have a programme, some of them are not demanding, but all of them require concentrated and detailed rendition. The main feature of this loose cycle is the contrast in expression and tempi between each piece.

String Quartet No. 3 from the years 1994-95 is dedicated to the Moyzes Quartet. The two-movement structure of the piece is just an external trait (the first movement with a slow introduction is fast, the second movement is slow, with an inserted ternary feature, the repetition of the material of the first movement at the end is abridged). At the forefront is the mosaic-like process of the fantasy form, with its overlappings, and constant reminiscences. The variation structure of the piece is secured by close analogies between motifs and themes. The piece shows a wide range of expression, however, a constant emotional tone, which I'd describe as 'the protest of sorrow', is the bottom line of this music."

Ivan Hrušovský

DUBRAVKO DETONI (1937) graduated in piano (Stančic) and composition (Šulek) from the Zagreb Academy of Music. He continued his studies at the Accademia Musica Chigiana di Siena (Agosti, Cortot), at the State Higher School of Music in Warsaw (Lutosławski, Bacewicz), in the Darmstadt Summer Courses (Stockhausen, Ligeti), and with John Cage in Paris. He has worked in the experimental studio of Polish Radio, too, and now he is producer-editor at Zagreb Radio. The compositions of Detoni appeared at important festivals of contemporary music all over the world. A number of his music essays, commentaries on music, projects and poetry was published in a volume *Panopticum musicum*. Detoni founded and is still leading and playing in the ACEZANTEZ ensemble. He was awarded many prizes and honours – the Grand Prix of the Sixths Biennale de Paris, Premio Italia, Tribune Internationale des Compositeurs UNESCO-Paris, the Bedřich Smetana Prize Prague, the Vladimir Nazor Prize Zagreb, SKOJ Zagreb, The Lotrščak Bell Zagreb, 10 prizes from Yugoslav Radio-Television etc. His music is recorded on a number of CDs.

In the process of his liberation from the rules of both traditional and serial music, Detoni has been much aided by his contact with the Polish School: by the reduction of all parameters he has arrived at pure sound as his elementary constructional and energizing principle. In instrumental or vocal, in electronic and synthetic music, "tachistically" vague or graphical precise, this pure sound always supports his imagination and his creation which often reaches the frontiers of visual association. Hence Detoni's explorations in the field of music theatre, often surrealistically inspired, together with his preference for extreme simplicity and economy, sometimes with a good dose of humour and irony. Detoni has composed and experimented with nearly everything in new music: aleatory composition, electronics, multimedia, graphic scores, even at the scale of big orchestra, combined with jazz big band and folk music.

Works (selection): *Ten Beginnings* for string quartet (1947-1973), *Musica a cinque* for strings (1962), *Metamorphoses* for orchestra (1963), *Two Movements*

(Dinamico–Statico) for piano (1966), *Stravaganzi* for wind quintet (1966), *Chifres* for piano and electronic (1967), *Figures and Planes* for orchestra (1967), *Phonomorphia I* for tape (1967), *Phonomorphia II* for piano and tape (1968-1973), *Phonomorphia III* for voices, ensemble and tape (1969), *Elucubrations* for piano and orchestra (1969), *d,* scene for players, harpsichord and electronic (1970), *Monosi I-III* for piano, clarinet and instruments ad libitum (1972), *La voix du silence*, instrumental theatre (1972), *21. 6. 72* for tape (1972), *Katavasija* for voice, chamber ensemble and electronic (1972), *Music or a treatise on redundance* for chamber ensemble, orchestra and electronic (1973), *Fable* for tape (1973), *Afflict My Child* for voice, speaker and chamber ensemble (1973), *Group Gyymnastics* for instrumental group ad lib. (1974), *Phonomorphia IV* for violin and electronics (1974), *Monos IV* for instruments ad lib. and tape (1974), *Assonance 3* for cello and variable chamber group (1975), *Taboo*, instrumental theatre (1975), *From To* for chamber ensemble and electronics (1976), *Songs of a Partisan Girl* for 6 vocal groups and electronics (1977), *Hommage a Do-majeur* for chamber ensemble ad lib. (1977), *Belles musiquettes vertes*, amplified environement (1979), *Cédurofilia or 20 modes of Using C Major* for vocal ensemble and electronics (1979), *12 etudes* for piano (1979), *Ružacvijet* for speakers and electronics (1981), *The Wonderful Monster of Time* for orchestra, *54 Endings* for orchestra, *Piano concerto, Tranformations* for orchestra.

PETER ŠARAY was educated at the Bratislava Conservatoire and the Academy of Music and Performing Arts (Jozef Kopelman) in Bratislava. He attended several master courses abroad and in 1993 performed at a festival of young concert artists of European music schools in Graz. He was a member of Gustav Mahler Youth Orchestra, European Union Youth Orchestra, and Luzern Festival Orchestra. As a soloist he co-operated with the Slovak Philharmonic, Slovak Chamber Orchestra, Slovak Radio Symphony Orchestra, Slovak Sinfonietta Žilina, and many Slovak conductors (Ľudovít Rajter, Ondrej Lenárd, Bohdan Warchal, Ondrej Šaray). Now he is engaged in various chamber ensembles, which perform in Europe, Japan, and USA.

MARIÁN BANDA studied viola at the Academy of Music and Performing Arts (Ján Albrecht) in Bratislava. He is a member of the Slovak Philharmonic and he teaches viola at the Bratislava Conservatoire and Academy of Music and Performing Arts in Bratislava. He performs solo and as a chamber musician. Together with his wife Hana Štolfová-Bandová he plays works of various styles and periods for alto and viola, and they initiated numerous Slovak compositions for such a combination.

SILVIA ČAPOVÁ-VIZVÁRYOVÁ studied piano at the Bratislava Conservatoire and the Academy of Music and Performing Arts (Anna Kafendová) in Bratislava, going through postgraduate studies in Petrohrad (Chalfin), Bratislava (Fischerová-Martvoňová), and Krakow (Stefanski). She also attended performance courses in Weimar.

She won prizes at many performing competitions. She has performed in Hungary, Poland, Germany, Netherlands, Bulgaria, former Soviet Union, Cuba, Italy, Austria, Brazil and other countries. As a soloist she co-operated with many orchestras (Slovak Philharmonic, Slovak Radio Symphony Orchestra, Košice State Philharmonic, Jenna Philharmonic, Halle Philharmonic, Havana Philharmonic Orchestra, etc.) She has made recordings for OPUS, Audiophon, Naxos, Pacific, Slovak Radio, WDF in Cologne. She was awarded the 1997Cikker Prize. Presentlz she teaches at the Hochschule für Music und Darstellende Kunst in Vienna.

JOZEF LUPTÁK —> 51

ELEONORA ŠKUTOVÁ-SLANIČKOVÁ — 51

FRED DOŠEK —> 118

MOYZES QUARTET —> 99

THURSDAY 13 NOVEMBER

Moyzes Hall
7.30 p.m.

ACEZANTEZ
Dubravko Detoni piano
Fred Došek piano
Veronika Dubrešič singing and movement
Ivana Bilič percussion

ACEZANTEZ
Ružacvijet (1981)
for speakers and electronics

MILKO KELEMEN
Tantana

BRANIMIR SAKAČ
Barasou (1971)

XENIA RADAK
7–9–11

DUBRAVKO DETONI
Fairy Tale

INTERVAL

KREŠIMIR FRIBEC
Makedonia

DUBRAVKO DETONI
Walzer

MILKO KELEMEN (1924, Podravska Slatina) studied composition with Šulek at the Music Academy in Zagreb, where he himself in 1953 started lecturing on composition. He completed his studies at the conservatoire in Paris with Messiaen and Aubin, at the Accademia Chigiana Summer Courses in Siena with Frazzi, at the State Music School in Freiburg/Breisgau with Fortner, at the Darmstadt Summer School and at the Siemens Music Studio in Munich. In 1968-69 he received the DAAD scholarship in Berlin and between 1969-72 he taught at the Robert Schumann Conservatoire in Düsseldorf. Since 1973 he has been lecturing on composition at the Music Academy in Stuttgart. He founded the Zagreb Music Biennale and was its first chairman, and he holds many awards at home and abroad.

Kelemen heads the group of composers who brought elements of abstract music into Croatian music. Having written numerous symphonic works, operas, ballets and chamber pieces, having finished his studies in Paris, he labelled his approach as anti-romantic. Beside twelve-tone and serial music, aleatory composition and other contemporary compositional techniques, he creates also electroacoustic music. He always didn't hesitate to combine different compositional principles, to experiment with the sound of classical and folk instruments and with unconventional instrument combinations. His operas present a distinct contrast to conventional music theatre, and his opera *Novi stanar* (New Tenant, 1964) after Ionesco represented the first experiment with the so-called absurd theatre in the former Yugoslavia.

Works (selection): *Preludio, aria e finale* for string orchestra (1948), *Symphony* (1951), *Concerto for Piano and Orchestra* (1952), *Concerto for Violin and Orchestra* (1953), *Sonata for Piano* (1954), *Koncertantné improvizacije* for string instruments (1955), *Games*, cycle for baritone and string instruments (1955), *Adagio and allegro* for string orchestra (1955), *Concerto giocoso* for chamber orchestra (1956), *Concerto for Bassoon and String Instruments* (1956), *Three Dances* for viola and string instruments (1957), *Concertino* for double bass and string instruments (1958), *Konstelacije* for chamber orchestra (1958), *Skoion* for orchestra (1958), *Le Héros et son miroir*, ballet (1960), *Equilibri* for 2 orchestras (1961), *Transfigurations* for piano and orchestra (1961), *Abandoned*, ballet (1964), *Sub rosa* for orchestra (1964), *The New Tenant*, opera (1964), *Hommage a Heinrich Schütz* for choir (1964), *Morion* for string quartet (1968), *Changeant* for cello and orchestra (1968), *Martial Law*, opera (1969), *Floreal* for orchestra (1970), *Fabliau* for one flutist (1972), *Varia melodia, Olifant* for two exotic instruments and orchestra (1972), *Passionato* for flute and 3 choirs (1972), *Gassho* for choir (1974), *Mirabilia* for piano with modulator (1973), *Rontondo* for oboe, clarinet and bassoon (1977), *Mageia* for orchestra (1977), *Floreal II* for orchestra (1978), *Monogatari* for 12 vocal soloists (1978), *Apocalyptica*, ballet opera (1979), *Grand jeu classique* for violin and orchestra (1981), *Säulen des Himmels* for piano, *Tango* for piano, *Canzona* for flute and piano, *Requiem for Sarajevo, Animaux fantastiques* for choir, 6 string quartets.

Writings (selection): 'Abschied von der Folklore', *Melos*, (1959), 'Ionesco dansant, Sartre chantant', *Nouvelles litéraires* (1966), *Kann man heute noch Komposition unterrichten?*

Tantana, like other works, reveals Kelemen's never ending curiosity: it is a verbal score, completely open, a kind of a study of sound and movement with a transparent dynamic, almost "classical" structure.

BRANIMIR SAKAČ (1918, Zagreb-1979) in 1941, after his studies of composition in Zagreb, he lectured at the Music Academy and between 1946-48 he worked in the radio as music editor and conductor. Between 1949-50 he led the music department of Radio Rijeka and between 1951-61 he taught at the Vatroslav Lisinsky Music Academy. He co-founded and organized the Zagreb Music Biennale (1961), the Musical Rostrum of Yugoslavia in Opatia (1964), and he founded and led the Music Information Centre. His complete writings on music were published posthumously in 1980 under the title *Ariel*. From 1975-76 he taught at the newly founded Academy of Art in Novi Sad. He received numerous awards: City of Zagreb Award for *Matrix-Symphony* (1973), two Vladimir Nazor Awards for *Omaggio – Canto dalla commedia* (1969) and for his life work (1978), etc.
He was an artist of many interests, searching for unique ways and solutions all the time. He wrote orchestral, chamber, piano, vocal, stage and film music, exploiting the twelve-tone and serial techniques, aleatory composition and electronic music early in his career; he is credited for writing the first piece of musique concrete in Croatian and Yugoslavian music (*Tri sinetske poeme*/Three Synthetic Poems, 1959). His discovery of phonoplastics – a composition of sound, light, movement and space (1967), designed to introduce structure into space, i. e. "theatre in motion, based on rest, on a constant state, on rest within movement, on movement within rest" – also points to his tendency to experiment.

Works (selection): *Symphony about a Dead Soldier* (1951), *Prelude and Scherzo* for orchestra (1952), *Tempest* for orchestra (1957), *Three synthetic poems* (1959), *Apocalyptic Riders*, concrete composition (1961), *Prism* for piano (1961), *Episodes* for orchestra (1963), *Spaces* for orchestra and tape recorder (1965), *Sei epigrammi* for two pianos (1966), *Štruktúry I* for chamber orchestra (1966), *Solo I* for violin and chamber ensemble (1968), *Doppio* for string quartet (1968), *Diana Nemorensis*, theatrical play (1968), *Omaggio–Canto dalla commedia* for choir, solo violin and percussion (1969), *Attitudes* for cello and piano (1969-1970), *Pezzi* for solo cello (1970), *Ad litteram* for piano (1970), *Bellatrix–Alleluja* for voice and instrumental ensemble (1970), *Sial* for folk instruments and instrumetnal ensemble (1970), *Turm-Musik* for orchestra (1970), *Barasou* (*Ballade de rats et de souris*) for voice and instrumental ensemble (1971), *Scene* for chamber ensemble (1971), *Umbrana* for 12 singers (1971), *Songelu (Son, geste et lumière)*, music theatre (1972), *Matrix-Symphony* (1972), *Santhana*, EA (1973), *A Play* for chamber ensemble (1973), *Seven Sentencies* for choir a capella (1974).

