

MELOS-ETHOS '99

INTERNATIONAL FESTIVAL OF CONTEMPORARY MUSIC

November 7-17, 1999 Bratislava



Member of
European Conference
of Promoters of New Music



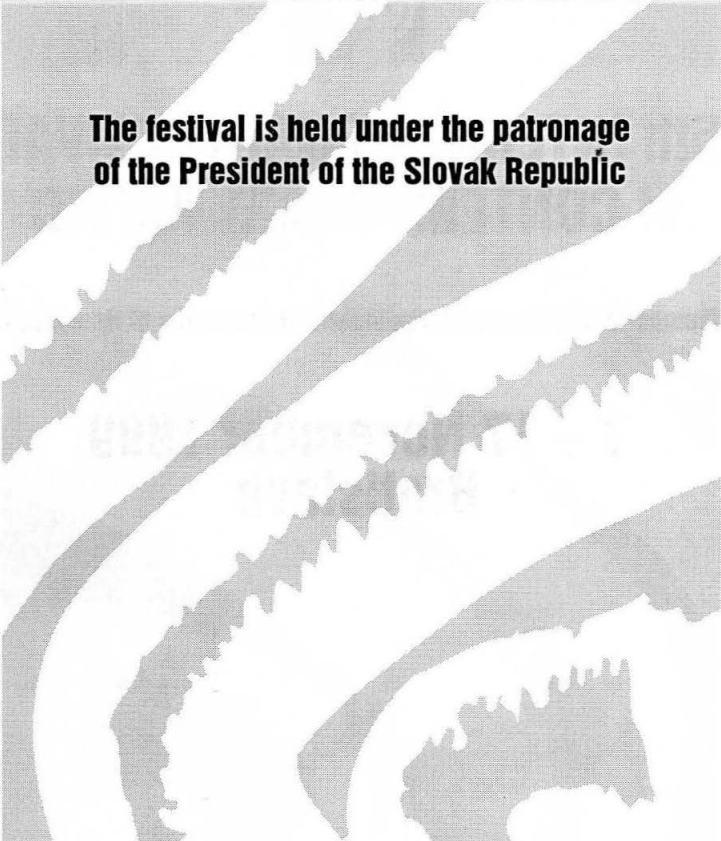
5th INTERNATIONAL FESTIVAL of CONTEMPORARY MUSIC

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**7 – 17 November 1999
Bratislava**

MELOS-ETHOS '99

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**The festival is held under the patronage
of the President of the Slovak Republic**

MELOS-ETHOS '99

**The organizers express their warmest gratitude towards all institutions
and companies for their support and assistance**

MELOS-ETHOS '99

**The festival is supported
by the Ministry of Culture of the Slovak Republik**

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MELOS-ETHOS '99
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CONCERT CALENDAR

Sunday ■ 7 November ■ 7.00 p.m.p. 9

Slovak Philharmonic Concert Hall

SLOVAK PHILHARMONIC ORCHESTRA

CRACOW PHILHARMONIC CHOIR

TERESA MAJKA choirmaster

BRATISLAVA BOYS' CHOIR

MAGDALÉNA ROVNÁKOVÁ choirmaster

KRZYSZTOF PENDERECKI conductor

ADRIANA KOHÚTKOVÁ soprano

JANA VALÁŠKOVÁ soprano

MARTA BEŇÁČKOVÁ mezzosoprano

ADAM ZDUNIKOWSKI tenor

RADOSŁAW ŻUKOWSKI bass

Penderecki

Monday ■ 8 November ■ 5.00 p.m. . . .p. 19

Slovak Radio - Concert Studio

JÁN VLADIMÍR MICHÁLKO organ

LIBOR CABEJŠEK percussion

LADISLAV CHUDÍK narrator

Petr Eben Portrait

Monday ■ 8 November ■ 7.30 p.m. . . .p. 25

Moyzes Hall

CONCORDE

JANE O'LEARY piano, artistic director

MADELEINE STAUNTON flute

PAUL ROE clarinet

ELAINE CLARK violin

DAVID JAMES cello

RICHARD O'DONNELL percussion

Hamilton, O'Leary, Kinsella, Bokes, McKay, Gardner

Tuesday ■ 9 November ■ 5.00 p.m. . . .p. 31

Moyzes Hall

Musica Danubiana

IVANA PRISTAŠOVÁ violin

RONALD ŠEBESTA clarinet

ELEONÓRA ŠKUTOVÁ piano

MOYZES QUARTET

NAO HIGANO soprano

ENIKŐ GINZERY cimbalom

ELENA DENISOWA violin

GUSTÁV BELÁČEK bass

Petrić, Beneš, Georgescu, Hatrik, Kaufmann*

01

02

03

04

Tuesday ■ 9 November ■ 7.30 p.m.p. 43

Moyzes Hall

Doubleportrait Kurtág – Spassov

CSABA KLENYÁN clarinet

ENIKŐ GINZERY cimbalom

ANDREA CSEREKLYEI soprano

MOYZES QUARTET

JOZEF LUPTÁK cello

TOMÁŠ JANOŠÍK flute

MIKULÁŠ ŠKUTA piano

Wednesday ■ 10 November ■ 5.00 p.m. .p. 53

Moyzes Hall

ANIMAE TRIO

Hatrík, Mettraux, Krajčí, Kagel*

Wednesday ■ 10 November ■ 7.30 p.m. .p. 59

Slovak Radio - Concert Studio

KROUMATA ENSEMBLE

Sandström, Chini, Zeljenka, Takemitsu, Wallin*

Thursday ■ 11 November ■ 7.30 p.m. . .p. 67

Moyzes Hall

OPERA APERTA ENSEMBLE

VLADIMÍR ZBOROŇ speaker

Wolff, Matej, Fox, M. Burlas, Mahler, Schnittke, Zagar*, Sciarrino*

Friday ■ 12 November ■ 5.00 p.m.p. 77

Moyzes Hall

INTERVALLES

Denisa Benčová guitare

Andrej Rusnak vibraphone

*Bosseur, Varèse, Scelsi, Wystraete, Gismonti, Campana, Krák**

Friday ■ 12 November ■ 7.30 p.m.p. 85

Moyzes Hall

SLOVAK SINFONIETTA ŽILINA

LEOŠ SVÁROVSKÝ conductor

DANIELA VARÍNSKA harpsichord

IVANA PRISTAŠOVÁ violin

Beneš, Nyman, Godár, Schnittke*

Saturday ■ 13 November ■ 7.30 p.m. . . p. 91

Slovak Radio - Studio 2

PERCUSSION PLUS

AMY LYNN BARBER percussion

PETER KOSORÍN ml. percussion

ANTON ZAJAČEK percussion

RICHARD MRÁZIK percussion

ALBERT HRUBOVČÁK trombone

PAULETTE HERBICH mezzosoprano

BORIS LENKO accordion

PETER ŠESTÁK viola

Fürst, Zagar, Szeghy*, Haas, Blendinger, Šimai*

Sunday ■ 14 November ■ 10.30 a.m. . . p. 101

Mirbach Palace

JORDANA PALOVIČOVÁ piano

JÚLIUS KLEIN clarinet

MONIKA ŠTREITOVÁ-POPELÁŘOVÁ flute

ELEONÓRA ŠKUTOVÁ piano

MATEJ DRLIČKA clarinet

RADOSLAV ŠAŠINA double bass

DANA ŠAŠINOVÁ piano

Domanský, Podprocký, Bokes, Zeljenka, Bachratá, Piaček

Sunday ■ 14 November ■ 05.00 p.m. . . p. 109

Moyzes Hall

BETH GRIFFITH voice

ELENONÓRA ŠKUTOVÁ piano

JOZEF LUPTÁK cello

ALEXANDER LAKATOŠ viola

RADOSLAV ŠAŠINA double bass

DANIEL MATEJ speaker

Schweinitz, Szeghy, Bokes, Schnebel, Meis, Münz, Jeney, Cage

Sunday ■ 14 November ■ 07.30 p.m. . . p. 117

Moyzes Hall

VIRTUOSI DI IVOV

MARIÁN LAPŠANSKÝ piano

Gabunija, Zeljenka, Irshai, Silvestrov, Kozarenko*

Monday ■ 15 November ■ 5.00 p.m. . . p. 123

Moyzes Hall

SORSTRØMS ensemble

HENRIK VAGN CHRISTENSEN conductor

Marthinsen, Buck, Rosing-Schow, Mibalič, Siegel**

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Monday ■ 15 November ■ 7.30 p.m. . .p. 131

Hviezdoslav Theatre

AGON ORCHESTRA

PETR KOFRONĚ conductor

PETR TYC director and choreographer

DANIEL DVOŘÁK stage design and costumes

TOMÁŠ BARTŮNĚK baritone – JAROSLAV CEMEREK dance

JAMES CLARK tenor – JAN MALÍK dance

JITKA SVOBODOVÁ soprano – PETRA HAUEROVÁ dance

LUKÁŠ HYNEK-KRÄMER - JIŘÍ HRUŠKA

Glass

17

Tuesday ■ 16 November ■ 7.30 p.m. . .p. 139

Moyzes Hall

STORSTRØMS ensemble

HENRIK VAGN CHRISTENSEN conductor

Fundal, Møller Pedersen, Kaipainen, Hellstenius,

Tómasson, Nørgård

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Wednesday ■ 17 November ■ 7.30 p.m. p. 147

Slovak Philharmonic Concert Hall

SLOVAK RADIO SYMPHONY ORCHESTRA

RÓBERT STANKOVSKÝ conductor

ADRIANA KOHÚTKOVÁ soprano

JIŘÍ BÁRTA cello

Betko, Schnittke, Bázlik**

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MELOS-ETHOS PLUS

Wednesday ■ 17. november ■ 7.00p.m. p. 153

Nitra - Concert Hall of the Nitra Museum

STORSTRØMS KAMMERENSEMBLE

Nielsen, Mihalič, Nørgård, Buck, Piazzolla

* world premiere

FRINGE EVENTS

THE END OF MILLENIUM, THE END OF CENTURY

International musicological symposium

8-10 November 1999

Energy Consulting and Information Centre Bratislava, Konventná 9

with the support of the Österreichisches Ost- und Südeuropa Institut

THE MARIMBA – TECHNICAL AND COMPOSITIONAL POSSIBILITIES

Student's workshop with AMY LYNN BARBER

11 November 1999 - 9.00 a.m.

Conservatoire Concert Hall, Bratislava, Tolstého 11

PERFORMANCE AND COMPOSITION IN DENMARK

Student's workshop with NIELS ROSING-SCHOW and ALEXANDER MIHALIČ as his guest

16 November 1999 - 1.00 p.m.

Academy of Music and Performing Arts, Bratislava, Zochova 3



**SUNDAY
7 NOVEMBER**

**Slovak Philharmonic
Concert Hall
7.00 p.m**

01

SLOVAK PHILHARMONIC ORCHESTRA

CRACOW PHILHARMONIC CHOIR

TERESA MAJKA choirmaster

BRATISLAVA BOYS' CHOIR

MAGDALÉNA ROVNÁKOVÁ choirmaster

KRZYSZTOF PENDERECKI conductor

ADRIANA KOHÚTKOVÁ soprano

JANA VALÁŠKOVÁ soprano

MARTA BEŇAČKOVÁ mezzosoprano

ADAM ZDUNIKOWSKI tenor

RADOSŁAW ŻUKOWSKI bass

The concert is organized in co-operation
with the Polish Institute, Bratislava and with the Embassy
of the Polish Republic in the Slovak Republic

KRZYSZTOF PENDERECKI

Credo

for soli, children's chorus, mixed
chorus and orchestra (1997/1998)

Credo

Qui propter nos homines

Et incarnatus est

Crucifixus

Et resurrexit

Et in Spiritum Sanctum

Et vitam venturi saeculi

MELOS-ETHOS '99

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KRZYSZTOF PENDERECKI (1933, Debica) studied composition privately with Skolyszewski, and between 1955-58 he studied at the Cracow Conservatory (Małowski, Wiechowicz), where he also taught. Between 1982-87 he was rector of the Cracow Music Academy, between 1987-90 he was music director of the Cracow Philharmonic. His debut with the London Symphony Orchestra started a conducting career, which includes collaboration with world's top orchestras and performances of standard repertoire pieces, as well as own works. He rose to fame after he was awarded three main prizes (for works *Strophes*, *Emanations*, and *From David's Psalms*) at the 1959 Young Polish Composers Competition. Later works, like *Anaklasis* (written for the 1960 Donaueschingen Festival), *Threnody to the Victims of Hiroshima*, or *St Luke Passion*, met with wide recognition in Europe and the United States. Rising number of commissions, invitations to universities, and numerous honorary doctorates are proof of worldwide acclaim and growing popularity of his works. One of the secrets of his success lies in his extraordinary ability to strike the listener by an accessible, and yet contemporary language.

Works (selection): *Strophes* for soprano, speaker and 10 instruments (1959), *Threnody for the Victims of Hiroshima* for 52 string instruments (1960), *Anaklasis* for string orchestra and percussion groups (1960), *Polymorphia* for 48 string instruments (1961), *Florescences* for orchestra (1961), *Stabat Mater* for 3 choirs a cappella (1962), *Sonata for Cello and orchestra* (1967), *St Luke Passion* for solo voices, choir and orchestra (1967), *String Quartet No 2* (1968), *The Devils of Loudun*, opera after Aldous Huxley (1968/1969), *Cosmogony* for solo voices, choir and orchestra (1970), *Utrenya* for solo voices, choir and orchestra (1970), *De natura sonoris II* for orchestra (1971), *Concerto per violoncello* (1972), *Partita* for harpsichord and chamber ensemble (1972), *Ist symphony* (1973), *Canticum Canticorum Salomonis* for 16 voices and chamber orchestra (1977), *Magnificat* for solo bass, vocal ensemble, double choir, boys' voices and orchestra (1974), *Concerto for Violin and orchestra* (1974), *Paradise Lost*, sacra rappresentazione after John Milton and Christopher Fry (1976-1978), *2nd (Christmas Symphony)* (1979/1980), *Te Deum* for solo voices, choir and orchestra (1979/1980), *2nd cello concerto* (1982), *Concerto per viola ed orchestra* (1993), *Polish Requiem* for solo voices, choir and orchestra (1980-1984), *Die schwarze Maske*, opera after Gerhart Hauptmann (1984-1986), *Passacaglia* for orchestra (1988), *Der unterbrochene Gedanke* for string quartet (1988), *Adagio* for orchestra (1989), *String Trio* (1990/1991), *Ubu Rex*, opera buffa after Alfred Jarry (1990-1991), *Sinfonietta per archi* (1991), *5th Symphony* (1992), *Concerto per flauto ed orchestra da camera* (1992), *Quartet* for clarinet and string trio (1993), *Sinfonietta No 2 per clarinetto ed archi* (1994), *Entrata* for wind instruments and kettle drums (1994), *Divertimento per violoncello solo* (1994), *Concerto per violino ed orchestra No 2* (1992-1995), *Concerto per clarinetto ed orchestra da camera* (1992-1995), *3rd Symphony* (1988/1995), *Passacaglia per archi* (1996), *Seven Gates of Jerusalem* for 5 soloists, speaker, 3 mixed choirs and orchestra (1996), *Credo* for solo voices, choir and orchestra (1998).

Book: *The Labyrinth of Time. Five lectures on the end of the Millenium*. Warsaw, 1997.

In an age when art and religion rarely come together at the highest intellectual level, Krzysztof Penderecki has again crafted an extended work for soloists, chorus and orchestra combining liturgical and biblical elements within the context of his original

musical language of synthesis. Forty years after completing the *Psalms of David* (1958), his first sacred choral work, and thirty-two years after the stunning success of the *St. Luke Passion* (1966), he has returned once more to the Bible and the liturgy of the Roman Catholic Church for inspiration. His original intention was to set the entire Ordinary of the Mass. At this point he has completed only the *Credo*, but he has nevertheless produced a major work nearly an hour in length that is distinguished by its accessibility to concert audiences and its focus on the central beliefs of the Christian church.

When asked in a recent interview why he confined the musical setting of this new work to the third part of the Ordinary, Penderecki responded that 'the *Credo* is the most important text in the entire Mass. Every idea in the Mass is included here.' He then went on to suggest that it was not the time factor alone that had forced him to limit its scope, but a more practical reason: he had used all the *Missa* sketches in the *Credo*: 'There was nothing left,' he related with a hint of frustration.

In a manner similar to the *Polish Requiem*, which occupied his thoughts between 1980 and 1993, Penderecki has had the *Missa* on his mind for a number of years. He began the project in 1992 with the composition of the *Benedictus*, for what was then planned as an *a cappella* Mass. Then, upon receiving the commission in 1996, he produced sketches for the *Sanctus*, *Agnus Dei* and *Gloria* movements. But it was the *Credo* text that captured his imagination, and he seriously started setting the *Crucifixus* section in December 1996. With considerable momentum in the early stage, he completed the *Qui propter nos homines* on December 12th of that year. The *Et incarnatus est*, and most of the *Credo in unum Deum*, were composed in December 1997. The remaining sections (*Et resurrexit*, *Et in Spiritum Sanctum*, *Confiteor unum baptisma*, *Et vitam venturi saeculi* and *Crucifixus*) were finished and orchestrated in April and May 1998.

Like Bach before him, Penderecki has set the entire *Credo* text. But in contrast to the Leipzig master's *Symbolum Nicenum*, Penderecki has constructed a setting with seven musical divisions [Bach's has nine] and inserted two well-known additions to the traditional liturgical service order (*Crux fidelis* and *Pange lingua*). As in many of the composer's oratorios (i. e. *St. Luke Passion*, *Te Deum*, the *Polish Requiem*) there are musical references to his native Poland. In *Credo* this link appears in the form of the Polish Holy Week hymns *Ludu, mój ludu* [My people, what have I done to thee?] and *Któryś za nas cierpiał rany* [You who suffer the wounds for us, have mercy upon us]. Interestingly, these interpolations all appear in the *Crucifixus*, the longest single segment of the piece (15 minutes in length), and the one Penderecki treats as the central core of the work. There are also scriptural insertions from the liturgy of Easter Sunday, as found in *Revelation* and the *Psalms*, but these appear later in the *Et resurrexit tertia die* (*Revelation* 11:15) and *Confiteor unum baptisma* (*Psalms* 117:24).

One of the first things the listener observes about *Credo* is the vast instrumental and vocal resources the composer has brought together to insure the adequate expression of this historical text. In addition to five soloists (SSATB), mixed chorus and large orchestra, the musical setting includes a boy choir and an off-stage brass ensemble that the composer places behind the audience. Solo instruments (oboe, English horn, bassoon, French horn, trumpet and bass trombone) are also featured at critical points throughout the work. For example, the solo horn and English horn are featured in the *Crucifixus*, the trumpet appears at *Et resurrexit* and the solo bass trombone signals

the announcement of the Last Judgment in *Judicare vivos et mortuos*. This distinctive use of solo instruments represents yet another reference to tradition: recalling memorable moments of a similar type in the history of the Mass genre (i.e. the flute and violin solos Bach's *Mass in B-minor*, and the trombone solo in Mozart's *Tuba mirum*). The boy choir, which enters initially in the second section (*Qui propter nos*), serves the primary role of carrying the cantus firmus in the four liturgical and Polish hymn interpolations. Its contribution in the *Crucifixus* is especially effective when it joins the soloists and mixed chorus to add a special poignancy to the already expressive quality of the text. When the boy choir sings the Polish hymn *Ludu, mój ludu* the listener is reminded of a similar moment in the opera *Die schwarze Maske* when the composer introduces the German chorale *Aus tiefer noth*.

In terms of the musical materials themselves, *Credo* offers a very different and more accessible style than is heard in the *Polish Requiem* (1980-93). Whereas the latter work is constructed on the intervals of the minor 2nd, minor 3rd and tri-tone, the linear events of the *Credo* are based on the more consonant intervals of the second, third and sixth; at certain points the „lyrical“ linear lines literally „soar“ in the romantic tradition. It is the most recent example of the synthesis of modern and traditional elements that has characterized the composer's musical language since the completion of the opera *Die schwarze Maske* in 1986. Because many of the musical sketches were drafted soon after the completion of *Seven Gates of Jerusalem* (1996), *Credo* is influenced by that recent work as well.

The work's formal structure follows the liturgical text, but the return of the powerful *Credo* theme at key points (i.e. at the end of the first section, just before the *Qui propter nos homines*, in the *Et in Spiritum Sanctum*, and in the *Et unam, sanctam, catholicam*) provides the listener with an important sense of unity, a reference to tradition that is also present in the *Credo* Masses of Mozart (K. 192 and 257) and in Beethoven's *Missa Solemnis* (Op. 123).

By the very act of setting the long and difficult *Credo* text [many composers have shortened it (i.e. Schubert in his *Mass in G*) and some have even eliminated it altogether (i.e. Menotti in his *Missa O Pulchritudo*)], Penderecki is affirming its validity at the end of a millennium which has been generally characterized as post-Christian. He is likewise confirming a personal religious commitment in the manner he knows best, by writing a musical work on a prominent sacred text, a point he strongly emphasized in a recent interview:

'Since I am a Christian and compose as a Christian, I must write another religious work. I am considered a composer of sacred music. I have [already] written many religious works. Looking at other composers of our time, there is only one - Olivier Messiaen - who has written as much music on sacred texts. This is my task!'

Ray Robinson

(in the Programme book of the Krzysztof Penderecki Festival in Cracow, September-October 1998)

Credo was commissioned by the Oregon Bach Festival and the Internationale Bachakademie Stuttgart. World Premiere: 11. July 1998 in Eugene (OR) in the framework of the Oregon Bach Festival - Choir and Orchestra of the Internationale Bachakademie, conductor Helmut Rilling.

CREDO

Symbolum Nicaenum

Credo

Credo in unum Deum, patrem omnipotentem,
factorem caeli et terrae, visibilium omnium et invisibilium.
Et in unum Dominum Iesum Christum,
filium Dei unigenitum et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine, Deum verum de Deo vero.
Genitum, non factum, consubstantialem Patri,
per quem omnia facta sunt.

Credo in unum Deum, patrem omnipotentem,
factorem caeli et terrae, visibilium omnium et invisibilium.

Qui propter nos homines

Qui propter nos homines et propter nostram salutem
descendit de caelis, et incarnatus est.

Et incarnatus est

Et incarnatus est de Spiritu Sancto ex Maria Vergine,
et homo factus est.

Crucifixus

Crucifixus

Crux fidelis inter omnes
arbor una nobilis.
Nulla silva talem profert,
fronde, flore, germine.
Dulce lignum, dulces clavos,
dulce pondus sustinet.

ANTIPHONAE: I, 1-4 et II, 1-2, HYMNI „PANGUE PLINGUA“

Crucifixus etiam pro nobis sub Pontio Pilato,
passus et sepultus est.

Crucem tuam adoramus Domine

Któryś za nas cierpał rany,
Jezu Chryste, zmiłuj się nad nami.
PIEŚŃ Z GORZKICH ŻAŁÓW

Ludu mój ludu
Popule meus, quid fecit tibi
IMPROPRIA, VERSUS I

Pange lingua gloriosi laurem certaminis,
et super Crucis trophaeo dic triumphum nobilem,
qualiter Redemptor orbis immolatus vicerit.
HYMNUS „PANGE LINGUA“ 1-4

Ludu, mój ludu cóżem ci uczynił?
W czymem zasmuczył, albo v czym zawinił?
Jam cie wyzwolił z mocy Faraona,

A tyś przyrządził krzyż na me ramiona!
IMPROPERIA, 1-4 - POLISH VERSION

Aus tiefer Not schrei ich zu dir
PSALMUS 129 (130), 1

Popule meus

Et resurrexit

Et resurrexit tertia die secundum Scripturas.
Et ascendit in caelum, sedet ad dexteram Patris.
Et iterum venturus est cum gloria
iudicare vivos et mortuos,
cuius regni non erit finis.

Et septimus angelus tuba cecinit
et factae sunt voces magnae in caelo dicentes:
factum est regnum huius mundi

Domini nostri et Christi eius
et regnabit in saecula saeculorum.

APOCALYPSIS IOANNIS, 11,15

Et in Spiritum Sanctum,

Credo in Spiritum Sanctum Dominum,
et vivificantem, qui ex Patre Filioque procedit.

Credo in unum Deum

Qui cum Patre et Filio simul adoratur,

Credo in unum Deum

et conglorificatur, qui locutus est per Prophetas.

Et unam sanctam catholicam
et apostolicam Ecclesiam.

Credo in unum Deum, patrem omnipotentem,
factorem caeli et terrae, visibilium omnium et invisibilium.

Et in unum Dominum Iesum Christum filium Dei

Confiteor

Confiteor unum baptisma in remissionem peccatorum.

Et expecto resurrectionem mortuorum

Salve, festa dies, toto venerabilis aevo,
qua Deus infernum vicit et astra tenet.

HYMNUS „SALVE FESTA DIES“ SABBATO SANCTO – PROCESSIONEM 1-2

Et expecto resurrectionem mortuorum
et vitam venturi saeculi.

Haec... dies, quam fecit Dominus
exsulemus et laetemur in ea.

Alleluja

PSALMUS 117 (118), 24

et vitam venturi saeculi

Amen.

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, Vladimír 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, Vladimír Fedoseyev, Leonard 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.

THE CRACOW PHILHARMONIC CHOIR was founded in 1945. Since then it has given over 1400 concerts in Poland and 300 abroad. The choir executed about 369 various compositions of old European music and modern Polish pieces as well (Górecki, Penderecki, Palester). The choir performed with many famous European orchestras such as Wiener Symphoniker and Orchester der Beethovenhalle. It took part in 39 festivals all over Europe and appeared often at important international occasions such as the unification of East and West Germany in 1990 and the 50th anniversary of the liberation of the Concentration Camp in Auschwitz in 1995.

The Cracow Philharmonic Choir is specializing in performing monumental oratorio works, always in their original languages and part (including such more popular pieces like the *Liverpool Oratorio* by P. McCartney and *Missa Criolla* by A. Ramirez), and part of its repertoire are also operas ranging from Mozart to Penderecki. The Cracow Philharmonic Choir is known by its high quality performances of the difficult works by K. Penderecki, among others *Utrenya*.

TERESA MAJKA has been a member of the Cracow Philharmonic Choir in Krakow since her graduation from the Music Academy in Cracow. Since 1991 she has been the assistant to the chorus-master of Cracow Philharmonic Choir. She has been conducting the Chamber Choir of Cracow Philharmonic since 1989. Besides this she performed with various choirs in Italy, France, Austria, Denmark, Romania, Hungary and Lithuania. She participated at several festivals and received awards from various competitions. As a chorus-master she cooperates with many outstanding Polish and foreign conductors and soloists.

THE BRATISLAVA BOYS' CHOIR was established in 1982 as a part of the Slovak Philharmonic, but now works as an independent ensemble of the Private Arts School with about 90 members whose age ranges from 7 till 22 years. 45 of 90 boys perform in concerts. They performed in almost all European countries, in the USA and Canada; in 1997 the choir toured in Japan with the Opera ensemble of the Slovak National Theatre. This year it gave a series of very successful concerts in Finland. The Bratislava Boys' Choir cooperated with many outstanding conductors (R. Muti, O. Lenárd, A. Parrott, A. Rahbari, L. Pešek...) and its wide repertoire of sacred and secular music contains works by Bach, Britten, Honegger, Orff, Suchoň, Stravinsky. The Bratislava Boys' Choir has recorded several CDs and performed in theatre and film.

MAGDALÉNA ROVNÁKOVÁ graduated from the Academy of Music and Performing Arts in Bratislava. Although she worked with several Slovak choirs (Lúčnica, SĽUK and non-professional choirs), her career has concentrated on conducting the Bratislava Boys' Choir since the time she had founded it during her post graduate residency with Slovak Philharmonic. The Bratislava Boys' Choir received many awards under her leadership and regularly cooperates with the Slovak Philharmonic, the Opera of the Slovak National Theater and the State Opera in Vienna.

ADRIANA KOHÚTKOVÁ graduated from the Academy of Music and Performing Arts in Bratislava (1992, H. Štolfová-Bandová). Her opera repertoire ranges from *Damigella* and *Fortuna* in Monteverdi's *L'incoronazione di Poppea*, through many roles in Mozart's operas, Italian

romantic operas to 20th century operas (e.g. Debussy: *Pelleas et Mélisande*). Kohútová is often requested as a concert singer and her repertoire includes pieces of 20th century music as well (e.g. Honegger: *Cantate de Noel*, A. Loyd-Webber: *Requiem*, Martinů: *Bouquet*, Orff: *Carmina burana*, Stravinsky: *Les Noces*). She appeared with outstanding orchestras and conductors (J. Bělohlávek, M. Haselböck, O. Lenárd, J.-P. Penin, P. Maag...). She recorded CDs for Marco Polo, Naxos, Slovart Records, Harmonia Mundi. In 1998 she stayed at the Grand Théâtre in Geneva where she performed in Prokofiev's *Bethrotal in a monastery*. At present she is soloist of the Opera of the Slovak National Theatre.

Shortly after graduation **JANA VALÁŠKOVÁ** became a soloist of the Opera of the Slovak National Theatre where she has been appearing in many soprano-coloratura roles. Her repertoire includes, for example, Violetta from *La Traviata*, Gilda from *Rigoletto*, Musetta from *La Bohème*, Olympia from *The Tales of Hoffmann*, Zerlina from *Don Giovanni*.

MARTA BEŇÁČKOVÁ studied at the Academy of Music and Performing Arts in Bratislava. She is one of the most requested Slovak concert singers. Her wide repertoire includes works by W. A. Mozart, Rossini, Schubert, Liszt, Stravinsky, as well as Capricornus, Pascha, Vaňhal, Voříšek, J. D. Zelenka. She cooperated with the BBC Symphony Orchestra, the Royal Liverpool Philharmonic, Wiener Philharmoniker, Czech Philharmonic, Slovak Philharmonic, Musica aeterna and with many well-known conductors: G. Albrecht, L. Pešek, J. Bělohlávek, Z. Košler, M. Haselböck, Ľ. Rajter, O. Lenárd, H. Rilling, T. Strugala... She appeared at the Wiener Festwochen, Prague Spring, Bratislava Music Festival and has recorded for Opus, Supraphon, Discover, Canyon, Orfeo.

ADAM ZDUNIKOWSKI studied at the Academy of Music in Warsaw (R. Wegrzyna). He is a prizeholder of several competitions (1995 - finalist of Belvedere Competition, Vienna). His repertoire includes about 40 opera roles and about 30 works of oratorio-cantata music. Zdunikowski cooperates with opera houses in Poland, with the State Opera in Hamburg and with the National Theatre in Prague. This year he appeared in Penderecki's *Polish Requiem*, the *Seven Gates of Jerusalem* and the *Credo* conducted by the author himself.