Barasou (BAllade des RAts et des SOUris) is based on a French medieval poetic text from the times of the hundred-year war. The writer is challenging the English aggression by expressive and magical words, referring to the English as to rats, considering the French as the "good ones". Magic and irony form the constructive principles of this work.

XENIA RADAK is a visual artist. Performance of ***7-9-11*** is based on her fantasy drawings of numbers. It is a kind of "reading" of a musically visible object, having its own life outside music; John Cage often taught this process. In this sense the musical production is a "recreation" of one art with the means of another art – using the technique of multi-media approach, used often and in many ways in new music.

7-9-11 is a series of visual models with freely conceived digits suggesting musical microstructures. The work builds up in the process of small repetitive structure movement, it reaches its climax, and gradually dies down.

DUBRAVKO DETONI —> 112
Fairy Tale (Premio Italia 1957) was sparked off by Shakespeare's *Macbeth*. In a series of miniature scenes for three performers the composer investigates different human situations and looks for the most variable sound and the highest technical perfection of execution.

Walzer is an ironic piece, a parody of the 19th-century Central-European tradition of imperial courts, as it is manifested in the most popular Viennese dance.

KREŠIMIR FRIBEC (1908, Daruvar) arrived at his career of a professional composer as a self-taught musician. At the beginning he worked in the book-keeping field, between 1943-64 he was active as a music editor of the Zagreb Radio and Television. His first inspiration were old elements of traditional music from Yugoslavia and from other continents as well: he introduced the "barbaric" element into new Croatian music. However, the dissonance as the main form of expression appears already in his early work, digesting the influence of expressionism later on, to abandon the national tradition completely later still. Though he championed the musical thought of Schönberg and Berg, he didn't quite accept the twelve-tone principles, as presented by the Second Viennese School. He created his own concept based not on polyphony, but on harmonic aspects, associated more with contemporary French composers, like Jolivet. In his mature period he abandons his avant-garde positions and returns again to more moderate expression. His works, especially for stage, attracted the interest of foreign theatres; the ballet *Vibracije* (1955) was performed many times in Poland, Italy, Austria, Germany, Greece, Spain and Japan, and another ballet *Medeja* was performed in 1979 in Essen. Beside composing he also wrote articles on music.

Works (selection): *Sluha Jernej*, opera-oratorio (1951), *Return*, poeme for voice and string orchestra (1951), *White Nights*, cycle for voice and string orchestra (1953), *Romeo and Juliette*, opera (1954), *Vibrations*, ballet (1955), *Bloody Wedding*, opera (1956), *Ritmi dramatici* for orchestra (1959), *Yerma*, opera (1960), *Asonances* for piano (1961), *Cosmic Movements* for orchestra (1961), *The Demon from the Golden Street*, ballet (1962), *The Revisor is Comming*, opera (1965), *Galeot's Song*, rhapsody for orchestra (1965), *Grozdana's Chuckle*, ballet (1966), *Sunny Dityramb* for orchestra (1967), *Lamento* for strings (1970), *Heliophony* for orchestra (1969), *Concertant Music* for violin and orchestra (1970), *Médea*, ballet (1976), *Baščanská ploča*, cantata (1977).

Makedonia is inspired by Macedonian folk music traditions.

The Zagreb contemporary music ensemble **ACENZANTEZ** was founded in 1970 by Dubravko Detoni, composer, and Fred Došek, pianist, and during its long existence it produced a remarkable concert activity at home and abroad. The title is an abbreviation of Ansambl CEntra ZA Nove TEndencije Zagreb (ensemble of the centre for new tendencies, Zagreb). In the nineties the ensemble's activity had to be reduced due to events of the war, today the group is back in action appearing on important European music festivals; in 1998 it will tour the Middle East and America. Over the last decade the composition of the ensemble has been subject to variety depending on each project: 4-6 musicians playing two pianos (or a concert piano and an upright one), two synthesizers (or harpsichord, celesta and/or glockenspiel), the other group comprises wind instruments (recorders, clarinets, trumpets, tuba...), several percussion instruments and a new instrument – cytraphone. The projects often involve tapes, lights and sound equipment (microphones, amplifiers, speakers, mixing consoles). The ensemble collaborates with many Croatian and foreign composers.

IVANA KULJERIČ-BILIČ (born in Pula) studied at the Zagreb Music Academy. During her studies she attended courses of Keiko Abe, Siegfried Finke and Jean Geoffroy; with Rotary Club scholarship she was able to study with Klaus Trebelt. She appeared with the Zagreb Philharmonic and with the Croatian Radio and Television Symphony Orchestra; she recorded for radio and television. Recently she played timpani in the International Alps-Adria Orchestra in Italy, presently she plays timpani in the Croatian National Theatre Opera Ensemble in Zagreb. As a member of the percussion quartet Supercussion she regularly performs in Croatia (at the Zagreb Biennale as well) and Germany, and records for radio and CD labels.

FRED DOŠEK, one of leading Croatian pianists, appears regularly at European, American and Asian stages and festivals. He recorded extensively for radio, television and sound carriers. He devotes a large part of his career to contemporary music, often collaborating with composers whose works he premieres. He equally plays a broad range of chamber music. His diverse interests are reflected also in his essays and texts on music, not to mention lectures, seminars, courses, etc.

Actress **VERONIKA DUBREŠIČ** has collaborated with ACEZANTEZ for a long time now, searching for means of new expression in reciting, singing, movement and stage dance. Her technique of voice transformation, with which her flexible voice merges with instruments and electronic sounds, led her to an individual style that brought great success with international audiences. These specific qualities enable Dubrešič to multiply her expressional means in terms of "traditional" theatre and to arrive at a truly personal style of acting. She is a member of the Zagreb drama ensemble, works for film and television.

FRIDAY 14 NOVEMBER

Slovak Radio
Studio 2
5.00 p.m.

Concert of Students of the Academy

TOMÁŠ BOROŠ piano
ANNA BOROŠOVÁ piano
MÁRIO BOROŠ guitar
MICHAELA BOZZATO violin
TEODOR BRCKO cello
VRATKO BUDZÁK horn
ĽUBICA ČEKOVSKÁ piano
LUCIA DUNDEKOVÁ violin
JOZEF ELIÁŠ clarinet
MARTINA FAJČÁKOVÁ violin
ZUZANA GRÉKOVÁ oboe
RICHARD KARNOK bassoon
JANA KMIŤOVÁ piano
DMITRIJ KOPČÁK viola
BÁLINT KOVÁCS viola
DANIEL KUCIAK oboe
RICHARD MRÁZIK percussion
GABRIELA NÉMETHOVÁ harpsichord
STANISLAV PALÚCH violin
SLOVAK WIND QUINTET
TATIANA STOPKOVÁ viola
MONIKA STREITOVÁ flute
JANA SVIEŽENÁ piano
ADRIANA WESSOVÁ bassoon

PETRA BACHRATÁ
Piano Trio

ANTON STEINECKER
Notturno

TOMÁŠ BOROŠ
The Sound Mime Show

MARIÁN MILUČKÝ
Implantations

JANA KMIŤOVÁ
Four Miniatures (1996)

INTERVAL

JURAJ VAJO
Without Title for Three Wind Instruments

ĽUBICA ČEKOVSKÁ
Brown's Movement
Premiere

ĽUBOMÍR BURGR
God, Why Have You Forgiven Me?
Premiere

RÓBERT GAŠPARÍK
Deep-Blue Rockturne op. 40 (1997)
Premiere

PETRA BACHRATÁ (1975, Krupina), studied in 1992-1993 composition with Ladislav Burlas. Since 1993 she studies at the Faculty of Medicine of the Comenius University and since 1994 she also studies composition in the class of Vladimír Bokes at the Academy of Music and Performing Arts in Bratislava.
In the Year of Slovak Music Composition Competition (1996) she was awarded a special prize of the jury in the category of chamber music for the composition *Vision of a Sonata*. Her compositions have been heard at school and out-of-school concerts in Bratislava, at the Symposium of Composition Schools of Central Europe in Prague, Trenčianske Teplice, and International Summer Academy in Reichenau. Her composition *Song for Flute* for young musicians has been published by the Music Fund

About the composition ***Trio*** for violin, cello and piano the composer says: "The clock is ticking... the time is passing inexorably... each moment is unique; the moment is gone... the clock is ticking... the time is passing... and... the river flows."

Petra Bachratá

ANTON STEINECKER (1971, Bratislava) studied composition with Tadeáš Salva (1993-1995) and at the same time in the class of Jozef Sixta at the Academy of Music and Performing Arts in Bratislava. In 1995-1996 he studied in Prague with Svatopluk Havelka and Juraj Filas. Since 1996 he has been attending the class of Dušan Martinček at the Academy of Music and Performing Arts. In the Year of Slovak Music Composition Competition he won the third prize in the choral category for *"Jaj, Bože môj!"* (Oh my God!) for mixed choir on a folk poetry.

Works: *Ground* for oboe and viola (1993), *"Jaj, Bože môj!"* for mixed choir (1994), *Piano Trio* (1994), *Invention for Viola* (1994-1995), *String Quartet* (1996-1997), *Notturno* for horn (1997).

"***Notturno*** for horn - the title itself says enough about the character of the composition, which is dedicated to my father's 60th birthday."

Anton Steinecker

MARIÁN MILUČKÝ (1972, Žilina) comes form Veľké Rovné. After school he studied church music (with Jevgenij Iršai, a composer and pianist from St Petersburg) at the Conservatoire in Banská Bystrica. At that time he created his first compositions. In the 3rd year of his studies he was enrolled in the Academy of Music and Performing Arts in Bratislava, which he attends presently - the class of Vladimír Bokes.

"***Implantations*** is my big personal discovery and I consider it to be an expression of internal deliberation in my composition works. It reveals my long-time effort to form a strong perspective of music, in which I could catch the fresh music ideas in order to reinforce my faith."

Marián Milučký

JANA KMIŤOVÁ (1976, Prešov) studied composition (Jozef Podprocký) and piano (Melánia Hermanová) in 1990-1996 at the Košice Conservatoire. Since 1996 she attends classes of Dušan Martinček (composition) and Miloslav Starosta (piano) at the Academy of Music and Performing Arts in Bratislava. In 1997 she has been to several composition courses in Trstenice (Czech Republic).

Works: *String Quartet, Flauto-solo,* 45-voice female choirs on poems by Mila Haughová, *Four Miniatures for Piano.*

"***Four Miniatures for Piano*** were written in autumn 1996 as the first work at the Academy. Its premiere took place in April 1997." Jana Kmiťová

JURAJ VAJO (1970, Košice) is a composition student in the class of Ivan Parík at the Academy of Music and Performing Arts in Bratislava (5th year).

Works: *For Witch* for synthesizer and electric guitar, *March of the Dissectors-Villains* for piano, trumpet and guitar, *Ricercar* for violin and piano, *Without Title for Three Wind Instruments* (1996).

"***Without Title for Three Wind Instruments*** was written in summer 1996. The composition consists of three parts. The first one is shortening of the opening model introduced in half notes up to its extinction. The opening linear shapes strictly built from seconds and sevenths are simultaneously gradualy saturated with other intervals. The second part is a short passacaglia and the final part is a synthetic misunderstanding." Juraj Vajo

ĽUBICA ČEKOVSKÁ (1975) studied in Humenné, now she is a student at the Faculty of Music and Dance of the Academy of Music and Performing Arts, 5th year - music theory, and 2nd year - composition (Dušan Martinček). She attended master courses in Kostelec u Černého Lesa (1996, The Czech Republic) and Radziejowice (1997, Poland).

"Is progress converging to the total order of things? Or..." Ľubica Čekovská

RÓBERT GAŠPARÍK (1961, Hurbanovo) studied composition with Stanislav Hochel at the Bratislava Conservatoire in 1985-1991. Between 1986-1992 he taught piano and music theory at a music school in Bratislava and since 1993 he is a free-lance musician. 1990 he founded the chamber ensemble "Societa rigata" and with it he prepared a series of concerts and projects of unusual character, recordings for radio and television and a CD as well. Since 1996 he is a student of composition with Ivan Parík at the Academy of Music and Performing Arts in Bratislava. 1990 he received an award at the Jihlava Composition Competition for his piece *Memory*.

Works (selection): *Rondo* for bassoon and piano op. 12 (), *Consilia* for chamber choir, flute, double bass and percussion op. 15 (), *Memory* for mixed choir a cappella op. 16 (), *In a Deserted House*, 6 pieces for accordion with baritone basses op. 19 (), *Awakening into the Dream*, string quartet No. 1 op. 21 (), *That Other One in Me*, symphonic poem No. 1 op. 24 (), *Fatamorgana I.* for trumpet, kettle drums and 8 string instruments op. 26 (), *Ant-hill*, string quartet No. 2 op. 27 (), *Mud-bath*, symphonic poem No. 2 op. 28 (), *Fatamorgana II* for trumpet, 2 trombones, percussion and 18 string instruments op. 30 (), *Fatamorgana III* for oboe, percussion and string instruments op. 31 (), *Landscape A...*, wind quintet No. 1 op. 33, (), *Beneath My Sun*, string quartet No. 3 op. 34 (), *Landscape B...*, wind nonet No. 1 op. 35 (), *Morning Race of Trees* for mixed choir a cappella op. 37 ().