RADOSŁAW ŻUKOWSKI graduated from the Music Academy in Wrocław in 1982 and received a diploma and a special prize from the president of the Academy. He got awards at competitions such as A. Didura in Bitom, Tchaikovsky in Moscow, F. Vineas in Barcelona and Vovi Verdiane in Busseto. He was engaged at opera houses in Wrocław, Giessen, Lisbon, Poznań, Warsaw and performed in Barcelona, Geneva, Sevilla, Prague and Vilnius. His repertoire includes more than 20 grand opera roles ranging from Mozart to contemporary music. He devotes his time also to concert singing, focusing mainly on oratorios of the 18th to the 20th century. He performed concert repertoire in Jerusalem, Moscow, Berlin, Leipzig, Copenhagen, Bonn and in Zurich. Żukowski performed at important festivals such as Brighton Festival, Bad Hersfeld Festival, Santander Festival, Chaise Dieu Festival, Tivoli Festival, Festival of European Music in Copenhagen and Festival of Sacred Music in Jerusalem.





MONDAY
8 NOVEMBER

Slovak Radio -
Concert Studio
5.00 p.m.

02

Portrait of Petr Eben

JÁN VLADIMÍR MICHALKO organ

LIBOR CABEJŠEK percussion

LADISLAV CHUDÍK narrator

PETR EBEN

Job (1987)

I. Destiny

II. Faith

III. Acceptance of Suffering

IV. Longing for Death

V. Despair and Resignation

VI. Mystery of Creation

VII. Penitence and Realisation

VIII. God's Reward

INTERVAL

Landscapes of Patmos (1984)

for organ and percussion

MELOS-ETHOS '99

MELOS-ETHOS '99

PETR EBEN (1929, Žamberk) spent his early childhood in Southern Bohemia. From the age of six he studied piano, later violoncello and organ. The outbreak of war brought hardship and suffering to the young musician at the end of which he was interned in the concentration camp of Buchenwald. After the war, back in Czechoslovakia, Eben plunged enthusiastically into musical activity. He entered the Prague Academy of Music in 1948 (piano with František Rauch and composition with Pavel Bořkovec). In 1954, on completion of his studies, he worked for a short time as musical dramaturge for the Czech television and in 1955 he took up a teaching post in the History of Music Department at Prague's Charles University, teaching form and analysis, history of instruments and orchestration, aural training and score-reading. In 1978-1979 he was professor of composition at the Royal Northern College of Music Manchester. From 1990 he became professor of composition at the Academy of Performing Arts in Prague and president of the Prague Spring Festival. He is active as a performing artist, especially as an improviser on piano and organ (concerts in London, Paris, Melbourne, Edinburgh, Vienna, Berlin, USA) and he is in frequent demand as a member of international juries. But above all, Eben's main activity is composing. Two main sources of his inspiration are the plain chant and the folk songs. Peter Eben's music is regularly performed throughout Europe, the USA, Canada, Japan and Australia. He was awarded many prizes for his works: 1990 - by the Czech Government for his organ cycle *Job*, 1991 he received the Order Chevalier des Arts et des Lettres from French Minister of Culture, in 1992 he was nominated Professor h. c. of the Royal Northern College of Music in Manchester, in 1993 he received the Stamitz Prize of the German Künstlergilde, and in 1994 the doctor's degree honoris causa of Prague Charles University. Almost all of his works were printed and appeared on LPs and many CDs.

Works (selection): *Concerto for Organ and Orchestra No. 1 - Symphonia gregoriana* (1954), *Sonatina semplice* for violin/flute and piano (1955), *Sunday Music*, organ (1957-59), *Bitter Earth*, cantata for baritone, choir and organ on poems by Jaroslav Seifert (1959-60), *Concerto for piano nad orchestra* (1960-61), *Laudes*, organ (1964), *Wind Quintet* (1965), *Ordinarium missae* (1966), *Apologia Socratus*, oratorio for alto, baritone, mixed and children's choir and orchestra (1967), *Vesperae*, boys and male choir/mixed choir, congregation and organ (1968), *Trouvere Mass* for soloists, choir, 2 recorders and guitars (1968-69), choral fantasias and partitas (1971, 1972), *Pragensia*, cantata for chamber mixed choir and Renaissance instruments (1972), *Night Hours*, concertante symphony for wind quintet, tenor tuba, string orchestra, children's choir ad lib., piano and percussion (1975/1987), *Windows on the picture of Marc Chagall* for trumpet and organ (1976), *Tabulatura nova*, guitar (1979), *Faust*, organ (1979-80), *String Quartet - The Labyrinth of the World and the Paradise of the Heart* (1981), *Fantasia for Viola and Organ Rorate coeli* (1982), *Concerto for organ and orchestra No 2* (1983), *Curses and Blessing*, ballet for choir and orchestra (1983), *Landscapes of Patmos* for organ and percussion (1984), *Opponents* for clarinet, piano and percussion (1985), *Eternal Cosmetics* for 3-part female choir after Ovidius (1985), *A Festive Voluntary - On Good King Wenceslas Carol*, organ (1986), *Tres iubilationes* for 4 brasses and organ (1987), *Two Invocations for Trombone and Organ* (1987), *Hommage a Buxtehude*, organ (1987), *Job*, organ (1987), *Prague Te Deum* 1989 for mixed choir, brasses and percussion/organ (1989-90), *Letter to Milena*, piano (1990), *Piano Quintet* (1991/92), *Sacred Symbols*, oratorio for soprano, baritone,

mixed and children's choir, wind and brass ensembles, percussion and organ (1992-93), *Amen, es werde wahr*, organ (1993), *Apello* for oboe and piano (1995), *Hommage a Henry Purcell*, organ (1994-95), *Mundus in Periculo*, triptych for mixed choir (1994-95), *Suita liturgica* for unisono choir and organ (1995), *De sancto Adalberto* for three male choirs (1996), *Jeremias*, church opera, composers libretto after Stefan Zweig (1996-97); songs; children's choirs, instrumental music for children; stage music.

„After the organ cycle *Faust*, I felt impelled to return to the same theme - the wager between Satan and God on the fate of a human being - this time an Old Testament subject. Faust relied on his own human strength and failed; Job humbly accepted his misfortune and triumphed.

The *Book of Job* interested me for three reasons: firstly because of the social and theological revolution it represented in its time; until then every poor, sick or unfortunate being was regarded as forsaken and punished by God. Secondly, I was deeply impressed by the dramatic depth of this Book, which gives men once and for all the key to overcome a trial of faith. Finally, I find this Book extremely topical. It answers one of the most difficult questions on life asked to this day: why do good people suffer misfortunes? The Book not only demonstrates the unimportance of personal sorrow in relation to world events, but it reveals God, who does not ask Job to approve his sufferings, but just to accept them, and, standing beside the unfortunate, He suffers and carries the pain with him, helping Job overcome it.

I have divided this material, rich in contrasts, into eight movements, each of which expresses a theme based on a quotation from the *Book of Job*.

I. DESTINY

„The Satan said to the Lord: Put forth thine hand and touch Job and all that he hath, and he will curse Thee to Thy face.“ (Chap. 1:11)

The movement begins *Andante* with a pedal reed announcement of the motif of Job's Destiny. A *piu mosso* leads to a more turbulent toccata-like middle section with the same motif spread over the entire sound spectrum of the organ before it concludes the movement.

II. FAITH

„The Lord gave, and the Lord hath taken away; blessed be the name of the Lord.“ (Chap. 1:21)

Job humbly sings praises to God, *Tempo di corale gregoriano*, in the form of a quotation from the plainsong *Exsultet* on a flute in the treble. In the ensuing *Allegro*, this is repeatedly interrupted by the resounding strokes of misfortune which descend upon Job's name and family. The Job motif recurs on a trumpet, before the movement ends with a plainsong, *Gloria in Excelsis* - again in quiet persistence.

III. ACCEPTANCE OF SUFFERING

„Shall we receive good at the hand of God, and shall we not receive evil also?“ (Chap. 2:10)

Even when Satan directs his attacks against Job's fortune and person, Job remains true to his beliefs. After the initial outcry, the movement reflects Job's confidence, the peaceful strains of the chorale, *Wer nur den lieben Gott lässt walten* ('If thou but suffer God to guide thee'), familiar from its use by Bach, taking up the greater part of the movement.

IV. LONGING FOR DEATH

„Why died I not, from the womb? Wherefore is light given to a man whose way is hid, and whom God hath hedged in?“ (Chap. 3:3,20)

The ever increasing misfortunes overtaking Job are here reflected in a *Passacaglia*, the overwhelming climax of which dissolves in a final pianissimo variation in which Job is crushed to the ground.

V. DESPAIR AND RESIGNATION

„Now shall I sleep in the dust, and thou shalt seek me in the morning, but I shall not be.“ (Chap. 7:21)

This movement is in two parts. The restless first section reflects a despairing Job's rising reproaches against God („Wherefore dost Thou make me Thy target?“), chainging to a plaintive song of submission in the second part.

VI. MYSTERY OF CREATION

„Then the Lord answered Job: Who is this that darkeneth counsel by words without knowledge?“ (Chap. 38:1,2)

The movement opens with a series of mysterious pianissimo chords, contrasted with a questioning flute phrase. There follows a vivid picture of the creation as depicted by God to Job. But, after an immense climax, the movement ends quietly with a return of the opening question.

VII. PENITENCE AND REALISATION

„I have uttered that which I understood not; wherefore I abhor myself and repent in dust and ashes.“ (Chap. 42:3,6)

This movement is also in two parts: the first, a song of penitence, again echoes all Job's doubts; only in the second, slow and quiet section, Job's understanding shines through in the plainsong *Veni Creator Spiritus*, on strings in dialogue with ardent flute arabesques.

VIII. GOD'S REWARD

„And the Lord turned the captivity of Job and blessed the latter end of Job more than his beginning.“ (Chap. 42:12)

The finale is a set of chorale-like variations on a melody by the Bohemian Brothers, *Kristus, příklad pokory* ('Christ, the model of humility') for Christ is truly the personification of the innocent sufferer to the very end.“

Petr Eben

(*Job* was awarded the Bohemia and Slovakia critics' prize for 1989 and was received by Petr Eben during the opening ceremony of the Bratislava Music Festival.)

Landscapes of Patmos for organ was commissioned by the Bach Society in Heidelberg for the 1985 commemorative Bach festival. The interaction of organ and percussion is one of few cases where organ has all the freedom to resonate beyond the constraints of soft stops. In my imagination, this combination evoked feelings both solemn and dramatic, which in turn prompted my choice of the Apocalypse - written by Saint John the Divine on the island of Patmos - as the subject of my piece. From the entire text I selected several scenes: *Landscape with an Eagle*, *Landscape with an Old Man*, *Landscape with a Temple*, *Landscape with a Rainbow*, *Landscape with Horses*, and

instead of illustrating these images, my music seeks to capture their spiritual atmosphere - hence the title *Landscapes of Patmos*.' Petr Eben

JÁN VLADIMÍR MICHALKO is one of the foremost Slovak performers.* He studied music in Bratislava, Weimar, Saint-Maximen and Haarlem. He studied theology at the universities in Bratislava, Erlangen and Munich. He is a professor of the organ and head of the Church Music Department at the Academy of Music and Performing Arts in Bratislava. Many of his students (such as M. Kovařík, M. Vrábel, Z. Ferjenčíková) received awards in various competitions. J. V. Michalko also organizes music events in Slovakia. He is chairman of the Association of Performers and chairman of the Slovak Section of the International Society of Contemporary Music. He is holder of the Annual Prize of Association of Slovak Composers 1989 and holder of Frisco Kafenda prize. He regularly gives first performances of works of outstanding Slovak composers (Berger, Zeljenka). Mr Michalko appeared successfully in a great number of organ recitals in Slovakia and abroad, in the most of European cultural centres, repeatedly in the USA (New York, Philadelphia, Hazleton, Gettysburg). He recorded a great number of CDs (a. o. the complete organ work of C. Franck).

LIBOR CABEJŠEK studied at conservatoires in Žilina and Brno (Pasek). He is one of the top Slovak drummers. Since 1976 he has been a member of the Slovak Sinfonietta Žilina and also cooperates with the orchestra as a soloist (concerto pieces by Milhaud, L. Matouška, P. Krška...). He performed *Concerto for drums and orchestra* by I. Dibák at the Nová slovenská hudba festival in 1996 and at the Bratislava Music Festival in 1998.



**MONDAY
8 NOVEMBER**

**Moyzes Hall
7.30 p.m.**

03

CONCORDE

Jane O'Leary piano, artistic director

Madeleine Staunton flute

Paul Roe clarinet

Elaine Clark violin

David James cello

Richard O'Donnel percussion

CONCORDE is supported by the Arts Council of Ireland and IMRO
(Irish Music Rights Organisation), RTE and is a member of the European
Conference of Promoters of New Music

The concert is organized in co-operation with
the Irish Music Rights Organisation IMRO
Ireland's National Radio and Television RTE
The Arts Council of Ireland

ANDREW HAMILTON

Tree (1997)

for flute, clarinet, violin, cello,
marimba and piano

JANE O'LEARY

Into the Wordless (1998)

for flute, clarinet, violin, cello
and piano

JOHN KINSELLA

Symphony for Five (1996)

for flute, clarinet, violin, cello
and percussion
in three movements

I N T E R V A L

VLADIMÍR BOKES

Musica stricta op. 70 (1999)

for flute, clarinet, violin, cello
and piano

P r e m i e r e

DEIRDRE McKAY

through still pollen (1998)

for clarinet, violin, cello and piano

STEPHEN GARDNER

*You Never Know What's Round
the Corner* (1999)

for flute, clarinet, violin, cello,
percussion and piano
in three movements

The programme provides music from some of Ireland's youngest and most promising composers as well as the country's most distinguished senior artists. All of the composers have had a long association with Concorde and each of the Irish pieces was written for Concorde. The composers are based in both Northern Ireland (Gardner, McKay), and centres in the Republic of Ireland (Kinsella and Hamilton in Dublin; O'Leary in Galway). All of the works have been written since 1996 and the new work which Vladimír Bokes has written for Concorde will be receiving its world premiere.

ANDREW HAMILTON (1997, Dublin), one of Ireland's most talented young composers, has studied at the Royal Irish Academy of Music and Chethams' School of Music, Manchester, later at Oxford University and the Royal Northern College of Music in Manchester, England. Earlier this year he was awarded the Elizabeth Maconchy Fellowship by the Arts Council of Ireland to continue his doctoral studies in composition at the University of York (England).

Works (selection): *Sun rituals* for chamber ensemble (1996), *...with inviolable voice* for orchestra (1996), *Tree* (1997), *String Quartet* (1998).

Tree was commissioned by Concorde and is dedicated to the group. The starting point for the work was childhood belief that trees had the ability to create music. The overall upbeat nature of the music reflects a positive and innocent attitude to the wider world. The piece generally takes small fragments (melodic and harmonic) and extends them, creating a structure that is similar to looking at a sculpture from different angles.

JANE O'LEARY (1946, Hartford, Conn., USA) has been living in Ireland since 1972 where she is active in the promotion, performance and composition of contemporary music. She has been director of Concorde since 1976 and this quintet was written to celebrate over 20 years of association with Concorde. She is a graduate of Vassar College and has a PhD in Music Composition from Princeton University (USA). Her works have been represented at numerous festivals, including ISCM World Music Days, International Rostrum of Composers, Donne in Musica, International Congress of Women in Music. An orchestral commission from RTE, Ireland's national radio/television station will be premiered at five centres in Ireland in mid-November by the National Symphony Orchestra of Ireland.

Works (selection): *from the flaitirons* for chamber orchestra (1984-1985), *the petals fall* for chamber orchestra (1986-1987), *Summer Stillness* for orchestra (1986-1989), *sky of revelation* for chamber orchestra (1988-1989), *Mirror Imaginings* for orchestra (1988-1991), *Islands of Discovery* for symphony orchestra (1991), *From the Crest of a Green Wave* for piano (1993), *Silenzio della Terra*, for flute and percussion (1993), *Duo for violin and cello* (1994), *Mystic play of Shadows*, string quartet (1995), *Distant voices*, cello octet (1998), *From Sea-Grey Shores*, symphony orchestra (1999).

'This one-movement work for five musicians is based purely on musical ideas, hence my feeling that words cannot describe impulses which generated its composition (*into the wordless...*)

It is meant to create an atmosphere of quiet exploration, alive with resonances and echoes. Its territory is in the imagination. This piece was written for my fellow musicians in Concorde – in admiration of their individual and collective talents and in gratitude for the friendship over the many years. Their individual styles of playing were very much in my mind as I created this music.

The original version was first performed at the Hugh Lane Municipal Gallery of Modern Arts, Dublin in May 1998 and was subsequently revised.,, Jane O'Leary

JOHN KINSELLA (1932, Dublin) was Head of Music at RTE, Ireland's national radio and television station for many years; since 1988 he has devoted his time fully to composition. His output includes seven symphonies as well as four string quartets and two violin concertos. Based in Dublin, Kinsella has received many awards and commissions and a number of his orchestral works have been released on CD. John is also an enthusiastic amateur viola player. He is a member of Aosdána, Ireland's state sponsored academy of creative artists.

Works (selection): eight symphonies for orchestra (1980–1997), 4 string quartets, *Nocturne* for string orchestra, 2 violin concertos, *Reflection II* for piano *Festive Overture* (1995).

Symphony for Five was commissioned by Concorde and premiered during their 21st season. It is in three movements, following the traditional classical format. There is a hidden quotation from a classical piece of music as the composer contemplates the passage of time and our continuing links to the past. John Kinsella

VLADIMÍR BOKES (1946) studied cello and composition with Juraj Pospíšil at the Bratislava Conservatory. He continued his composition studies with Dezider Kardoš at the Academy of Music and Performing Arts (graduating in 1970 with his *Symphony No. 1*). Working as a teacher he lectured on theoretical subjects at the Conservatory and the Academy. Since 1983 he teaches composition at the Academy, and in 1993 he was appointed professor. Between 1993–98 he was 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 organisation of elements (the principle of the golden section) with aleatory composition, he seeks achieving control over the timbre qualities of New Music, while confronting serialism with tonality by introducing the series into 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 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 trum-

pet and baritone (1990), *Missa Posoniensis* for soli, choir, organ and orchestra (1990), *Ave Maria* for soprano and string quartet (1991), *Lied obne Worte* for mezzo-soprano/trumpet in C, bass clarinet and piano (1992), *Haydn at the Computer*, overture for chamber orchestra (1992), *Variations on a Theme from Haydn's London Symphony* for flute solo, Op. 57 (1992), *Variations on a theme by Ján Cikker* for clarinet (1992), *Symphony No. 1* for orchestra - new version (1969/1993), *Variations on a Theme by Ján Egry* for wind octet (1994), *Commedie del'arte*, aria for tenor and piano on a 1981 document of the Central Committee of the Slovak Composers Union (1995), *Cadenza No. 3 per violino solo* (1995), *Capriccio for flute and piano* (1996), *St. Martin*, hymn for mixed choir (1996), *Variations on a Theme by J. Haydn* for orchestra (1996), *Rondo for oboe and bassoon* (1997), *Ostinato* for double bass and piano (1998).

„I composed the piece on request from the Melos-Ethos programme committee on a very short notice (less than two months before the performance of Concorde). The hectic feeling should be clearly audible, and I am not mentioning this as an excuse. On the contrary, I think this has to be the characteristic 'sign of our times'. Four instruments complement each other in developing a melody, which, at the central point of the process, breaks down to discrete and deformed tones. The closing aleatory cadenza is only a reminiscence of the past. The crotchets of the piano, on the other hand, repeat a changing sound - at first a note doubled in octave, then two notes in a fourth, three notes of a six-four chord, five notes of different inversions of a ninth chord, at the central point an eight-note chord growing into a full thirteen-note cluster that gradually thins out into the fundamental *a*. Of course, the composition has a second layer built on the golden section principle: it involves sharply accentuated notes in the bass. It is strange how that fast rhythmic drive emerged among my favourite technique devices; in my *Symphony No. 3* (1980) it is the pounding of the bass drum, counting the time left for the Great Manipulator, represented by the tuba. The mechanical rhythm at the end of my *Symphony No. 4* (1982) underlines the words of the poet Jozef Mihalkovič about our inability to tell the truth. The disintegration of such rhythm in the finale of my *Symphony No. 5* (1987) refers to the disintegration of the regime at the time of the symphony's creation. The references of this rhythm may be different today, who knows? The work's title points to the strict, rigorous, and consequent expression of the music, although I am not sure if such a word exists in Italian.“

DEIRDRE McKAY (1972, Co. Down) is an honours B. Mus. graduate of Queen's University, Belfast where she studied composition with Piers Hellawell. She has a Master's Degree in composition from the University of Manchester where she studied with John Casken. Deirdre is a violinist and is frequently involved in educational workshops with young people.

Through still pollen makes use of string harmonics to create a translucent and shimmering texture. Essentially a quiet and reflective piece, it invites careful listening.

“The title of this work makes reference to Wolfgang Laib's installation 'Pollen from Pine' - a photograph of which I found myself returning to as I wrote this piece, as it emanated a certain resonance with that of the fledgling composition.

Creatively, my desire in writing this quartet was to search for material that would arise and evolve as intuitively as possible, possessing a rawness of character.

The work was commissioned and funded by the Arts Council of Ireland through its New Music Commission Scheme, for Concorde which gave its premiere in Dublin in June '99.

Deirdre McKay

STEPHEN GARDNER (1958, Belfast) has a Master's Degree in composition from the University of Wales (1984–1989) in addition to undergraduate degrees from the University of Ulster. He has been the recipient of a Vaughan Williams Scholarship and a Draper's Fellowship and has fulfilled commissions from Concorde, the Sculptor's Society of Ireland and Gerard McChrystal. His orchestral pieces have been performed by the RTE Concert Orchestra, the Ulster Orchestra, the National Symphony Orchestra of Ireland and the Ulster Youth Orchestra, and have been broadcast on RTE FM3, BBC Radio Ulster and BBC Radio 3. In 1989–1999 he was composer-in-residence with Dún Laoghaire-Rathdown County Council, the first such position with a local authority in Ireland.

His music is inspired by a diverse range of styles from Bach to Miles Davis to James McMillan. Stephen has written a number of pieces for Concorde and this sextet was premiered by Concorde in April '99 in Dublin. His most recent orchestral piece, *Wallop!* was performed by the National Symphony Orchestra of Ireland in Dublin and Amsterdam.

Works (selection): *Lapis Lazuli* for orchestra (1989), *Sound Chaser* for orchestra (1990), *Wanting, Not Wanting* for orchestra (1992), *Strange Fish* for chamber ensemble (1993), *The Milesian Equotation* (1993), *Prana* for orchestra (1994), *Wallop!* for orchestra (1996), *Trane* for chamber ensemble (1996).

You Never Know What's Round the Corner was written during a residency in South Dublin and the composer refers to the particular area and its seascapes as inspiration for the celebratory energy of this sextet. The work also exploits the particular energies of Concorde; all players are tested in terms of complexity and rhythmic co-ordination. The tom-toms play a vital role in the propulsion and are given a solo role (most of which is improvised) in the final section. Its three movement structure contrasts dynamic and energetic outer movements with a reflective central section in which the sounds of foghorns in the harbour are suggested. „This work is, in many ways, a response to the very positive experience of working with Dún Laoghaire/Rathdown County Council... The title refers to the fact that you never know what's around the corner (unless you actually do)...“

Stephen Gardner

CONCORDE was formed in 1976 by a group of musicians dedicated to the frequent performance of new music. Concorde present a regular series of concerts at the Hugh Lane Municipal Gallery of Modern Art in Dublin and also at the National Concert Hall in Dublin. Their debut CD, *Celtic Connections*, is available on Capstone 8640 and they have also recorded works by Irish composer for the Black Box label and two volumes entitled „Contemporary Music from Ireland“. Concorde regularly commission new works from Irish composers and organise an annual performance of works by young composers. They have taken part in many international festivals, including performances in recent years in the Netherlands, Latvia, Romania, England and Italy. In the past year Concorde has presented new music from Ireland in Padua, Venice and Este (Italy) and at the Gegenwelten Festival in Heidelberg.

The members of Concorde include section principals from the National Symphony Orchestra of Ireland and the RTE Concert Orchestra and these musicians appear by kind permission of the RTE Authority.



**TUESDAY
9 NOVEMBER**

**Moyzes Hall
5.00 p.m.**

04

Musica Danubiana

IVANA PRISTAŠOVÁ violin

RONALD ŠEBESTA clarinet

ELEONÓRA ŠKUTOVÁ piano

MOYZES QUARTET

Stanislav Mucha 1st violin

František Török 2nd violin

Alexander Lakatoš viola

Ján Slávik cello

NAO HIGANO soprano

ENIKŐ GINZERY cimbalom

ELENA DENISOVA violin

GUSTÁV BELÁČEK bass

The concert is organized in co-operation
with the ISCM – Slovak Section

IVO PETRIĆ

Phantasies and Nocturnes (1986)

JURAJ BENEŠ

Haiku

P r e m i e r e

CORNELIU DAN GEORGESCU

String Quartet No 3 (1984)

(„Composition with Grey and Black“)

I N T E R V A L

JURAJ HATRÍK

The Lost Children (1993)

music for string quartet and bass
(playing on children's instruments)

1. Prologue and Arioso I

2. Allegro grazioso (Run to hide!)

3. Arioso II

4. Moderato teneramente (Stay still...)

5. Agitato (Cross the fence!)

6. Arioso III a Epilóg

DIETER KAUFMANN

Paganibilismo (1998)

Acousmatic variations on three fragments of the Sautet-Cadence of the first violin concert by Niccolò Paganini for violin soloist and 8 channel sound installation after original recordings by Elena Denisova.

(Realization of the tape: 1997 ELAK WIEN)

MELOS-ETHOS '99

IVO PETRIĆ (1931, Ljubljana) studied composition with Lucijan Škerjanc and conducting with Danilo Švara at the Ljubljana Music Academy (1950-58), between 1955-58 he was a member of the Slovenian Radio Symphony Orchestra, between 1958-72 a free-lance musician, between 1972-80 secretary of the Union of Slovenian Composers, and since 1971 he was the director of the Union's publishing company. Between 1979-95 he acted as the music director of the Slovenian Philharmonic Society. Petrić is an efficient promoter of contemporary Slovenian music; he was the cofounder of Composers Club at the Music Academy (1954), as well as the Pro Musica Viva Ensemble (1958), which produced one of the most important new music groups, the Slavko Osterc Ensemble. Petrić led the group from 1962 to 1982. The group's existence stimulated creation of numerous new works, which were performed on tours all over Europe and captured on excellent recordings.

Petrić's work is extensive, varied, and of high quality. In his search for a new sound he drew from older Slovenian composers, as well as from classics of 20th-century European music. Hallmarks of his music are refined neo-impressionism, preference of string instruments, and lyricism. The appearance of the Slavko Osterc Ensemble led to a turn in Petrić's style: neo-classical language was replaced by free expression, contemporary instrumental techniques, and graphic notation. Works composed for his own ensemble show mastery of contemporary composition techniques. Later, the composer's tendency to clear texture, balanced form, and traditional notation prevailed. The core of Petrić's work is his orchestral, chamber, and solo-instrument music; often he wrote on commissions from the musicians, to whom the music is dedicated.

Works (selection): *Symphony No. 1* (1954), *Symphony No. 2* (1957), *Symphony No. 3* (1960), *Concerto for Clarinet and Orchestra* (1958), *Concerto for Harp and Strings* (1959), *Elégie sur le nom de Carlos Salzedo* for harp (1962), *Corquis sonores* for chamber ensemble (1963), *Epitaph* for chamber ensemble (1966), *Integrals in Colours* (1968), *Nocturnes et jeux* (1973), *Capriccio* for cello and 8 instruments (1973), *Summer Music* for flute and piano (1973), *Autumn Music* for violin and piano (1974), *Dialogues* for 2 violins (1975), *Sonata* for violin (1976), *Winter Music* for clarinet and piano (1977).

Fantasies and Nocturnes for violin, clarinet and piano was written in 1986 on request from a chamber music ensemble performing at the Concert Studio of the Union of Slovenian Composers. The piece involves mixed techniques with traditional notation and aleatory composition: the melodic features of the ideas are written out, but rhythmic co-ordination is free. Formally, it is a combination of a „fantasy“ with free musical flow and an atmosphere of a „nocturne“, meaning that contrasting episodes are chained without interruptions.

The piece was performed on many occasions in Slovenia and abroad. It was premiered on 16 February 1987 in Ljubljana with Vera Belić on violin, Slavko Goričar on clarinet and Andrej Jarco on piano.

JURAJ BENEŠ (1940, Trnava) studied piano with Roman Rychlo at the Bratislava Conservatory and composition with Ján Cikker at the Academy of Music and Performing Arts in Bratislava. After finishing his studies he worked for 10 years as a rehearsal pianist in the Opera of the Slovak National Theatre (SNT), later he taught at the Department of Musical Education of the Teacher's Training College of Comenian

University in Trnava. Since 1984 he lectures on theory of music at the Department of Music Theory 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 in Bratislava. In 1997 he was named professor at the Janáček Academy of Music and Performing Arts in Brno. During 1994-1998 he acted as the chairman of the Slovak Section of ISCM. Beneš' works were performed on several occasions at concert and theatre stages in Greece, United Kingdom, Poland, etc.

Since his beginnings as a composer, Beneš expression shaped into a language that gives the impression of carelessness, „playing down the serious“, breaking the conventions by a unique concept of dramatic presentation, by specific usage of the human voice, and by usage of non-conventional instrumental forces. The literary text, a constant inspirational stimulus for 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 excessive expression 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, various vocal-instrumental combinations, and solo pieces. He also regularly writes for children. His works have received recognition at home (Ján Levoslav Bella Prize, Minister of Culture Prize) and abroad (in Arezzo, at the World Music Days in Athens).

Works (selection): *The Emperor's New Clothes*, opera (1966), 6 piano sonatas (1971, 1976, 1977, 1978, 1985, 1995), *Allegro* for orchestra (1974), *Préférence* for 9 instruments (1974), *Petrified*, opera (1974), *Musique pour Grock No. 1, 2, 3* (1975), *Waltz for Colonel Brumble* for 11 players (1975), *Fragments of Janko Král'* for low male voice (1976), *Quartetto d'archi (Events - 1977, No. 2 - 1984, No. 3 - 1989, No. 4 - 1998)*, *Mémoire* for orchestra (1977), *Music for Trumpet, Percussion and Strings* (1978), *Lunovis*, canzone chorale per coro di fanciulli (1978), *Three Monodies to the Slovak National Uprising* for soprano, 2 violins, cello and piano on poems by Pavol Országh Hviezdoslav (1979), *Lamento per violino solo* (1979), *The Feast*, opera (1980), *Suite No. 1* for piano (1980), *Suite No. 2 - Old Boys Anthology* for piano (1981), *In memoriam Pavel Raška per 12 archi* (1981), *Sonata per un clarinetto solo* (1981), *Temptation of St. A For King's Singers* for 6 male voices (1981), *Music for Orchestra* (1982), *Prelude* for orchestra (1983), *Il sogno di Poppea* for soprano and piano (1984), *Sonata per violoncello* (1985), *Requiem* for soli, mixed choir and orchestra (1986), *Intolleranza* for soprano and piano (1987), *Quattro identificazioni* for soprano and piano (1988), *Music for J. S.* for orchestra (1989), *Music for Trombone and Orchestra* (1989), *Puzzle* for string orchestra (1990), *Notturmi* for piano - 1, 2 (1989), 3 (1992), 4, 5 (1997), *Madrigalsonetto secondo Petrarca-Liszt per coro misto* (1991), *When Music...* for orchestra (1991), *Cantata (Eating)* (1992), *For Instance Black Pony* for Bassett Horn (1992), *Musica d'inverno* for violin and orchestra (1992), *Alice was beginning...* for piano (1993), *The Players*, opera on text of Shakespeare's Hamlet (1994), *Going to* for 6 cellos (1994), *Il seme seducente della genealogia* for flute (1994), *Cantata No. 2 (déjeuner)* for soprano, clarinet and percussion (1995), *Chanson triste* for violin, clarinet, cello and piano (1996), *His Masters Voice* for orchestra (1997), *Music for Orchestra No. 4* (1997), *Intermezzo No. 4* for 5 horns (1998), *The white rabbit with pink eyes looking at a watch and Alice started* for dulcimer (1999).

„When I promised Nao Higano, a couple of years ago, to write ‘some’ songs for her, little was I aware of what I was about to undertake. I had my knowledge about haiku poetry: most of all I remembered that it is written in three unrhymed lines with a 5+7+5-syllable structure. These numbers surely appeal to every composer - 5 (representing a fourth) plus 7 (representing a fifth) equals 12 (an octave). I also remembered that this poetry uses ‘seasonal’ expressions (every textbook of haiku includes a list of them), that it is reminiscent of *loci communes* from the Baroque era, and that a poet has to master the technique of using this material as a samurai uses his sword: with precision, strength, delicacy, speed and safety (what is more, it can be fun too).

Kindly enough, the singer's husband asked only once a year whether I had composed anything. I came up with the same excuse of finding it more complicated than I had assumed (I had not composed one note, I just visited regularly the library of the Institute of oriental studies). Indeed, it was more complicated. Haiku turned out to be not only a name given to a highly sophisticated and formally elaborated poetry, but also a term designating a whole code of conduct and thought (philosophy, religion, etc., and, of course, Zen, i.e. humour). Its essential features are freedom and discipline, in other words, the poet is not supposed to insert his ‘feelings’ into this poetry, he cannot dwell in boundless ‘self-expression’ (to conclude with a wise reflection: when it comes to poetry, I say: haiku).

This twelve-movement cycle is divided into 7 ‘moon-songs’ (the keyword here is the moon as reflected by the author), and 5 ‘story-songs’ (making use of the props). The two types alternate with the exception of Nos. 7-8, which are two consecutive ‘moon-songs’. Japanese language was a unique and to this day incomprehensible experience for me. The process of setting the language to music was quite different from my experience with Slovak, not to mention the almost-too-easy Italian. Eventually I let go and, except certain ‘meanings’, I was led by the visual image of those famous ‘empty’ watercolours, where you find almost nothing but a blank white space.“ Juraj Beneš

1	meigetsu ya	kusaki ni otoru	hito no kage	BAISHITSU
	<i>bright autumn the moon</i>	<i>the shadows of tree and grass</i>	<i>and those of men</i>	1768-1862
2	mono iwazu	kyaku to teishu to	shira-giku to	RYŌTA
	<i>they spoke no word</i>	<i>the visitor the host and the white chrysanthemum</i>		1707-1787
3	kudakete mo	kudakete mo ari	mizu no tsuki	CHŌSHŪ
	<i>the moon in the water broken</i>	<i>and broken again still is it there</i>		?
4	michi-nobe no	mokuge wa uma ni	kuware keri	BASHŌ
	<i>the rose of sharon by the roadside</i>	<i>was eaten by the horse</i>		1644-1694
5	tsuki ni e o	sashitara ba	yoki uchiwa kana	SŌKAN
	<i>a handle on the moon and what a splendid fan</i>			1458-1546

6	asamashi ya <i>how pitiful among the insects</i>	mushi naku naka ni <i>a solitary nun</i>	ama hitori	GONSUI 1646-1719
7	yo no naka no <i>from the shades of all things on earth</i>	mono no kage yori <i>today's moon</i>	kyô no tsuki	NANGAI ?
8	meigetsu ni <i>the full moon</i>	inukoro suteru <i>a man-servant leaving a puppy to die</i>	shimobe kana	BUSON 1715-1783
9	kogarashi to <i>the storm has come</i>	narinu katatsumuri no <i>the empty shell of a snail</i>	utsuse gai	SÔSHI ?
10	hitotsu to wa <i>tonight's moon</i>	omowanu yo nari <i>unthinkable that there was only one</i>	kyô no tsuki	RYÔTA
11	ware yukeba <i>it walked with me as I walked</i>	tomo ni ayuminu <i>the scarecrow in the distance</i>	tô-kakashi	SANIN ?
12	meigetsu no <i>the full moon</i>	goran no tôri <i>my ramshackle but is as you see it</i>	kuzuya kana	ISSA 1763-1827

CORNELIU DAN GEORGESCU (1938, Craiova, Romania) studied between 1956-69 at the Bucharest Conservatory, between 1970-1974 he frequented the Darmstadt Summer Courses, and between 1977-1990 he attended the workshop of traditional music and contemporary composition techniques in Bulgaria and the Netherlands. In parallel to his composition, he conducted a research in ethnomusicology and aesthetics. Between 1962-1983 he worked at the Institute for Ethnological and Dialectological Studies in Bucharest, and led its music department for four years (1976-1980). In a span of 16 years he was awarded seven prizes of the Union of Romanian Composers, the Romanian Academy, and the Romanian Radio for his compositions or musicological works. Since 1987 he has been living in Germany. In 1989 he received a two-year Thyssen Scholarship of the Institut für vergleichende Musikstudien und Dokumentation in Berlin. Between 1991-1994 he collaborated with the Freie Universität Berlin in the field of ethnomusicology.

In a series of theoretical works entitled *The Study of Musical Archetypes* (1979-87), he developed Jung's ideas into a concept of objective energy of few archetypal musical structures, the carriers of the collective unconscious. He dealt with this idea already in his early compositions. Symphonic works like *Jocuri* (1962/75) might have suggested interest in Romanian folk music, but they represented in fact the composer's search for primitive, elementary structures. This research is framed in a static musical form, where developments occur on independent parallel levels. He reflected on this idea in his *Considérations sur une „musique atemporelle“* (1979). In the second cycle of orchestral and vocal music, *Models*, written between 1967-1973, (including the opera

Model Mioritic), as well as in symphonies *Armonii Simple*, *Orizontale*, and *Privirile Culorilor* (1975/1982), Georgescu develops a contemplative notion of a certain archetype. *Eight Static Compositions* for piano and tape, with its usage of consonance and repetitive form, points to a major change in his music. The change later affected the *Hommage à Piet Mondrian* cycle (seven string quartets and tape from the years 1980–1987, including *Corona Borealis*).

Works (selection): *Orchestral and Vocal: Motive maramuresene* (1962), *Partita for Orchestra* (1968); cycle *Jocuri/Games* - No. 1. *Jocuri* (1962), *Peisaj biborean/Bihor Landscape* (1964), *Jocuri festive/Festive Games* (1965), *Colaje/Collages* (1966), *Refrene* (1967), *Pianissimo* (1972), *Hore lungi/Long Tunes* (1973), *Variantele unui joy/Variations of a Dance* (1974), *Ecouri de joc/Dance of Echoes* (1982), *Jocuri multiple/Multiple Games* (1982); cycle *Modele* (orchestral pieces and an opera) - *Alb Negru/Black and White* (1967), *Continuo* (1968), *Zig-Zag* (1969), *Rubato* (1970); cycle *Schite pentru o fresca/Draft of a Fresco: Colinde*, cantata for choir and orchestra (1972), *Imnuri/Hymns for orchestra* (1968), *Et vidi caelum novum*, cantata for choir and orchestra (1996); cycle of symphonies *Homage to Ion Tuculescu: Symphony No. 1 - Armonii simple* (1975), *Symphony No. 2 - Orizontale* (1980), *Symphony No. 3 - Privirile culorilor/Looks of Colours* (1985), *Model mioritic*, opera (1973); chamber music: *Piano Sonata* (1958), *8 Compozitii statice* for piano and tape (1968), *Semne/Signs*, 12 pieces for piano and tape (1987); cycle *Hommage à Piet Mondrian* - string quartet and tape - No. 1 *Composition in a Square with Red, Yellow, Blue* (1980), No. 2 *Composition with Tones of Pure Colour in a White Background* (1982), No. 3 *Composition in Grey and Black* (1984), No. 4 *Composition in Black and White* (1985), No. 5 *Composition with Straight Lines* (1986), No. 6 *Composition with Triangles and Squares* (1992), No. 7 *Composition with Discontinuous Lines* (1994); *Drei Steinsymbole: Rob-Edel-Zerbrochen* for piano and tape (1997), ...*Wo die Ironie aufhört...* for speaker, flute, viola and tape, after Heine (1997), *Tanz-Farb-Spiel* for violin and piano (1998); electroacoustic music: cycle *Atemporal Studies* (compositions and projects for tape, since 1980) - *Corona borealis* (1980), *Echoes* (1981), *Aequilibrium* (1992), etc.; cycle *Crystal Silence*, compositions and projects for tape (since 1987), cycle *New Sealand-Meditations*, music for tape (since 1998); music for organ: cycle *Kontemplative Präludien: Ascendo, Spatium* (1991), *Orbis I, II* (1995), *III, IV* (1999), *Reflecting J. S. Bach*.

Ethnomusicological Works (selection): *Romanian Folk Music Dance* (Bucharest 1984), *Alphorn Signals* (Bucharest 1987) and *Improvisation in der rumänischen traditionellen Tanzmusik* (Eisenach 1994).

„*String Quartet No. 3*, written in 1984, is a part of the *Hommage à Piet Mondrian* cycle. When I started working on this cycle in 1980, I considered the art of painting to be an important reference for musical expression, and Mondrian for me was not only a leading abstract artist, but also much more a founder of radical geometrical simplicity and objectivity. Nothing was more remote to me as ‘anecdotal art’, music that tells a story, ‘entertaining’ music full of characters, their development, conflicts, etc. The concepts of ‘atemporal’ music, and objective ‘archetypal’ music were long mature (e. g. in *Model Mioritic*); new was Mondrian’s idea of strictly functionalist treatment of colour and form, of structure reduction to basic ideas crossing all stylistic, regional, and temporal boundaries.

Although the first two quartets bear titles of Mondrian's paintings - e. g. *Composition with Red, Yellow and Blue* - I didn't seek to transfer them to music. A certain romantic touch was important to me (though, without the burden of expressionism), as opposed to Mondrian's mystic coldness. The titles of further quartets followed loosely Mondrian's model: no Mondrian painting is entitled *Composition with Grey and Black*, as is my *String Quartet No. 3*, in which I tried to highlight as a symbol (in spite of Mondrian's aesthetic) the 'dark vibrations' of only two colours. The form of this serene, meditative quartet involves repetitions and pauses, as if reconstructed from a recollection, as if we tried to bring to life in one short moment the experienced harmonic whole. The dialogue between string instruments and tape represents here the dialogue between the real and ideal worlds."

Corneliu Dan Georgescu

JURAJ HATRÍK (1941, Orkucany) graduated from the Academy of Music and Performing Arts in Bratislava in 1963, where he studied with Alexander Moyzes. Between 1965–1968 he pursued graduate studies of composition and music psychology. He taught at Košice and Bratislava conservatories, later he worked at the Department of Theory of Music of the Academy. Between 1971–1990 he worked at the Slovak Music Fund and in 1991 he returned to lecture at the Academy, where he was named professor of composition in 1997. He was awarded prizes at home and abroad (City of Piešťany Prize, Ján Levoslav Bella Prize, and City of Skopje Prize)

„Concept of music as a primarily expressive and semantically perceptible art is a basic attribute of Hatrík's style and individual development. His intellectual and emotional background is marked 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 essence of Hatrík's music is contradiction, conflict, contrast of opposing positive and negative forces, 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 choice of techniques.

In the composer's development, traditional elements and techniques merge with contemporary ones. Melody is the primary layer of the composition structure. Harmony with modal relationships is the next hierarchical element. The formal structure draws on traditional contrasts and arc-shaped dynamic processes.“ (Lubomír Chalupka)

Works (selection): *Canto responsoriale per due cori e timpani* (1965), *Introspection* on Latin texts for soprano and chamber orchestra (1967), *Home Is the Hands You Can Weep On*, cantata for speaker, tenor, mixed choir and orchestra on poetry by Miroslav Válek (1967), *Double-Portrait* for orchestra (1970), *Sonata-ciaccona* for piano (1971), *Da capo al fine (Song of Life)*, poem for large orchestra (1972-73), *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 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*, tragicfarce for 8 singers, piano and chamber orchestra (1991), *Schola ridicula*, cantata for children's choir and orchestra (1991), *Nesting in the Strings* for piano (1992), *Partita giocosa* for accordion (1991), *Lost Children*, for bass and string quartet on poetry of Gregory Orr (1993), *Nine Little Preludes for Piano* (1993), *Tales for Barborka I - III* for piano (1994), *Nonetto di studi facili per fisarmonica* (1994), *The Brave Tin Soldier*, musical play based on the fairy-tale by Andersen (1994), *An die Musik*, sonata-dispatch to Schubert for violin, clarinet, cello and piano (1994), *Father Tall - Mother Large*, cycle for children's choir and piano on folk riddles (1995), *Light*, sonata-cantata per alto, viola da gamba e cembalo (1996), *I'm Not a Man, Yet I Live*, cycle of scenes for children's choir and piano on folk riddles (1996-1997), *Sonata-Dispatch* for chamber ensemble (1997), *Ice Rink 1951*, theatre piece II for chamber ensemble (1998), *Requiem for Iriska* for actor and chamber ensemble (1998), *Sing, My Piano!* (1998), *Fables About the Lion*, music theatre for children's choir, solos, mime, piano, and easy-to-play instruments on Aesop's fables (1999), „*Liebe, Sinn und Not*“, sonata per contrabbasso in memoriam R. M. Rilke anche E. Meister (1999), „*The Girls and the Tree*“, 3 preludes-ballads for 2 violins, with piano-vocal incipits (1999).

Gregory Orr:

The Lost Children

Years ago

As dusk seeped from the blue spruce

In the yard

They ran to hide

It was easy to find those

Who crouched in the shadow of the chicken coop

Or stood still

Among motionless horses

By the water trough

But I Never found the willfull ones

Who crossed the fence

And lay down in the high grass

To stare up at the pattern of stars

And meandering summer firefly sparks

Now I stand again by the fence

And pluck one rusted strand of wire

Harp of lost worlds

At the sound the children rise from hiding

And move toward me:

Eidolons adrift on the night air

From a review by Markéta Štefková: „The work is inspired by the poetry of the contemporary American poet Gregory Orr. The poem does not look upon childhood as a time of sweet innocence; it is a haunting vision with a painful twist, present-day account marked by unfulfilled expectations. This idea is transformed into the music too. The work is built on different interpretation or destruction of musical symbols. The text is concentrated in Ariosos, music comes to the front in places dominated by the quartet (the singer repeats key points of the text in the manner of operatic coloratura). Prologue and Epilogue, which form the frame of the work, draw on the archetypal children's melody of The Golden Gate, hovering in the harmonics of the strings. The second movement starts with a cheerful gigue, but disintegrates into a nervous snicker. The fourth movement draws on the lullaby idiom, but anxiety is present too. Fifth movement, on the other hand, is full of passion, not unlike Janáček's music. Suddenly, on the division line between the past and present, there comes a Slovak pastoral (echoes of folk songs can be heard throughout the work). Arioso and Epilogue close the poet's and composer's statement, the music fades away, its contours disappear.“

The texts of the ariosos can be sung in a Slovak translation. This is the first performance of the work in the original, English version.

Juraj Hatrík

DIETER KAUFMANN (1941, Vienna) was brought up in Carinthia and studied music education, German philology, history of art, cello, composition (with Karl Schiske, Gottfried von Einem, Olivier Messiaen, and René Leibowitz), and electroacoustic music (with Pierre Schaeffer and Francois Bayle at GRM in Radio France) in Vienna and Paris. Since 1970 he has been teaching electroacoustic music at the Vienna University of Music and Drama. Presently, he leads two master classes: composition (since 1990) and electroacoustic composition (since 1997). Between 1983–1988 he was the president of the Austrian Section of ISCM, between 1988–1990 the president of Austria's electroacoustic music society (GEM). In 1975 he and his wife, Gunda König, founded the K&K EXPERIMENTAL STUDIO. Their music theatre performances toured abroad extensively.

Kaufmann's works cover many genres: chamber, orchestral, vocal, music theatre (4 operas and a multitude of multimedia works), electroacoustic and live-electronics, and applied-art works. He holds many national and international awards.

„A piece of virtuoso music out of its historical and social context and transferred into today's time- and frequency-relationships. When notating the soloists part of his E flat major concert into B major and playing it on an instrument accorded one half-tone higher. Paganini already experimented with scordatura / discordatura.

In *Paganibilismo* there are not the musicians of the orchestra listening to the soloist when he plays his cadence but he himself in an up to 512 time multiplied “cloning,, (8 divisions within a whole tone respectively within an octave by pitch-shifting with or without time correction or in an 8-scaled time stretching respectively time compression-structure) being rupt into an artistical delusion but saving himself at the end without coming to harm.

Maybe it is a fight against the windmills of the ending century:
the electrified artist in the centre of a self-tied network.

RONALD ŠEBESTA (1967, Senica) studied clarinet at the Conservatoire (Edmund Bombara) and at the Academy of Music and Performing Arts (Jozef Luptáčík) in Bratislava, where he graduated in 1993. In the school-year 1991–1992 he was at the short-term attachement at the Conservatoire de Région Boulogne. He was one of the co-founders of an ensemble for contemporary music VENI (1988), with which he has made many concerts and recordings at home and abroad (e. g. record for Hessischer Rundfunk, 3 CDs, performances at prestigious festivals for contemporary music, and others). He went through a course at the Banff Center of Arts (Canada). Ronald Šebesta performs as a solo player too - in clarinet quintets by W. A. Mozart and J. Brahms he cooperated with Moyzes's Quartet. In a cooperation with a number of Slovak chamber orchestras he presented Mozart's clarinet concerto. As a solist he performed at the festival of contemporary music Wien Modern. He is a co-founder of a new chamber ensemble Opera aperta and the first clarinetist of the Symphony Orchestra of the Slovak Radio and of Cappella Istropolitana.

ELEONÓRA ŠKUTOVÁ studied piano (Juraj Mašinda) and harpsichord (Róbert Grác) at the Conservatoire in Bratislava, later piano at the Academy of Music and Performing Arts in Bratislava with Miloš Starosta and Daniela Varínska. As an academy student, she already 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. She attended several master courses in Piešťany, Szombathely, Darmstadt, and Weimar. As a member of the VENI ensemble, she performed in Italy, Germany, Romania, Austria and made recordings for Hessischer Rundfunk in Germany, CD recordings for the Music Fund. In 1992, she won a scholarship of the Music Fund. She works as a rehearsal at the Church Conservatoire in Bratislava. Eleonóra Škutová is a member of the Opera aperta ensemble which appeared - besides concerts in the framework of leading festivals in Slovakia - in a number of CD recordings mostly dedicated to the works of contemporary Slovak composers.

THE MOYZES QUARTET was founded in 1975 when all its members were students at the Bratislava Conservatoire. Since 1979 the Quartet performs with today's members and in 1981 it accepted the name of the outstanding Slovak composer Alexander Moyzes. The ensemble was awarded several prestigious prizes - the 1st prize and prize for the best performance 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 prizewinners of the UNESCO Rostrum of Young Performers in Bratislava and was awarded the Frico 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.

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 with Hana Štolfová-Bandová (1990–1995). She performs in Europe and in Japan and co-operates with the Cappella Istropolitana chamber orchestra (and - until its closing - also with the Chamber Opera in Bratislava). In the 1994/1995 season she sang Violetta in the State Theatre Košice. Recently she has had her debut at the Slovak National Theatre - Opera in Bratislava. 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.

ENIKŐ GINZERY studied at the Conservatoire in Bratislava (Ľ. Dadáková) and presently attends the Academy of F. Liszt in Budapest (G. Szeverényi). In 1997 she won the first prize at the International Cymbalom Competition in Valašské Meziříčí. She appeared at festivals in Hungary, Czech republic, France, Bulgaria, Italy, Germany and participated at the Masterclasses of Gy. Kurtág in Szombathely.

ELENA DENISOVA was born in Moscow, where she also studied music. She is prize-holder of various competitions (e.g. Prague 1976, Zagreb 1985). Now she is one of the foremost Russian violinists. She studied with V. Klimov at the Moscow Conservatoire and participated at several masterclasses led by Oleg Kagan. She successfully toured most of the European countries. Her wide repertoire includes violin concerts ranging from baroque to contemporary music as well as many pieces of chamber music. Critics appreciate her musical maturity, personal interpretation and considerate virtuosity. She recorded many CDs for important companies (e.g. Arte Nova), and she is highly appreciated by international critics. She re-created several interesting pieces, such as those written by Russian Baroque composer Ivan Khandoshkin or by Joseph Rheinberger. Critics also appreciated her recording of 13 Capricci written by thirteen composers for Elena Denisova. (Elena Denisova hrá na strunách THOMASTIK-INFELD, Viedeň.)

GUSTÁV BELÁČEK, a soloist of the Opera of the Slovak National Theatre, studied in 1983-1989 at the Bratislava Conservatoire (R. Szücs) and in 1989-1993 at the Academy of Music and Performing Arts (E. Blahová). He participated at masterclasses in Piešťany, Siena, Paluen, Karlovy Vary and in courses organized by the European Mozart Foundation and by the Internationale Bachakademie Stuttgart. He is a prize-holder of Slovak competitions and international competitions, such as Dvořák, Schneider-Trnavský, Pavarotti and TIJI UNESCO. He cooperated with many Slovak and foreign orchestras (e.g. Slovak Philharmonic, State Philharmonic Košice, Slovak Sinfonietta Žilina, Musica aeterna, Czech Philharmonic, FOK Prague, Orchestre de la Suisse Romande, Dresdner Philharmonie, Orchestra Metropolitana Lisabon), performed in opera houses in Prague, Geneva, Budapest, Brno, Strassbourg, Brussels and others. He recorded works by Schubert, Beethoven, Suchoň, Haydn, Glinka, Dvořák, Bruckner, Donizetti and Rubinstein.



**TUESDAY
9 NOVEMBER**

**Moyzes Hall
7.30 p.m.**

05

Doubleportrait Kurtág – Spassov

CSABA KLENYÁN clarinet

ENIKŐ GINZERY cimbalom

ANDREA CSEREKLYEI soprano
(Kurtág)

MOYZES QUARTET

Stanislav Mucha 1st violin

František Török 2nd violin

Alexander Lakatoš viola

Ján Slávik cello

JOZEF LUPTÁK cello

TOMÁŠ JANOŠÍK flute

MIKULÁŠ ŠKUTA piano

TAMAS WALICZKY computer animation
(Spassov)

The concert is organized in co-operation with the
Cultural Institute of the Hungarian Republic, Bratislava

GYÖRGY KURTÁG*Capriccio* (1984, R. 1993)

for bass clarinet

*The words have unfaithfully deserted me...**(Hozzám már hűtlen lettek a szavak)*

(1985/R. 1993)

for bass clarinet

Tre pezzi per clarinetto e cimbalom op. 38 (1996)*Tre altre pezzi per clarinetto e cimbalom op. 38a* (1996)*Splinters / Szálkák op. 6c* (1973)

for cimbalom

Seven Songs / Hét dal op. 22 (1981-1983)to poems by Amy Károlyi and a haiku by Kobayashi Issa in the Hungarian translation of Dezső Tandori
for soprano and cimbalom*Officium breve in memoriam**Andreae Szervánszky op. 28* (1988-1989)

for string quartet

I N T E R V A L**BOJIDAR SPASSOV***Ode* (1981)

for cello solo

Fiato continuo I (1998)

for cello and tape

Wasserfälle (1991)

piano

Asylphonia (1994/1995)

play for computersounds and -pictures

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

„György Kurtág occupies a specific place in contemporary music. The works he has composed since 1959 have gradually created a world all his own – one which is linked through numerous strands to past and present but which is nevertheless unaffected by trends and fashions.

This world is open and closed at the same time. On the one hand, it absorbs impressions coming from an immense variety of sources with tremendous eagerness and on the other, it sifts, transforms and integrates these impressions obeying the strict laws of a highly intense personality.

On the strengths of opus numbers alone, Kurtág's oeuvre is small but the quantity of fragments hibernating as it were, ready to serve as bricks to be built into as yet uncircumscribed compositions is remarkably large. 'Fragment' is in any case a key notion for Kurtág. It mirrors perhaps his reluctance to make his statements overly unequivocal. The miniatures might also be diary entries or substitute verbal communication. The overwhelming majority of Kurtág's works are chamber pieces. The large form is made up of a string of short movements. His goal – and his means – are to stay as much as possible with as few notes as possible. The impulse to compose stems from a strong desire to share his message – let the sheets of music be handbills, let them carry this message to the people.

There are two fundamental gestures: the lyrical song and the spasmodic, jerky, surging and balking motion. The material may consist of just an 'objet trouvé' (such as a scale) or indeed of an intricate web of parts rich in cross-references, allusions and interconnections. Tenderness and brutality, eroticism and suffering, wit and pain – the basic human experience – are integrated in song cycles (for voice alone, accompanied by the piano or the cimbalom, small groups of instruments or large ensembles – but never orchestra), in instrumental solos or chamber ensembles.

Next to composition, Kurtág's other vocation is the teaching of chamber music. He has strong views on the right way of making music and endeavours to hand these on the young generations of instrumentalists and singers. Teaching, on the other hand, has provided him with important lessons and ideas for his compositional work as well.“
(Bálint András Varga)

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 cimbalom 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 cimbalom (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^e 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 cimbalom to poems by Amy Károlyi and Kobayashi Issa op. 22 (1981), *Scenes from a Novel*, songs for soprano, violin, double bass and cimbalom to poems by Rimma Dalos op. 19 (1981-82), *Eight choirs* op. 23 (1981/1982-1984), *Kafka-Fragmente* for soprano and violin op. 24 (1985-1986), *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 1987-1988, No. 2 for piano, cello and chamber ensembles 1989-1990), *Officium breve* for string quartet op. 28 (1988-1989), *3 in memoriam* for piano for 1-2-3 hands (1988-1990), *Ligatura-Message to Frances-Marie (The Answered Unanswered Question)*, 3 versions for different forces op. 31b (1989), *Grabstein für Stephan* for guitar and instrumental groups op. 15c (1989), *Ligature e Versetti* for organ (1990), *Hommage à R. Sch.* for clarinet, viola and piano op. 15d (1990), *Samuel Beckett: What is the Word...* for voices, piano and ensemble (1991), *Transcriptions from Machaut to J. S. Bach* for piano (duet and 6 hands) and for 2 pianos (1974-91), *Lebenslauf* op. 32 for 2 pianos and 2 basset horns (1992), *Looking Back* (Hommage à Stockhausen, a composed programme of works and transcriptions 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* op. 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...*), *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 cimbalom* op. 38, *Tre altri pezzi per clarinetto e cimbalom* op. 38a, *Signs, Games and Messages* for strings (work in progress 1989-1996).

Splinters op 6c

The composition bears the date 1973 even though its first and third movements were written in 1962, as part of Kurtág's guitar work unpublished to date.

Splinters, in its present four-movement form is, however, completely new: the individual sections, though composed a decade apart, are fully integrated in a cycle.

The first movement (*Molto agitato*) is based on a strict system of intervals, and is characterised by hard, gestic, jagged rhythms. The second movement (*Sostenuto*) appears by way of contrast with its simple structure of three lines and its almost rubato meter. The third movement (*Vivo*) has a wider span and a form encompassing three sections. It resolves the intervallic structures that appear in the first movement cramped in taut rhythms into a continuous, fast motion. The last part of the cycle (*Mesto*) derives from Hungarian folk laments, but behind its parlando-like style of performance there lie classical principles of construction (ostinato, pedal point).

The cyclical interconnection of the four movements is ensured not only by the alternation of fast and slow sections but also by motivic cross-references. More importantly, there is a wide range of metric types, with spasmodic and continuous musical materials following one another, shaping an arch between the angularity of the beginning and the relentless, even pulsation of the ending. (András Wilhelm)

Seven Songs were commissioned by Hungarian Radio, the piece was composed between 1981 and 1983. It was premiered by Adrienne Csengery and Márta Fábíán at a live public concert of Hungarian Radio on 26, May 1983.

1. Slowly, o so slowly

To sink like a flower on water,
unconsciously
slowly, so slowly, little by little,
while the sinker learns to forget.

2. Balance

Excess and restraint: these two
will in the end tear me in two.

3. Where does sound end...?

Where does sound end?
Where does silence begin?

4. With a lock on the door...

Stumbling along the boundary between
the tolerated and the forbidden
I stand amazed by the world.
Even like this it's beautiful, with these half-words,
in this half-light, with a lock on the door.

5. Labyrinth

Labyrinth. No Ariadne, no thread.

6. What remained...

What remained
one morning
one afternoon
the hyacinth scent
the hyacinth left behind.

7. Ars Poetica - Kobayashi Issa

Climb carefully and slow, snail
steady as you go,
up the slope of Mount Fuji.
(Translated by Peter Sherwood)

In his work *Officium breve* the composer had set himself the aim of integrating within a single composition two fundamentally different musical worlds – those of Anton Webern and the Hungarian composer Endre Szervánszky (1911–1977). Szervánszky had been rather late in discovering for himself the music of Webern but in the last twenty years of his life, it was to be his basic musical experience. That accounts for the fact that this composition, in paying tribute to Szervánszky, is also an homage to Webern.

The individual movements of *Officium breve* are rooted in personal relationships and – through multiple transformations – are eventually joined together in this composition. They are unified by a definite principle.

The two quotations (Webern: *Canon*, Op 31 VI and Szervánszky: *Serenade for Strings*, 3rd movement) are in the centre and at the end of the string quartet, resp. The movements succeed each other in such a way as if the process of composition, the evolution of the two quotations were being uncovered.

The four-part Webern canon first appears in the form of a fantasy over the harmonies of the canon – this is at the same time a highly personal piece of music which Kurtág regards very much as his own (*Movement No 5*). The second time the composer confronts the two outer parts of the canon with another set of two voices, again in the spirit of Webern. Kurtág describes it as acoustic (rather than motivic) counterpoint. He spotlights specific tones of the Webernian parts and these tones eventually assume independence (*Movement No 7*). The transcription of the canon appears in *Movement No 10*.

The quasi skeleton of the Szervánszky quotation played by the viola and the cello constitute *Movement No 3*. This is where the link between Szervánszky and Webern is established. In the composer's words, the material „stiffens a la Webern“.

In *Movement No 12*, the same quotation, still in the spirit of Webern, appears in four parts.