Compositions written for the chamber ensemble Societa rigata:
Telephone Box, Strange Space No. 1, 2, 3, Morning Disagreements in Nests, Menetekel, "Pepetka", Červonôžky, Little Water Poems Opened Window, Imprisoned Shadow, In the Latest Glass

"Deep-Blue Rockturne was written in 1997 at the request of the flutist Marián Turner and it is dedicated to his wind quintet. The title of the piece reveals my attitude to rock music and jazz, reflected also by the inclusion of percussion instruments. In terms of form it is a free simple (one section) form, and I tried to fuse rock and jazz elements with common techniques of classical music. This fusion is not common in my music..., but for a change..., why not ?" Róbert Gašparík

SLOVAK WIND QUINTET was founded in 1984 at the Bratislava Conservatoire. Shortly after it won the 3rd prize in the Slovak Conservatoires Competition of (1985) and honourable mention in the Performers Competition in Banská Bystrica (1987). In 1988 the ensemble won the 1st prize in the International Chamber Music Competition in Prague. The ensemble has performed at home and abroad (Austria, France, Hungary, Switzerland, Czech Republic, Germany), in 1994 it appeared at the Bratislava Music Festival and at the Central European Festival of Concert Art in Žilina. The Slovak Wind Quintet has made records for the Slovak Radio and ORF. The repertoire of the ensembles varies in history and style, and ranges from baroque to the music of the 20th century.

JANA SVIEŽENÁ is a student of the Faculty of Music at the Academy of Music and Performing Arts (Marián Lapšanský). During her studies she has participated in many competitions and courses (besides others Concours international de musique de Paris 1991 - where she won the 1st prize, Chopin International Competition in Mariánske Lázně, Czech Republic, 1994 - where she was awarded an honourable mention, Performance Master courses in Piešťany with Lapšanský, Indjič, Berman).

TEODOR BRCKO is now in the 4th year at the Faculty of music at the Academy of Music and Performing Arts in Bratislava (Jozef Podhoranský). He participated in many international performance courses (Šafran, Čajkovskaja, Onczay Kühne, Chuchro). In the Beethoven's Hradec competition he was awarded the 3rd prize. He is a member of the Istropolis Trio.

FRIDAY
14 NOVEMBER

Slovak Radio
Studio 2
7.30 p.m.

ENSEMBLE 2e2m
Yumi Nara soprano
Jean-Marc Liet oboe
Eric Lamberger clarinet
David Joel Simpson cello
Pierre Collot piano
Christophe Bredeloupe percussion

The concert is supported by the Institut Francais Bratislava, AFAA

JURAJ BENEŠ
Cantata No. 2 (*déjeuner*) (1995)
for soprano, clarinet in B Flat and percussion
(marimbaphone, bass drum, 2 cow bells,
3 piatti sospesi, vibraphone
Text: after Jaques Prévert

IRIS SZEGHY
In Between (1993)

EGON KRÁK
Sonate en deux expressions caractéristiques françaises (1987-1988)
La gravité
La verité

VLADIMÍR BOKES
Inquieto (1985)

JURAJ BENEŠ —> 67

"***Cantata No. 2*** is the second piece with such title. The first, *Cantata (eating)*, was commissioned by Marcus Davey, administrator of the festival in Dartington, UK, where it was premiered by the Composers Ensemble. I mention this, because *Cantata No. 2*, though it too is an occasional work (written in connection with the performance of the ensemble Accroche Note at the Melos-Ethos festival), is in a way a continuation of the first piece, without which it couldn't have been written. The relationship is manifest also in the subtitles, bearing in fact no culinary associations whatsoever, in fact something quite different.

Juraj Beneš

Juraj Beneš: Cantata No 2
after Jaques Prévert
Déjeuner du matin

IL A MIS LE
IL A MIS LE
IL A MIS LE
LCF LCFFF LCF LCFFF FFF LCF CF CF
T TTTTT TTTTT T TTTTTSSS L TSSS SSS
LSCR LSCR LSCR CRRR RRR
SANS ME
SANS ME
SANS ME

IL A T RRRNÉ
IL A T RRRNÉ
NNN
IL A B BBBBB
IL A B BBBBB
IL A B BBBBB
IL A FAIT
IL A FAIT
IL A FAIT IL A FAIT IL A FAIT IL A FAIT
RRR
DES RONDS
ONDS RONDS ONDS ON
ONDS RONDS ONDS ON
ON
SANS ME
SANS ME
SANS ME

IL A MIS SON
IL A MIS SON
IL A MIS
SON SUR SA
SA SUR SON
SON SUR SA

SA SUR SON
SON SUR SA
SANS ME
SANS ME
SANS ME
SANS ME PARLER
SANS ME PARLER
SANS ME REGARDER

ET
ET MOI

IRIS SZEGHY (1956 in Prešov) comes from East Slovakia. She began her studies at the Košice Conservatoire, where she was led by Podprocký in composition and by Reiterová (piano). She continued her composition studies with Andrej Očenáš at the Academy of Music and Performing Arts in Bratislava (1981). She began teaching at a Primary Art School in Bratislava, later she acquired a scholarship of the Music Fund (1984-86) and took a position of a fellow of the Academy. Since 1990 she is a freelance 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 an 16-months long stay at the composition residence at 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. Her works were widely appreciated: at the UNESCO International Composer's Rostrum 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 the post-war avant-garde and New Music. As far as sonority is concerned - the employment of the rich possibilities of instrumental technique, human voice, and aleatory composition is used as a means of enrichment of the quality of expression and not as a basic construction principle of the work." (Zuzana Martináková)

Works (selection): *Simple and Difficult*, three songs for mezzo-soprano and piano on lyrics of Milan Rúfus (1978), *To You*, four love songs for soprano, tenor, flute, cello, guitar and triangle 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*, nocturne 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 text by Celano (1993), *Perpetuum mobile* for piano (1993), *In Between* for oboe and tape (1993), *Oratio et gratias actio pro sanitate matris meae* for 4 male voices (1994), *Story* for voice and tape (1995), *Variations on a German Folk Tune* for horn trio (1995), *Musica folclorica* for clarinet, percussion and piano (1996), *A Day in Manhattan* for guitar quartet (1996), *The Homeward Journey* for large symphony orchestra (1997).

"I wrote ***In Between*** during my stay at Akademie Schloss Solitude in Stuttgart in 1993 and there it received its first performance. It was inspired by the artistic and philosophical concept of the painter Vladimir Mironenko, my colleague at the Akademie, which involves the so-called 'neutral zone', a broader space between two distinct and at the same time opposed units – e.g. night and day, good and evil, time and timelessness, tradition and avant-garde, Ego and non-Ego, etc. There are several associations of this kind in the piece – 'in between' could be the space and time between the opening and closing of the door at the extremities of the composition; the opening and closing itself is placed 'in between' the approaching and retreating steps; radio noise, the basic sound material on the tape, comes also from 'in between', because it's situated in between the broadcasting frequencies, etc., etc. I clarified the spiritual background of the composition in the motto at the beginning of the score:

We are living 'in between' all the time.
In between space, in between time, in between relationships.
We strive to grasp something pure,
motif, note,
but, apparently, the 'in between' stands above all things pure.
World in between, man in between, me in between, you in between." Iris Szeghy

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 Hollý* for mezzo-soprano and piano (1987), *Symbolon mentis gratae*, cycle of mixed choruses 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), *Corale e fuga per archi* (1992), *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), *King Matiáš and the Shepherd*, chamber opera for child-

rem (1994), *Sonate en deux expressions charactéristiques françaises* for cello and piano (1994), *Ave Regina coelorum* (1995), *Spiritus tuus in nobis*, string quartet (1995).

"The 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 found 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

VLADIMÍR BOKES (1946) studied cello and composition with Juraj Pospíšil at the Bratislava State 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 aleatory composition, 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 ohne Worte* for mezzo-soprano/trumpet in C, bass clarinet and piano (1992), *Haydn at the Computer*, overture for chamber orchestra (1992), *Variations on a Theme From Haydn's London Symphony* for flute solo, op. 57 (1992), *Commedia del'arte,* aria for tenor and piano on a text of the Central Committee of the Union of Composers from 1981 (1995), *Cadenza No 3 per violino solo* (1995), *Capriccio Foe Flute and Piano* (1996), *St Martin*, hymn for mixed choir (1996),

Variations on a theme by J. Haydn for orchestra (1996), *Rondo For Oboe and Fagot* (1997).

"The piece ***(Inquieto)*** has a somewhat unusual title, in Italian it refers to a restless state, and it was written on request by Peter Drlička, after he, together with the pianist Alena Ulická, performed my clarinet sonata in 1985. The progression of numeric divisions based on the principle of the 'golden section' is apparent at first hearing; I would, however, like to stress the method of gradual addition and development of new elements of composition, which I employed in both pieces. In *Inquieto*, as in *Symphony No. 2* from 1978, the tension of the process is connected with the gradually increasing dominance of the meter. The irregularity of aleatory composition thus represents the extreme end of serenity (of course, in relative sense only), of chaos, rather, while the regular rhythm of compact shapes brings tension.
The piece was premiered by the aforementioned performers in 1992, this time without the misunderstandings, so typical of the past. It was performed with success at the festival Musica Danubiana in 1996 in Budapest."

Vladimír Bokes

ENSEMBLE 2e2m —> 151

SATURDAY 15 NOVEMBER

Moyzes Hall
5.00 p.m.

DAAN VANDEWALLE piano

The concert is supported by the United States Information Service

CHARLES IVES
Study 20 (1907-1908)
Even Durations Unevenly Divided

JOHN ZORN
Carny (1991)

FREDERIC RZEWSKI
The Road
Part one Turns
Part two Tracks

FRED FRITH
Seven Circles (1995)

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 backgrounds 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 (selection): *First Symphony* (1898), *Second Symphony* (1901), *From the Steeples and the Mountains* for orchestra (1901), *The Celestial Country*, cantata (1902), *Third Symphony "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), *First Piano Sonata* (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), *Fourth Symphony* (1916), *114 Songs* for voice and piano (1888-1921), psalms for mixed choir with/without accompaniment.

JOHN ZORN (1953, New York City) trained in classical composition, initial inspiration being the American composer-inventors Charles Ives, John Cage and Harry Patch. He developed an interest in jazz when he attended a concert given by trumpeter Jacques Coursil, who was teaching him French at the time. His later jazz idols have included Anthony Braxton, Ornette Coleman, Jimmy Gluffre and Roscoe Mitchell. Since 1974 he has been active on New York's Lower East Side, a leading representative of the "downtown" *avant garde*, applying "game theory" to structure-free improvisation, a parallel technique gained to Butch Morris's "conduction". Zorn's keen study of bebop and his razor-sharp alto saxophone technique gained him respect from the jazz players: in 1977 he and guitarist Eugene Chadbourne were included in an 11-piece ensemble playing Frank Lowe's compositions *(Lowe & Behold)*. A record collector, Zorn was in-

spired by Derek Bailey's Incus releases, and in 1983 recorded *Yankees* with him and trombonist George Lewis. The same year he wrote some music for Hal Willner's Kurt Weill album *Lost In The Stars* and made a commercial breakthrough with *The Big Gundown*, which interpreted Ennio Morricone's themes by deploying all kinds of unlikely musicians (including Big John Patton and Toots Thielemans). *News For Lulu* (1988), with Lewis and Bill Frisell, presented classic hard bop tunes from the '60s with Zorn's customary steely elegance: it was his second bebop venture, following *Voodoo* by the Sonny Clark Memorial Quartet (Zorn, Wayne Horvitz, Ray Drummond, Bobby Previte). Declaring that hardcore rock mussic had the same intensity as '60s free jazz, he championed Nottingham's Napalm Death and recorded hardcore versions of Ornette Coleman's tunes on the provocative *Spy Vs Spy* (1989). Naked City (Frisell – guitar, Fred Frith – bass, Joey Baron – bas) became his vehicle for skipping between sleaze-jazz, surf rock and hardcore: they made an impressive debut for Elektra/Nonesuch in 1990. In 1991 he formed Pain Killer with bassist/producer Bill Laswell and Mick Harris (the drummer from Napalm Death) and released *Guts Of A Virgin* in Earache, the Nottingham hardcore label. He played at Company Week 1991, providing by his commitment and enthusiasm that (relative) commercial success has not made him turn back on free improvisation. Zorn's genre transgression seems set to become the commonsense of creative music in the '90s.

Carny is a very unusual and virtuosic short piece by the composer-improviser John Zorn. It reflects the music of his former band 'Naked City', a group famous for its sharp and edgy-sounding zap music. *Carny* is made of a series of quotations of piano music of all styles. Both contemporary style principles and ancient ones are mixed, creating short and abrupt changes of mood and character. At the end one can hear even an allusion to the opening phrase of the Ives *Concord Sonata*.