In *Movement No 15*, we arrive at the actual Szervánszky quotation. Its characteristic tonal structure, starting with a *C major* chord, is prepared by *Movement No 2* and *Movement No 11* (unison *C*).

Individual movements also pay tribute to other personalities as well: Tibor Turscányi (1), Zsolt Baranyai (2), Gabriella Garzó (8), György Szeltsényi (11)

The transcription of the Webern canon as well as of twelve bars from Szervánszky's *Serenade* constitutes literal quotations of the original pieces. It has been made possible by the kind permission of Universal Edition, Vienna and Editio Musica Budapest.

Composed in 1988/89 for string quartet, for Dr Wilfried Brennecke on his retiring from the position of Director of the Witten Festival (West Germany) and Producer of Contemporary Chamber Music in Westdeutscher Rundfunk (West German Radio), Cologne.

The World premiere took place on 22 April, 1989 at the Witten Festival, performed by the Auryn Quartet.

BOJIDAR SPASSOV (1949, Sofia) studied composition with Nikolay Sidelnikov, orchestration with Edison Denisov, and musicology with Yuri Kholopov at the Tchaikovsky Conservatory in Moscow (1970-1976).

Works (selection): *Die Stimme aus Preslav* for large orchestra (1975). *Die Verzauberte*, chamber opera (1976/1978/1985), *Der Drachen Hochzeit*, cantata for soprano and orchestra (1976), *Concerto for flute, 13 strings and celesta* (1976), *Symphoany* for large orchestra (1978), *Ode* for cello solo (1981), *Weite (Dialogue I)* for 2 instrumental groups (1983), *Glagolisches Konzert* for mezzo-soprano, 13 string instruments and harpsichord (1986), *Choralfantasie* for organ (1986), *Elegie* for mixed choir and string instruments (1987), *the beginning* for mezzo-soprano and chamber ensemble (1987), *Diphonium* for bassoon and trombone (1987), *Refrain* for 4 trombones (1988), *Concerto for violin and orchestra* (1988), *De profundis (Dialogue II)* for chamber ensemble (1988), *J. D. Songs* for mezzo-soprano and cello (1989), *Anklänge (Dialogue III)* for chamber ensemble (1991), *Wasserfälle*, piano (1991), *Illumina* for soprano and string quartet (1991), *Kreisleriana* for violin and marimba (1991), *Vogelpuzzle* for flute, 2 violins and piano (1991), *Pierides* - 9 pieces for ensemble (1992-1999), *Fiato continuo I, II* for flute/bass clarinet and tape (1998), *L'ecume de Sons* for 2 guitars (1999).

Musicological publications (selection): *Mozart als Metapher in der russischen Kultur*. In: Wort und Musik. Salzburger akademische Beiträge. No. 10 Anif/Salzburg 1991; *Einige Faust-Motive in Bulgakovs Roman Meister und Margarita...* In: Mythen der Neuen Zeit. Salzburger akademische Beiträge. Nr. 18 (1992), *Puškins 'Häuschen in Kolomna' und Strawinskys Mavra*. In: Salzburger akademische Beiträge Nr. 23 (1993).

Asylphonia

„A couple of years ago, I was listening to a radio broadcast, in which an American composer of minimal music was having fun pronouncing strange English words *one-two-three*, each time putting the accent on a different word. I was a great admirer of all kinds of mini-malism, but I also highly respected the dangerous maxi-malist effect it could produce. So I decided to exploit a fairly innocent and recently totally forgotten word *asylum*: after all, I didn't want to get sued for stealing someone else's know-how. I was told by experts that the word emerged in connection with some new law, and then disappeared again. In other, less educated circles, I learned that this mini-word, combined with the law, had a maxi-effect of the wrists of certain citizens. But I am sure this is just another gossip, and it could hardly make for true minimal art in our post-modern era. That's why I used only the technique of rotation, permutation, inversion, interversion, etc., which are all proven to work for the asylum procedure. As in everyday life, where this procedure brought excellent results, these operations gave life to surprising creatures that behave like independent objects, even characters. For example, a simple inversion causes the appearance of a female creature by the name Lysa. It is hard to say, if it is the same Lysa that drowned in an opera sewer and now rises from the dead. All the sounds, words, objects, and creatures produced by a good asylum give her a little time to live. Thanks to the operations, the letters of the word asylum (asyl) created three beautiful female characters: Lisa from Tchaikovsky's *Pique Dame*, Lissa (the vixen in Slavic tales, e. g. Stravinsky's *Renard*), and Alice from Carroll's *Through the Looking Glass*. They decided to play the asylum game together with &. I didn't ask Tchaikovsky or Stravinsky, but I concealed their music well enough for them to discover their own minimalism. At offices I mentioned before, they told me that &'s favourite tune is *Für Elise*. Luckily, it matches the minimalist concept perfectly. You will learn more about the fate of the four characters from the computer animation by Tamas Waliczki.

Fiato continuo for flute and tape was inspired by a sound phenomenon I studied and experienced for a long time. High up in the mountains (be it the Alps, the Caucasus, or the Balkans) we acquire a special kind of sensitivity – not only the ears, but the whole body starts listening to noises of the nature. Waterfalls, landslides, and avalanches mix with the soft, barely perceptible movement of the air, and form a continuum. As often, early mornings are foggy and we cannot say where is the sound of some odd cowbells, mixed with and occasional shepherd's pipe, coming from.

The piece is composed with the help of the AudioSculpt and S und Editor software. The sound source is a fragment of a tune played on a shepherd's pipe from Northern Bulgaria. The tape was produced in ZKM-Karlsruhe.

Wasserfälle (Waterfalls) for piano was written in 1989-19-91. I was deeply moved by a trip to the mountains of Caucasus (1988), and it profoundly changed my notion of space. The violent fall of the water emerging from the glacier, and the simultaneous

rising of the mist or rainbow transferred me into a timeless state. The unique atmosphere of this location and the shadow of Schumann's *Fantasia in C major* produced this piece, and I can only hope that it conveys at least a tiny drop of this spectacle."

Bojidar Spassov

CSABA KLENYÁN studied at the Conservatory in Kecskemét with János Maczák and at the Ferenc Liszt Academy of Music in Budapest with Gábor Mihaltz, József Balogh and Béla Kovács (1987-1993). He has been winner of a number of national and international competitions (Rumania, USA). Csaba Klenyán is one of the founders of the New Hungarian Music Society (1996), and a member of ensembles, resp. societies for new music (Forrás, Intermoduláció, Componensemble). He has performed as soloist and chamber music player in numerous European countries and in the USA and cooperated with leading Hungarian musicians and ensembles (a. o. with András Keller, Péter Nagy, Miklós Perényi, Zoltán Kocsis, Péter Eötvös, György Kurtág, the ensemble Amadinda). He devotes himself to classical and contemporary repertoire including first performances of new works. He concerns intensively with the bass clarinet as solo instrument. Csaba Klenyán is a permanent participant at the Bartók Seminar in Szombathely.

ENIKŐ GINZERY → p. 42

ANDREA CSEREKLYEI (1971, Kecskemét, Hungary) studied at the Liszt Ferenc Academy of Music in Budapest and graduated in 1996 as a teacher of music and choir conducting. At the moment she studies singing at the same school. In 1990-1998 she was a member of the Ars Nova Vocal Ensemble which won several prizes in international choir competitions and whose main objective is to present Hungarian contemporary choir music (e. g. works of György Selmeci, György Orbán, János Vajda, Miklós Csemiczky). Andrea participated in mastercourses given by Adrienne Csengery and György Kurtág at the Bartók Seminar in Szombathely. Besides singing baroque and classical oratorios (J. S. Bach passions, Hädel *Die Jahreszeiten*, *Schöpfung*, Mozart *Requiem*, *Krönungsmesse*) and operas (Mozart *Zauberflöte*, *Idomeneo*, *Così fan tutte*) she performs at diploma concerts of young Hungarian composers and at contemporary music festivals (Budapest Autumn Festival, New Musical Review).

JOZEF LUPTÁK (1969, 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 cellists – Šafran, Pairisot, Cohen, Monighetti, May, Tutsumi. In 1994 he received a scholarship resulting in his participation in summer courses and autumn residency in the world-known Banff Center for the Arts (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 Radcliff's string quartet *Singpost in a Strange*

Land. Jozef 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 several European countries and Canada; as a soloist he played with the leading Slovak symphonic and chamber orchestras. 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 number of CDs produced in Slovakia. In 1996–1997 he studied with Robert Cohen at the Royal Academy of Music in London. Since 1997 he is teaching at the conservatoire in Banská Bystrica.

MIKULÁŠ ŠKUTA (1960) studied piano at the Bratislava Conservatoire with Elena Elanová (1976–1979) and at the Academy of Music and Performing Arts with Eva Fischerová (1979–1984). In 1984 he received a scholarship to study with Claude Helffer, 1984–1985 he got a scholarship of the Slovak Music Fund. Mikuláš Škuta participated and succeeded (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.), cooperates with Christian Muthspiel, since 1993 with the violinist Benjamin Schmid, with whom he tours Austria and Germany with classical repertoire and own compositions. Since 1995 he lectures on jazz improvisation at the International Summer School in Klagenfurt-Viktring. He has recorded extensively for radio and television companies, and for CD labels.

TOMÁŠ JANOŠÍK studied at Bratislava Conservatoire (V. Vavro), Conservatoire Marcel Dupré in Paris (I. Ribery) and at Academy of Music and Performing Arts in Bratislava (M. Jurkovič), where he attends post graduate studies. He participated at several masterclasses (V. Brunner, R. de Reede, A. Adorján, M. Kofler, A. Nicolet) and appeared at the Melos-Ethos, the Evenings of New Music in Bratislava, the Central European Festival in Žilina. He was only 17 when he became first flautist of the Slovak Radio Symphony Orchestra. Since 1991 he has been a member of the Slovak Philharmonic and from January 2000 he shall play first flute in the Orchestra of the Slovak National Theatre as well. As a soloist he cooperated with the Chamber Soloists Bratislava, the Slovak Philharmonic, the Solistes Européens Luxembourg and performed in USA, France, Italy, Germany, Austria and Czech republic. He plays chamber music as well: he cooperates with famous Czech harpist Jana Boušková, with pianist Helena Gáfforová and is a member of ensemble Con Media dell' Arte.





**WEDNESDAY
10 NOVEMBER**

**Moyzes Hall
5.00 p.m.**

06

ANIMAE TRIO

Jean-Christophe Gawrysiak violin

Dieter Hilpert cello

Tomas Dratva piano

The concert is supported by PRO HELVETIA,
Schweizer Kulturstiftung, Zürich

JURAJ HATRÍK

Once Upon a Time, There Was a Silence
for violin, cello and piano (1988)

LAURENT METTRAUX

Trio for violin, cello and piano
M. 520 (1995–1996)

dedicated to Anima Trio

Introduzione (teso e quasi pesante)

Scherzando furioso - misterioso - tempo del scherzando - nostalgico

Molto lento - più animato - molto lento

Premiere

MIRKO KRAJČI

Preludium, Toccata and Fugue

Premiere

INTERVAL

MAURICIO KAGEL

Trio in Three Movements (1984–1986)

I. Largo – Andantino – Adagio – Larghetto – Moderato

II. Allegretto – Larghetto – Allegretto – Feroce – Presto

III. Andantino – Adagio – Allegretto – Presto – Walzer, molto rubato – Andantino rubato – Allegretto

MELOS-ETHOS '99

Once Upon a Time, There Was a Silence

„The piece is taken from *Diptych* for piano trio – it is its 2nd movement (1st movement: *Dispatch*). In *Diptych*, I joined two initially unrelated compositions. *Dispatch* was intended as music for young musicians – it is a playful representation of the idea of ‘a message in a bottle’. The ‘Morse code’ of rhythmic structures sends out an SOS, first, and last names, address, etc., ending with the word BOH-GOD. The second movement, *Once Upon a Time, There Was a Silence*, combines personal symbols (the motif of my song set to words by Ľubomír Feldek, which adds a magical, and cultic feature to my fairy-tale world of Trpashúškovia, elves from the wonderland) with melodic and harmonic structures drawn from my setting of the *Gloria* text. This *Gloria* was my contribution, submitted in 1987 under a pseudonym, to the Roman Catholic *Book of Hymns*. At a certain point, and from a certain perspective, I saw that these two compositions belong together, that they, in spite of their differences, represent two sides of a coin. Tonight’s performance features the 2nd movement. It is a prayer ‘for silence’, for redemption, and reconciliation, working ‘de profundis’ from a theatrical gesture to focused stillness.“

Juraj Hatrík

LAURENT METTRAUX (1970, Fribourg, Switzerland) studied at the Conservatoire et Académie de Fribourg, where he completed his courses of analysis, counterpoint, harmony, and fugue with René Oberson, beside studying piano, violin and voice, and in Geneva (composition with Eric Gaudibert, conducting with S. L. Chen). He took additional courses of early music and musicology. He is a winner of the Kiefer-Hablitzel Foundation Prize (Society of Swiss Musicians). Furthermore, he studied with Klaus Huber, Luis de Pablo, Heinz Holliger, Arvo Pärt, Paul Méfano, etc.

At the first competition for young composers organised by the Lausanne chamber orchestra in 1993, he was awarded the first and the main prizes. He got through to the finals of the choral composition competition in Amiens, France. He is a prize-winner of the Boswill Foundation. In 1998, his composition for orchestra *Ombre* was chosen from 80 scores and won the Donaueschinger Musiktage Prize, awarded for the first time (the jury: Wolfgang Rihm, Silvain Cambreling, Gérard Grisey, Christian Wolff).

Laurent Mettraux began composing in 1982, and he has received numerous commissions from musicians, concert societies, festivals, broadcasting houses, etc. His works are increasingly programmed in Switzerland and abroad. Laurent Mettraux’s style is appreciated both by contemporary music circles and the public.

Works (selection): *Symphony for Chamber Orchestra* (1993), *Concerto for 15 String Soloists* (1994), *Ombre* for orchestra after E. A. Poe (1995–98), *Vers le soleil couchant*, oratorio for solos, choirs and orchestra (premiered in 1996), *Concerto for Violin and Orchestra No. 2*, *Patremboles* for chamber ensemble, *String Trio*; future commissions include a work for the Bern Symphony Orchestra (conducted by Luca Pfaff), for the 100th anniversary of the Swiss Musicians Festival, choral piece for the New London Chamber Choir (choirmaster James Wood), commissioned by the Fribourg early music festival, a violin concerto, commissioned by a Swiss broadcasting company, a string quartet, commissioned by the Talich Quartet, a work for the Wiener Klangforum Festival (Boswill Foundation).

„I wrote the second trio for violin, cello and piano between 1995–1996 on commission by Trio Animae. It was created next to my oratorio *Vers le soleil couchant* or my first violin concerto. The three-movement piece played without interruption has duration of about 17 minutes. *Introduction* is full of tension, and it opens with continuous waves of crescendo. The enthusiasm is interrupted before it reaches its peak, and a much softer music takes its place, yet the tension remains. The trills build up to a ferocious rage. A short piano bridge restores the opening crescendo, this time culminating in a *scherzando furioso*, with its black humour evoking the atmosphere of a danse macabre. A *misterioso* section appears in the middle of this movement, representing the irrational; beneath, we notice an emerging melancholic monotone tune of violin and cello playing four octaves apart. A nostalgic reminiscence of the scherzando theme opens the last movement, *molto lento*; its quiet and subdued lyricism, as if beyond our earthly existence, is interrupted in the middle by a reminiscence of the scherzo. At the end, the descending seventh chords of cello and piano support the hovering violin line leading to a conflicting extreme.“

Laurent Mettraux

MIRKO KRAJČI (1968, Banská Bystrica) was educated at the Conservatoire in Bratislava in 1984–1990 – composition (Juraj Pospíšil), conducting (Zděněk Bilek), 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 went through a conducting short-term attachment (with Jean Sébastien Béreau) at the Conservatoire National Supérieur, Paris. In 1989–1990 he was a répétiteur of the Children and Young People Ensemble of the Slovak Radio, in 1990–1996 its chorus conductor. Since 1993 he has been a conductor and since 1996 also an art chief of the „Technik“ (Technician) ensemble at the Slovak Technical University, and since 1995 is a guest conductor to the Symphony Orchestra of the Slovak Radio, in which he is also a repertoire adviser.

In 1990–1994 Mirko Krajčí was awarded the 1st and 2nd prizes in the Alexander Moyzes Composers Contest in various categories, 2nd prize in the International Composers Contest in Fulda (Germany, 1993), 3rd prize in the Composers Contest of the National Educational Centre in Bratislava (1995), and 1st, 2nd and a special prizes in the composers contest advertised by Slovak Ministry of Culture on the occasion of the year of Slovak music (1996). In 1997 he won the award of the Slovak Authors Protective Association. Since 1998 he has been recording producer in the Slovak Radio.

Works (selection): *String Quartet* (1988), „...a v prach sa obrátiš...“ for cello solo (1991), *Evolution* 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 Daniel 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* for symphony orchestra and schola (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), *Conversion of Time* for flute, clarinet and bassoon (1997), *Mass on the memory of St Gorazd* for symphony orchestra (1998),

Memoriae Milleniorum for symphony orchestra and schola (1998), *Ouvertura Gaudeamus omnes in Domino* for symphony orchestra (1998), *Pater Noster* for mixed choir a cappella (1998), *Fragments* for string orchestra (1999).

„*Prelude, Toccata and Fugue* for violin, cello and piano was written in 1993. My intention was to create a smooth process over three intertwined movements. To achieve this I used an inverted fugue development, i. e. from the most complex counterpoint – from the densest stretta – to gradual simplification and the closing exposition. The one-part version of the theme appears at the very end of the work, mingling with the music of the prelude. This composition won the 2nd Prize in the 1994 Alexander Moyzes Composition Competition.“

Mirko Krajči

MAURICIO KAGEL (1931, Buenos Aires) studied music (mainly privately), literature and philosophy at the university in Buenos Aires. In 1949 he became an artistic adviser of Agrupación Nueva Musica. Between 1952–1956 he wrote film reviews for *Gente de Cine* and *Nueva Vision* magazines. In 1955 he took the post of rehearsal pianist and conductor in Teatro Colón. With the DAAD scholarship he moved in 1957 to (West) Germany and has been living here since. In 1960 he started lecturing at Darmstadter Ferienkurse, between 1964–65 he worked at New York State University in Buffalo and in 1967 at the Academy of Film and Television in (West) Berlin. He led New Music courses in Cologne and Scandinavian New Music Courses in Göteborg. Starting from 1974 he lectured on new music theatre at the Academy of Music in Cologne. Between 1988–1989 he was composer-in-residence at Cologne Philharmonic. As a lecturer and performer he traveled extensively. Kagel's work comprises drama, chamber, vocal, orchestral music, films and radio plays. Around 1960 Kagel created the „instrumental theatre“, staging for instance a complete music performance or prescribing a game of dice for the cello player, etc. He worked on discovering new sound spaces and enjoyed using new instruments or unusual sound sources. Since *Ludwig van* (1969) he focused on the role of the composer in transforming classical music, which meant decomposing it (the opera itself is the subject of *Staatstheater*). Kagel's interest in historic collages led to *Sankt-Bach-Passion*, which tells the story of Bach's life in music. Occasionally he aboarded political topics (*Der Tribun*) and touched also „acoustic theology“ (*Die Erschöpfung der Welt*). In the 1980s Kagel was even more involved in joining tradition with collage, as if checking the past for its capability to merge with the present, not excluding the rule of introducing specific details into rich contexts: this results in deliberate estrangement, playing with habits, expectations, illusions. Kagel aims at activating the mind and concentration of the listener, viewer: nothing is certain. Sceptis and paradox as the basic rule of creation.

Works (selection): *String Sextet* (1953–1957), *Sur scène* (1959–1960), *Pas de cinq* (1965), *Himmelsmechanik* (1965), *Staatstheater* (1967), *Acustica* (1968–1970), *Heterophonie* (1959–1961), *Die Erschöpfung der Welt* (1982), *Ludwig van* (1969), *Händelvariationen* (1971–1972), *Aus Deutschland* (1977–1980), *Sankt-Bach-Passion* (1984–1985), *String Quartet No.3* (1988), *Quodlibet* for female voice and orchestra (1989), *Les idées fixes*, rondo for orchestra (1989), *Fragmente Ode* for double choir, wind instruments and percussion (1989), *Liturgien* for solo voices, two choirs and large orchestra (1990), *Die Stücke der Windrose* for salon orchestra (1989–1991), *Konzertstück* for timpani and orchestra (1992).

„I fulfilled my old desire by writing a piece for piano trio. The genre can be compared to that of the string quartet, and every composer holds a secret respect for it. I too waited patiently, but anxiously, to present my obol. The story of this piece is closely connected with my musical epos about the devil, *La trahison orale*, which I composed between 1981–1983. As early as conceiving first ideas for the piece, I decide to compose relatively short characteristic pieces, with a clear atmosphere close to a song without words. It may sound strange that one can compose music with such a literary background today, but as music history shows, nothing advances in a straight line, everything is encouraged and connected by aesthetic considerations.

One of the essential lessons of the Romantic era is the superiority of musical substance over a specific sound colour: if the imagination is sensitive enough, it can find the right expression with alternative means. From the beginning, I had a vision of a paraphrase of my musical epos with the classical combination of violin, cello and piano. I elaborated on a three-movement form, adding a touch of rondo to the process. This trio could be described as a polyphonic structure of characteristics, in which distinct elements are constantly repeated, they chase each other, end abruptly, emerge from the background, and disappear slowly. Having said that, it is absolute music in the classical sense - it contains the true reasons of the absolute.“ Mauricio Kagel, at the premiere of *Trio*.

ANIMAE TRIO was formed in 1993 in Basel, Switzerland, by three exceptional young musicians wanting to put chamber music at the heart of their activities. All three members had just finished graduate studies in Basel and London. After six years of intense collaboration, their repertoire counts more than 50 interesting titles. The trio appears regularly in Switzerland, France, Germany, Austria, Italy, and Slovakia. The Animae Trio collaborates with Swiss, German, and French broadcasting companies, and it has an exclusive contract with Cascavelle. Their CD with works by Dvořák and Smetana was short-listed in 1997 among the ten best recordings in the world (Schweizer Radio Magazin).



**WEDNESDAY
10 NOVEMBER**

**Slovak Radio -
Concert Studio
7.30 p.m.
19.30**

07

KROUMATA ENSEMBLE

Roger Bergstrom

Anders Holdar

Leif Karlsson

Anders Logun

Johan Silvmark

John Eriksson

The concert is supported by
The Swedish Institute, Stockholm
The Swedish Concert Institute Rikskonserter, Stockholm
The Swedish Chamber of Commerce, Prague
Consulate General of Sweden, Bratislava

and in co-operation
with the Department of Prague Castle
and IMRESARIO, Czech Arts Agency

SVEN-DAVID SANDSTRÖM
Spring Music (1998)

ANDRÉ CHINI
Le chant des coquillages (1997)

INTERVAL

ILJA ZELJENKA
Prologo e Barbaro per percussioni
(1999)

Premiere

TORU TAKEMITSU
Rain-Tree (1981)

ROLF WALLIN
Stonewave (1990)

MELOS-ETHOS '99
MELOS-ETHOS '99
MELOS-ETHOS '99

SVEN DAVID SANDSTRÖM (1942, Borensberg, Sweden) studied art history and musicology at the University of Stockholm before commencing composition studies at the Royal College of Music in Stockholm under Ingvar Lidholm (and later under György Ligeti and Per Nørgård). He has taught improvisation at the Stockholm Opera College and, between 1981 and 1996, was professor of composition at the Royal College of Music in Stockholm. Among his many awards are the Prize of the Nordic Council (1984). He has composed large-scale and highly regarded works such as a *Requiem* and *High Mass* and, as a composer, he feels a strong need to communicate with the listener. One could with some justification refer to Sandström as Kroumata's 'composer-in-residence'. No other composer has composed so frequently for the ensemble in its twenty years of existence. At the time of writing (1998) the ensemble has performed his *Drums* (1980) more than 150 times.

Associating Kroumata's music with spring may seem far-fetched, since the percussion ensemble as a musical form – with its thousands of textural potentialities – can be associated with practically anything. Sven-David Sandström was asked to write a new work for Kroumata to play as its twentieth anniversary concert in 1998. The sparkingly colourful, televised concert took place in the spring, which perhaps in itself was reason enough for dubbing the new composition *Spring Music*.

This is Sven-David Sandström's seventh composition for Kroumata. Having notched up that many works in a rewarding partnership, Kroumata today refers to Sven-David Sandström as its very own „composer in residence“.

ANDRÉ CHINI (1945, Roumegoux, France) received most of his musical education at the Paris Conservatoire, where his teachers included André Jolivet. André Chini graduated in oboe, conducting and composition and he plays many other wind instruments, as well as the guitar and piano. In 1975 he moved to Sweden and was quickly merged with the Swedish music environment; he is a member of the society of Swedish Composers and the Swedish Performing Rights Society (STIM). As a conductor he has given guest performances with several Swedish orchestras.

„*Le chant des coquillages* - the Song of the Molluscs - does not arouse the same lyrical associations as the calls of the nightingale, the swan or even the roe deer. Molluscs - crawling or motionless on the floor of the sea - have non-existent voices which would never force their way from the depths and into our hearing. They clam up! At most one can hear the fossilised murmur of the ocean in some of the larger whelk shells. But who has heard the song of the mermaid, the terror and delight of all seafarers?!

My brother was a diver. He spent more than thirty years descending into the silent world that he loved. His love was requited, and one fine day the Indian Ocean would not let him go. He died sixty metres down, among his beloved molluscs, corals and fishes. For all the sorrow and agony I felt, I am not angry with the ocean that bestowed such beauty and harmony upon his boundless curiosity.

He was a very quiet man, but when talking of the ocean's embrace he could wax lyrical. Astounding varieties of life, from the tiniest algae to the largest whale, in millions of shapes, materials and colours. And it is never really silent. Indeed, many different sounds can sometimes be heard simultaneously, from every corner of the ocean: molluscs snapping shut, big fish feeding, bubbles, propellers turning, dolphine leaping in the surface... 'Rather like your music' he added ironically. He was especially taken with the molluscs, perhaps because their beauty can be shared with people

back on dry land, in the way that pirates of olden times would display the contents of their treasure chests.

My piece is not meant to describe a diving expedition or a diving accident, but I have tried to use sound that can be associated with the ocean, the feeling of depth and the molluscs. Rhythms that put one in mind of the South Seas. Warm steel drums glowing in the darkness. And a melody, superficially simple, like our dreams, when we were tiny, of sailing around the world."

André Chini

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 advisor and in Slovak Philharmonic as musical advisor. Since 1968 he has been living as a free-lance composer. Between 1985–1995 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*, aleatorics, 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's 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, chamber orchestra and bass (1995), *Souvenir* for Požož sentimentál (1996), *Duetttinos 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).

„I wonder what a composer should tell to his audience at a premiere? Inundate everybody with technological descriptions, or give away the „contents“ of the music? Intuition tells me not to do it. Good music can speak for itself (and for the composer too). Everybody interprets the ambiguities in music (and art in general) in his own way, and it is not wise to interfere with the listener's imagination. I think art consumption is also a creative process. Maybe I will make myself clearer, if I speak about my relationship with music. After the early years of searching for the meaning of music, after many attempts at expressing the sadness and tragedy of a lonely man, I recently found a joyful music of happiness, playfulness and order. I would compare the realm of pure music to the magical rejuvenating water. The inspiration is so intense, that over the last years I have felt literally immersed in music.

Speaking of technique, I want to mention my rediscovery (after long excursions) of harmony. For me it is a kind of quantum phenomenon. A group of tones is and at the same time isn't a part of a certain chord. Aspects of rhythm and meter fascinate me too, and in interaction with harmony they prove music's quantum oscillation.

The premiered pieces were written over the last three years: *Concertino for Piano and Strings* in 1997, I wrote *Prolog e barbaro* on commission from the 1999 Melos-Ethos festival for the Swedish percussion group, and *Sonata for Clarinet and Piano* in 1998. I would like to stress, that majority of my recent pieces were inspired by the musicians. They are my first and very discriminating listeners, opponents and critics.“

Ilja Zeljenka

TORU TAKEMITSU (1930, Tokyo) studied composition with Yasuji Kiyose, but in fact remained an autodidact. He was the co-founder of the Jikken Kobo Electronic and Concrete Music Studio in Tokyo (1951) which grouped artists of diverse areas. As a composer he became known with his *Requiem for String Orchestra* (1957) and since the time his music met with ever growing attention all over the world. In 1964, he led with his friend John Cage a composition and performance seminar organized by the Hawaii University. He is a demanded film music composer, winning many awards. In 1965 his piece *Textures* won the UNESCO 1st prize at the International Composers' Rostrum in Paris. In the frame of the world exhibition EXPO'70 in Osaka he created '*Space Theatre*'. His music - and that of Stravinsky and Stockhausen - was in 1971 concluded in the Contemporary Music Festival in Paris (S.M.I.P.). Takemitsu lectured on composition at the Yale University and took part in „Meet the Moderns festival“ organized by the Brooklyn Philharmonic led by Lucas Foss. In 1970 he was elected the honorary fellow of the Akademie der Künste der DDR and in 1980 he was awarded the prize of Japan Arts Academy. He is demanded by universities in U.S.A., Canada, Australia and Europe as a lecturer or composer-in-residence.

Toru Takemitsu is probably the best-known Japanese composer to European audiences. The actual „Japanaseness“ of his music is for the most part limited, however, to

a leaning towards meditative and often stationary moods; by contrast he only applies the traditional melodic-harmonic ideals of Japanese music in a few exceptional cases. Largely a self-taught composer, Toru Takemitsu's musical roots are firmly in the European tradition, the recourses of which he has investigated all the way up to electronic and electro-acoustic music. Nevertheless, the wildest modernistic experiments are not to be found in his works. The typical sound of his orchestra is enriched by a large section of European and Japanese percussion instruments. He is an exclusively instrumental composer, there is no space for human voice in his work. Even in his electronic pieces he uses solely natural sounds instead of electronic ones: **musique concrète*.

Works (selection): *Requiem for Strings* (1957), *Landscape* for string quartet (1960), *Music for Trees* for orchestra (1961), *Coral Island* for soprano and orchestra (1962), *Kwaidan* for tape (1964), *Dorian Horizon* for strings (1966), *Asterism* for piano and orchestra (1967), *Stanza I* for guitar, piano, harp, vibraphone and female voice (1969), *Crossing* for solo instruments, 2 female voices and 2 orchestras (1970), *Cassiopeia* for solo percussion and orchestra (1971), *Autumn* for biwa, shakuhachi and orchestra (1973), *Garden Rain* for brass instruments (1974), *Quatrain* for clarinet, violin, cello, piano and orchestra (1975), *Marginalia* for orchestra (1976), *Flock Descends into a Pentagonal Garden* for orchestra (1977), *Les Yeux Clos* for piano (1978), *Water Ways* for instrumental ensemble (1978), *A Way a Lone* for string orchestra (1981), *Rain Spell* for instrumental ensemble (1982), *Star Isle* for orchestra (1983), *Riverrun* for piano and orchestra (1984), *Dream Window* for orchestra (1985), *Entre-temps* for oboe and string quartet (1986), *I Hear the Water Dreaming* for flute and orchestra (1987), *Twill by Twilight - In Memory of Morton Feldman* for orchestra (1987), *Nostalghia* for violin and string orchestra (1987), *Tree Line* for chamber orchestra (1988), *A String around Autumn* for viola and orchestra (1989), *Visions* for orchestra (1990), *My Way of Life - In Memory of Michael Vyner* for baritone, choir and orchestra (1990), *From me flows what you call Time* for 5 percussion players and orchestra (1990), *Fantasma/Cantos* for clarinet and orchestra (1991), *Quotation of Dream - Say sea, take me!* for 2 pianos and orchestra (1991), *How slow the Wind* for orchestra (1991), *And then I knew 'twas Wind* for flute, viola and harp (1992), *Rain Tree Sketch II - in Memoriam Olivier Messiaen* for piano (1992), *Ceremonial. An Autumn Ode* for orchestra and sho (1992), *Archipelogo S.* for 21 performers (1993), *Equinoxe* for guitar (1993), *Family Tree - Musical Verses of Young People* for speaker and orchestra (1993), *Fantasma/Cantos II* for trombone and orchestra (1994), *Spirit Garden* for orchestra (1994). *Paths* for trumpet in memoriam Witold Lutosławski (1994), *Spectral Canticle* for violin, guitar and orchestra (1995), *Two Cine Patrali*, suite from music to films (1996).

Rain tree for three percussionists was completed in 1981. It forms one part of his *Waterscape* series of works for different ensembles, all on water-related topics. This piece is dedicated to the writer Kenzaburo Oé and the celebrated percussion virtuoso Sylvio Gualda. The work takes its name from a passage in a novel by the former: „The tree is called ‘rain-tree’, because its lush foliage still sprinkles the previous night’s drops of rain onto the ground in the following afternoon. Its hundreds of thousands of finger-like leaves store moisture, though other trees dry out in an instant. A clever tree, you must admit.“

ROLF WALLIN (1957, Oslo) extended his musical background from jazz, avant-garde rock and early music to traditional classical training, including composition studies at the Norwegian State Academy of Music with Finn Mortensen, Olav Anton Thommesen and the University of California, San Diego where he worked with Joji Yuasa, Roger Reynolds and Vinko Globokar.

„During the last few years I have become increasingly involved in some peculiar mathematical formulas called *fractals*. These formulas, used in the fast-growing field of Chaos theory, are relatively simple, but they generate fascinating and surprisingly ‚organic‘ patterns when shown graphically on a computer screen or played as music.

In fact, the last third of this piece is one long sweep through a microscopic jungle of numbers arranging themselves in less and less predictable patterns, with a ‚pocket‘ of extreme repetitiveness before exploding into the last chaotic bars.

One would think that such a mathematical approach would lead to sterile and ‚theoretical‘ music. The sound world of *Stonewave* (1990), however, is not one you would associate with maths books. The steady, insistent pulse, the choice of instruments (only drums and non-pitched metal instruments) and the use of almost monomaniac sequences put up squarely against each other or divided by long rests suggest an invisible ritual. A ritual for what?

Well then, let it be a ritual for the exorcism of some ‚evil spirits‘ which now ride our part of the world under the name of Liberalism, making people the servants of the Market Forces instead of vice versa. *Stonewave* is therefore an incantation, as it seems that only divine forces can save European culture from a political system that proclaims the Jungle Law as the guiding principle in social and cultural life.“

Rolf Wallin

KROUMATA, formed in 1978, celebrated its 20th anniversary last year. The group carves out a unique niche via their ties to the Swedish Concert Institute, where they perform as an independent ensemble. Internationally acclaimed Kroumata has performed in over 35 countries. Through the years, they have recorded many CDs - also in collaboration with other artists. The group has received a number of awards and honors to their credit. During spring 1998, Kroumata accepted the Stiftelsen Positiva Sveriges Hederspris (the Positive Sweden Award) from the king himself.

Kroumata commissions and performs the work of Swedish and international composers. Through the years, they have performed about 150 compositions.

In Sweden, Kroumata has attained cult status, drawing large audiences. Kroumata was the first to be appointed official ambassadors for „Stockholm - Cultural Capital 1998“.

Anniversary year 1998 began with a special concert at Konserthuset (Concert Hall) in Stockholm with the royal couple present and the Swedish National Television broadcasting the performance. Last spring, the group toured Germany twice and performed at Expo '98 in Lisbon. During the summer, Kroumata performed at several summer festivals.

During the fall of 1998, Kroumata hosted the „Stockholm International Percussion Event“ which was a highlight of the Culture Capital year. Later in the fall, Kroumata was soloists with the Swedish Radio Symphony Orchestra, conducted by Esa-Pekka Salonen, in the debut performance of Rolf Wallin's concert for six percussionists and orchestra *Tides* at the Berwaldhallen concert house in Stockholm. This performance was also featured at the Vienna Konzerthaus. Throughout the season, Kroumata collaborated with several orchestras, including the Malmö Symphony Orchestra. George Antheil's *Ballet Mécanique* was performed at the Ultima Festival in Oslo.

The 1999/2000 season scheduled performances in several countries, including Sweden, Norway, Hungary, Spain and Austria. Kroumata will do many collaborations with various orchestras, choirs and other instrumentalists.





**THURSDAY
11 NOVEMBER**

**Moyzes Hall
7.30 p.m.**

08

OPERA APERTA ensemble

Ivana Pristašová violin

Peter Šesták viola

Ronald Šebesta clarinet

Jozef Lupták cello

Eleonóra Škutová piano

VLADIMÍR ZBOROŇ narrator

CHRISTIAN WOLFF

Eisler Ensemble Piece (1984)

for clarinet/bass clarinet, violin, cello
and piano

For Cornelius

Dig a Hole in the Meadow

DANIEL MATEJ

Wenn wir in höchsten Nöten sein...
(1999)

(Three-In-One No 2)

for violin, viola and cello

P r e m i e r e

CHRISTOPHER FOX

Straight Lines in Broken Times (1992)

for violin, clarinet and piano

MARTIN BURLAS

A Redundant Shudder (1999)

for violin, viola, cello, clarinet and piano

Hymn of the fighters' for garages (*Hymna bojovní-
kov za garáže*)

Dutch auction (*Holandská dražba*)

A redundant shudder (*Zbytočný záchvěv*)

Dutch pavement (*Holandská dlažba*)

P r e m i e r e

INTERVAL

MELOS-ETHOS '99

GUSTAV MAHLER

Quartet a minor (1876, fragment)

for piano, violin, viola and cello

Nicht zu schnell, Entschlossen (1. movement)

ALFRED SCHNITTKE

Piano Quartet (1988)

Allegro

(after the fragment of Mahler's Piano Quartet)

for violin, viola, cello and piano

PETER ZAGAR

A Blumenthal Dance No 2 (1999)

for violin, viola, cello, clarinet and piano

P r e m i e r e

SALVATORE SCIARRINO

Centauro marino (1984)

for violin, viola, cello, clarinet and piano

MELOS-ETHOS '99
MELOS-ETHOS '99
MELOS-ETHOS '99

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

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

DANIEL MATEJ (1963, Bratislava) studied music theory (1983-89) and composition with Ivan Parík at the Academy of Music and Performing Arts in Bratislava (1987-92). In 1988 he attended the International Composition Course in Kazimierz, Poland (Luigi Nono, Luc Ferrari), between 1988-89 he studied with Betsy Jolas in Paris, and between 1990-92 with Louis Andriessen at the Koninklijk Conservatorium in The Hague. Between 1995-96 he was a composer-in-residence within the DAAD programme in Berlin. Since 1996 he has been lecturing on history of 20th-century music at the Academy in Bratislava. Between 1994-98 he was active as a broadcaster on Radio Ragtime's Studio of New Music.

Daniel Matej is the cofounder and head of programming of the first international festival of contemporary music in Slovakia, the *Evenings of New Music* (1990). In 1987, along with other composers and musicians, he founded the VENI ensemble, which focuses on the most recent music from home and abroad. Besides regular performances with the VENI ensemble, Daniel Matej has played in several groups that he helped to found (Požon sentimentál, VAPORI del CUORE, appendix CONSORT, etc.). His music is featured at concerts and festivals at home and abroad.

The basic concept and its realisation in Matej's music eludes any categorization whatsoever. The mixture of personal inspiration and divergent musical elements in a new, as if recycled structure, and the rejection of traditional techniques point to the primary significance of „chance“, and of creative freedom in Matej's work. He writes mainly for chamber ensembles of various sizes.

Works (selection): *Lament* for soprano, oboe, clarinet, bass clarinet, piano (without a pianist) and tape (1988), *Always* for two pianos (1988), *In the End...* for flute and violin/clarinet and cello/bass clarinet and double bass (1989), *Goodnight, My Sweet Dreams!* for double bass, vibraphone and two bass drums (1989), *Musica Aeterna* for chamber ensemble (1989), *383 - Music for Two* for voice and chamber ensemble (1990), *Gloria* for voices and chamber ensemble (1991), („*Nikabrik*“ or „*Trumpkin*“?) for flute and piano (1991), *Possible Stories (...and other stories)* for any instruments (1994), *I tried them and they were all rotten* for piano (1995), *Make love, not art! (Lucy's Diamonds Are Forever)* for chamber ensemble (1995), *Rock me, Baby! No 2* for guitar and tape (1995), *(Three) Songs and Refrains (Memories of You 2)* for chamber ensemble ad lib. (1995), *SATIollage* for tape (1995), *Luminina*, sound installation (1997), *Ha-lu-je-la (Lullaby)* for chamber ensemble and tape (1996), *(Another Two) Lullabies* for chamber ensemble and tape (1997), *Schneller, Weiter, Höher* for chamber ensemble (1996), *MIKA* for piccolo (1996), *jaune, bleue, rouge* for chamber ensemble (1997), *(When I'm) FIFTY for piano (Lullaby)* for piano and voice (1997).

„*Wenn wir in höchsten Nöten sein...*“ was written on request of the Opera Aperta Ensemble, to whom it is dedicated.“

Daniel Matej

CHRISTOPHER FOX (1955, York) studied composition at the universities in Liverpool, Southampton and York with Hugh Wood, Jonathan Harvey and Richard Orton. In 1981, he won the British Performing Rights Society Prize which opened way to his works to be performed in Europe, Australia and America. In 1984-1992, he regularly attended the Ferienkurse at Darmstadt, 1987 he was a guest of the DAAD German programme in Berlin.

MARTIN BURLAS (b. 1955, Bratislava) studied composition with Ján Cikker at the Academy of Music and Performing Arts in Bratislava, having taken private lessons of piano (Mária Masariková) and composition (Juraj Hatrík) earlier. After finishing school in 1980, he worked as a music supervisor in Opus Record Company and in Slovak Radio. Since 1995 he is a free-lance artist. His refusal to co-operate with the establishment (which halted the staging of the commissioned opera *Sleeping Beauty*) led him to create several ensembles (Maľkovia, Ospalý pohyb); later in the 90s he co-founded the VENI ensemble, Transmusic Comp., Vitebsk Broken, Požon sentimentál,

VAPORI del CUORE. Martin Burtas is also active in the Slovak alternative rock scene. „Burtas' interest in music was from the beginning divided into two areas. While being attracted to the musical avant-garde at the beginning (representing the forbidden fruit of the communist establishment), he also took interest in eccentric rock styles. His uncompromising attitude and total rejection of traditional techniques of composition put him in the front of the new radical generation of the 80s (Breiner, Godár, Kolkovič, Kubička, Szeghy). In his works for tape he ventured into new aesthetic worlds in the Slovak context. While the critics saw in them the influence of Western music (minimal music), they postulated the basic features of his poetics: music carrying a social message, music as an outcry. From today's point of view, we can rank those compositions among the first instances of music ecology in the world.“ (Vladimír Godár)

Works (selection): *Nénia* for string quartet (1979), *Music for Róbert Dupkala* for string quartet, synthesizer, bells, harpsichord and flute (1981), *The Song of Trees* for tape (1981), *Sotto voce* for mixed choir and orchestra (1982), *Farewell Music* for two melodic instruments, cello, bassoon and piano (1982), *Penultimate Summer* for harp, celesta, piano, vibraphone, marimba and chamber orchestra (1984), *Hymn to the Forgotten Ones* for violin, cello and piano (1984), *Rails Without Trains* for piano (1984), *Decrescendo* for oboe, cello, bassoon and harpsichord (1986), *Oasis* for tape (1985), *Simultaneous Quartet* for cello, trombone, guitar, piano and percussion (1986), *Sleeping Beauty*, opera (1984–1987), *Cross and Circle* for 2 trumpets and tape (1989–1990), happening *Hexenprozesse* (1990), *Hung Up Veins* for chamber ensemble (1991), *From my Life* for chamber ensemble ad lib. (1992), *Building a New Society* for chamber ensemble (1993), *Bricks Game* for electronic game and chamber ensemble (1994), *A beautiful event* for tape (1995), *Overload* for tape (1996), *Mutrans* for tape (1996), *New beginning. (New hope)* (1998).

GUSTAV MAHLER's juvenilia (which comprises, as far as known today, two operas, five symphonies, seven lieder, and five chamber music works), the musical world was denied insight of for almost one hundred years. Some works were destroyed by the composer himself, others got lost after having been sent to competitions. A small rest (the *Piano Quartet*, some chamber music fragments, three lieder, one symphony) has been handed down, but, due to the composer's last will, not published. For this there seems to be – at least as far as the *Piano Quartet* of the 16-year old composer is concerned – no obvious reason, since Mahler himself, in 1893, remarked: „.... The best of it was a piano quartet... which found great favour with the audience... I lost the quartet after having sent it to a competition in Russia.“

Thus, the first issue of the two parts that had survived (the 1st movement and a scherzo fragment), in 1973, allowed important insights into the early period of development of a composer whose work has gained immense popularity. This fascinating document has met worldwide interest, as is proved by a large number of performances and broadcasting productions...

At the age of eight, Mahler had started to teach himself to play the piano and to compose. This early sign of extraordinary musicality induced Mahler's father to have his now fifteen-years-old son join the Vienna Conservatory where he studied piano under Julius Epstein and composition under Franz Krenn. The first result of these three years of apprenticeship seems to be the *Piano Quartet* which was presumably completed in 1876 and soon afterwards first performed under the direction of the composer...

The publisher of this work, Peter Ruzicka, sees the origin of Mahler's forms and gestures in the roots of contemporary musical conscience, represented by the names of Brahms, Schumann, and Schubert. He points to the „unusual, extremely excessive“ violin cadenza before the coda and to the discouraged end of the work which „denies any superficial conventions as could be expected from a sixteen-year-old adolescent.“ (Jörg Morgener)

ALFRED SCHNITTKE (1934 in Engels, Russia) began his musical studies in Vienna, where he lived with his parents (1946-48). In 1958 he graduated from Moscow Conservatory in the compositional class of Y. Golubyov, during 1961-1972 he returned to the institute as a teacher of instrumentation, counterpoint and composition.

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

Works (selection): 4 String Quartets (1966, 1981, 1983, 1989), 2 Piano Concertos (1969, 1979), 4 Violin Concertos (1957, 1966, 1978, 1984), 2 Cello Concertos (1986, 1990), 8 *Symphonies* (1972, 1980, 1981, 1984, 1988, 1993, 1993, 1994); *Pianissimo* for large orchestra (1968), *Concerto for oboe, harp and strings* (1970), *Suite in Old Style* for violin and piano (1971), *Labyrinths*, ballet (1971), *Der gelbe Klang*, scenic composition (1974), *Requiem* for soli, choir and orchestra (1975), *Hymns I.-IV.* for various chamber ensembles (1974-79), *Piano Quintet* (1976), *Sonnengesang des Franz von Assisi* for choir (1976), *Concerto grosso I* for 2 violins, harpsichord and string orchestra (1977), *Passacaglia* for orchestra (1980), *Minnesang* for choir a cappella (1980-81), *Concerto Grosso No. 2* for violin, cello and orchestra (1982), *Faust-Kantate*, *Seid nüchtern und wachet* for soli, choir and orchestra (1983), *Esquisses*, ballet (1985), *(K)ein Sommernachtstraum* for orchestra (1985), *Ritual* for orchestra (1985), *Concerto for viola and orchestra* (1985), *String Trio* (1985), *Concerto for choir* (1985), *Peer Gynt*, ballet (1986), *Piano Sonata* (1988), *Piano Quartet* (1988), *Four Aphorisms* for orchestra (1988), *Concerto* for pianos for 4 hands and chamber orchestra (1988), *Concerto Grosso No. 4/Symphony No. 5* (1988), *Psalms of Repentance* for choir (1988), *Monologue* for viola and string orchestra (1989), *Moz-Art à la Mozart* for 8 flutes and harp (1990), *Concerto for cello and orchestra* (1990), *Life with an Idiot*, opera (1991), *Concerto Grosso No. 5/Violin Concerto* (1991), *Piano Sonata No. 2* (1990), *Piano Sonata No. 3* (1992), *Gesualdo*, opera (1993), *Concerto Grosso No. 6* (1993), *Epilogue to Peer Gynt*, version for cello, piano and tape (1993), *Symphonic Overture* for orchestra (1994), *Sonata for Cello and Piano No. 2* (1994), *Quartet for Four Percussionists* (1994), *Triple-Concerto* for violin, viola, cello and strings (1994), *Five Fragments to Pictures of H. Bosch* for tenor, violin, trombone, harpsichord, timpani and strings (1994), *Sonata for violin and piano No. 3* (1994), *History of D. Johann Faustus*, opera (1994), *For Liverpool* for orchestra (1994), *Lux aeterna* for mixed choir and orchestra, orch. G. Rozhdestvensky, Schnittke's contribution to the *Requiem of Reconciliation* (1994).

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

The one movement *Piano Quartet* dedicated to the violinist Oleg Krysa features a quotation from the 16-years-old Gustav Mahler piano quartet fragment. The first performance of this work took place at the Kuhmo summer festival played by an international ensemble (Krysa, Hoffman, Cohen, Lobanov).

PETER ZAGAR (b. 1961, Bratislava) studied composition privately with Vítězslav Kubička and with Ivan Hrušovský at the Academy of Music and Performing Arts in Bratislava (1981-86). Between 1987-92 he worked as music supervisor in the Slovak Radio. In 1992 he taught at a music school in Chartres-Lucé, France, between 1992-93 he worked as editor with the Slovak Philharmonic, and in 1994 he was invited to produce a composition for tape at the GRAME studio in Lyon. Between 1994-97 he was a freelance composer, writer, and producer. He collaborates with several ensembles (VENI ensemble, VAPORI del CUORE, Požož Sentimental, STOKA Theatre) and dance groups. In 1997 he returned to the Academy to study for a doctorate, and presently he is on a five-week ArtsLink residency in Philadelphia. He holds the 1995 Slovak Musicological Association Award, the Dosky '98 Award, and the 1999 Ján Levoslav Bella Award.

„The essence of Zagar's compositions is dialogic. But before beginning a dialogue one has to put one's own ideas in order, and that reduction may acquire Suprematist or Mondrian characteristics (*Music for a Video*, 1991). We might paraphrase Kafka's remark that every writer creates his own precursors and say that today's composer, too, in the main chooses his own partners in conversation. The principle of composition whose model is the double logic of initial theses and modifying transformations draws the composer's attention to its own history, and we can go back as far as Stravinsky for the observation that the composer should love his models. Peter Zagar not only loves his partners in dialogue, but above all reveres them in all humility. They are, after all, the archetypes that form the bedrock of European music culture, be it the classical intimacy of the chamber medium [...], the ideal of homogenous sound [...], the light-hearted vein of musical Europe [...] or the magnificent tradition of Christian musical culture [...].

If it is Zagar's endeavour to enter into a dialogue with these archetypes, it should also be said that his works enable the values of those archetypes to return at least for a moment among us, to be present in our time and in our space - for which those values are no more than a distant memory. (Vladimír Godár)

Peter Zagar is at present on a several-month's-stay in the USA in the framework of the ArtsLink programme.

Works (selection): *Poetic Suite* for piano (1983), *I Dreamt of Your Hands...* for soprano, flute and piano (1984), *Rhapsody* for piano (1985), *Ouvertura giocosa* for large string orchestra (1986), *Concerto for Chamber Orchestra* (1986), *White Path* for soprano and piano (1987), *Many More Stains and Emptiness...* for string quartet (1988), *Music for 2 flutes, 2 clarinets, 2 bassoons, strings and tape* (1988), *For Flute and Bass Guitar* (1988), *Mr. Valse* for children's choir (1988), *Stabat mater*

for 5 voices/mixed choir (1988), *Music to Passion* for mixed choir and organ (1990), *Music to video* for chamber ensemble (1990), *No Caresses* for tenor, string trio and percussion (1991), *Trio* for viola, cello and piano (1993), *Four Pieces for Strings* (1993), *They Kissed and Wept...* (1994), *String Quartet* (1995), *Une poire supplémentaire* for piano (1995), *Pater noster* for mixed choir and organ (1995), *Land of Customs* for chamber ensemble (1995), *Quintet* for chamber ensemble (1996/1998), *Though I closed myself as fingers*, music to a choreography (1996), *December suite* for chamber ensemble (1997), *Two pieces for accordion* (1997), *Apokalypsis Iohannis* for solo voices, choir and string orchestra (1997), *Psalm 131* for mixed choir (1998), *Dies irae* for string orchestra and harpsichord (1998), *Two Sacred Songs* for children's and female choir and chamber ensemble (1999), *A Petit Bourgeois' Wedding* (1999).

SALVATORE SCIARRINO (1947, Palermo) began to compose at the age of twelve after he has been largely interested in art since his early childhood. The first public performance of his composition took place in 1962 in the framework of the 4th International Week of New Music in Palermo. Further studies he undertook with Turi Belfiore and Franco Evangelisti, under whose guidance he concerned himself in electroacoustic music at the Accademia di Santa Cecilia in Rome. In 1977–1980, he was artistic director of the Teatro Comunale in Bologna, he taught at the conservatories in Milan, Florence and Perugia and held master courses. He won a series of Italian prizes (a. o. the Premio Società di musica contemporanea, Premio Taormina, Premio Dallapiccola, Premio Italia, the ISCM Italian section's prize...)

Sciarrino is free of extreme avantgarde tendencies and of the traditionalism of standard musical education as well. His personality and music are characterized by freedom of thinking, critical view and fascinating phantasy, especially in the field of musical sound. Refinement and ethereal sound are linked with high demands on the musicians performing his works and at the same time challenge the audience to careful listening as to unveil the refined network of his texture which contrasts intensively with the loudness of today world. In his music of silence Sciarrino widely uses European musical tradition and finds parallels to Buddhism.

Works (selection): *Berceuse* for orchestra (1967), *Aka Aka to* for soprano and instruments (1968), ... *Da un divertimento* for 10 instruments (1970), *Sonata da camera* for small orchestra (1971), *Introduzione e Aria „Ancora il Duplice“* for mezzo-soprano and orchestra (1971), *String quartet No 7* (1976), *6 capricci* for solo violin (1976), *Ist Piano Sonata* (1976), *Il paese senz'alba* for orchestra (1977), *Il paese senza tramonto* for orchestra (1977), *Attraverso i cancelli* for instruments (1978), *Aspern*, singspiel after Henry James (1978), *Un'immagine di Arpocrate* for piano and orchestra (1974/1979), *Introduzione all'oscuro* for 12 instruments (1981), *Lobengrin*, „invisible action“ for soloist, instruments and voices (1982–1984), *Autoritratto nella notte* for orchestra (1983), *Lo spazio inverso* for 5 instruments (1985), *Allegoria della notte*, violin concerto (1985), *Le ragioni delle conchiglie* for string quartet (1986), *Morte di Borromini* for orchestra and speaker (1988), *Sue poemi concentrici I, II, III* for soloists and orchestra (1987), *Il silenzio degli oracoli* for wind quintet (1989), *Perseo e Andromeda*, opera in one act (1990), *Due Arie marine* for mezzo-soprano and real-time sound synthesis (1990), *Infinito Nero*, musical theatre (1998), new work for percussion quartet (1999).

The **OPERA APERTA ensemble** was founded in 1996 by several members of the contemporary music group VENI ensemble as a chamber group specializing on the classical, romantic and 20th century repertoire. Its various instrumentation enables to shape each program according to differently chosen associations or contrasts. It is a long term project, resulting in a creative comprehension of the European music heritage as seen from the end of the 20th century. It is a search with an open end, an „open work“.

Vladimír Zboroň studied theology and has had various jobs. At present he is an actor at the Bratislava avantgarde theatre called Stoka (Sewer) where he appears in several performances: Díp inaf, Eo ipso, Impasse, Donárium...



**FRIDAY
12 NOVEMBER**

**Moyzes Hall
5.00 p.m.**

09

INTERVALLES

Bernard Wystraete flute

Antony Marschutz clarinet

Frédéric Guerouet cello

Véronique Briel piano

DENISA BENČOVÁ guitar

ANDREJ RUSNÁK vibraphone

The concert is supported by
Institut Français de Bratislava
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SPEDIDAM, les droits de l'interprète
ADAMI, Artistes interprètes, Paris

JEAN YVES BOSSEUR

Création En Quete de Tango (1994)

for flute, clarinet, cello and piano

EDGARD VARESE

Densité 21,5 (1936)

for solo flute

GIACINTO SCELSI

Ko-Lho (1966)

for flute and clarinet

BERNARD WYSTRÆTE

Vacilação e dança

for flute, clarinet, cello and piano

EGBERTO GISMONTI

Cherubin

I N T E R V A L

JOSE LUIS CAMPANA

Création pour quatuor

(commande d'Etat)

EGON KRÁK

Lettres de mon moulin 20' (1999)

for flute, clarinet, cello, guitar,
vibraphone and piano

P r e m i e r e

MELOS-ETHOS '99

JEAN-YVES BOSSEUR (1947, Paris) studied composition in Cologne with Karlheinz Stockhausen and Henri Pousseur.

He is director of research at CNRS and lecturer at the University of Paris. In 1967, he has got the 1st prize of the Gaudeamus Foundation and the Royaumont prize. Jean-Yves Bosseur is a co-founder of the Groupe Intervalles.

Works (selection): *Le temps de le prendre*, *Anna Livia's awake*, *Labyrinthes*, *Vent d'ouest*, *Satie's dream*, *Hong-Kong variations*, *Quatre de chiffre*, *Mémoire d'oubli* (texte by Bernard Noël), *43 miniatures* etc... Music to films as *Viva la muerte* of Arrabal; tv films as *Aurélien* realized by Michel Favart for stagings by Arrabal, Lavelli, Ronse, Van Kessel, Lacarrière, etc..., for ballets with Pomarès, Buirge, Gebhardt, etc..., for the radio station France Culture.

Books: *Révolutions musicales*, *Le paradigme musical d'Albert Ayme*, *Musique, passion d'artistes*, *Vocabulaire de la musique contemporain*, *Le sonore et le visuel*.

Four musicians in quest for a Tango... Each one refers to a composer which tried to confront himself to the tango phenomenon. With the exception of Astor Piazzolla, all of them – Albeniz, Laparra, Cliquet, Pleyel, Stravinsky, Satie, Turina have written their „tangos during the first part of the century, most of them, during its first decade. Musicians just dispose of rythmical and harmonic fragments, of reference scores and they try to bring them together in a unique tango. This udertaining is an illusion; perhaps the conventional notation filter is partially responsible; or even more, the diversion of a cultural fact of popular origin, transplanted in a foreign context.

From that time, the tango appears blocked off, but not the desire of tango, who even has to imply the musicians playing, as a continue bass.

EDGARD VARESE (1883, Paris – 1965, New York) was probably the only genuinely modern composer. The biological notion of growth and shrinking doesn't apply to his music, because Varèse's art doesn't reflect life in its molecular substance: it depicts the metallic reality, in which man is exposed to the high-tech environment he himself created but cannot control. Varèse didn't write music about machines, as Honegger did, he rather attempted to write with the help of machines, in times, when feasible means of electronic treatment of sound were not yet known. His mission was to capture the „mechanic“ age by pre-electronic means. According to Joseph Häusler, this utopia was followed by reality that enabled it by „emancipating the noise“. Varèse embraced wailing sirens and the Morse code where others would reject them, too scared by comparable attempts... What is striking about Varèse is that he knew how to make moise, and he could organize it too. His consistency points to the visionary originality of a master: it represented not only a radical reduction of instrumental options, but also their expansion. Varèse reinvented rythm, timbre, harmony and form, he didn't care much for tradition and he didn't repeat himself. This explains the small size of his output...

Varèse studied mathematics and natural sciences at Ecole polytechnique in Paris. When he decided to become a musician, he broke relations with his parents. He became a pupil of d'Indy, Roussel, and Widor at the Schola cantorum and the Conservatoire in Paris. Until 1915 he served in the military, then he moved to America, where he obtained citizenship in 1927. In 1919 he co-founded the International Composer's Guild, and in 1926 he founded the Pan American Society that cultivated

the music of North and South Americas. By then he experimented with electronic instruments, which became available only in the 1950s. (after Knut Franke)

Work: *Un grand sommeil noir* (after Verlaine) for voice and piano (1906), *Amériques*, for orchestra (1918-1921), *Offrandes* for soprano and small orchestra (1921), *Hyperprism* for 9 wind instruments and 7 percussion players (1922-1923), *Octandre* for wind instrument ensemble (1923), *Intégrales* for 11 wind instruments and 4 percussion players (1924-1925), *Arcana* for orchestra (1925-1927), *Ionisation* for percussion (1929-1931), *Ecuatorial* for bass and ensemble (1932-1934), *Density 21.5* for solo flute (1936), *Etude pour Espace* for choir, 2 pianos and percussion (1947), *Déserts* for wind instruments, percussion and tape (1950-1954), *La procession de Vergès*, tape to the film on J. Miró (1955), *Poème électronique* for 3-track tape (1957-1958), *Nocturnal* for solo voices, choir and small orchestra (1961).

Density 21.5 was written in 1936 for George Barrère. He „inaugurated“ his specially made platinum flute with this work. The title was still open at the first rehearsal. Varèse suggested: „Let's call it after the density of platinum.“ Many „sound forms“ can be traced in the composition: These forms make use of all features of the instrument. In spite of diverse sound, the work's main idea is solid. (Chou Wen-chung)

GIACINTO SCELSI (1905, La Spezia – 1988, Rome) was brought up in an aristocratic family and given a quality education. Although he showed interest and talent for music very early, his professional career took off only later in his life, if we ignore the course of harmony he took with Giacinto Sallustio and occasional encouragement from Respighi and Casella. After intense studies of Scriabin with Egon Koehler in Geneva, he studied composition with Schoenberg's pupil Walther Klein in Vienna (1935-1936). In 1937 he settled in Rome, where he and Gofredo Petrassi organized avant-garde music concerts; in the 1940s he suffered a major personal and health crisis, but he continued travelling to Africa and the Far East until the 1950s. Most of the time, though, he spent in Paris, London and Switzerland: there he contributed to the magazine *Suisse contemporaine* (1943-1945). In 1952 he finally came back to Rome, and in the early 1960s he joined the Nuova consonanza group, gathered around Franco Evangelisti. He maintained contact with celebrated personalities, artists, composers, and writers. Between 1949-1987 he published six collections of poems in French and an autobiographical story in Italian.