FREDERIC RZEWSKI –> 35

The Road is a cycle of piano music of which only the first two i.c. 'Turns' and 'Tracks' are finished. The subtitle of the work is 'a novel for solo piano' referring to the 18th century German idea of the 'bildungsroman' (e.g. *Wilhelm Meister's Wanderjahre)* a book to learn from, but also a book that stays with one as a continuing process of self-instruction. Obviously, the title also refers to the 'lebenslauf', the various turns and curves one's life has been taking. As a consequence the work is divided into 'miles ': after each mile new horizon might (or might not) show up, or the subjective speed of events might change. The second part (called 'Tracks') is a series of variations in an American 'railroad song'.
In this piece a blending takes place of 'folk' and highly intellectual techniques. A process that remind us of Beethovens variation-cycles, but becomes obvious only at the end of the piece.

FRED FRITH (1949, Heathfield, East Susex), British composer and rock musician, one of the world's most prominent guitar-improvisators, played violin and piano as a child, then fell in love with the guitar. In 1968 he co-founded the left-field rock group Henry Cow and in 1974 recorded an innovative album of electric guitar improvisations, *Guitar Solos*. After Henry Cow's demise in the late '70s, he worked with ex-Cow colleague Chris Cutler in the Art Bears (releasing *Hopes And Fears, Winter Songs* and *The World As It Is Today*), but during the '80s was based mostly in New York. There he gu-

ested with Material (*Memory Serves*) and played in the groups Skeleton Crew (*The Country of Blinds* and *Learn To Talk*) and Massacre (*Killing Time*). His own albums showed a quirky blend of guitar experimentation, hard rock, folk music and improvisation. Frith has worked as a session guitarist on records by innumerable artists (inluding Brian Eno, Robert Wyatt, Gavin Bryars and the Residents); has played total improvisation with Lol Coxhill, Phil Minton, Hans Reichel and many others; has written music for films and dance projects: and has had several of the compositions recorded by the ROVA Saxophone Quartet (*Long On Logic*). In 1989 he formed a new group Keep The Dog. He also plays bass in John Zorn's Naked City and continues to work with long-time collaborators such as Tim Curran, Henry Kaiser, Bill Laswell, René Lussier and Tenko. He has also recorded in an occasional group with fellow guitarists Kaiser, Jim French and Richard Thompson (*Live, Love, Larf And Loafand Invisible Means*). Occassionally Frith played with Iva Bittová and Pavel Fajt.

The piece *Seven Circles* was commissioned by 'Time Festival', Ghent 95 and premiered by Daan Vandewalle. It is based on a South African Township melody which is transformed in seven different ways: minimalistic, repetitive, jazzy, with reference to Messiaen etc. Frith's background as an improviser is obviously very important. There are in fact no stylistic boundaries in this music, although the overall atmosphere is rather one of meditation.

DAAN VANDEWALLE studied at the Royal Conservatoire of Ghent with Claude Coppens and became his assistant in 1992. He also gave masterclasses and directed workshops at the conservatories of Tilburg and Enschede (NL). As musician he intends to go beyond the actual tendency towards specialization charakteristic of the present cultural scene. Therefore his attention goes to music of the past (situated in a historical perspective) as well as to new music. He composes, improvises (with e.g. Frith, Bennink, Moss, Palinckx...) and performs in recitals and concerts of most different styles (Mozart, Ligeti). D. Vandewalle took part in many festivals in Belgium, Germany, Romania, Netherlands, Italy, Switzerland, Slovakia etc... Since 1997, Dann Vandewalle joins the new group of Fred Frith "Tense Serenity". He released his first CD as solo pianist in 1996 with compositions by Charles Ives, including the *Concord Sonata*, which has recently met highest appreciation in the American press.

SATURDAY 15 NOVEMBER

Teatro Istropolis
7.30 p.m.

ENSEMBLE 2e2m

MICHEL PODOLAK conductor
YUMI NARA soprano
ODILE MARCEL libreto
PIERRE PEYRONNET and
CECIL DREMIERE lights and scene

The concert is supported by the Institut Francais Bratislava, AFAA

MAURICE OHANA

Trois Contes de l'Honorable Fleur

A theatre piece in three pictures, based on poetic and witty Japanese legends, for soprano and instrumental ensemble

I. *Ogre mangeant des jeunes femmes sous la lune*
II. *Le vent d'est enfermé dans un sac*
III. *La plue remontée au ciel*

MAURICE OHANA (1914, Casablanca-1996), French composer of British origin, spent his childhood in Bayonne, North Africa, where he studied at a lycée. He obtained all musical education in France, where he initially went to study architecture, but, simultaneously, he studied the piano intensively with Lévy and Marshall. After his debut in the Basque region of Spain, where his family settled, he gave concerts in France, Spain and England as an exceptionally gifted pianist. From 1937 he studied counterpoint at Schola cantorum with Daniel Lesur. Until the Second World War he enjoyed a promising career; he spent the war years in the British army. After the war he became the pupil and friend of Alfredo Casella at the Accademia Santa Cecilia. In 1947 he returned to Paris and, together with three friends, he founded the Groupe Zodiaque, with the aim of defending the freedom of expression against the aesthetic authoritarianism of that time; he remained faithful to his ideals until his death. Ohana also studied ancient Mediterranean and African musics. He took active part in workshops of Henri Dutilleux in the French radio and in Pierre Schaeffer's early research. His successful oratorio *Llanto por Ignacio Sanchez Mejias* attracted attention by its exceptional originality, a feature he retained in following works, especially in terms of timbre and idiosyncratic musical language. He was also active as a pedagogue.

Ohana was a remarkably educated and experienced, free-thinking artists. Musically, his roots laid mainly in France (Debussy) and Spain (de Falla, flamenco), but he studied also Orthodox Church music and African music. All these interests are reflected in his work, in which he tried to solve problems of sound. His usage of microintervals resulted in a fine quality of his harmony and counterpoint. He avoided diatonicism and the serial technique.

Works (selection): *Sonatine monodique* for piano (1945), *Sarabande* for harpsichord and orchestra (1947), *3 caprices* for piano (1944-48), *Llanto por Ignacio Mejias*, oratorio after Lorca for reciter, baritone, female choir and instrumental ensemble (1950), *Etudes choréographique* for percussion (1955), *Prométhée*, ballet, for percussion, piano and string quintet (1956), *Récit de l'an zéro*, oratorio scénique (1958), *Carillons* for harpsichord (1960), *Tombeau de Claude Debussy* fpr soprano, zither, piano and orchestra (1962), *5 séquences* for string quintet (1963), *Neumes* for oboe and piano (1965), *Signes* for flute, piano, zither and 45 percussion (1965), *Synaxis* for 2 pianos, 4 percussion and orchestra (1965/66), *Syllabaire pour Phèdre*, chamber opera (1967), *Cris* for 12 solo voices (1968), *Sybille* for soprano, percusssion, tape (1968), *Silenciaire* for percussion and string orchestra (1969), *Sôrong-ngô* for 2 pianos (1969), *Syrtes* for cello and piano (1970), *Stream* for bass and string trio (1970), *Autodafé*, opera (1972), *24 preludes* for piano (1973), *Sarc* for oboe (1973), *Office des oracles* for soli, double chorus, dancers, 3 instrumental groups (1974), *Târan-ngô* for orchestra (1974), *Noctuaire* for cello and piano (1975), *Anneau du Tamarit* (1976), *Messe* (1977), *Trois contes de l'honorable fleur* (1978), film scores, incidental music, radio scores.

Writings (selection): "La geopraphie musicale de l'Espagne". In: *Journal musical français*, 1956, "Béla Bartók". In: *Új írás*. Budapešť, 1965.

TROIS CONTES DE L'HONORABLE FLEUR

I. OGRE MANGEANT DES JEUNES FEMMES SOUS LA LUNE

Un Ogre, fils d'une Ogresse et d'un Dragon, avait accoutumé de battre la campagne à l'approche de la nuit. Il parcourait la plaine à grandes enjambées et, quant la lune était haute, dévorait les jeunes femmes attardées sur les chemins et celles qu'il avait débusquées des buissons.

En voici une qui s'attarde au crépuscule avec sa chèvre. Elle est encore dans la campagne à cette heure! Ne sait-elle pas que l'Ogre veille?

La Jeune Femme sous la Lune
"Je suis la Femme sous la Lune. La nuit tombe et je suis seule.
La Lune éclaire mon chemin. J'entends les animaux nocturnes.

On dit que l'Ogre veille. Mais je n'ais pas peur de l'Ogre. S'il m'attaque, je saurai me défendre. D'ailleurs, je suis sûr qu'il n'existe pas. Je ne l'ai jamais vu. C'est une légende de vieille femme. Pourtant, j'aimerais bien en voir un. Je saurais courir plus vite que lui. Il ne me ferait pas de mal. Il serait peut-être amoureux de moi... Je lui apprendrais à obéir."

La Lune veille et les étoiles. L'herbe respire. Les crapauds flûtent. Entre les arbres passent les pipistrelles.

La Lune
"Je suis la Lune. J'éclaire la Terre qui dort. Je connais les secrets que le jour ignore. Je vois la campagne endormie sous les étoiles et les arbres blanchis... et l'ombre des amoureux qui s'allonge."

Mais voici l'Ogre. Il s'avance à l'entrée du vallon et ouvre très grand la bouche. Ses yeux luisent dans le noir. Quand il arrive, il fait sa voix douce et dit:

L'Ogre
"Venez donc, venez donc, petite bergère, venez voir l'Ogre du Soir qui vous attend dans le crépuscule."

Mais en même temps il pense:

Fillette, ce sera bon de te croquer."

Alors elle s'approcha et engegea la conversation.

- Vous avez de belles dents, dit-elle.
- La chose est sûre, répond-il. Ha Ha Ha!
- Vous êtes d'une taille impressionante, dit-elle.
- Certes, fait-il, avantageux.
- Vous devez être fort comme un Turc.
- On le dit, on le dit!

Et il frise sa moustache.

- Voudrez-vous danser avec moi? Vous êtes si bel homme!
- Pourquoi non, pensa l'Ogre. Honni soit qui mal y pense. Ha Ha Ha!!

Et la danse commença, lente et peu à peu plus vite. L'Ogre s'attendrissait mais soudain le jeune Femme, avec un couteau d'argent, lui perça la gorge.
L'Ogre gisait flasque sous la Lune.

Alors elle ouvirt la peau et vida l'interieure de l'Ogre. Elle se fit une dépouille et s'en revêtit de la tête aux pieds. De ce jour elle bat la campagne et mange les jeunes gens attardés sous la Lune.

II. LE VENT D'EST ENFERME DANS UN SAC

Il était une fois en Vent coulis fort indiscret. Venu de l'Est, il se faufilait partout. Il sufflait surt les gens et visitait les demeures, il taquinait les passantes et de temps en temps ne se lassait plus.
Il devenait très déplacé.

Un jour qu'il avait ainsi honoré une Dame, celle-ci vint se plaindre aux Dieux. Elle fit compte des outrages subis et demanda justice.

Le Dieux tinrent conseil. Ils sont justes. Ils lui donnèrent un sac magique avec des instructions.

La Dame attendit le Vent au coin d'un bois. Justement le Vent d'Est, d'humeur badine, s'avançait entre les arbres. Il vint, à son habitude, fouiner dans les détails.

Il entra dans le sac. Elle tira alors la cordelette. Le sac se referma. Le Vent ne pouvait plus sortir.

Le Vent pleurat tout la nuit, il se débattit et revendiqua: il ne ferait plu, il se repentait, qu'on le laisse aller. Il ne visiterait plus que les cimes.

Il rageat aussi, il menaca et tempêta, il cria vengeance. La terre et la mer étaient toute secouées.
La Dame intercéda en sa faveur.

Alors les Dieux recommencèrent leur conseil et s'apitoyèrent sur le sort du Vent. Ils méditèrent des droits de chacun. Voici quelle fut la sentence: on relâcha le Vent d'Est, mais il fut refroidi d'abord et assigné à vivre dans les neiges, ce qui le rendit glacé et désagréable.. A l'avenir in s'en défendrait. Le Vent courrait de ses vains tourbillons. Au premier souffle, on serait sur ses gardes. Chacun s'envelopperait de près.

Depuis ce jour, le Vent d'Est est triste et froid.

Mais l'autre vent, celui qui vient de l'Ouest et de l'Océan, il court en liberté, doux et puissant. Il va où il lui plaît. On lui fait bon accueil.

Il est Maître de Jardins, Seigneur de l'Eau, du Feu et de la Terre.

Lorsque la Dame le suivit, les Dieux s'indignèrent en vain.

III. LA PLUIE REMONTEE AU CIEL

Depuis toujours la Pluie était descendue sur la Terre. Elle tombait vers la plaine à travers le ciel, ella lavait les champs et ressuscitait l'herbe.

Un jour vinrent des singes qui mesurèrent le terrain. Ils bâtirent une ville hérissée de tours. La Pluie tomba sur la ville. Elle vit la suie sur les maisons. Elle tomba sur la mer et vit l'écume noircie. Alors la Pluie repartit chez elle.
Elle se tint dans son Royaume, derrière la Porte du Ciel, pendant mille ans. Tout sécha sur la terre. Le Soleil de Mort régnait seul dans le silence des ruines. Tout était calciné.

Mille ans passés, la Pluie revint sur la Terre avec son cortège, la rosée, les ondées et les averses.

Les herbes repoussèrent d'abord, puis les plantes, les arbres et les papillons.

Ensuite, ce fut le tour des animaux. Quand les singes revinrent, on les chassa du monde et pour cette fois, on s'en tint là.

EPILOGUE
Les fleurs sont revenues.
Maintentant la Lune descend.
Les Tigres veillent.