Giacinto Scelsi is a perfect example of an outsider in 20th century European music. In many ways, his work is unprecedented, starting with his technique of notation: setting up precise rules, he used somebody else to write down his music. Scelsi was interested in spatial qualities of individual sounds, he looked for it depth. „Composition“ (he rejected this word) was for him more of a contemplation of a sound, or sound complex, whose size, density, or intensity can be modified without changing its unity, with no regard to inner relations. For him, the primary quality of the sound was depth, and music should illustrate this dimension. *Ko-lbo* goes further in this tendency, as does all Scelsi's music after the late 1950s, by using limited material, restricting itself to one or two pitches, employing the technique of continuous rhythmic variation, and using quarter-tones.

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), *Puyll* for flute (1954), *Coeloconath* for viola (1955), *Ixor* for B-clarinet (1956), *Yamaon* for bass and 5 instruments (alto saxophone, baritone saxophone, contrabassoon, double bass and percussion) (1954-58), *TRe canti sacri* (1958), *I presagi* for 9 instrments (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), *Kboom* for soprano and 7 instrumentalists (2 violins, viola, cello, horn and 2 percussion) (1962), *Chukrum* for string orchestra (1963), *Yliam* for female choir (1964), *Anabit (Lyrical Poem dedicated to Venus)* for violin solo and 18 instruments (1965), *Ko-lbo* 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), *Saub (Two Liturgies)* for soprano and tape (1973), *Manto (per quattro)* for voice, flute, trombone and cello (1974), *Pfbat („Un éclat... et le ciel s'ouvrit“)* for mixed choir, large orchestra, organ and dinner bells (1974), *Et maintenant c'est de vous de jouer* for cello and double bass (1974), *In Nomine Lucis* for organ (1974).

BERNARD WYSTRAETE (1942, Roubaix) studied composition at the Conservatoire National Supérieur in Paris with Gaston Crunelle. He worked for TV and Radio Stations in Europe and in the DOM/TOM.

Several years he had been solo flute player at the Comédie Française orchestra, and he appeared also as arranger and musical director. In the United States he has cooperated with the French Theater and Pierre Dux, with producers as G. Strehler, F. Zeffirelli, J. Rosner and T. Ilands.

Together with harfist Lily Laskine Mr Wystragte played in duo in the framework of the ballet concerts if Gilbert Mayer, prepared with opera stars. Bernard Wystraete has created the Association Musique au Pluriel and his own label MAP. He is a member of the Groupe Intervalles, and director of the Municipal Music School of Creil. He his the co-funder of the flute orchestra of Paris.

Vacilação e dança is an unique incantatory movement, where muted African roots share with the perpetual beat from the colibriguarani's swing. *Vasilação e dança* is full of motley antagonisms, seducing and murmuring in a disconcerting brevity.

EGBERTO GISMONTI started his career in 1968, the Brazilian cabalistic year. His music brought the first poetic resistance to the metaphors of dictatorship. Egberto's music was incredibly original, linking elements of opposed origins, traditionals with vanguard and experimental, new experiencies indigenous patrimony. Paradoxically enough, Egberto's music became more and more Brazilian, not in his folklore aspects but defending the supposed roots. Despite the wealth and the musical univers involved in his music, Gismonti built his own style.

Franco-argentin composer **JOSÉ LUIS CAMPANA** (1949, Buenos Aires) studied composition under Jacob Fischer and 1974 graduated in psychology at the University of Buenos Aires. Since 1979 he lives in France, where he completed his composer training with Ivo Malec, and Betsy Jolas. He won several international prizes; his works are regularly played and broadcasted worldwide and he appears at numerous festivals for contemporary music (Donaueschingen, Darmstadt, Bremen, Frankfurt, Nuova Consonanza di Roma, Royal festival Hall of London, Metz, Köln, Salzbourg, Festival Verdi in Parme, Musica Strasbourg...).

Between 1989 and 1992, he taught musical analysis in the Conservatoire National Supérieur in Paris. Since October 1992, he is musical director of the ARCEMA from which he is one of the fundators. In april 1990, José Luis Campana obtained the Georges Enesco's prize awarded by the SACEM for all his career.

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. In 1991–1996, he taught at the Anna Hrušovská Music Conservatoire in Bratislava, since 1996 he is lecturer at the Academy of Music and Performing Arts in Bratislava, teaching music theory and history. 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), *Sonate en deux expressions caractéristiques* for cello and piano (1987-1994), *Symbolon mentis gratae*, cycle of mixed choirs to texts by Jakub Jacobaeus (1987-88), *Responsio* for bass clarinet and cello (1988), *Elegidion, De vita et dignitate ecclesiastica* for mezzo-soprano, horn and orchestra (1989), *Duets for cello and double bass* (1989), *Responsio II* for bass clarinet, cello, harp and piano (1989), *Pulcherrima* for 2 string quartets and piano (1990), *Requiem for Father Leopold* for wind octet (1991), *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 Matiaš and the Shepherd*, chamber opera for children (1994), *Ave Regina coelorum* (1995), *Spiritus tuus in nobis*, string quartet (1995), *Shadow* for wind trio (1997), *Amor, land turned to the sea* for clarinet, double bass and piano (1998).

„Alphonse Daudet's *Lettres de mon moulin* represent a very personal experience for me. This fine and beautiful unrhymed poetry made me believe that late-20th-century composition can be simple and accessible at the same time. It was easy to penetrate the musical dimension of Daudet's collection: he uses associations loaded to the top with hidden music.

First I wrote an unfinished vocal version. The settings of short story fragments turned into picturesque scenes, leaving enough room for Daudet's gentleness, magical moments, and the atmosphere of Provence. I chose the lyrical approach, hence each short story in its musical version represents a cryptogram of information, feelings, passion and recollections.

Master Cornill's secret will remain a secret, Guillaume de Machaut grins from the Pope's Mule in the streets of Avignon, Mr. Seguin's Little Goat finishes her dance before she's eaten by the wolf, and the Stars remind us of the land, where Petrarch once dreamt his Renaissance dream. So it happened, that the 1st movement is a symbol of expectation, the 2nd is an apotheosis of historicism, the 3rd is an embodiment of French charm and elegance, and the last illustrates the intimacy of love."

Egon Krák

Lettres de Mon Moulin

Cycles des visions provençales d'après Alphonse Daudet

Le secret de Maître Cornille

Les pauvres moulins! A vent restèrent sans ouvrage. On ne vit plus venir les petits ânes... Les belles mennières vendirent leurs croix d'or... Plus de muscat! Plus de farandole! Le mistral avait beau souffler, les ailes restaient immobiles... Pauvre moulin! Pauvre Cornille!

La mule de Pape

Qui n'a pas vu Avignon du temps des papes, n'a rien vu...

De tous le jolis dictons, proverbes ou adages, dont nos paysans de Provence passaient leurs discours, je n'en sais pas un plus pittoresque ni plus singulier que celui-ci. A quinze lieues autour de mon moulin, quand on parle d'un homme rancunier, vindicatif, on dit: cet homme-là! Méfiez-vous! Il est comme la mule du Pape, qui garde sept ans son coup de pied!

Chèvre de M. Seguin

Ah, Gringoire! Qu'elle était jolie petite chèvre de M. Seguin!

Qu'elle était jolie avec ses yeux doux, sa barbiche de sous-officier, ses sabots noirs et luisants, ses cornes zébrées et ses longs poils blancs qui lui faisaient une houppe-lande! Un amour de petite chèvre...

Les Étoiles

Qu'il y en a! Que c'est beau! est-ce que tu sais leurs noms, berger?

Mais oui, maîtresse... Tenez!

Voilà le Chemin de Saint Jacques. Plus loin vous avez le Char des âmes. Les trois étoiles qui vont devant son les Trois Bêtes, brille Jean de Milan le flambeau des astres.

Mais la plus belle de toutes les étoiles, maîtresse, c'est la nôtre, c'est l'Étoile du berger. Nous la nommons encore Maguelonne, la belle Maguelonne qui court après Pierre de Provence et se marie avec lui tous les sept ans.

Comment! Berger, il y a donc des mariages d'étoiles?

Mais oui, maîtresse.

Autour de nous, les étoiles continuaient leur marche silencieuse, dociles comme un grand troupeau; et par moments je me figurais qu'une de ces étoiles, la plus fine, la plus brillante, ayant perdu sa route, était venue se poser sur mon épaule pour dormir...

INTERVALLES is a group of seven musicians and sometimes, depending on programme, cooperates with other musicians. The ensemble performs pieces composed by its members (e. g. Jean-Yves Bosseur, Bernard Wystraete) and also commissions work by other composers. The repertoire of the group includes contemporary music and pieces of classic moderna? with emphasis on the elaborated dramaturgy. Ensemble presents also various educative projects, animations and concerts with talks.

Denisa Benčová studied at the conservatoires in Žilina (D. Lehotský) and in Banská Bystrica (M. Sedláková). Now she studies at the Academy of Music and Performing Arts in Bratislava with J. Zsapka. Benčová is a prize-holder of several competitions (Kutná Hora 1996 - 1st prize, Yamaha Competition 1998 - 2nd prize) and she participated at masterclasses with outstanding guitarists (D. Russell, L. Brower, A. Pierri, N. Koškin, L. Walker...).

Andrej Rusnak attends 6th grade at the Bratislava Conservatoire. This year he received 2nd prize at the competition in Brno. In the 2nd grade he participated in a jazz workshop in Germany.



FRIDAY
12 NOVEMBER

Moyzesall
7.30 p.m.

10

SLOVAK SINFONIETTA ŽILINA

LEOŠ SVÁROVSKÝ conductor

DANIELA VARÍNSKA harpsichord

IVANA PRISTAŠOVÁ violin

JURAJ BENEŠ
Music to J. S. (1985)

MICHAEL NYMAN
*Concerto for amplified harpsichord
and strings (1995)*

INTERVAL

VLADIMÍR GODÁR
*Emmeleia for violin and chamber
orchestra*
P r e m i e r e

ALFRED SCHNITTKE
/ arr. for string orchestra by Yuri Bashmet
Trio sonata
Moderato
Adagio

MELOS-ETHOS '99
MELOS-ETHOS '99

MELOS-ETHOS '99

„*Music to J. S. Bach* was written in the Bach year of 1985 and it was premiered at the New Slovak Music Festival in 1992. It was neither my first, nor my last work that was connected with Bach's music. The material for this work comes from Bach's *Sonata in G minor* for violin. It is quoted in the fifth movement, but the preceding movements prepare it. At the end of the work I introduced a fragment of the arioso from Beethoven's *Piano Sonata Op. 110*. The work consists of five movements, the first four are short, they act as preludes („exercises“, „starters“ before the main dish, this structure is derived from Lutosławski), and the last is twice as long as all the preceding together; it is the centrepiece of the composition.“

Juraj Beneš

MICHAEL NYMAN (b. 1944, London) studied at the Royal Academy of Music and at the King's College in London. In 1964 he stopped composing, because he couldn't identify with the orthodox British avant-garde composers. He was active as a scholar, he edited works of Purcell and Händel, he collected folk songs in Romania, and he wrote reviews, in which he was the first to use the term „minimalism“ in connection with music. (In 1974 he published *Experimental Music: John Cage and Beyond*.) He returned to composing after hearing Reich's *Come Out*. Having written the libretto to Birtwistle's pastoral *Down by the Greenwood Side*, he was approached by Birtwistle in 1977 to arrange Venetian 18th-century songs for a National Theatre production of Goldoni's *Il Campiello*. The group that he formed for the purposes of this production stayed together under the name Michael Nyman Band and performed Nyman's idiosyncratic music. Besides concert pieces, Nyman composed tens of film scores (as diverse as *The Draughtsman's Contract*, *Piano*), ballet, music to a fashion show.

Nyman's music appeals to a broad public, especially because of its eclecticism, fresh humour, and rich imagination.

The *Concerto for amplified harpsichord and strings* was written for Elisabeth Chojnacka, who gave the first performance with the Michael Nyman String Orchestra on 29 April 1995 in the Queen Elizabeth Hall, London.

„The history of this Concerto is eccentric and cumulative. I had met Elisabeth Chojnacka in Paris about a year earlier while I was working on the soundtrack for Diane Kurys' film *A la Folie (Six Days, Six Nights)*. I was attempting to persuade her to play my solo piece *The Convertibility of Lute Strings* (1992), but she expressed a passion only for tangos. As luck would have it, one of the cues for the Kurys score was what I fondly called a tango. Elisabeth showed interest in this and I subsequently turned it into a harpsichord solo. Sadly, during the writing of the piece my friend the composer Tim Souster died tragically. Elisabeth's enthusiasm for *Tango for Tim* encouraged me to write the Concerto for her. The Concerto is shaped as a very simple ABA form - the outer sections, derived from *The Convertibility of Lute Strings*, enfold an elaborated version of *Tango for Tim*. After the first performance, Elisabeth decreed that the true potential of the Concerto could only be fulfilled by the addition of a cadenza. This was duly composed in the summer of 1995 - a toccata derived from harmonies first heard in the immediate post-*Tango for Tim*, *Convertibility* material. (Elisabeth subsequently ordained that the cadenza could also have a life outside the Concerto as a concert piece if it had a few extensions added. Hence - inevitably, the title of the piece - *Elisabeth Gets Her Way*.)“

Michael Nyman

VLADIMÍR GODÁR (b. 1956, Bratislava) studied piano (Mária Masariková) and composition (Juraj Pospíšil) at the Bratislava Conservatory, later composition with Dezider Kardoš at the Academy of Music and Performing Arts in Bratislava. Between 1988-89 he attended a composition course at the Hochschule für Musik und darstellende Kunst in Vienna (Roman Haubenstock-Ramati), between 1979-88 he worked as editor in Opus Publishing House, between 1988-97 he worked at the Institute of Musicology of the Slovak Academy of Sciences. Between 1993-94 he was composer-in-residence at the Slovak Philharmonic, between 1991-96 he edited the Slovak Music review. Since 1996 he lectures on history of aesthetics at the Faculty of Letters of the Comenius University in Bratislava, while between 1997-99 he headed the Publishing Department of the National Music Centre. He holds several prizes: the Ján Levoslav Bella Award, the Critics Award, the Golden Nail Award.

„Godár's music introduced new arguments into Slovak music – new notion of musical time, new attitude to the past, i. e. adoption of historic forms (passacaglia, concerto grosso, partita), and a new brand of strict serial composition, which fuses the vertical (tonal centre), the horizontal (canon), with the sound (cluster). These innovation were seen as an emergence of a new generation (Martin Burtas, Szeghy, Breiner and others) on one hand, and as a revolt against the 'official' music of the 1970s, against the continuing influence of New Music, on the other. They were in fact related with deeper currents in European music, as manifested in the music of Schnittke, Górecki, Kancheli, etc.

Many of Godár's works use the same technique: relatively short motif is worked out in a vast space. While minimalist music moves slowly and evenly, Godár's time is broken into sections, marked by major changes in texture, and by dynamic contrasts. In the early 1990s, Godár's involvement with the past intensified, influencing sometimes the associative layer of his music, sometimes the musical process itself. The success of Godár's music among Slovak filmmakers is unique, defying the common belief that the contemporary composer is isolated from society.“ (Peter Zagar)

Works (selection): *Ricercar per 4 stromenti* (1977), *Sorrowfull Songs to Words from Old Slovak Poetry* for female/children choir and chamber ensemble (1979), *Symphony No. 1* (1980), *Trio* for violin, clarinet and piano (1980), *Violin Duets* (1981), *Lyrical Cantata* for mezzo-soprano and chamber orchestra (1981), *Partita for 54 String Instruments, Harpsichord, 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/R 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), *Orbis pictus*, film music (1997), *La Canzona refrigerativa dell arpa di Davide* for cello and harp (1998), *Bikít Gilgamesh* for bass and cello (1998), *O Crux* for solo cello (1999).

„*Emmeleia* for string quartet was written for the Satie *morceaux en forme de poire* project within the Evenings of New Music Festival. Plato used this term to designate a beautiful, noble (not vulgar), peaceful (not martial) dance. The piece exists in several versions, one of which was chosen by director Martin Šulík for his film *The Garden*. The version for violin and strings is performed for the first time tonight.“Vladimír Godár

ALFRED SCHNITTKE —> p. 73

In the two-movement *String Trio*, written in 1985, commissioned by the Alban Berg Society of Vienna on the occasion of the centenary of that composer's birth and also the fiftieth anniversary of his death in 1935, we encounter an intimate work, which, on account of its relationship to Vienna, may also be found memorably meaningful.

The composer plays meditatively with the dusty fragments of his memory – for, as a piano student between the ages of 12 and 14, he spent important years filled with musical encounters and stimulation in Vienna. Thus there are echoes of Schubert, Mahler and the sound gestures of the Viennese School. There are seven essential thematic building blocks which the composer frequently employs, alters, contrasts, breaks off: the listener is taken by the hand in a friendly, surprising, horrifying, often concern-arousing manner. A total of twelve appearances of a slow waltz motif seem like entering familiar rooms – even though this motif is presented in varying tonal relationships, sound spheres and forms. One greets it like an old acquaintance in minor and major, as an accompanied melody, in a dense homophonic setting, as a fugue, as a two or three part canon and (at the end of each movement) in mirror-image. Alongside it there are sections with toccata-like, sweeping broden chords, funeral-march-like themes or a meditative *pesante* theme (which was to become one of the main themes of Schnittke's ballet *Peer Gynt* two years later).

We are continually led, forced, torn away from all these thematic building blocks by interruptions of sound, wan chorale insertions, mysterious trill episodes or *sul ponticello* sounds. Concernedly, we also become aware of images from our own memories, often wiped out, distorted or destroyed by negatively ranged forces (fears, losses, fright, memories of weaknesses and mistakes, death). This juxtaposition of an apparently undamaged past (including the naïve and the banal) with the delicate process of recognizing and controlling this past in the present makes us conscious of divisions and connections, the remaining and the lost, the growing and the collapsing. It is intended an essential aspect of Schnittke's music that it presents such spatial and temporal processes and makes them audible. (Jürgen Köchel)

SLOVAK SINFONIETTA ŽILINA was founded in 1974 as the only Slovak orchestra of the late 18th century type. 40 members of the orchestra are mostly graduates from 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, in Japan, USA and Tunis, including 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. Prominent personalities from Slovakia and abroad cooperate with the orchestra - conductors and soloists - as Claus Peter Flor, Oliver Dohnányi, Ľudovít Rajter, Igor Oistrach, André Gertler, Narciso Yepes, Václav Hudeček, Gabriela Beňačková etc. The ensemble made a number of recordings for OPUS, Donau and BMG labels. From 1995 the post of the principal conductor is held by the young Czech musician Leoš Svárovský.

LEOŠ SVÁROVSKÝ first studied flute at Prague Conservatoire. In 1981 he received a diploma at Prague Spring Competition. As a soloist he performed in many European countries, in Canada and the USA. Later he studied conducting with V. Neumann and graduated in 1987 at the Prague Academy of Music and Performing Arts. Since 1985 he had been an assistant of Z. Košler in National Theatre in Prague. He also conducted the Prague Chamber Opera and later became the principal conductor of the Brno State Philharmonic. In 1991 he was an assistant to Sir G. Solti at Salzburg Festival. Svárovský cooperated with the Ankara Symphony Orchestra, the Munich Radio Orchestra, the Suk Chamber Orchestra and since 1995 he has been the principal conductor of the Slovak Sinfonietta Žilina. He has been cooperating with the National Theatre Prague in performances of Janáček's opera *Káťa Kabanová* and Gounod's *Faust* for the last two seasons.

DANIELA VARÍNSKA graduated from the Academy of Music and Performing Arts in Bratislava (A. Kafendová, R. Macudzinski) and studied at the Leningrad Conservatoire (D. A. Svetozarov) and in Weimar (H. Boschi). In 1965 she won the first prize at the Chopin Competition in Mariánske Lázně and then received a diploma at the International Piano Competition in Leeds. She appeared at the Bratislava Music Festival, the Melos-Ethos, the Prague Spring and toured many European countries, Hong Kong, Georgia and the USA. She cooperated with Berliner Filharmonie, Haydn Sinfonietta Wien, Cappella Istropolitana, Musica aeterna, Slovak Philharmonic, Orchestra Havana, Philharmonisches Orchester Cottbus and with outstanding conductors such as J. Judd, Z. Košler, A. Mogrelia, L. Pešek, Ľ. Rajter, A. Rahbari, J. v. Steen... Varínska extensively performs chamber music. She recorded for Marco Polo (J. L. Bella), Musica (A. Albrecht), Donau, Hudobný fond (Beethoven's Sonatas for hammerklavier), Opus, Diskant.

IVANA PRISTAŠOVÁ studied at the Conservatoire in Bratislava (A. Vrteľ) and at Universität für Musik und darstellende Kunst in Vienna (M. Frischenschlager, E. Tshugaewa). She participated at masterclasses in Semmering and in Bled. In 1986 she won the first prize at the Kocian International Competition in Semmering and won third prize at the Jaroslav Kocian International Competition the same year. She appeared with the Slovak Philharmonic, the Slovak Radio Symphony Orchestra and the Slovak Sinfonietta Žilina. Pristašová is a member of the Opera aperta Ensemble and cooperates with the Stradivari Sextett, the Albrecht Quartet, the Jess-Trio Wien, the Veni Ensemble. She performed in Austria, Germany, Switzerland, Italy, Poland and in Czech republic.



**SATURDAY
13 NOVEMBER**

**Slovak Radio
Studio 2
7.30 p.m.**

11

Percussion Plus

AMY LYNN BARBER percussion

ALBERT HRUBOVČÁK trombone

BORIS LENKO accordion

PAULETTE HERBICH mezzosoprano

PETER ŠESTÁK viola

PETER KOSORÍN jun. percussion

ANTON ZAJAČEK percussion

RICHARD MRÁZIK percussion

The concert is supported by
The Embassy of Austria
The Austrian Cultural Centre
The Trust for mutual Understanding
Foundation for a Civil Society

PAUL WALTER FÜRST

Tromboncussion

for trombone and 2 percussion instruments

PETER ZAGAR

A Blumenthal Dance No 1

P r e m i e r e

IRIS SZEGHY

Ha meghalok (When I Die)

for voice and percussion

P r e m i e r e

I N T E R V A L

GEORG FRIEDRICH HAAS

...kein Ort für Begegnung

for accordion and percussion

HERBERT BLENDINGER

Dialogue for viola and percussion

PAVOL ŠIMAI

Schieläugige Zeugen (Squint-eyed witnesses)

for mezzosoprano, trombone
and 3 percussion players

Vergebens (Vainly)

Wie viele Heimatländer (How many homelands)

O der weinenden Kinder Nacht! (O night of crying children!)

Wenn im Vorsommer (When in late spring)

MELOS-ETHOS '99

PERCUSSION PLUS is a contemporary chamber music project which specializes in works featuring percussion in combination with a non-percussion instrument. This interesting and unique repertoire ranges from duets for one percussionist and another instrument, to larger works for percussion orchestra and non-percussion soloists. The works chosen are always characterized by their emphasis on percussion as the distinguishing element.

Percussion Plus was founded by Amy Lynn Barber in Prague in 1993, and has had several highly successful concert series in Prague and Ljubljana, as well as performing elsewhere in Central Europe. The project has premiered many new works composed for it. The first Percussion Plus CD was published in Prague in 1995, and consists of works by Czech composers. Two more CD recordings have recently been completed – a second collection of Czech works, and one of works by Slovenian composers.

PAUL WALTER FÜRST (b. 1926, Vienna) studied at art lyceum in Frankfurt (violin, trombone, tuba), in 1945 he entered Vienna's Hochschule für Musik (harmony with Joseph Marx, violin with Willi Boskovsky). From 1951 he played viola in NÖ Tonkünstlerorchester, from 1954 in the Munich Philharmonic, and from 1961 in the Vienna Philharmonic. Here he also did production jobs between 1969-82 and 1986-90. He was active in many institutions, e. g. trade unions, youth education, etc. He holds high state awards. His works have been performed at major Austrian events by celebrated ensembles: Vienna Philharmonic, Vienna Symphony, ORF Symphony, Munich Philharmonic, Ensemble Kontrapunkte. His works were commissioned by Wiener Festwochen, Brucknerhaus Linz, Internationale Stiftung Mozarteum, Austrian and Bavarian Radios, NHK Tokyo, etc.

Paul Walter Fürst began composing during his studies at the lyceum. His music escapes categorization; absolute expression, regardless of composition technique, is his main motivation. Fürst likes to experiment, but always keeps in mind spontaneity and listening experience.

PETER ZAGAR —> p. 74

IRIS SZEGHY (1956 in Prešov) studied at the Košice Conservatoire composition and piano (1971–1976) and composition at the Academy of Music and Performing Arts in Bratislava (1976–1981). She graduated after further studies as „artis doctor“ (1989). Iris Szeghy was given scholarships of several prominent foundations and organizations: the Slovak Ministry of Culture, Music Fund, Soros Foundation, the Akademie Schloss Solitude in Stuttgart (1992–1993), the Soros Foundation and the National Endowment for the Arts in New York for a stay at the University of California in San Diego as „visiting composer“ (1994), STEIM Studio in Amsterdam (1995); in 1995, she stayed as „composer in residence“ at the Hamburg State Opera and recently she spent ten months in the Künstlerhäuser Worpswede in GFR.

„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 aleatorics 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, gui-

tar and triangle on the Solomon's Song of Songs (1983), *Spring Sonata* for organ (1984), *Poetic studies* for violin, violoncello 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 Buonarroti* (1990), *Three Shakespearean Songs* for mixed (female) choir a cappella (1990), *Afforismi per flauto, oboe e clarinetto basso* (1991), *Ciaccona per violino solo/viola sola* (1991), *Afforismi II per flauto, oboe e clarinetto basso* (1992), *Midsummer Night's Mystery*, for 4 percussionists (1992), *Ave Maria* for voice, viola, cello and double bass/for voice and string orchestra (1992), *Psalm* for solo voice on 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), *Story*, EA (1995), *Un petit sentiment de Pojogne* for chamber ensemble (1998), *Prayer* for mixed choir (1998), *Psalm 130* for mixed choir and organ (1999).

„I wrote *When I Die* (*Ha meghalok* in Hungarian) in February this year during my residency in Worpswede. Outside motivation came from Amy Lynn Barber, inner motivation was my wish to set to music a poem of my father. He wrote it at the age of fifteen, but its subject, and I dare to say even poetic quality, go way beyond that age. That is very fascinating about it. After my father's death, the subject of death became close to me too, which makes the poem even closer. Face-to-face with death, there's no need for many words or notes - I think this is the simplest piece of music I have ever written. I was inspired by folk funeral songs known as "sirató," in Hungary, and "plačky," in Slovakia. The piece has two language versions - the original Hungarian of my father's poem and an English one. For tonight, Paulette Herbich chose the English version.

Iris Szeghy

Imrich Szeghy (1909-1997)

WHEN I DIE

When I die, plant at my tomb's cross
A fragile weeping willow,
Let everyone who passes by
See my lifetime's deep sorrow.

Let a skylark sing its sweet song
On that willow, on that tomb,
So that I, a little singer,
Live forever in its tune.

Plant a my cross an evergreen,
When I die, oh, when I die,
As only my body, not fame,
is swallowed by the earth there.

(1925)

English translation from the Hungarian original: composer & Linda McCue

HA MEGHALOK

Ha meghalok, a fejfámhoz,
Szomorúfüzt dugjanak,
Hadd tudják, hogy mikor életem,
Mily bús idők jártanak.

E fűzfán és a fejfámon
Kis pacsirta daloljon,
Hogy rám a kis dalosra az
Arramenő gondoljon.

Tenyésszék a sírhalmomon
Az erdei örökzöld,
Hogy híretem nem nyelte el,
Csak a testemet a föld.

GEORG FRIEDRICH HAAS (b. 1953, Graz) studied piano (Doris Wolf), theory, electroacoustic music, and composition (Gösta Neuwirth) at the Graz Academy of Music, between 1981-83 composition (Friedrich Cerha) at the Hochschule für Musik in Vienna. In 1980, 1988, and 1990 he attended the Darmstadt Summer Courses, in 1991 he worked at IRCAM in Paris within the Stage d'Informatique musicale pour compositeurs. From 1978 he taught at the Graz Academy of Music, between 1982-87 he taught theory at music lyceums in Graz and Oberschützen. In 1988 he was the programming director of the Steirischer Herbst Festival in Graz, between 1991-94 he was the director of the contemporary music festival in Bludenz, and in 1993 he conceived the „Lange Nacht der neuen Klänge“ project in Vienna's Konzerthaus. Haas has received a number of scholarships and supports. His works were performed at Musikprotokoll Graz, Wien modern, Huddersfield Festival, Venice Biennial, Inselmusik Berlin, Darmstädter Ferienkurse. In 1999, the Salzburg summer festival featured him in the „Next Generation“ project. He was commissioned by major festivals, banks, the Austrian Ministry of Culture, ensemble Klangforum Wien, etc.

Georg Friedrich Haas is an expert on microtonal compositions of Aloisa Hába, Ivan Vishnegradsky, James Tenney, and Giacinto Scelsi, but he doesn't develop these systems in his work. He is interested in various microtonal systems of non-European cultures. He composes music of subtle sound, preferring the subject of night, shadow, and misty silhouettes, with all that's potentially irrational.

Works (selection): *Phantasien* for clarinet and viola (1982), *Zerstäubungsgewächse* for eight percussion players and string quartet (1989), *Nachtschatten* for chamber ensemble (1991), *quasi una tânpûrâ* for chamber ensemble (1990/1991), ...*sodafß ich's bernach, gleichsam wie ein schönes Bild... im Geist übersehe* for string orchestra (1990/1991), ...*Schatten... durch unausdenkliche Wälder...* for two percussion players (1992), „...“ (1994), *Einklang freier Wesen* (1994/1995; 1996), *Nacht*, chamber opera (1995/1996), *String quartet No 1* (1997).

„My involvement with microtonal music is obviously very important for my composition. I realized quite early, that the pitches offered by the piano (simply speaking) do not make up the whole complex of meaningfully exploitable pitches. As a result, I made a survey of past microtonal attempts.

My approach is eclectic, in a way, and I think all microtonal concepts are reflected in my works. Hába's approach is very important: you can meaningfully relate all pitches and sounds to each other. Yet, in my compositions you can hear equally the influence of Scelsi's listening to sounds, or Tenney's relationships of harmonics.“ Georg Friedrich Haas

HERBERT BLENDINGER (b. 1936, Ansbach) studied viola and composition (Max Gebhaard) at the Nuremberg Conservatory and the same disciplines (Franz Xaver Lehner) at the Academy of Music in Munich. He considers himself to be inspired most of all by Paul Hindemith. Since 1986 he played viola in orchestras in Cologne, Munich, Bamberg, as well as in chamber groups and as a soloist. He worked as a radio and television producer at home and abroad, and he taught viola and chamber music at the Strauss Conservatory in Munich, academies in Würzburg and Graz (since 1981 as professor). He received several supports from German institutions. He was commissioned by the City of Essen, the Bavarian State Opera, the Bavarian Radio, etc.