Odile Marcel

ENSEMBLE 2e2m (Etudes et Expressions des Modes Musicaux) was founded in 1972 with the aim of performing music of today, co-creating the musical heritage of tomorrow by discovering young composers of all nationalities, and starting a basic discography. Ensemble 2e2m performs also works from the basic 20th-century repertoire and tries to revive unjustly neglected older composers. Under its conductor Paul Méfano, the ensemble is determined to pursue a complicated goal – to refresh, provoke and animate musical thinking of our century.

MICHEL PODOLAK (1963) studied composition, analysis and orchestration at the Conservatoire National Supérieur de Musique in Paris, where he gained three first prizes. Simultaneously, he studied conducting in USA with Jean Fournet and Charles Bruck. Following the Menuhin Foundation Award in 1991, he became the musical director of the Paris Symphony Orchestra Rive Droite, later of the Grandes Ecoles Choir and Orchestra, with which he performed Bernstein's *Symphony No. 3* in 1993. In 1994 he founded a composition competition. He is active in musical theatre, working in the Nice opera house and presently in the Grand Théatre in Tours.
Michel Podolak conducted the Orchestre National d'Ile de France, Dutch Radio Philharmonic and Orchestra Bohemia in Podèbrady. He is involved in company management animation, drawing on experience in the field of communication and upholding the need of listening to each other, commitment, sincerity and sensitivity.

YUMI NARA has since her youth been influenced by Western music, traditional Japanese music and tango, with a special preference of French music. After winning the Grand Prix at the French-Japanese Music Competition she received the French government scholarship enabling her to study in Paris. She went on to win the Prix des Arts et Lettres at the International French Song Performance Competition in Paris. In 1985 she embarked on her international career with a broad repertoire ranging from Monteverdi to Cage... Yumi Nara regularly performs contemporary music and many pieces were written for her. She collaborated with world's leading conductors, e.g. Boulez, Eötvös, Masson, Sinoppoli, on opera stages, festivals, in radio and television in Europe and Japan. Her dramatic talent was highlighted by important directors, Brook and Vernet, among others. Yumi Nara has recorded the complete set of songs and chansons by Erik Satie (Fontec), *Pierrot lunaire* and *Cabaret Songs* by Schönberg (ADDA), Messiaen's *Harawi* cycle (ADDA), etc.

SUNDAY
16 NOVEMBER

Slovak Radio
- Studio 2
5.00 p.m.

ENSEMBLE WIEN 2001

The concert is supported by Botschaft der Republik Österreich

PETER ABLINGER
Verkündigung
P r e m i e r e

GEORG NUSSBAUMER
AnArmorica
A desire with feathers, hair, hands, potatoes...
for viola, cello, bass drum, speaker, piano
AnArmorica / cello; with plumage
AnArmorica / viola; hairy
AnArmorica / bass drum, potato
AnA=moorica / speaker
AnArmorica?Africa [Kinsey Sonata] / piano

I N T E R V A L

NADER MASHAYEKHI
mise en scène

MILOŠ BETKO
Office on the Road
(differently numbered suite)
Text: Peter Kruh
P r e m i e r e

PETER ABLINGER (1959) was brought up in Upper Austria. After traditional piano lessons he turned to free-jazz, founded a sextet, with which he appeared in Germany. Even after he moved to Berlin in 1982, Ablinger continued as a performer. In 1987 he founded, together with Göst Neuwirth, his friend, the New Music ensemble ***work in progress***, and in 1989 ensemble *Zwischentöne,* focusing on fixed and combined stage compositions.
The music of Peter Ablinger receives mixed reactions: half of the audience is excited, electrified, the other half is paralysed.

"In reality there are only events. With them we confront parallel events, which we regard as explanations. These kinds of events are in themselves equally disturbing, but, apparently, it is reassuring when we order them symmetrically: the event on one side, the explanation on the other. The former doesn't necessarily have to have a primary character! To speak about ***before*** and ***after*** is equally conventional. It's a symmetry which we impose on time."

Verkündigung (Annunciation) is dedicated to masters of flying: Cecil Taylor, Alexander Skrjabin and Franz Liszt. At the beginning of *Verkündigung* there was the idea of Marcus Weiss to conceive an improvised piece. I first dealt with juxtaposing fixed "architectonic" time dividing sections and open, improvised structures at the same time. Accidentally I came about a painting by Domenico Veneziano entitled *The Annunciation* and in the strict juxtaposition of symmetrical Renaissance architecture with free "gestures" of the angel and Our Lady I found my own ideas. From a certain point on, I tried to work on this contrast, where both extremes are contained simultaneously in each moment – basically, in each sound - in such a way, that at any moment one element can change into the other, or, that one element can appear (to a certain observer) as the other (to another observer). This, however, led to a increasingly detailed notation, until it transcended human performance possibilities. At this point, something from the original improvised piece showed up (the limits of localization of a particular note in strictly allocated pitch, duration and attack parameters are non-reducible, just as the composer's effective control is), and it is up to the willingness or reluctance of performers to either avoid performing difficulties during a kind of sight-reading, or to indulge in the process of endless approximation.
At one point I interrupted work on *Verkündigung* and I drew a heptagon on a sheet of paper, then I joined all angles and allocated to each corner one of the following words: ornament, crime, depiction forbidden, Franz Liszt, rule, flight, The Annunciation.
Each of the three performers has seven equally long pieces and their order is up to him to decide. These cycles are played in exact synchronization and without caesuras. This has nothing to do with coincidence. It's more a multiplication: "glitter" of the form.

Ornament
Geometry and mechanics: mechanics as automation: automatic action of a mechanic drawing as a form of indeterminacy: no psychology: non-explanation: ornament – silence of geometry – as a carrier of possible message.

Crime
"The light breaks seven times." An agreement was made, a conspiracy was carried out. The time, method, place has been set – that's all I know.

Depiction forbidden
White wall. When I look at it long enough, I start to see images and dancing characters. Presence.
The sound volume, not the principle of dynamics, which is a category of expression, but a gradual scale of the potentiality rate. Presence. Time without psychology. Duration, not as variable expectation, but – what can one expect from a white wall?

Franz Liszt
Informality F. L. His scales, various trills or fingers moving on the keyboard. It appears that, like Jackson Pollock, he is more interested in kinetic energy than in a form that manifests itself.

Rule
The rule of a monk; his hiding; his seclusion; instead of writing. Writing, which grasps not this or that, but: more or less: possible, perhaps, only through extreme differentiation; complexity would then be the European Yin and Yang, i. e. the defeat of the notorious: either - or, disjunctive conjunction.

Regularity
Each of the 3x7 pieces has the same 5-section symmetrical form: like a cathedral with five naves. And so, this form is crossed seven times, each time very different shifts of perspective occur. A precisely outlined space for idleness.

Flight
"Icarus as a murder victim?" Flying is conditioned by a strict rule, his flight too. The technique of dripping basically involves a presumption, that (on the piano, for instance) only an unpredictable and more or less small number of finger movements lead to an actual attack. It is as if we almost didn't touch the ground underneath.

The Annunciation
The 15th-century images of The Annunciation juxtapose strict symmetry of architecture and free movement of people: dialectics of columns and characters. In *The Annunciation* it means the removal and penetration of this contradiction by means of obscuring them to the point of invisibility: constant possibility of their continuous presence. Angel. I can see him, when I WANT to see him.

GEORG NUSSBAUMER (1964, Linz) studied recorder at the Bruckner Conservatoire in Linz and with Walter van Hauwe in Amsterdam. He took part in projects *Ella Pnacera Festtage* (Ebensee, 1984), *Präbrunft/Postbrunft* (art day trip, 1994), *Grenzgänger* (Kaunas, 1992), *kraft des Materials* (Open Cultural House Linz, 1992), *PresupOrUmstieg* (second art day trip, 1993), *zur Kunst der Klangzucht* (Brucknerhaus and Open Cultural House Linz, 1994), a *Long Night of New Sounds* (Konzerthaus Vienna, 1991, 1992). He collaborates on exhibitions, works for musical instruments and other sound sources. He uses a variety of materials, like score holders and sound sources.

"Sir Tristram, violer d'amores, fr'over the short sea, had passencore rearrived from North Armorica on this side the scraggy isthmus of Europe Minor to wielderfight his pe-

nisolate war: nor had topsawyer's rocks by the stream Oconee exagerated themselse to Laurens County's gorgios while they went doublin their mumper all the time: nor avoice from afire bellowsed mishe mishe to tauftauf thuartpeatrick: not yet, though vennison after had a kidscad buttened a bland old isaac: not yet, though all's fait in vanessy, were sosie sesthers wroth with twone nathandjoe. Rot a peck of pa's malt had Jhem or Shen brewd by arclight and rory end to the regginbrow was to be seen ringsome on the aquaface."

James Joyce: *Finnegans Wake*

"In the first layers of AnArmorica I used familiar objects of the American *derivation/connotation* as elements of the instrumental set. Individual mythology of the New World with potatoes, feathers, movements of gold washers, Apache teardrop, fire/flame, eagle/feather, arches, drawing (on rock), hair/scalp, corned beef, desire, travelling (since Homer's times), rowing (generally water crossing), flight, fall (study of a fall), waiting... as literature (used in the speaker's part); Joyce: Finnegans Wake, and so (contents-wise) Tristan (Irish period), A. Schmidt [i.e. Poe & Pym (fantasy period)]."

'Potoooooooo' war auch ma
berühmt: 'pot eight o's'.
(+potator+kartoffln+
Poe+Po=Taster...)
"

Arno Schmidt: 'Zettels Traum'

NADER MASHAYEKHI (1958, Teheran) studied piano at the Teheran conservatoire, later harmony and counterpoint, from 1978 composition with Erich Urbanner and Roman Haubenstock-Ramati, conducting with Karl Österreicher, electronic music with Dieter Kaufmann at the Academy of Music in Vienna. From 1988 he was the New Music adviser in the Austrian Radio, in 1989 he founded the Ensemble Wien 2001 (New Music Association). Since 1989 he has worked intensively on computer and video installations, and since 1990 he has pursued the career of a professional conductor. He collaborates with artists and video-artists on numerous sound installations, and since 1993 he has been working on a multimedia opera project *Malakut*, which will be premiered at the 1997 Wien Modern festival in Vienna's Konzerthaus.
Nader Mashayekhi holds several awards, e.g. the Theodor Körner Foundation Award, and he received several scholarships, e.g. from the Alban Berg Foundation, City of Vienna, Ministry of Culture, Arts and Sports Support, 1997 State Scholarship. Since 1978 he has been living in Vienna as a free-lance artist.
His works are performed (often under his conducting) at "Work and Progress" (Berlin Philharmonic), at concerts of the Klangforum Ensemble in Vienna, Capella con durezza, Ensemble Zwischen Töne, in Teheran and elsewhere in Europe, USA, Japan and Canada. Since 1992 he has regularly appeared as composer and conductor in the Hörklange cycle of the Vienna's Konzerthaus.

Works (selection) *millimeterspiel*, graphics for arbitrary instruments (1980), *Musik für Streichquartett, Klavier und Harfe* (1982), *Wie eine Weide*, tape (1982), *unterlassung 1*, language improvisation (1983), *study* for piano solo (1983), *tom 1* for violin and piano (1984), *Sonne* for large orchestra (1984), *miusik vor flut* for solo

flute (1986), *hinter gitter,* concept for at least 6 wind instruments (1992), *Eine Komposition von* for at least 5 performers and one draftsman (1992), *mise en scène* for ensemble (1992), *étude cinematique 1*, video (1992), *aupair* for flute and cello (1993), *Exposé* for ensemble with/without video (1993), *...Rien ne va plus...* for orchestra and live electronics (1993), *numeri* for voice and more instruments (1994), *1+eine Nacht*, string quartet (1995), *PostScript*, installation for at least 10 flutes (1996), *Malakut*, opera (1993/1996), *Pendimento* for orchestra and live-electronics (1994-1995).

mise en scène

A choice of 192 beginnings is staged, their order is to be chosen by performers themselves. Two co-ordinated groups of cues, different in structure, gestures, etc., create a continuous flow of possible, further unchanged, initial situations of a piece. Thus, the music begins over and over again. This chain of beginnings is interrupted by a two-minute insert, in which performers quote sections of their own choice of works played before or after this piece. This method results in various constellations, according to the programme – the quotations, having been re-painted, so to speak, by *mise en scene*, emerge for a moment now.

"I wouldn't want to compile a catalogue of eventual possibilities. I don't even want to suggest that I always seek to convey something. I would rather like to give a record of a change, brought about by the passage of time, of 'my time'. The change in our perception of events, hidden under what remained of repetitions. The choice of notation can be deduced from my fascination with symbols. I arrive at my notation by interpreting existing symbols in my own way, for every sentence that is formulated differently (in other words, through other media) than this one, cannot possibly have the same feeling, it cannot look the same, sound the same.

It is my interest to convey the same process viewed from different angles, and to observe the transition from one to the other. I abandoned the idea to describe a continuous change as a process in the early stages, because I had to conclude that I cannot remember ever experiencing a change in "now". I experience a change only *then*, when it was over, and the process was always gradual depending on my way of looking at it. Like when I wake up one morning and find out that I have grown old. Then I conclude that there has been a "collapse", but only in my experience. The change has taken place without me noticing it. And so I think that what I do are only "memories", nothing more."

MILOŠ BETKO (1964, Bratislava) studied violin and composition between 1982-86, at the conservatoire, and between 1986-92 composition with Vladimír Bokes at the Academy of Music and Performing Arts in Bratislava. Between 1990-91 he simultaneously studied composition with Pierre Grouvel at the Conservatoire national de région de Boulogne-Billancourt, France, theory of logistics in music with Brisson at the A.D.A.C. Paris, and composition with Paul Méfano, electroacoustic composition with Laurent Cuniot, Henri Kergomard, Yann Geslin at the Conservatoire national supérieur in Paris. Between 1992-94 he worked as music producer of the Slovak Radio in Bratislava, from 1995 as music producer in Slovart Music Ltd., and since 1996 he has been living as a free-lance composer.

Works (selection): *Geda*, suite for violin and piano (1986), *Swift Valley*, for flute, viola and bass clarinet (1987), *A Bride of Ridges* based on a short story by František Švantner, for soprano, clarinet, horn, bassoon, violin, cello, double bass, timpani and conductor (1987), *Mouvement After Dionysus D.* for symphony orchestra and tape ad libitum (1988), *Walter in Baden*, a pun on 7 (minutes), stage composition for 2 sopranos, 2 altos, 1 tenor, 2 basses, oboe, guitar, piano and conductor (1988-1989), *Subdominance-dominance-Dominance-subdominance*, stage composition for chamber orchestra and several celli ad libitum (1989), *Concerto for Clarinet and Fourteen Clarinettists*, stage composition for 13 clarinets and one well-known clarinettist in addition, xylophone and 1 actor (1989-1990), *Quintette pour orchestre*, stage composition for 1-4 flutes, 1-4 oboes, 1-4 clarinets, 1-4 male voices, 20-40 violinists with metal tuning forks, double bass, tam-tam and conductor (1991), *Wer ist? Bin ich. Und was willst?*, tautological stage composition for voice, violin, saxophone, guitar and tambourine (1994), *Old Town Fanfare* (1996), *Office on the Road* (1997).

"At noon it is different, quite simple, more pure that in the morning. Maybe that is why it disintegrates into functions that finally take on their free dimensions, posts, meanings and their magic."

Miloš Betko

ENSEMBLE WIEN 2001 (New Music Association) tries to reintroduce *indispensability*, with which a certain composition finds its fixed place in the course of the concert, a feature that has been lost in current musical life. The ensemble therefore not only studies and performs the pieces, but creates also whole concepts, compiles programmes – i.e. it composes. Only a united body of musicians and producers provides the possibility to integrate various components of a concert – order of works, programme notes, ambience, the distribution of performers and audience. We consider all this to be a part of the concert's architecture that has one basic aim – to reveal common features "at first sight", to present them as topics for a discussion.

Music of different periods and styles, its reality, has long become an integral part of the every-day life to such a point, that few people are aroused by the oddity of this fact. Particularly in Vienna's traditions stretching far beyond culture, the "spherical time" (Bernd Alois Zimmermann) causes the continuous presence of the past and presence, and of the cultural variety. We take our breakfast with baroque music, we work out to jazz, we run about with the shopping trolley to sounds of unified pop-music, and after the inevitable orchestral concert we go to sleep with a song by Brahms. Very rarely we take the trouble to join the stones into a mosaic. (...)

What is it that unites composers, in their fields (baroque, jazz, avant-garde) considered as rebels? How do composers of different periods converge to the same sujet? Ensemble Wien 2001 wants to present possible answers to these questions; whether they are valid is up to the audience to evaluate...

SUNDAY
16 NOVEMBER

Slovak Philharmonic
Concert Hall
7.30 p.m.

SLOVAK PHILHARMONIC ORCHESTRA
PETER KEUSCHNIG conductor
IVANA PRISTAŠOVÁ violin

HENRYK MIKOŁAJ GÓRECKI
Refrain (1964)
for orchestra op. 21

JOZEF SIXTA
Symphony No. 2 (1988-1989)
Allegro
Andatne
Allegro
P r e m i e r e

INTERVAL

VALENTIN SILVESTROV
Dedication for violin and orchestra (1990)
Allegro moderato con moto, Moderato
Moderato con moto, Andantino
Allegretto, Andante, Moderato

The 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 culture like Chopin, Szymanowski, Lutosławski and Penderecki. He finished his composition studies in 1960 with Bogusław Szabelski at PWSM in Katowice. Until 1976 he remained faithful to this school also as a teacher (1968 – assistant, 1972 – reader, 1977 – professor, 1975-1979 – rector). Next 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 avant-garde arrived at his own specific language, bringing not only a particular constructive touch but also a remarkable variety of musical expression. Radical dynamism of this language went through phases of neo-classical drive (until 1957), adoption of twelve-tone technique (until 1961) and constructive sonority (from *Scontri* for orchestra, 1960). However, Górecki's compositional 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 representatives of a special brand of minimalism (*musique pauvre*) and constructive reductionism (Droba), but also one of the first avant-garde 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 thus 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 Sorrowful 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), 3 string quartets (1933, 1991, 1995), *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 Święty* for mixed choir a cappella (1993), 3 string quartets (1988, 1991, 1995).

"When we try to evaluate the influence Górecki's music has on us, especially his recent works like *Refrain*, we find out that all the 'simplicity' says nothing of the music's es-

sence. *Refrain* can be analysed quite easily: sections at the extremities of the work are based on shifting two sound layers, an agitated, fast middle section, repetitiveness, reiterations of identical elements, being relentlessly carved into the memory. However, we still know nothing about the source of the unique depth of this music, about the exceptional concentration of, let us say, metaphysical qualities. A strange mystery of formation, creation or emergence of music takes place in recent works of Górecki. It is suggested by the "tempo" or "speed" with which the work takes on its shape. The composer's mind works slowly, thoroughly and relentlessly to shape the sound material. Everything appears to be "inwardly oriented", any superficial "effects" are totally eliminated, and everything is focused on the work's central idea." Bohdan Pociej, 1966

JOZEF SIXTA (1940, Jičín) studied composition with Alexander Moyzes at the Academy of Music and Performing Arts in Bratislava, 1964-1976 he taught theoretical subjects and composition at the Conservatoire in Bratislava. 1971 Sixta spent a sojourn in Paris studying with Olivier Messiaen and André Jolivet. For years he has been associate professor of composition at the Academy of Music and Performing Arts in Bratislava. "Sixta's artistic development was direct and concentrated. His opuses which were composed during his studies were influenced by his teacher and by his firm linearity and sound freshness. In his further creation, which is dated to the early seventies, Sixta inventively and originally coped with serial technique and aleatory music. He persuasively connected the principle of strict relations between tones with the looseness and motional variety of audible structures. His attention was later directed at the precise polyphonic work with a material as well as at the harmonic qualities and balance of melodic and chord elements.

The stylistic means of Sixta's compositional expression are formed by a primary sonorous thought and a tectonic-constructive discipline. He prefers selectivity of elements, concentration of compositional work on the chosen form, fluency of an evolution process of an archetype, symmetry and concentration of a motion in micro- and macrotectonic space. Rationality, even austerity of the basic structural elements and models and concentration of the logical sphere of its simplicity and clear arrangement of their relations, the way of their development by means of an innovated imitation technique of counterpoint are compensated with the sound suggestiveness, ideational unadorned simplicity and emotional impressiveness.

The composer writes exclusively instrumental opuses. It is in accord with his belief about the autonomous expressive and semantic value of a musical form. In his orchestral compositions Sixta applies in the quantitatively more massive and more demanding correlation the procedures and experiences which were tested in his chamber opuses." Ľubomír Chalupka

Works: *Suite for String Orchestra* (1960), *Quintet for Flute, Oboe, Clarinet, Bassoon and Piano* (1961), *Three Pieces for Small Orchestra* (1962), *Fantasy for Piano* (1963), *Symphony No 1 for Large Orchestra* (1964), *String Quartet No. 1* (1965), *Asynchrony* for string orchestra (1968), *Variations for 13 Instruments* (1969), *Nonet* for 4 string and 5 wind instruments (1970), *Punctum contra punctum* for large symphony orchestra (1971), *Quartet for 4 Flutes* (1972), *Solo for Piano* (1973), *Recitative for Violin* (1974), *Octet* for 2 flutes, 2 oboes, 2 clarinets and 2 bassoons (1977), *Four Orchestral Pieces* (1979), *Trio for 2 Oboes and English Horn* (1980), *Trio for Clarinet, Cello and Piano* (1981), *String Quartet No. 2*

(1983), *Piano-Sonata* (1985), *Etude Concertante* for harpsichord (1986), *Music for 4 Players* (oboe, clarinet, bassoon, spinet – 1987), *Trio for Clarinets* (1988), *Symphony No. 2* (1989), *Trio for Clarinets* (1993), *Music for Flute, Oboe, Marimbaphone, Vibraphone and Synthesizer* (1994), *Recitative for Cello* (1996), *Recitative for Viola* (1996).

"*Symphony No. 2* was written between 1988-89. It is a cycle of three movements arranged according to the traditional scheme fast-slow-fast, each movement joined *attacca* with the following one. The work's high point is situated in the finale (3rd movement), the dynamic climax of the composition. At the end the process fades out. I based the organization of the musical material on the choice of intervals that play a dominant role in the construction of the piece, i.e. minor third, minor second and perfect fifth."

Jozef Sixta

VALENTIN SILVESTROV (1937, Kiev) originally studied civil engineering. The rudiments of musical education he obtained at the Kiev Evening School of Music. From 1958 to 1963 he studied composition (with Boris Lyatoshinsky), piano and theory at Kiev conservatoire, after which he taught for many years at various music schools in his native city. Since 1970 he has been a freelance composer living in Kiev. In the 1960s Valentin Silvestrov was one of the leading personalities of Kiev's musical avant-garde, which found itself at odds with official Soviet cultural dogma and its profoundly conservative tendencies. Since then, he has undergone a far more radical change of outlook than the majority of his contemporaries: he turned away from typical avant-garde techniques, approaching something like the western "post-modernism". This radical change of style notwithstanding, Silvestrov's works remain characterised, as before, by their basically lyrical and pantheistic thrust, an approach that has particular scope to develop in his neo-Romantic works of the 1970s, when, as Silvestrov insists "a new language" emerges from what he himself terms "antiquated phonemes" that are "articulated" as his own.

Works (selection): *Piano Quintet, Project* for harpsichord, vibraphone and glockenspiel, *Trio* for flute, trumpet and celesta (1962), *Symphony No. 4* (1963-1974), *Spectres* – symphony for chamber orchestra (1965), *Monody* for orchestra (1965), *Hymn* for orchestra)1965), *Poèm* (1968), *Drama* for violin, cello and piano (1970-1971), *Meditation for cello and orchestra* (1972), *Cantata for Soprano and String Orchestra* (1973), *Quiet Songs*, song cycle (1974-1977), *Kitsch Music* (1977), *String Quartet No. 1* and *No. 2*, *Serenade* for strings, *Sonata for cello and piano, 3 Postludes* – No. 1 for soprano, violin, cello and piano, *No. 2* for violin, *No. 3* for cello and piano (1981-1982), *Symphony No. 5* (1980-1982), *Dedication*, symphony for violin and orchestra (1990-1991), *Post scriptum*, sonata for violin and piano, (1990-1991), *Metamusic* for piano and orchestra (1992).

A "breathing" tonal texture made up of indistinct calls and their endlessly reverberating echo emerges from the opening cluster, which itself is like a call. (Particularly noteworthy in this context is the fact, that the first and second movements are marked "con moto".) Within this organically growing temple of sound, the "ritual" of dedication is celebrated, with "inscriptions" appearing in the form of melodies of ever-increasing clarity. Melody, in its widest sense, has "always been entrusted to us, simply as God's gift to music", Silvestrov insists, and has always been respected by the composer at every period on his creative development.

Dedication is cast in a form which, typical of the composer, is described by Marina Nestyeva as "broadly sweeping, breathing and singing", with every movement conforming to the proportions of the golden section and culminating in its own independent melody. Whereas only brief melancholic phrases are heard in the orchestra in course of the opening movement, the second movement brings with it an unmistakably pastoral Schubertian theme in A major on the solo violin, a theme of which only the C sharp – *the "lyrical" third degree of the scale – remains at the end of the movement, soaring* aloft to heavenly heights. In this way the composer constructs a barely audible bridge to the final movement, in which this theme and its tonality disappear for a time, in order to return, after a tortuous and tormenting journey, in a quiet and profound meditation. The new melody – a longer, even more beautiful and more transfucent variant of the theme from the second movement – appears as a third "inscription" in this final movement, where it functions as a lyrical apotheosis. The final Moderato recalls the opening movement and is dominated by the "voices of nature", voices which, semantically speaking, play a not unimportant role in Silvestrov's works: listen, for example, to the solo violin's valedictory phrases, reminiscent of the sound and finally dying away altogether. As in all Silvestrov' postludes, silence produces a feeling of endlessness out of *which a new piece of music can invariably come into being.* (*Tatjana Frumkis in the* Silvestrov-booklet)

Silvestrov's *Dedication* symphony is inscribed to its first performer Gidon Kremer, who says a.o.:
"The genre to which *Dedication* belongs could probably be described as that of a tribute to Romanticism, as a nostalgic attempt to awaken Romanticism to new life. Although such an attempt seems to be as good as futile, Valentin nevertheless manages, in the edge of the impossible, not only to play with Romanticism but to fell it anew. All these problems are audible in Silvestrov's music and, to a certain degree, correspond to what I am looking for in contemporary music."