„Aiming at accessible music, Blendinger rejects twelve-tone and serial music. He works with extended tonality and eclectic techniques, e. g. the Baroque polyphony, classical development and impressionist sound. As an orchestral player, he knows techniques and their limitations very well, he is capable of blending them into an expressive result.“ (Karin Marsoner in: Doblinger Info)

„[...] So I think, that what we, musicians, understand to be the Tristan chord, was not fully exploited neither by Reger, nor Hindemith. To seek a balanced relationship between harmony and melody in a way that corresponds to our natural hearing, to try in fact to disassociate ourselves from what we call noise, amounts to civilisation's effort to keep our environment clean.“

Herbert Blendinger

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

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

Works (selection): *Flute Sonatina* (1952), *Vittoria* for orchestra (1963), *Combattimenti* for orchestra (1965), *Meditation* for alto and string quartet (1966), *Dream and Morning*, cycle of mixed choirs (1966), *Three Songs* for soprano, cello and piano (1975), *Impressions* for guitar (1976), *Nordron* for orchestra (1978), *Klartext* for soprano and clarinet (1978), *Cross-eyed Witnesses* for alto, percussion and trombone on texts by N. Sax (1989/91), *Sketches* for wind quintet (1989-90), *Concertino rustico* for flute and string orchestra (1952/1991), *Bridges* for piano and wind quintet (1992), *Utan ridå* for wind orchestra (1992), *Message* for trumpet and wind orchestra (1993), *Fragments from Kafka's Diary* for alto and string quartet (1993), *Music for Cello and String Orchestra* (1986/94), *Il Tramonto dal Monte Solaro a Capri* for trumpet and organ (1994), *Gratitude* for organ (1995), *Laetitia recognitionis* for string trio (1995), *Scenes* for chamber ensemble (1995), *Hommage à Vladimír Kovář* for band (1997), *Alla tarantella for piano* (1998), *Gonglot* for mixed choir (1998).

Schieläugige Zeugen (*Squint-Eyed Witnesses*) was written in November 1988 for the concert of singer Märta Schéle and the percussion ensemble Gothia at Stenhammarsalen Hall of the Göteborg Concert House. The text of these four songs for mezzo-soprano, trombone and percussion is taken from the poetry of Nelly Sachs (1892-1970), the 1966 Nobel Prize winner. Sachs was a German living in Swedish

exile from 1940. She was Jewish. Her poetry often derives its metaphors from the Bible. The title refers to one of the poems. The original version was set to a Swedish translation, the German version is of a later date., (Djursholm, 4 November 1992, Pavol Šimai)

The Czech premiere of this work took place within the Percussion Plus cycle in Prague in 1993, with Edith Thalleug, a Swedish singer who also recorded the piece with Percussion Plus.

Hans Magnus Enzensberger's commentary to the English edition of Sachs' poetry in 1963: „The work doesn't require as much reader's intelligence, as it requires humility: the work seeks not to be specific or transformed, it rather has to be experienced, patiently and thoroughly. It is thus impossible to grasp the work's objectives; we can only make allusions, hints, and in this way show reader the way - the only possible way. 'The chain of mysteries hung on night's neck' - keeps its manifesto secret from every reader, and it will survive.“

„The work demands of the reader not cleverness so much as humility: the work does not want to be concrete or to be transformed, but experienced, patiently and with exactness. Therefore, it should not be said, what the work means; at most we can allow ourselves allusions, suggestions to show the reader the way – one possible way. 'The chain of enigmas hung on the neck of night' will maintain its manifest secret against everyone who reads it, and thus will live on.“

(Hans Magnus Enzensberger: Commentary to the English edition of the poems by N. Sachs.)

VERGEBENS

verbrennen die Briefe
in der Nacht der Nächte
auf dem Scheiterhaufen der Flucht
denn die Liebe windet sich aus ihrem Dornenstrauch
gestäupt im Martyrium
und beginnt schon mit Flammenzungen
ihren unsichtbaren Himmel zu küssen
wenn Nachtwache Finsternisse an die Wand wirft
und die Luft
zitternd vor Ahnungen
mit der Schlinge des anwehenden Verfolgers
betet:

Warte

bis die Buchstaben heimgekehrt sind
aus der lodernden Wüste
und gegessen von heiligen Mündern
Warte
bis die Geistergeologie der Liebe
aufgerissen
und ihre Zeitalter durchglüht
und leuchtend von seligen Fingerzeigen
wieder ihr Schöpfungswort fand:

da auf dem Papier
das sterbend singt:

Es war
am Anfang
Es war
Geliebter
Es war -

WIE VIELE HEIMATLÄNDER
spielen Karten in den Lüften
wenn der Flüchtling durchs Geheimnis geht

wie viel schlafende Musik
im Gehölz der Zweige
wo der Wind einsam
den Geburtshelfer spielt

Blitzgeöffnet
sät
Buchstaben-Springwurzelswald
in verschlingende Empfängnis
Gottes erstes Wort.

Schicksal zuckt
in den blutbefahrenen Meridianen einer Hand -

Alles endlos ist
und an Strahlen
einer Ferne aufgehängt -

O DER WEINENDEN KINDER NACHT!
Der zum Tode gezeichnetem Kinder Nacht!
Der Schlaf hat keinen Eingang mehr.
Schreckliche Wärterinnen
Sind an die Stelle der Mütter getreten,
Haben den falschen Tod in ihre Handmuskeln gespannt,
Säen ihn in die Wände und ins Gebälk -
Überall brütet es in den Nestern des Grauens.
Angst säugt die Kleinen statt der Muttermilch.

Zog die Mutter noch gestern
Wie ein weißer Mond den Schlaf heran,
Kam die Puppe mit dem fortgeküßten Wangenrot
In den einen Arm,
Kam das ausgestopfte Tier, lebendig
In der Liebe schon geworden,
In den anderen Arm, -
Weht nur der Wind des Sterbens,
Bläst die Hemden über die Haare fort,
Die niemand mehr kämmen wird.

WENN IM VORSOMMER der Mond geheime Zeichen aussendet,
 die Kehle der Lilien Dufthimmel verströmen,
 öffnet sich manches Ohr unter Grillengezirp
 dem Kreisen der Erde und der Sprache
 der entschränkten Geister zu lauschen.

In den Träumen aber fliegen die Fische in der Luft
 und ein Wald wurzelt sich im Zimmerfußboden fest.

Aber mitten in der Verzauberung spricht eine Stimme klar und
 verwundert:

Welt, wie kannst du deine Spiele weiter spielen
 und die Zeit betrügen -
 Welt, man hat die kleinen Kinder wie Schmetterlinge,
 flügelnd in die Flamme geworfen -

und deine Erde ist nicht wie ein fauler Apfel
 in den schreckaufgejagten Abgrund geworfen worden -

Und Sonne und Mond sind weiter spazierengegangen -
 zwei schieläugige Zeugen, die nichts gesehen haben.

American percussionist **AMY LYNN BARBER** has lived in Central Europe (in Prague, Ljubljana, and Vienna) for the last ten years, where she has been active as a soloist and chamber music performer, a pedagog, and a promoter of contemporary music. She has worked with composers from Europe and the United States, and has commissioned and/or premiered more than 40 new works. She has performed as a recital soloist, as a soloist with orchestras, and with her chamber music project Percussion Plus in festivals, concert series, and other events in Germany, Italy, Austria, the Czech Republic, Slovakia, Slovenija, Croatia, and the United States (Prague Spring Festival, Zagreb Biennale, European Percussion Meeting etc.) She has lectured at percussion courses and music conferences throughout the United States and Europe, and has won many awards and grants for her work in contemporary music. A native of Westfield, Massachusetts, she received the degree Doctor of Musical Arts from the Hartt School of music in Connecticut, and also has degrees from Boston University and the University of Massachusetts.

PETER KOSORÍN is a member of the musicians family. He first studied piano, then drums. At present he attends 5th grade at the Bratislava Conservatoire (O. Štefaňár). He received 1st prize at a competition in Brno this year.

ANTON ZAJAČEK first studied violin, then he graduated from a conservatoire in drums. He has been a member of the Slovak Radio Symphony Orchestra since 1996 and studies drums and percussions at 1st grade at Universität für Musik und darstellende Kunst in Vienna.

RICHARD MRÁZIK studied flute at the Žilina Conservatoire with J. Figura and drums with L. Cabejšek. After graduation he was a flutist of the orchestra of the J. G. Tajovský Theater in Banská Bystrica. Then he performed as a drummer in Tábor, in SĽUK, and in the Orchestra of the Slovak National Theatre. As a member of the Slovak Philharmonic (since 1994) he toured almost all European countries, the USA and Japan.

ALBERT HRUBOVČÁK studied at the Žilina Conservatoire (J. Bukač) and at the Academy of Music and Performing Arts in Bratislava (J. Gašparovič). He is a winner of various Slovak competitions, holder of the honourable mention of the first rank at the Prague Spring Competition (1987) and participant of the international competitions in Geneva (1988) and Munich (1989). In 1990-1992 he was a member of the Transval Philharmonic Orchestra in Pretoria, the Republic of South Africa. In the 1994 - 1995 season he played as solo-trombonist with the BRTN Philharmonic Orchestra in Brussels. He is the principal trombonist of the Slovak Philharmonic and regularly performs as a soloist with the State Philharmonic Košice, the Slovak Sinfonietta Žilina, the Slovak Chamber Orchestra and with the Young Bratislava Soloists. He recorded for Slovak Radio and SABC Johannesburg. He is a member of Brass Quintet.

PAULETTE HERBICH (born in West Virginia) graduated from the Marshall University of West Virginia in singing, piano and in pedagogy. She performed even during her studies in various towns of East USA and got the two seasons engagement in Chautauqua Opera, NY. Twice she received the first prize in regional competition of Metropolitan Opera. Then she successfully graduated from the Hochschule für Musik und darstellende Kunst in Vienna. She was engaged in the Vienna State Opera (1981-1994), in the City Theater Würzburg (1985-1987) and in Vienna Volksoper (1987-1991). Now she is a freelance singer and vocal pedagogue. She performed in in top USA concert halls, in Japan and Europe. She founded ensemble Stimme und Harfe and recorded many CDs. She regularly cooperates with outstanding conductors (e.g. G. Albrecht, F. Bauer-Theussl, R. Bibl, E. zu Guttenberg, G. Jena, B. Klobučar, K. Leitner, F. Luisi, E. Märzendorfere, J. Neschling, C. Prick, N. Santi...). She is requested voice pedagogue and organizes concerts with her students. In 1991 she received Austrian citizenship for exceptional merits in Austrian artistic life.

BORIS LENKO studied at the Conservatoire in Žilina (A. Pittner) and at the Academy of Music and Performing Arts in Bratislava (M. Szőkeová). He has been teaching at the Academy of Music and Performing Arts in Bratislava since 1989. He is a prize-holder of many Slovak competitions and winner of Grand Prix Competition in France. At present he devotes his time to the mainly to performing of 20th century accordion music (Gubaidulina, Kagel, Norgard, Piazzolla...). He is a member of Požon sentimentál ensemble, the accordion duo (with R. Kákoni) and he cooperates with ensembles Veni, Vapori del Cuore and others. As a soloist he appeared in several European countries (Austria, Switzerland, Slovenia, Yugoslavia, Russia, France...).

PETER ŠESTÁK studied at Bratislava Conservatoire (M. Banda), at the Academy of Music and Performing Arts in Bratislava (J. Hošek), at the Joseph Haydn Conservatoire in Eisenstadt (Y. Gutman) and was a participant at the masterclasses led by O. Stanchev and M. Kagel. In 1997 he won at Bohuslav Martinů International Competition in Semmering (chamber playing category). He is a member of the Bratislava Chamber Soloists and the Opera aperta ensemble.



SUNDAY
14 NOVEMBER

Mirbach Palace

12

JORDANA PALOVIČOVÁ piano

JÚLIUS KLEIN clarinet

MONIKA ŠTREITOVÁ-POPELÁŘOVÁ flute

ELEONÓRA ŠKUTOVÁ piano

MATEJ DRLIČKA clarinet

RADOSLAV ŠAŠINA double bass

DANA ŠAŠINOVÁ piano

HANUŠ DOMANSKÝ

Sonata-fantasia „Eternal Song“

(1998)

for piano

JOZEF PODPROCKÝ

Two Choral Meditations op. 41 (1998)

for clarinet solo

VLADMÍR BOKES

Capriccio for flute and piano op. 64

(1995)

ILJA ZELJENKA

Sonata for clarinet and piano (1998)

Con passione

Grave

Giocoso

PETRA BACHRATÁ

Ontogenesis (1997)

MAREK PIAČEK

Jar prišla.../ Spring has come... (1998)

MELOS-ETHOS '99

HANUŠ DOMANSKÝ (1944, Nový Hrozenkov) studied between 1962-65 piano (Sháněl) and composition (Duchon) at the Brno Conservatory, between 1965-70 composition with Dezider Kardoš at the Academy of Music and Performing Arts in Bratislava. Between 1970-75 he worked at the Slovkoncert Artistic Agency, since 1975 he has held senior posts in the music department of the Czechoslovak/Slovak Radio. In addition, he was active in the Union of Slovak Composers (1975-83) and in the Slovak Music Fund (1983-88). His compositions were awarded prestigious Slovak prizes – 3rd Prize at the 1970 Ministry of Culture Composition Competition, the 1976 Ján Levoslav Bella Award, and the 1984 Union of Slovak Composers Award.

„Domanský is one of the composers, who left behind avant-garde techniques and followed the footsteps of 20th-century classics (Janáček, Martinů, Honegger, Stravinsky) ... His elaborate style avoids eclecticism, and it is marked by spontaneous imagination, richness of sound colour, and freshness of ideas ... In his orchestral works he absorbed impulses from Janáček, strengthened the expression, sharpened the contrasts without superficial effects ... Recently he tends to build his forms by adding simple models, not unlike in repetitive music. Luscious sound and changing density are enriched by the charm of dance rhythms.“ (Ľubomír Chalupka)

Works (selection): *Passacaglia* for piano (1966), *Sonata for piano* (1967), *About Winter* for narrator, children's choir and orchestra (1968), *Son et lumière* for soprano and piano (1969), *Concerto piccolo* for orchestra (1970), *String quartet* (1977), *Symphony* for orchestra (1983), *Memento*, balet (1985), *Concerto for piano and orchestra* (1986), *Praise of Earth* for orchestra (1987), *Elegic suite* for soprano and piano after ancient Egyptian poetry and P. Verlaine (1987), *Praise of Life*, EA (1989), *Music for Piano*, live electronics (1992), *Ave Maria for choir* (1998).

„Sonata-Fantasy for piano *The Eternal Song* was written in 1998 and it is dedicated to the strongest power of life, the undying subject of true love, understanding and affection. I truly believe that to touch someone still has, and always will have great power. Without it, we would deprive ourselves of beautiful perspectives. The sensitive musicianship of Jordana Palovičová works ideally for *The Eternal Song*, and the pianist's youthful imagination is a wonderful contribution to the piece.“ Hanuš Domanský

JOZEF PODPROCKÝ (1944, Žakarovice) studied between 1961-65 composition and piano at the Košice Conservatory. He continued studying composition with Jána Cikker and Alexander Moyzes at the Academy of Music and Performing Arts in Bratislava (1965-70). Since 1970 he teaches theory and composition at the Košice Conservatory. Between 1986-88 he was the director of the Košice State Philharmonic. He was awarded several prizes – the 1978 Ján Levoslav Bella Award and the 1994 Hemerka Fund Award.

„Podprocký has strong links to local musical life; it is evident from his adoption of the national composition tradition, as well as from his attempt to introduce new approaches to folk material. Later he applied Bartokian techniques and principles of the Second Viennese School to transform the basic material. He strives after a homogenous composition with a traditional type of process and a musical language derived from the innovations of the inter-war avant-garde ... Podprocký's concertos draw largely on the classical model, while his orchestral music is closer to the Romantic ideal. His recent output shows a growing involvement with folk music of Eastern Slovakia and the local musical tradition.“ (Vladimír Godár)

Works (selection): *Dialog* op. 2 for horn, strings and harp (1964), *Etude c minor* for piano (1965), *Sentiments* op. 1 č. 1b for piano (1963), *Preludium and two bagatells* op. 1 No 1c for piano (1964), *Sonata in C* op. 4 for piano (1965), *Sempre solo* op. 5 for solo flute (1966), *Vesper dominicae* op. 7/1 after I. Krasko for baritone and chamber ensemble (1966), *Concertino* op. 11 for violin and strings (1970), *Reversions „Hommage à Schönberg“* op. 12 for accordion (1972), *String quartet No 1* op. 15 (1972), „... aere perennius monumentum...“ op. 16 for orchestra (1973), *Partita concertante* op. 19 for organ and orchestra (1975), *String quartet No 2* op. 21 (1976), *Reminiscentio sopra F. X. Zomb* op. 24 for organ (1979), *String quartet No 3 (Hommage à Béla Bartók)* op. 27 (1981), *Two madrigals* op. 25 on poems by Pavel Koyš for choir (1984), *Symphony on two movements* op. 30 for orchestra (1987), *Ave Maria in memoriam Ján Cikker* op. 7 č. 2 for choir (1966/1990), *Bells* op. 31 for orchestra (1991), *Ave verum corpus* op. 34/4 for choir (1992), *String quartet No 4* op. 37 (1994), *Radulienka*, musical (1994), *Symphony No 2 „Ecce homo“* for pre orchestra (1997); arrangements of folk music, arrangements and transcriptions of early music.

„Every time I come across plainchant, I am fascinated by its expressive power, simplicity, character, melodic wealth, etc. Extensive study of this ancient gem only increased my interest in it, in fact, to such an extent, that it influenced also my own work.

For *Two Choral Meditations for Clarinet* Op. 41 I chose at random two plainchant settings from the *Graduale triplex* (1. *Gaudeamus omnes in Domino*, p. 869; 2. The Christmas *Alleluia*, p. 52), which I transformed with the help of free modality and controlled series of tonal centres. I changed and developed each of the melodic fragments without altering their order. Both meditations are in fact quite independent musical mosaics with the character of a fantasy; eventually, I wanted to arrive at compact musical forms. The form is ternary, corresponding to the source.

My aim was to convey, by means of contemporary musical language, feelings of happiness, as found in the original plainchant.“

Jozef Podprocký

VLADIMÍR BOKES --> p. 28

Capriccio

„The composition grows out of the main motif's sharp rhythms distributed in uneven measures. Every repetition of it brings new elements (again, I observed the golden section principle), thus transforming, smoothing its sharpness. The central section introduces new contrasting material: the flute exposes my favourite series of 12 tones in retrograde, while the piano accompanies it with a ghastly (for some), or perhaps comic (for others) cadenza on the F sharp major six-four chord. Frankly, I can't explain why has the six-four chord been on my mind over the last years. Maybe because it's the key-chord of the harmonic cadence? The recapitulation brings an exact restatement of the original motif, but this time it “fades away... *Capriccio* was first performed by Monika Štreitová-Popelářová and Tomáš Nemec within the Mirbach Palace chamber series in 1998. I am happy to see my works in the hands of this excellent flutist.“

Vladimír Bokes

PETRA BACHRATÁ (1975, Krupina) studied between 1992-93 composition with Ladislav Burlas, between 1993-99 she studied medicine at the Comenius University in Bratislava, and in 1994 she began studying composition with Vladimír Bokes at the Academy of Music and Performing Arts in Bratislava. She won a special prize for *Vision of a Sonata* at the 1996 Year of Slovak Music Composition Competition. In 1997 she attended composition courses at IRCAM in Paris (Ivan Fedele), in Szombathely (Brian Ferneyhough), and Reichenau (Ivana Loudová). Her compositions were performed at the Academy, at the Central-European Composition Schools Symposium in Prague, in Trenčianske Teplice, at the International Summer Academy in Reichenau, Austria, in Modra, Litoměřice, and Vienna. In 1997, the Music Fund published her *Song for Flute*.

Works (selection): *Choral e canon* for flute, clarinet and bassoon, *Vision of a Sonata* for violin and piano, *Trio for violin, cello and piano*, *Ontogenesis per flauto solo*, *Aberations* for string quintet, *Konfrontations* for violin, clarinet and cello.

„*Ontogenesis per flauto solo* was written in 1997 during the Reichenau Courses, where it was also premiered.“

Petra Bachratá

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

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

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

Works (selections): *String Quartet* (1989), *Brought by the Wind* for four trombones (1990), *Dedicated to Palmstöm* for violin and flute (1990), *Flauto dolce '91* for flute and tape (1991), *Dancing Penguin* for vibraphone and piano (1991), *Melodies and Rhythms for Shoko and Hidemi* for clarinet and piano (1991), *Recitativo e canzonetta* for piano (1992-1993), *Speranza angelica*, music for flute and piano (1993), *Franzl* for chamber ensemble (1993), *Corrado* for chamber ensemble (1993), *C'era una volta... absurd lesson* (1993), *¡AHORA FUERA DE BURLAS! en homenaje a (martin)*

burlas for chamber ensemble (1994), *Piano Limited* for piano (1994), *Song Cycle on a Single Breath* for soprano and piano (1994), *Shaky Pears Remix* for piano (1995), *Die schöne Glenn-Millerin* for chamber ensemble (1995), *The teacher as seen with children's eyes* for voices and instruments ad lib., piano (1995), *Even More Magic Moments for Wind Trio* (1995), *11 with variable above* for piano, tape and flute (1995), *Wealthy and happy from Engerau* for chamber ensemble (1996), *Désirée* for chamber ensemble (1996), *Happy Mainstream* for recorder and horn (1997), *On the Stone Square* for chamber ensemble (1997), *A csapláros kislánya* for violin and piano (1997), *A Young Soloist from Bratislava* for solo violin (1997), *Piękną małąś twarz...* (*ale już nie masz*) for accordion (1997), *Suita (alla požoň)* for chamber ensemble (1998), *Spring Has Come.* for double bass and piano/accordion (1998), *Composer, composer, you have find the right direction* for violin and piano (1998), *Was ich nicht mit meinem Herzen sagen kann* for chamber ensemble (1998).

Jar prišla. (*Spring Has Come.*) was written in February 1998 originally for double bass and accordion, as it was intended for the students of the Academy. It follows *Violin Sonata No. 1 'A csapláros kislánya'*, although it's not one of my remixes or recompositions: there are no quotations in it, no allusions to pop music (with the exception of punk and Vivaldi). I would like to thank all friends and those who helped me with this piece." Marek Piaček

JORDANA PALOVIČOVÁ studied piano at the Conservatoire in Bratislava with Juraj Mašinda, at present she continues her studies at the Academy of Music and Performing Arts in Bratislava with Daniela Varínska. She has won several prizes and awards at competitions and performed with a number of leading Slovak orchestras, as the Slovak Philharmonic, Cappella Istropolitana, and appeared at international festivals organized by the International Federation of Chopin Societies in Austria and Poland (Warsaw). In 1995, she recorded a CD with early works by Mozart. Jordana Palovičová attends international piano courses in Klagenfurt (Aci Bertoncelj), Piešťany (Lazar Berman), Eugene Indjic, Marián Lapšanský, at Holland Music Sessions (György Sándor), Internationale Sommerakademie Baden bei Wien (Peter Toperczer). Besides solo and chamber music she devotes herself to rehearsing (at the Concertino Praga competition she received a prize for best rehearsing).

JÚLIUS KLEIN studied piano and clarinet during his early years and subsequently attended the Conservatory in Košice. He furthered his clarinet studies in Bratislava, where he entered the Academy of Music and Performing Arts, graduating with honors in 1979. Presently Mr Klein is the solo clarinetist and the executive director of the Slovak State Philharmonic Košice. In 1992-1997 he was teaching at the Košice Conservatory. He is also active as a chamber musician with the Košice Wind Trio and was awarded the second prize in the Slovak National Competition, in 1987. He is also active as a soloist and has appeared in concerts in Slovakia and in numerous countries, as Austria, Canada, Cuba, France, Germany, Hungary, Holland, Italy, Poland, USA, Greece, Spain. Mr Klein has recorded both for radio and television in different European countries. During the summer of 1997 he performed at the first European on Clarinet and Saxophone Conference in Budapest and in 1998 he was invited to attend the first International Clarinet festival in Asia - in Beijing.

MONIKA ŠTREITOVÁ-POPELÁŘOVÁ studied music with her mother and L. Kantor in her childhood. Then she studied flute at the State Conservatoire in Ostrava (J. Bystroň) and at the Academy of Music and Performing Arts in Bratislava, where she attends postgraduate studies focusing on the performing of the 20th century music (with M. Jurkovič). She is Bachelor of Music Pedagogy. She participated at masterclasses led by G. Mashaiaki Beer, Ann laBerge, I. Matuz and others. She performs regularly at festivals of contemporary music (Melos-Ethos, New Slovak Music...), where she often premieres new compositions. She got a scholarships of Slovak Music Fund several times. Štreitová-Popelářová records for Czech Radio, Slovak Radio and Czech television shot a documentary about her this year. As a soloist and a member of various chamber ensembles she appeared in France, Austria, Hungary and Germany.

MATEJ DRLIČKA studied at the Bratislava Conservatoire (S. Jaško), at the Academy of Music and Performing Arts in Bratislava (J. Luptáček), Duquesne University in Pittsburgh (B. Jackson) and participated at several masterclasses (Pittsburgh, Houston, Reach, Piešťany). He is winner of the Yamaha Competition (1997) and received the Critics Prize at the Central European Festival in Žilina (1999). He recorded for Slovak Television, Slovak Radio and ORF. He performed world premiere pieces by Kubička, Zeljenka, Gabala and Kellogg. He is also a member of several chamber ensembles such as Con Media dell' Arte, Bratislava Clarinet Quintet.

RADOSLAV ŠAŠINA studied at the Kroměříž Conservatory (double bass - M. Gajdoš, composition - J. Kollert) and at the Academy of Music and Performing Arts in Bratislava (Karol Illek). After his teacher's death he finished his studies in the class of Jozef Podhoranský and continued also his graduate studies. He performs as soloist, chamber music player and in cooperation with Slovak orchestras. In 1987 he formed a duett with his wife Dana, piano. Besides the standard repertory he focuses his attention on Slovak music of the classic period up to contemporary music. His skills inspired Slovak composers to write new compositions for double bass. Radoslav Šašina plays also the historic 4-string instrument tuned in fourths and thirds, for which a series of concertos with orchestra as well as chamber music pieces were written in the period of classicism. Since 1987 he teaches at the Academy, since 1988 he is a member of the Slovak Chamber Orchestra. As a soloist he appeared at major concert stages in Germany, Austria, Turkey, Slovenia etc.

DANA ŠAŠINOVÁ-SATURY studied at the Bratislava Conservatoire and at the Academy of Music and Performing Arts (J. Mašinda, P. Toperczer, E. Fischerová-Martvoňová, M. Lapšanský, D. Varínska). She participated at the masterclasses led by E. Indjiž (USA) and K. Hellwig (Germany). She received awards at the Smetana Competition in Hradec Králové, Beethoven Competition in Hradec nad Moravicí, Bach Competition in Leipzig and at International Bach-Händel-Scarlatti Competition. At present she teaches at Academy of Music and Performing Arts in Bratislava and plays in solo and chamber concerts with P. Michalica, Nao Higano, A. Jablov, P. Bogacz. She appeared at several international festivals (Žilina, Leipzig, Cracow). She regularly performs with her husband Radoslav Šašina (double bass player) as the Duo Šašina in Slovakia and abroad. Recently they appeared in USA, where they premiered works by Zeljenka and Bokes.





SUNDAY *
14 NOVEMBER

Moyzes Hall
5.00 p.m.

13

BETH GRIFFITH soprano
ELENONÓRA ŠKUTOVÁ piano
JOZEF LUPTÁK cello
ALEXANDER LAKATOŠ viola
RADOSLAV ŠAŠINA double bass
DANIEL MATEJ narrator

The concert is supported by the Goethe Institut, Bratislava

WOLFGANG VON SCHWEINITZ
Sehr kleiner Drachen op. 32

IRIS SZEGHY
Psalm (1993)
for solo voice on words by Paul Celan

VLADIMÍR BOKES
Preludes and Fugues for piano op. 53
(1985–1989)

Prelude - Fugue B flat major

Prelude - Fugue F major

Prelude - Fugue D flat major

Prelude - Fugue g minor

DIETER SCHNEBEL
Lieder ohne Worte

I N T E R V A L

SUSANNE MEIS
Orthopädische Lieder (1994)

HAROLD MÜNZ
Parkfiguren (1966)
a lyric moment with German-Sorbian
text by Róža Domašcyna

ZOTLÁN JENEY
Miserere mei, Deus

JOHN CAGE
She is Asleep

IRIS SZEGHY
Ave Maria (1992)
for voice, viola, cello and double bass

WOLFGANG VON SCHWEINITZ (1953, Hamburg) studied with Ligeti at the State Music Conservatory in Hamburg. He worked for a year at the Center for Computer Research in Music and Acoustics at Stanford University, California, and was resident at the German Academy in Rome on a scholarship from 1978–1979.

In response to a Berlin Festival commission, Schweinitz composed *Papiersterne* (1981), a cycle of 15 songs on poems by Sarah Kirsch, which was hailed as a rare and significant addition to the modern Lieder repertoire. A large-scale Latin Mass for soloists, chorus and orchestra was premiered in Berlin in 1984 and was subsequently released on CD on the Wergo label. Chamber works from this period include *Englische Serenade* (1985) for wind sextet and *Drei Etuden für Klavier* (1984). In 1986 Schweinitz was winner of the first annual Schneider-Schott prize for young German composers. Between 1986 and 1989 he composed the stagework *Patmos*, a complete setting of the *Book of Revelation*, which was commissioned by the City of Munich. It was premiered at the Munich Biennale in 1990 in a production by Ruth Berghaus, which was also staged at the Kassel Opera conducted by Ádám Fischer.

The epic nature of *Patmos* has been carried over into two works that have occupied the composer in the 1990s. *Franz & Morton* (1993–94) for piano trio was commissioned by Ensemble Recherche and premiered in Stuttgart in 1996. The work is a 100-minute exploration of acoustics, consisting entirely of harmonics, plucked and stopped inside the piano, and bowed on the violin and cello. The composer's current fascination with acoustic phenomena combines with the poetry of Hölderlin as inspiration for the ongoing *Wir aber singen* (1992–) cycle of works for cello and orchestra.

Works (selection): *Papiersterne*, cycle of 15 songs on poems by Sarah Kirsch (1981), *Mass* for soli, choir and orchestra (1983), *English Serenade* for wind sextet (1984), *Three Studies for piano* (1984), *Patmos*, complete setting of the *Book of Revelation* (1989), *Wir aber singen*, cycle of pieces for cello and orchestra (1992–), *Franz & Morton*, piano trio (1993–1994).