"The world is dimly discernible behind musico-physical forms, behind intonations and genres. Composer and listeners need the unique, indestructible moments that have been awaited for an eternity and for the sake of which one can fall in love with a new work, just as one could at the time of Mozart, Schubert and Chopin, moments, in short, whose loss betokens the end of the work's existence. Once these moments have been captured by the mind's ear, I try to transmit them, like rays of light, onto the relative darkness of the work's musical structure (a structure that is still unclear to me myself), irrespective of the 'manner' in which I am currently working."

"One sort of music is inscribed to another. In this symphony, there are inscriptions in the text, inscriptions of gratitude, with the phenomenon of melody as a *symbol* of gratitude."

Valentin Silvestrov

THE SLOVAK PHILHARMONIC ORCHESTRA was founded in 1949 as the first state symphonic orchestra in Slovakia. Its performance style was formed by major conductors – Václav Talich, Ľudovít Rajter, Ladislav Slovák, Libor Pešek, Vladimir Verbickij, Bystrík Režucha, Aldo Ceccato as principal conductors, and many other guest conductors: Zdeněk Košler, János Ferencsik, Carlo Zecchi, Dmitri Kitayenko, Claudio Abbado, James Conlon, Maris Jansons, Kurt Masur, Vladimir Fedoseyev, Lenonard Slatkin, James Judd and others. Since 1991 the principle conductor has been Ondrej Lenárd. The orchestra has toured Europe, USA and Japan several times, it was invited to major international festivals, made a great number of recordings for OPUS, Hungaroton, JVC Victor, RCA, Pacific Music/HNH International, etc. It premiered works by Slovak and foreign composers.

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 avant-garde. Since 1970 he has made guest appearances with 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). He repeatedly appeared in Bratislava, also in the framework of the MELOS-ETHOS Festival.

IVANA PRISTAŠOVÁ studied the violin at the Bratislava Conservatoire (Albín Vrteľ), continuing at the Hochschule für Musik in Vienna where she was admitted in 1994. Having been a member of the Gustav Mahler Youth Orchestra for several seasons, she performed, still as a student, with leading Slovak orchestras: Slovak Radio Symphony Orchestra, Slovak Philharmonic (within its concert season), Slovak Sinfonietta Žilina (at the Central-European Festival of Music Performance Art, 1997). She is in demand as a chamber performer: she was a member of the Stradivari Sextet, in April 1996 she recorded Godár's chamber music for Slovart. Pristašová is a member/concert master of the Chamber Soloists Bratislava, and she co-founded the Opera aperta chamber ensemble.

10-12
NOVEMBER 1997

Zichy Palace

CONTEMPORARY MUSIC BETWEEN EAST AND WEST

4th International Symposium
Bratislava

Lecturers:
Frieder Reininghaus (Köln/R.) - Detlef Gojowy (Köln/R.) - Wladyslaw Malinowski (Warsaw) - Wolfgang Dömling (Hamburg) - Zygmunt Krauze (Warsaw) - Krzysztof Knittel (Warsaw) - Arne Mellnäs (Stockholm) - Ivan Parík (Bratislava) - Jiří Fukač (Brno) - Primož Kuret (Ljubljana) - Jonas Bruveris (Vilnius) - Krzysztof Droba (Kraków) - Naďa Hrčková (Bratislava) - Teresa Malecka (Kraków) - Dieter de la Motte (Wien) - Erik Christensen (Copenhagen) - Péter Halász (Budapest) - Juraj Beneš (Bratislava) - Alexander Ščetinskij (Kharkiv) - Alois Piňos (Brno) - Tibor Tallián (Budapest) - Jiří Vysloužil (Brno) - László Vikárius (Budapešť) - Andrzej Chlopecki (Varšava) - Zuzana Martináková (Bratislava) - Zoltán Farkas (Budapest) - Agata Schindler (Dresden) - Hermann Jung (Mannheim) - Maria Kostakeva (Bochum) - Vladimír Zvara (Bratislava) - Ivan Hrušovský (Bratislava) - Ewa Wójtowicz (Kraków) - Vladimír Bokes (Bratislava) - Jevgenij Iršai (Banská Bystrica) - Egon Krák (Bratislava) - Marek Piaček (Bratislava) - Norbert Adamov (Bratislava) - Ľudmila Červená (Banská Bystrica) - Yvetta Lábska (Bratislava)

DOCUMENTATION 1991 / 1993 / 1995
(composers - compositions - performers)

Adamík, Josef: *Labil and Improbable Dances* (91, AGON)

Adams, John: *Violin Concerto* (95, SF/P.Keuschnig/K.Nikkanen, vn)

Ager, Klaus: *An die Stille* (93, I.Fábera, ob/Trávníček Quartet

Andriessen, Louis: *Ouverture pour Orphée* (93, E.Chojnacka, cemb), *La Voce* (95, F.-M.Uitti, vc)

Avni, Tzvi: *Mizmorei Tehilim* (91, Slovak Madrigalists/ L.Holásek)

Bagin, Pavol: *Pastorale* (93, M.Jurkovič, fl), *Poetic Moods** (95, Slovak Philharmonic Trio)

Barrett, Richard: *Ne songe plus à fuir* (95, F.-M.Uitti, vc)

Bázlik, Miro: *Aria* (91, tape), *Concertante Music* (91, SF/ W.Michniewski), *Songs on Chinese Poetry* (91, M.Beňačková, alto/chamber ensemble), *Wind Quintet* (95, New Slovak Wind Quintet)

Beneš, Juraj: *Intermezzo for 6 Flutes* (91, Flauti di Bratislava), *O virtĚ 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), *Requiem** (95, Czech State Philharmonic Brno, Brno Philharmonic Choir/R.Bernas/ I.Matyášová, spor/M.Beňačková, mezzosopr/I.Pasek, ten/F.Ďuriač, bass)

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. Tamayo), *November Music* (95, D.Buranovský, pf)

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), *Preludes and Fugues for Piano* op.53 (95, S. Zamborský, pf), *Variations on a Theme by Ján Egry* op.60* (95, Bratislava Wind Octet/A.Popovič)

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

Boulez, Pierre: *Don* (93, SF Brno/A.Tamayo/J.Mende, sopr), *Dérive* (95, Moscow Contemporary Music Ensemble/ A.Vinogradov)

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

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

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

Burlas, Martin: *The Decline of Gods* (93, M.Burlas, keyboards/ D.Baláž, gramoph,meotar /V.Sláma, bicycle), *Splendind Event** (95, tape), *7th Day Records* (95, VENI ensemble)

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

Cage, John: *Aria* (S.v.Osten, S/AGON/Musica viva Pragensis/ B.Kulínský) *5 Melodies* (93, A.Malkus, pf), *The Composed Improvisation* (93, W.Konink, tamb.pic), *Two*^{2} (93, Double Edge), *Etudes Boreales I & II* (95, F.-M.Uitti, vc)

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

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

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

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

Cifariello Ciardi, Fabio: *Finzione* pre vn,tape,quadroph (93, A.Jablokov, vn/X.Chabot, supervisor,IRCAM)

Crumb, George: *Vox balaenae* (93, Trio Salomé)

Demierre, Jacques: *Bleu* (95, L'art pour l'art: B.Griffith, sopr)

Denisov, Edison: *Chamber Symphony No.2* (95, Moscow Contemporary Music Ensemble/ A.Vinogradov)

Dlouhý, Dan: *Doubts* (95, DAMA DAMA)

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)

Fedele, Ivan: *Donax* (95, X.Chabot, fl/electronics)

Feldman, Morton: *Last Pieces* (93, M.Schroeder, pf), *Piano* (93, M. Schroeder, pf), *Only* (95, Hilliard Ensemble)

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

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

Flammer, Ernst Helmuthg: *Etude I; Farbenmusik* (95, Ch.M. Moosmann, org)

Gerhardt, Frank: *Nachtwärts Musik* (91, B.Sitzius, pf)

Globokar, Vinko: *Échanges* (95, V.Globokar, pos), *?Corporel* (95, V.Globokar), *Cris des Alpes* (95, V.Globokar, Alphorn), *Kolo* (95, Coro Zerocento/K.Seidmann/ V.Globokar, pos)

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), *Meditation for Violin Solo, String Orchestra and Kettle Drums** (95, ŠKO Žilina/L.Svárovský / J.Čižmarovič, vn)

Górecki, Henryk Mikolaj: *Already it is Dusk* string quartet No 1 (93, Silesian Quartet), *Symphony No 3 op. 36* (93, Slovak Philharmonic/A.Borejko/E.Izykowska, sopr), *Musiquette IV.- Trombone Concerto* op. 28 (95, A.Hrubovčák, pos/J.Luptáčik ml., clar/J.Lupták, vc/V.Godár, pf), *String Quartet No.2-Quasi una fantasia* op.64 (95, Moyzes Quartet), *Recitatives and Ariosos- Lerchenmusik* op.53 (95, J.Luptáčik, cl/J.Lupták, vc/ V.Godár, pf), *Amen* (95, DSLovak Radio Children's and Youth Choir/Echo), *Beatus vir* (95, Slovak Philharmonic/ Technik Choir/Tempus Choir/A.Boreyko/P.Mikuláš, bass/

Graham, Peter: *Get Out Of Whatever Cage You Are In* (93, Agon/P.Kofroň)

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

Gubaydulina, Sofiya: *De profundis* (93, E.Moser, bayan), *Seven Words* (93, Young Soloists of Bratislava/D.Gazon/ K.Gheorgyan, vc/E.Moser, bayan), *In croce* (93, K.Gheorgyan, vc/E.Moser, bayan), *Concordanza* (95, Moscow Contemporary Music Ensemble/A.Vinogradov)

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

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

Hatrík, Juraj: *The Submerged Music* (93, Young Bratislava Soloists/E.Lynch, sopr/D.Gazon), *Moment musical avec J.S.Bach* (95, A.Kohútková, sopr/V.Samec, fl/J.Budzák, cor/A.Jablokov, vn/R.Šašina, cb/M.Lapšanský, pf)

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

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

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

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

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), *Sonata fro Violin and Piano No.2** (95, Ensemble Wiener Collage)

Irshai, Evgeni: *Gospodi vozvakh* (95, Moyzes Quartet)

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

Ives, Charles: *The Unanswered Question* (93, Veni ensemble/ T.Battista), *Symphony No.2* (95, Czech State Philharmonic Brno/R.Bernas)

Janárčeková, Viera: *Aber alles war Musik* (91)

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

Ekimovsky, Victor: *Avicenna's Mirror* (95, Moscow Contemporary Music Ensemble/ A.Vinogradov)

Jeney, Zoltán: *Soliloquium No 1* (91, Z.Gyöngyösi, fl), *Self quotations* (95, Componensemble)

Kabeláč, Miloslav: *8 Invenzioni* (91, Krakowska grupa perkusyjna)

Kagel, Mauricio: *Recitativarie* (95, L'art pour l'art/ B.Griffith, sopr/cemb), *La Voce* (95, L'art pour l'art), *Serenade* (95, L'art pour l'art)

Kaipainen, Jouni: *Lacrimosa op.36* (93, Finnish Radio Chamber Choir/E.-O.Söderström)

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

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

Kara yev, Faraj: *...a crumb of music for George Crumb* (95, Moscow Contemporary Music Ensemble/A.Vinogradov)

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

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: *Enbexe* (93, Agon/P.Kofroň)

Kolman, Peter: *E 15* (91, tape), *Monumento per 6.000.000* (91, SF/W.Michniewski), *Panegyrikos* (93, Bratislava Chamber Ensemble/D.Gazon), *Concerto for Orchestra** (95, Slovak Philharmonic/P.Keuschnig)

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

Kopelent, Marek: *Music for 5* (91, Agon), *Chant du merle au détenu* (91, S.v.Osten, sopr/Agon). *Still-life* (95, Moscow Contemporary Music Ensemble/A.Vinogradov)

Košut, Michal: *Trio** (95, Sonata a tre), *A Dress for Desdemona* (95, Nao Higano, sopr/P.Vrbinčík, vl)

Krajčí, Mirko: *Laudate Dominum* (93, Young Bratislava Soloists/D.Gazon)

Krák, Egon: *Panoptikum* (93, T.Gaál, pf), *Sonate en deux expressions caractéristiques* (95,J. Slávik, vc/D.Rusó, 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 à J.S.B.* (91), *Hommage to John Cage; Pilinszky János: Gerard de Nerval* op.5b; *Ligatura-Message to Frances-Marie* op. 31b (95, F-M.Uitti, vc), *Hommage à R.Sch.* op.15d (95, Componensemble)

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

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

Ligeti, György: *Capriccio No 1, Capriccio No 2, Invention, Musica ricercata, Etudes 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), *String Quartet No.2* (95, Arditti String Quartet), *Monument-Selbstporträt-Bewegung* (95, D.Rusó, pf/E.Škutová-Slaničková, pf), *Trio* (95, Ensemble Wiener Collage)

Logothetis, Anestis: *Styx* (93, Agon/P.Kofroň)

Lutosławski, Witold: *Piano Concerto* (91, Slovak Philharmonic /W.Michniewski/E.Poblocka, pf), *Two Studies for Piano* (93, E.Slaničková, pf); *Variations on a Theme by Paganini* (93,A.Solárik, P.Pažický, pf), *String Quartet* (93, Siliesian Quartet); *Epitaph* (93, J.Ďurdina, ob/O.Šebesta, pf), *Grave* (93,J.Lupták, vc/E.Škutová- Slaničková, pf); *Sacher Variation* (93, L.Lupták, vc); *Partita* (93, J.Rissin, vn/ O.Rissin-Morenova, pf), *Symphony No.4* (95, Slovak Philharmonic/P.Keuschnig)

Machajdík, Peter: *logo** (95, tape, toy trumpet)

Mache, Francois-Bernard: *Nuit blanche* (91, tape),*Korwar* (93, E.Chojnacka, cemb), *Trois chants sacrés; Figures; Phénix; Aulodie* (95, Ensemble Accroche Note)

Malovec, Jozef: *Poem for Violin solo* (91, P.Michalica, vn), *Orthogenezis* (91, tape), *Avvenimento ricercado* (93, Trávniček Quartet/Bereník Quartet/New Slovak Quintet), *Music for Bass and Chamber Orchestra* (95, Slovak Sinfonietta Žilina/L.Svárovský/J.Galla, bass)

Malovec, Pavol: *Invocazione II.* (95, J. Čižmarovič , vn)

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)

Martinček, Dušan: *Coextistences** (95, Ensemble Wiener Collage)

Martynov, Vladimir: *Partita* (93, T.Grindenko, vn)

Matej, Daniel: *Musica aeterna* (93, Veni ensemble/T.Battista), *Make love not art** (95, VENI ensemble/A.Popovič), *Rock Me, Baby! No.1 (in the style of old masters** (95, VENI ensemble/A.Popovič), *(Three) Songs & Refrains** (95, Hilliard Ensemble)

Mayzumi, Toshiro: *Bunraku* (93, K.Gheorgyan, 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), *Visions de l'Amen* (95, D.Rusó, pf/E. Škutová- Slaničková, pf)

Mihalič, Alexander: *Composition* (91, tape), *Ce 7** (93, Trio Salomé), *Fractals* (95, tape)

Monk, Meredith: *Phantom Waltz* (93, Double Edge)

Moody, Ivan: *Canticum canticorum II* (95, Hilliard Ensemble)

Mosolov, Alexander: *Two Preludes* (93, A.Malkus, pf)

Müller-Weinberg, Achim: *Ellegy for Violin Solo* (91, P.Michalica, vn)

Nancarrow, Conlon: *String Quartet No.3:Canon 3-4-5-6* (95, Arditti String Quartet)

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), *Letters* (95, I.Černecká, pf)

Parsch, Arnošt: *Flowers* (91), *Drawings* (95, Sonata a tre)

Pärt, Arvo: *Berliner Messe* (93, Collegium iuvenae Posoniensis/ Finnish Radio Chamber Choir/E.-O.Söderström), *Magnificat* (93, Finnish Radio Chamber Choir/E.-O.Söderström), *Summa; And one of the Pharisees...* (95, Hilliard Ensemble), *Festina Lente* (95, Slovak Sinfonietta Žilina, L.Svárovský)

Peitsalo, Peter: *Three Poems by William Blake* (93, Finnish Radio Chamber Choir/E.-O.Söderström)

Piaček, Marek: *Flauto dolce '91* (91, EA/M.Piaček.fl), *Melodies and Rhythms for Shoko and Hidemi* (93, M.Piaček, fl/ K.Seidmann, pf), *Even More Magic Moments** (95, Bachelor's Wind Trio), *Teacher As Seen By Children* (95, VENI ensemble/A.Popovič),

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

Pospíšil, Juraj: *Piano Trio No 2* (91, Hummelovo trio), *Little Suite for Trumpet in B and Piano* op. 54* (95, T.Svitek, tr/ V.Kelly, pf)

Psatas, 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)

Reudenbach, Michael: *Standlinien 1,2,3* (95, Ch.M.Moosmann, org)

Rihm, Wolfgang: *Hölderlin-Fragmente* (91, S.v.Osten, sopr)

Rudolf, Róbert: *Scar* (95, tape)

Rzewski, Frederic: *Lost and Found* (93, W.Konink, perc)

Saariaho, Kajia: *Suomenkielinen Sekakuorokappale* (93, Finnish Radio Chamber Choir/E.-O-Söderström), *Laconisme de l'aile* (95, X.Chabot, fl), *Noa-Noa* (95, X.Chabot, fl/electronics)

Salva, Tadeáš: *Ballade for Cello Solo* (91), *Slovak Concerto Grosso* No I/b (93, Trávníček Quartet/Cappella Istropolitana), *Balada* (95, tape)

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

Sáry, László: *Magnificat* (91, A.Csengery, sopr)

Scelsi, Giacinto: *Olebó* (91, S.v.Osten, sopr/AGON), *Tre studi* (91 Quaderni Perugini), *Suite No 10 "KA"* (93, M.Schroeder, pf), *Ygghur* (95, E.-M.Uitti, vc), *String Quartet No.3* (95 Ardittti String Quartet)

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 Orchestra No.4* (93, Slovak Philharmonic/A.Boreyko/T.Grindenko, vn), *Sonata No.2 (Quasi una sonata)* (93, T.Grindenko, vn/A.Malkus, pf), *Little Tragedies* - version for soloists ensemble Y. Kasparov (95, Moscow Contemporary Music Ensemble/A.Vinogradov), *Sonata for Violin and Chamber Orchestra* (95, Slovak Sinfonietta Žilina/L.Svárovský/ J.Čižmarovič, vn)

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

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

Shchetinsky, Alexander: *Face to Star* (95, Moscow Contemporary Music Ensemble/ A.Vinogradov)

Shostakovich, Dmitri: *Antiformalistichesky rayok* (91)

Sikora, Elzbieta: *On the Line* (93, F.Lynch, sopr/A.Burges, sound engineer)

Singier, Jean-Marc: *Apendice* (93, Trio Salomé)

Sixta, Jozef: *String Quartet No 2* (91, Moyzes Quartet), *Quartet for 4 Flutes* (91, Flauti di Bratislava) *Piano-Sonata* (93, M.Schroeder, pf), *Variations for 13 Instruments* (93, Bratislava Chamber Ensemble/D.Gazon)

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

Staar, René: *Gemini A1, A5*, A7** (95, Ensemble Wiener Collage)

Stockhausen, Karlheinz: *Harlequin, Tierkreis* (93, Moving Music Theatre/I.Stuart, cl, tanec/F.Best, sopr,dance/ .Alvares, pf)

Szeghy, Iris: *De profundis* (93, M.Beňačková, mezzosopr/ J.Ďurdina, ob/P.Selecký, vl), *Midsummer Night's Mystery* (95, DAMA DAMA), *Oratio et gratias actio pro sanitate matris meae** (95, Hilliard Ensemble)

Szokolay, Sándor: *Due motetti* (91, Slovak Chamber Choir/ P.Procházka)

Szöllösy, András: *Fragments* for mezzosoprano, flute and viola (91, A.Csengery, sopr/Z.Gyöngyösi, fl/J.Fehérváry, vl). *Elegy* (95, Componensemble)

Szymanski, Pawel: *Bagatelle for A.W.** (95, Ensemble Wiener Collage)

Šimai, Pavol: *Dream and Morning* (91, Slovak Chamber Choir/ P.Procházka), *Laetitia recognitionis** (95, members of the Moyzes Quartet)

Šimandl, Karel: *Prayers* (95, DAMA DAMA)

Štědroň, Miloš: *Conducts and Motets* (91, Due Boemi)

Takemitsu, Toru: *Les yeux clos* (91, B.Sitzius, pf), *Nostalghia* (95, Slovak Sinfonietta Žilina/L.Svárovský/J.Čižmarovič, vn)

Tavener, John: *The Last Sleep of the Virgin* (95, Moyzes Quartet)

Tenney, James: *Chromatic Canon* (93, Double Edge), *Quiet Fan for Erik Satie* (93, Veni ensemble/T.Battista)

Tormis, Veljo: *Kullervo's message; Orja palk* (95, Hilliard Ensemble)

Tyranny, "Blue" Gene: *The De-Certified Highway of Dreams* (93, Double Edge)

Uitti, Frances-Marie: *Ricercar* (95, F.-M.Uitti, vc)

Urbanner, Erich: *Quasi una Fantasia** (95, Ensemble Wiener Collage)

Ustvolskaya, Galina: *12 Preludes, Piano Sonata No 5* (93, M.Schroeder,pf), *Sonata for Violin and Piano, Duo for Violin and Piano* (93, J.Rissin, vn/O.Rissin-Morenova, pf)

Vidovszky, László: *Soft errors* (95, Componensemble)

VíEao, Alejandro: *Chant d'Ailleurs; Borges y el Espejo* (93, F.Lynch, sopr/A.Burges, sound engineer). *Tripple Concerto* (93, Trio Salomé)

Volans, Kevin: *Leaping Dance* (95, D. Rusó, pf/ E. Škutová- Slaničková, pf)

Vostřák, Zbyněk: *Maharasváti* (91, Agon)

Vustin, Alexander: *Music for 10* (95, Moscow Contemporary Music Ensemble/A. Vinogradov)

Webern, Anton: *Fünf Sätze für Streichquartett op.5* (91, Moyzes Quartet)

Weir, Judith: *King Harald's Saga* (93, F.Lynch, sopr/A.Burges, sound engineer)

Wolff, Christian: *Bratislava** (95, VENI ensemble/A. Popovič)

Wüthrich-Mathez, Hans: *Weinenarie* (95, B. Griffith, sopr)

Wysocki, Zdzislaw: *Etudes for Chamber Ensemble-III-VI** (95, Ensemble Wiener Collage)

Xenakis, Iannis: *Dikhthas* (93, T.Grindenko, vn/A.Malkus, pf), *Jonchaies* (93, State Philharmonic Brno/A.Tamayo), *Naama* (93, E.Chojnacka, cemb), *Nuits* (93, Finnish Radio Chamber Choir/E.-O.Söderström), *Rebonds* (93, W.Konink, perc), *Tetora* (93, Silesian Quartet), *Kottos* (95, F.-M.Uitti, vc), *Tetras* (95, Arditti String Quartet), *Gmeeoorh* (95, Ch.M.Moosmann, org)

Xu Yi: *Tui* for cb and PC (93, A.Viskup/X.Chabot, supervisor,IRCAM)

Yun, Isang: *Königliches Thema* (91, Quaderni Perugini), *Intermezzo* (93, K.Gheorgyan, vc)

Zagar, Peter: *Stabat mater* (91, Slovak Chamber Choir/ P.Procházka), *Music for Video* (93, Veni ensemble/ T.Battista), *Four Pieces for Strings** (93, Young Bratislava Soloists/D.Gazon), *String Quartet* (95, Moyzes Qauartet)

Zach, Ján: *Short Music* (93, I.Maršálek, vn/S.Sokol, pf)

Zeljenka, Ilja: *Polymetric Music, Piano Quintet No.2* (91), *Incantations* (91, Moyzes Quartet/M.Beňačková, alto), *3 Monologues for cello solo* (91), *Sonata for Violin and Piano* (93, P.Michalica, vn/T.Gaál, pf), *Caprice; Sourire** (95, Ensemble Accroche Note)

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

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

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

* - world premiere

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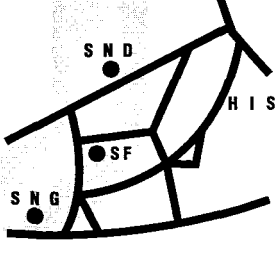

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12 December	Arias and duets from operas by Verdi, Puccini, Boito a o. conductor Oliver Dohnányi soloist Ľubica Rybárska with her guests
8 January	M. Ravel: Pavane pour une infante défunte O. Respighi: Trittico Botticelliano J. Haydn: Mass d minor Hob.XXII:11 (Nelsonmesse) conductor Róbert Stankovský soloists I. Matyášová, M. Beňačková, J. Kundlák, J. Galla
12 February	E. Elgar: Variations on an Original Theme "Enigma" op. 36 R. Strauss: Ein Heldenleben op. 40 conductor Andrew Mogrelia
12 March	E. Suchoň: Symfonietta rustica W. A. Mozart: Symphonie Concertante for violin, viola and orchestra KV 364 F. Schubert: Symphony No. 4 c minor (Tragic) dirigent J. Suben sólisti Š. Filas, P. Vrbinčík
2 April	A. Dvořák: Biblical Songs op. 99 E. Chausson: Poème for violin and orchestra op. 25 A. Bruckner: Symphony No. 4 E flat major (Romantic) conductor Edgar Seipenbusch soloists Peter Mikuláš, Veronika Pešková
6 May K.	Penderecki: Threnody for the Victims of Hiroshima E. Bloch: Schelomo — Hebraic Rhapsody for cello and orchestra D. Shostakovich: Symphony No. 6 op. 53 conductor Róbert Stankovský soloist Peter Jarúšek
18 June	I. Dibák: Suite for symphony orchestra op. 56 J. Haydn: Concerto for organ and orchestra C major L. van Beethoven: Symphony No. 6 F major op. 68 (Pastorale) conductor Róbert Stankovský soloist Ivan Sokol

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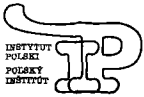

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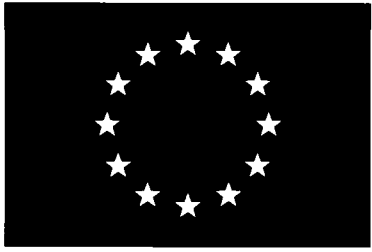

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