IRIS SZEGHY → p. 93

„Two impulses made me write *Psalm* for voice (1933): getting to know Beth Griffith, to whom I dedicated the piece, and the endless sorrow, endless nihilism, yet endless warmth of Paul Celan's poetry.“

I was faced with a problem: is it possible to set *Psalm* to music in a traditional way? I mean, it is neither a psalm, nor a prayer, God is referred to as Nobody and man as Nothing. (The poem reflects Celan's personal experience with World War II; only a Jew could write such a text.) If I wanted to approach the essence of the poem, I had to choose an unusual way. I make the singer actually sing the poem at the very end, in the manner of a Hebrew psalm. Before that she only speaks and whispers rapidly, as if murmuring a prayer. The meaning comes only at the end.

The piece was premiered in Stuttgart in 1993, today marks its Slovak premiere.“

Iris Szeghy

“*Ave Maria* for voice, viola, cello and double bass (1992) was commissioned by the Composers Ensemble from England, and the ensemble premiered it at the 1992 Dartington Courses. I had to observe the instrumental combination of the ensemble, but otherwise I was free to do what I liked. I chose the well-known Latin text against all

odds - it was set countless times, nothing seemed possible to be added, my attitude to faith is loose, and I was born into a Protestant family. All these cons clearly resulted in a pro, after all, in mathematics, minus times minus makes a plus. And nothing provokes its own negation more than a stereotype.

The piece has two versions: chamber (this is its Slovak premiere) and orchestral - for voice and string orchestra.,

Iris Szeghy

VLADIMÍR BOKES --> p. 28

Preludes and Fugues

"I really wish you will never experience what I had experienced after 1980. Some of us know what I refer to. Critical remarks do not cause as much pain, but the loss of the right to free speech - that's what it was all about then - leaves scars forever. You start doubting your own competence, even if people recognized it before. Sometime in January 1985, these doubts made me write *Fugue in D major*. I wanted to see how bad it really was with me. It wasn't that bad. Later I added more fugues, then preludes, in other words, the cycle of *Preludes and Fugues* came to life in a casual way, as if accidentally, without a concept. The more pieces I wrote, the more confident I was again, and this is demonstrated in the increasing audacity of their style. Or was I stretching the borders of tradition? In its entirety, this cycle is something of a *Gradus ad Parnassum*, if I may link Parnassus with a new musical idiom. New elements stand next to familiar ones, melody stands next to clusters, the beleaguered dodecaphony is in major or minor, tonality is atonal. What does it matter, after all? What matters is, that each piece reflects certain moments from life: Nora Škutová has chosen the striking juxtaposition of two portraits (those of my friend Jozef Sixta and of my hero from student years, Dmitri Shostakovich) in *Prelude and Fugue B flat major*, the double-portrait (in Xenakis' colours) of Johannes Brahms and Béla Bartók painted in *Prelude and Fugue F major*. Watching the footage of the January 1989 police assault on people, while writing *Prelude and Fugue D flat major*, I was reminded of Agon Ensemble and Marek Kopelent from Prague, and of his almost illegal visit to the composition course at the Academy in Bratislava. *Prelude G minor* is Ligeti seen through the golden section principle; the pointillistic fugue in the same key quotes a timpani solo from my *Symphony No. 1*, the work I wrote to finish my studies with Dezider Kardoš, the work I had an uneasy relationship with until I revised it in 1993. I didn't want to follow the footsteps of Bach, Hindemith, Shostakovich and Shchedrin, after all, it is not important. It was a good exercise before my next composition, *Missa Posoniensis*. Naturally, nobody has heard that one yet. I would like to thank my friend, Stanislav Zamborský, who first performed the complete cycle at the 1995 Melos-Ethos festival and recorded it for Slovak Radio. It is an honour to witness today Nora Škutová's interpretation of a selection from *Preludes and Fugues*.,

Vladimír Bokes

DIETER SCHNEBEL (1930, Baden), composer, writer on music, theologian, studied at the Musikhochschule in Freiburg (1949–1952) and theology, philosophy and musicology at the University in Freiburg (1952–1955). In 1955–1963 he was a teacher of religious studies in Kaiserslautern, later Frankfurt (1963–1970) and Munich (since 1970). His compositional starting point was the serial music of Karlheinz Stockhausen, as the choral piece *dt 31₆* shows, though it contains also the seeds for the principal di-

rectios that his work was to take. One such direction has been an interest in speech as music, developed in *Glossolalie*, *AMN* and “!(*Madrasha 2*). This in turn has led to a concern with the human vocal apparatus in such pieces as *Atemzüge* and *Maulwerke*. The theatrical aspect of *dt 31₆* has been followed up in a use of gesture in many of Schnebel's later works. He took the further step of composing „music“ as a purely visual experience in, for example, *ki-no* and the „music to read“, *mo-no*. Parallel with this „visible music“ Schnebel has also produced, under Cage's influences, a series of projects described as „Meta-musik“: music defined only in verbal terms (e.g. *raum-zeit y*, *Das Urteil*, *Glossolalie* and *Hörfunk 1-2*). (Clytus Gottwald)

Works (selection) - according to the categorization of the composer: I. Essays/Versuche: *Analysis*, for string and wind instruments (1953), *Compositio* for orchestra (1955–1964); II. for voices/für Stimmen: *dt 31₆* for 12 vocal ensembles (1956–1958), *Madrasha 2*, 3 choirs (1958–1968); III. Projects/Projekte: *raum-zeit y* for instruments (1958), *Glossolalie* for speaker and instruments (1959–1961); IV. Rubbish/Abfälle: *visible music 1* for conductor and one instrument (1960–1962); Rubbish 2/Abfälle 2: *lektione*, 4 speakers, listeners (1964); VI. Models, Elaborations/Modelle, Ausarbeitungen: *Nostalgie* (*visible music 2*) for conductor (1962), *anschläge-ausschläge* for 3 instruments (1965–1966); VII. Meati acustici/Gehörgänge: *ki-no*, *Nachtmusik*, *projectors*, *listeners* (1963–1967); VIII. Production processes/Produktionsprozesse: *Maulwerke* for mouth and electr. (1968), *Mundstücke* for mouth and electr. (1972), *Lippenspiel* (1974); IX. Arrangements/Bearbeitungen: *Bach-Bearbeitung* [z. *Contrapunctus 1* z. *Die Kunst der Fuge*] for 20 voices and harpsichord (1973), *Wagner-Bearbeitung* (Good Friday music from *Parsifal*) (1974); X. Schulmusik: *Blasmusik* (1973), *Gesums* (1973–1974).

Publications, studies: *Studien zur Dynamik Arnold Schönbergs* (1955), *Mauricio Kagel* (1970), *Denkbare Musik* (1971).

SUSANNE MEIS (1965, Wuppertal): „kindergarten, primary school, gymnasium, university, composition, university, school for speech-handicapped, she lives in Köln.

All the useless things will be eliminated. Something remains, just so much as to hear each event. And the question, how to make gold from iron.“

Susanne Meis

HARALD MÜNZ (1965) first graduated in sound engineering, then he studied composition in Stuttgart with H. Lachenmann (1988–1993) and participated at workshops led by K. Barlow, J. Fritsch and by G. Ligeti. He studied electronical composition at the Music Academy and musicology, Italian and phonetics at the university in Köln. He received various German and foreign awards and scholarships (such as Villa Aurora Los Angeles). His works were performed at concert halls and festivals in the Netherlands, France, Czech Republic, Poland, Italy and many of them were recorded and broadcasted by German companies. Harald Münz is interested especially in Sprachkomposition, live-concept happenings and in Italian composers (he was author of the first show of Franco Evangelisti works).

„*parkfiguren*“ was written in October 1996 and commissioned by DLR Berlin for ‘Stimmen im Herbst’ in Ludwigslust: eight poets supplied texts, and each of the eight invited composers had to choose one and set it to music. That's how seven art songs and my *parkfiguren* were composed. I asked ‘my’ poet, Róża Domaścyna from Budyšin to

translate her German poems to her second native language (she comes from the Glatz region - 'minority without a majority').

[...]

parkfiguren (*Figures in Park*) is not an 'art song': the piece uses simultaneously the German and Glatz version of the poem, merged with the assistance of a computer into *one* idiom that is heard in the speaker's part. The vocal line 'interprets' both languages by means of common musical features.

It is fascinating to listen to foreign languages, especially when they are semantically obscure. However, the non-verbal component of communication is substantial even in everyday life. Intonation, character of voice and its situation, accent, melody of the sentence, its tempo - they all profoundly affect the message, and to me they are thrilling and natural 'musical' components."

Harald Münz

Die figuren im park tragen sich fäden zu
in W.

die kreuspinne hängt am seidenen seil
wartet sie auf das opfer
aber die blätter lösen sich lautlos

nur die eicheln knacken durchs geäst
fällt die kastanie zerspringt
ein weißes fleisch

frucht und hülle auf dem pfad
wo ich mich tänzelnd bewege
der spinne verfängliches netz

Figury w parku prinošuju sej nitki
we W.

křižak wisa na židzany m powjazu
čaka na wopor
tola lopjena pušča so mjelčo

jenož žořdze kny kaja přez haluzy
padnje kastanija puknje so
běle mjaso

plód a woruch na ščežce
hdžež so tasajo hibam
křižaka łoskočiwa syć

ZOLTÁN JENEY (1943, Szolnok) studied composition with Zoltán Pongrácz at Debrecen, Ferenc Farkas at the Academy of Music in Budapest (1961-66) and Goffredo Petrassi at the Accademia di Santa Cecilia in Rome (1967-68). In 1970, he founded the Budapest New Music Studio together with Péter Eötvös, Zoltán Kocsis, László Sály, Albert Simon and László Vidovszky. He has since been active in the Studio as a composer and performer (keyboard and percussion instruments). In 1985, he spent four months in the United States as visiting scholar at Columbia University in New York City. In 1988-1989, he spent a year in (West) Berlin on a DAAD scholarship. In 1986, he was invited to teach instrumentation at the Budapest Academy of Music. He is the leader professor of the composition faculty (from September 1995). In 1984 and 1987 he was shortlisted at UNESCO's International Rostrum of Composers. Between 1991-1994 he was a member of the Advisory Board to the Mayor of the Budapest Council; since 1993 he's been the President of the Hungarian Composer's Union and member of the Executive Committee of ISCM. Jeney holds several cultural and state awards.

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

JOHN CAGE (1912–1992) studied composition with Adolf Weiss, Henry Cowell and Arnold Schönberg and had close ties with Marcel Duchamp, Juan Miró and Max Ernst. Between 1937–1939, he worked at Cornish School of Music in Seattle organizing percussion concerts. In 1941, he worked as a rehearsal pianist at Chicago School of Designs, but he soon moved to New York, where he met Merce Cunningham in 1942 and wrote music to his ballet *Credo in Us*. In the early forties he wrote mainly music for percussion and later also for prepared piano. For his achievement in this field, he received an award from the National Academy of Arts and Letters and in 1949 the Guggenheim Award. In 1951 Cage was in the centre of a group of musicians (Morton Feldman, David Tudor, Christian Wolff). In 1952 Cage organized the first happening at Black Mountain College. In Europe, he became famous when his piece *34'46.776* for 2 prepared pianos was performed at the Donaueschingen festival and caused a scandal. Between 1956–60 he taught at the New School of Music in New York and frequently visited Europe (Darmstadt, Cologne, Milano). For 30 years he was the music director of the Merce Cunningham Dance Company; he gave private lessons and was invited to give lectures at American universities. During the last forty years of his life he was a leading figure of the avant-garde, provoking a strong reaction throughout the world. Together with Marshal McLuhan and Buckminster Fuller, Cage was regarded as a contemporary prophet; he conceived the concept of indeterminacy in music using chance operations via the oracle „I Ching“. Cage's output is immense and his influence on contemporary aesthetics greater than that of any other American composer of the 20th century. In 1992 he visited Bratislava.

Works (selection): *Sonata* for clarinet (1933), *Trio*, suite for 3 percussionists (1936), *Bacchanale* for prepared piano (1938), *First Construction (in Metal)* for 6 percussionists (1939), *Second Construction* for 4 percussionists (1940), *Amores* for 2 prepared pianos and percussion (1943), *Ophelia* for piano (1946), *String Quartet in Four Parts* (1950), *Concerto* for prepared piano and chamber orchestra (1951), *Music of Changes* for piano (1951), *4'33"*, tacet for any instrument/instruments (1952), *Radio Music* for 1-8 radios (1956), *Piano Concerto* (1957-58), *Aria* for 1 voice (1958), *Fontana Mix* for tape (1958), *Theatre piece* for 1-8 performers (1960), *Rozart Mix* for tape (1965), *Bird Cage* for 12 tapes (1972), *Etcetera* for small orchestra and tape (1973), *Freeman Etudes* for violin (1977), *Études Boréales* for cello and/or piano (1978-79), *Litany for the Whale* for 2 violins (1980), *Postcard from Heaven* for 1-20 harps (1982), *Thirty Pieces for five Orchestras* (1981), *Ryoanji* for chamber ensemble (1983-85), *Sonnekus*² for voice (1985), *Five* for 5 voices or instruments (1988), *Four* for 2 violins, viola and cello (1989), *Sculpture Musicale* music to *Inventions* by Merce Cunningham (1989), *Five Stone Solo* for amplified clay pots (1991), *Europa 5* (1991), *Two* for sho and five water filled shells (1891), *103* for orchestra (1991), *Eighty* for orchestra (1991), *Twenty-six, twenty-three and twenty eight* for orchestra (1991), *Sixty* for orchestra (1991), *One* for speaker (1992).

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

ELEONÓRA ŠKUTOVÁ —> p. 41

JOZEF LUPTÁK —> p. 50

RADOSLAV ŠAŠINA —> p. 107

DANIEL MATEJ —> p. 70

ALEXANDER LAKATOŠ studied violin at the Bratislava Conservatoire (A. Vrtel) and viola at the Academy of Music and Performing Arts (J. Albrecht). He has been a member of the outstanding Slovak chamber ensemble Moyzes Quartet since 1977. As a member of the Moyzes Quartet he received many awards. He performed in almost all the European countries, in Japan, India, and the USA. In 1988-1991 he taught at the Bratislava Conservatoire.



SUNDAY
14 NOVEMBER

Moyzes Hall
7.30 p.m.

14

VIRTUOSOS OF IVOV

VOLODYMYR DUDA artistic director

MARIÁN LAPŠANSKÝ piano

NODAR GABUNIYA

Elegy for chamber orchestra

(1970/R 1981)

ILJA ZELJENKA

Concertino for piano and strings

(1997)

Con brio, risoluto

Meditativo

Leggiero giocoso

P r e m i e r e

I N T E R V A L

YEVGENI IRSHAI

Anagram on the name Ernst Bloch

(1994)

for string orchestra

VALENTIN SILVESTROV

Serenade (1978)

ALEXANDR KOZARENKO

Sinfonia estravaganza

MELOS-ETHOS '99

NODAR GABUNIYA (1933, Tbilisi) studied piano (Bogdanov) and composition (Tuskiya) at the Tbilisi Conservatory (1951-53), and piano (Goldenweiser) and composition (Khachaturian) at the Moscow Conservatory (1953-61). In 1950 he embarked on a career of a pianist, in 1961 he started teaching piano at the Tbilisi Conservatory, and in 1965 he started a special piano class. He holds several state awards. In some of his compositions he works with elements of Georgian folk music, namely the choral polyphony. His *Soplis masbšenebelni* won major prizes at international events (1965 UNESCO International Composers Rostrum in Paris, 1973 International Asian and African Music Forum in Alma-Ata). *Elegy* for chamber orchestra was written in the 1970s, next to his major orchestral and chamber works.

ILJA ZELJENKA —> p. 62

JEVGENI IRSHAI (1951, Leningrad) was raised in a family of musicians. In 1969 he finished the Secondary Specialized Music School, in 1975 composition studies with Profs. Tchernov and Uspenski, and in 1978 piano studies with Prof. Serebryakov, all at the conservatory in his hometown. As a pianist he performed in Spain, Bulgaria and Hungary. Until 1991 he taught at the Specialized Music School of the conservatory in Leningrad/St. Petersburg. Between 1991–1992 he worked as a rehearsal pianist in the State Theatre in Banská Bystrica, Slovakia, presently he teaches composition and piano at the Ján Levoslav Bella Conservatory, teaching part-time also at the Teacher's Training College, and at the Matej Bel University, all in Banská Bystrica. In 1979 he entered the Union of Soviet/Russian Composers, and in 1993 he entered the Association of Slovak Composers. Since 1997 he produces the Music Salons Festival in Banská Bystrica and Zvolen. Jevgeni Irshai writes also poetry and theoretical papers on various subjects. His works were performed at the Small Opera and Ballet Theatre in Leningrad (*Don Juan*), on the Leningrad Spring Festival, and in several European countries and the USA Vasenko describes Irshai as one of the „late post-conservative group“ (in *Sovietskaya Muzika* 1990, No. 2). Irshai „experiments with traditional sound, tempo, rhythm, harmony, and melody, occasionally adding elements of Russian Orthodox liturgical music. He has a unique sense of capturing the poetry in compositions with a programme, and he can work creatively with stylistic collages, solving the tension between a quotation and its modification.“ (Melánia Puškášová)

Works (selection): *Don Juan, or the love to geometry* after Maxa Frischa (1973), *Kandinsky Improvizations* for bassoon and double bass (1978), *Seven pictures in C*, sonata for piano (1983), *Sonata-Farewell* for cello and piano (1985), *Epigraphs*, cantata on poems by A. Tarkovsky for mixed choir (1985), *Travel Symphony* for horn and piano (1987), *Tell*, four romances for soprano and cello (1987), *Prayer for a late friend* for soprano, baritone and chamber ensemble, *Anagram* on the name Ernst Bloch for string chamber orchestra (1994), *Menuet on an isle* for singing, whispering, applause, motion, keyboard instrument on poems by N. Hostovecká (1994), *Sonata* for solo violin (1996), *Sonata* for cello and piano (1996), *Toccata* for 12 cellos and piano (1996), *Quintet* for piano, 2 violins, cello, little bells (1996), *Ne ždi* for mixed choir (1996/1997), *Zvezda* for choir (1996/1997), *Son of my childhood* for piano (1997), *Sonata Phantasy* for horn and piano (1997), *I'm not going to die today, I'm only going again away* pre organ (1997), *Die Tage wollen länger werden*, 7 songs for mezo-soprano and piano on poems by Ingeborg Bachmann (1995), *Die Niemandslieder* on poems by Paul Celan for baritone and piano (1998).

VALENTIN SILVESTROV (1937, Kiev) studied originally engineering, and received basic musical education in an evening music school. Between 1958-63 he studied composition with Lyatoshinsky, piano and music theory at the Kiev Conservatory; later he taught at various music schools in Kiev. Since 1970 he is a free-lance composer. Valentin Silvestrov was a leading figure of the Kiev avant-garde that emerged in 1960 and was sharply criticized by the conservative Soviet cultural establishment. In 1970 his style dramatically changed, much more radically than the style of most of his peers: he relinquished the avant-garde techniques and adopted the style of the European post-modern movement. In spite of the stylistic change, Silvestrov's language retained its lyrical and pantheistic features, which he developed especially in his neo-Romantic works from the 1970s, describing his approach as creation of a „new language“ from „old-fashioned 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), *Hymna* for orchestra (1965), *Pożm* (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), *Stiring 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).

ALEXANDR KOZARENKO (b. 1963) studied composition with Miroslav Skorik at the Kiev Conservatory. Since 1992 he teaches composition at the Lysenko Higher Institute of Music. In 1995 he was awarded the Revucky Prize. His treatment of elements of timbre and aleatory composition is individual, e. g. he combines them with features of Guculj folk music, ancient Ukrainian sacred music, and with „home music“.

Works (selection): *Concerto for violin and orchestra* (1989/94), *Microschemes*, chamber cantata for soprano, cymbals and percussion (1989), *Passacaglia* for organ (1989), *Ciaccona* for symphony orchestra (1990), *Concertino for chamber orchestra* (1990), *Concerto ruteno* for chamber ensemble (1991), *Epistles*, four symphonic fragments (1991), *Five wedding songs from Pokutiya* for folk voice and chamber ensemble (1992), *Oro*, for percussion ensemble (1994), *Chanson triste*, to the memory of Witold Lutosławski for organ and strings (1994), *Don Juan from Kolomey*, balet (1994), *Pjero Mertvopetlujet* (1994), cantata, *Oresteia*, melodrama for narrator and instrumental ensemble (1996), *Sufferings of our Lord Jesus Christus* for narrator, soloist, choir and chamber orchestra (1996), *Time of penance*, chamber opera for soloists and orchestra on poems by 17th–18th century Ukrainian poets (1997), *Sonata quasi una fantasia* for violin and piano (1997).

VIRTUOSOS OF LVOV chamber orchestra, one of the finest Ukrainian ensembles, was founded in 1994 by Lvov's best musicians. Many of them were members of European chamber and symphonic orchestras and played in world's most prestigious concert halls. Virtuosos of Lvov successfully appeared in Denmark, Germany, Switzerland, Italy, Vatican, and Poland. The orchestra has 16-40 members (the number varies with each programme) and its repertoire includes works by a range of composers, from Bach and Corelli to contemporary Ukrainian and European composers. The orchestra collaborates with soloists (singers, instrumentalists and conductors) from Poland, Austria, USA, Germany, Switzerland, and Lithuania. Its repertoire also includes numerous choral works of the Baroque, Romantic and 20th-century periods. Artistic leader Sergi Burko studied violin and conducting at the Lvov Conservatory. He took part in master courses in Freiburg, Germany. He appeared in many European countries, and in USA. The principal violinist, Volodimir Duda, Artist of Merit of Ukraine, is active also as a soloist. The orchestra's adviser is Juri Lutsiv, National Artist of Ukraine, holder of the Taras Shevchenko.

MARIÁN LAPŠANSKÝ studied at the Bratislava Conservatoire (R. Rychlo), the Prague Academy of Music and Performing Arts (F. Maxián, J. Panenka), the Tchaikovsky Conservatoire in Moscow (V. Merzanov) and in Zurich (G. Anda). In 1970 he won the first prize at the Smetana Competition in Hradec Králové. In 1973 he received the Anda-Bührle Prize and in 1975 he was awarded at the TIJI UNESCO. Lapšanský is one of the top Slovak performers. Since 1997 he has been the head of the Piano Department at Prague Academy and frequent member of international juries. He collaborated with a series of outstanding conductors and orchestras (O. von Dohnányi, L. Pešek, Z. Košler, V. Neumann, Ľ. Rajter, O. Lenárd, V. Verbicki, A. Rahbari, P. Altrichter, R. Benzi...; Budapest Philharmonic Orchestra, Czech Philharmonic, Slovak Philharmonic, Tokyo Metropolitan Symphony Orchestra, Wiener Kammerorchester, Sächsische Staatskapelle Dresden, Orchestre de la Radio Suisse Romande...) as well as with top soloists (D. Pecková, P. Mikuláš, E. Indjić, S. Ishikawa, V. Hudeček, J. Suk, J. Bárta, E. Urbanová, G. Beňačková, P. Schreier, S. Kopčák, A. May ...). He performed at the Salzburg Festival, Wiener Festwochen, Ankara Music Festival, Cardiff Music Festival, Dresdner Musikfestspiele and others. He recorded CDs for Opus, Supraphon, Donau, Ultraphon. In 1997 he recorded the complete Fibich's *Moods, Impressions and Reminiscences* for Supraphon. This recording was highly appreciated by the critics.



MONDAY
15 NOVEMBER

Moyzes Hall
5.00 p.m.

15

STORSTRØMS KAMMERENSEMBLE

Geir Drausvoll accordion

Svend Melbye flute

Eva Åberg clarinet

Gunnar Eckhoff bassoon

Poul Terracini trumpet

Søren Elbaek violin

Piotr Zelazny viola

Anne Turner cello

Maria Boelskov-Sørensen harp

Jakob Westh piano

HENRIK VAGN CHRISTENSEN conductor

The concert is supported by the
Danish Cultural Institute, Copenhagen
and by the Augustinus Fund

NIELS MARTHINSEN

A Bright Kind of High (1996)

for flute, clarinet, bassoon, trumpet,
violin, viola, cello, harp and piano

OLE BUCK

Fiori di Ghiaccio (1999)

for flute, clarinet, bassoon, trumpet,
violin, viola, cello, harp and piano

NIELS ROSING-SCHOW

Granito y Arco Iris (1999)

Concertino da cámara para acordeon
y nueve instrumentos
(accordion, flute, clarinet, bassoon,
trumpet, violin, viola, cello, harp
and piano)

I N T E R V A L

ALEXANDER MIHALIČ

Phaestos Disk A II (1999)

for flute/alto flute, clarinet/bass
clarinet, bassoon, violin, viola, cello
and piano

P r e m i e r e

WAYNE SIEGEL

*Concerto for Trumpet and ensemble
„Millennium Café“* (1999)

for flute, clarinet, bassoon, trumpet,
violin, viola, cello, harp and piano

NIELS MARTHINSEN was born 1963 and studied music at the Jutland Academy of Music 1982-90 with Hans Abrahamsen, Poul Ruders, Per Nørgård and Karl Aage Rasmussen. Debut Concert as a composer from the Academy 1992. Since 1988 he teaches theory and orchestration at the Academy. Niels Marthinsen has been chairman of the Aarhus Young Tone Artists (AUT) and chairman of the festival of Young Nordic Music (UNM). Since 1992 Marthinsen is artistic Director of the Aarhus Sinfonietta. Marthinsen has received several scholarships and grants including the Astrid and Aksel Agerby Music prize (1991), the major tri-annual grant of the State Arts Foundation (1992) and the Victor Borge Music Prize (1992).

Niels Marthinsen has in recent years enjoyed a strong increase of interest in the composer's music which has led to a large number of commissions of new works. Thus he has within few years composed works commissioned by the Aarhus Sinfonietta, The Jutland Ensemble, the Orchestra Norden, the Danish Radio Symphony Orchestra, the Sonanza Ensemble, the Southern Jutland Symphony Orchestra, the Aarhus Symphony Orchestra and the Lin Ensemble. Most recently Marthinsen has written the chamber opera *Love and Treachery*, a commission for the Jutland Opera.

Niels Marthinsen's music has been performed by outstanding ensembles and orchestras both in Denmark and abroad and he was 1995 one of the focused composers at the Funen Young Tone Artists festival Music Harvest.

„A Bright Kind of High was commissioned for a particular occasion, namely for the concert where the Danish Chamber Players was awarded the Prize of the Music Critic Circle. The prize is normally given to a musician who receives it at a concert with the Tivoli Symphony Orchestra and who then plays or sings with the orchestra. The ensemble wanted to keep up this tradition and asked me to compose a short work for nine musicians and orchestra. I choose to write a piece for virtuoso ensemble and 'back-up orchestra' which could also be performed by the ensemble alone. The work, then, exists in two versions, one with and one without symphony orchestra. The music is built up around five soloistic passages. There is a duo for flute and bassoon with accompaniment, a piano solo, a duo for trumpet and harp, a clarinet solo and a trio for the strings. The soli are woven into a quickly and constantly ascending music, which has a certain relationship with a small piano piece by Robert Schumann, *Ritter vom Steckenpferd*. This is to be heard very clearly during the work, if one knows Schumann's piece.

The title of my piece has no proper meaning outside this context. It can be read as a kind of rewriting of 'feeling high, brightly', and both this and the music gets me to think of champagne."

Niels Marthinsen

The Danish composer **OLE BUCK** was born in 1945. He studied with Per Nørgård and Pelle Gudmundsen-Holmgreen. As a composer he has developed a very specific voice among Danish composers. Already in his debut work *Calligraphy* (1964), the sonorous, restrained lyricism and crystalline melodic ornamentation which has characterized the music of Ole Buck ever since, is present. In his chamber works as well as orchestral works, the music is always unusually sensitive to the moment, and painted with tiny brushes and fine strokes. Ole Buck has received commissions from a number of institutions and ensembles, among others the Royal Danish Ballet, *Felix Luna* (1971), the Danish Radio, Fairies for soprano and orchestra (1972), *White Flower Music II* (1991) and *Rivers and Mountains* (1994) and the Danish Chamber Players,

Landscapes I - IV (1992 - 95). *Landscapes* are available on CD, recorded by Danish Chamber Players. This CD has been one of the most successful recordings by the Danish label Dacapo.

Fiori di ghiaccio

„Behind the title a dream is hiding, or a maybe vision, which borders on the realm of dreams: you wake up an early, clear and frosty winter morning, everything is black, and you draw back the curtain to look through the window into the darkness of the night - you breathe on the window glass and Flowers of Ice form themselves...the miracle is due to nature itself... For my work, I have chosen a title in Italian because it contributes to the creation of a distance to everyday life and to a particular dimension of time, a sonority in the sounding ocean of ideas.

Without taking to the kind of soundpaintings and structures, of which our time is so rich, my piece is like a dream outside time...”

Ole Buck

NIELS ROSING-SCHOW was born in 1954 in Copenhagen. He studied musicology at the University of Copenhagen 1972–1979. In 1984 he finished his diploma studies at the Royal Academy of Music in Copenhagen with music theory and history as main subjects. 1984–1987 he studied composition under Ib Nørholm, and then went to France for a shorter period of post graduate studies. Niels Rosing-Schow has received a number of grants and prizes, among them the distinguished Carl Nielsen prize in 1993. Since the eighties he has held several organizing posts in Danish musical life. His early works, for instance *Kinderlieder* for women's choir and ensemble (1977), are characterized by a constructive simplicity with a light and obliging atmosphere. The works *Turning Points*, *Extraction* and *Figura* from 1985 show an increasing interest in an extrovert and gestic musical expression. In the years around 1990 two lines in his oeuvre get still more apparent: an intensive occupation with the expansive and dramatic possibilities in the musical material, in the works such as *Epoch* for bass solo, choir and orchestra (1989) and *Voix interieures* for clarinet, violin, cello and piano (1991) - and a kind of musical 'basic research' within the relations between the parameters density, speed and tempo, in the works *Ritus I* for flute and percussion (1990) and *Ritus II* for percussion trio (1990). In his later works, ...*sous les rôles du vent d'Est* for ensemble (1993), *Archipel des solitudes* for soprano, choir and orchestra (1995) and *Spiral Ladder* for accordion (1997) the two lines seem to melt together in a kind of synthesis based on concept of form as an imprints of musical processes.

A number of Niels Rosing-Schows works are recorded on the Dacapo label.

Granitio y Arco Iris' / Granite and Rainbow is an expression, which the author Virginia Woolf has used about what she wanted to capture in her novels. I have chosen this surprising juxtaposition of two wellknown and natural and separately fascinating phenomena as the title of my concertino, not because the music has much ideal resemblance with Virginia Woolf's universe, but because of the many references - for instance of musical nature - which this broad metaphor invites to. Particularly two of those inspired me in my musical ideas during my work: The tangible hard and inviolable (the stone) and the intangible and refracted (the light) - the objectivity of the structure and the spectra of nuances of the sensation.

Niels Rosing-Schow

ALEXANDER MIHALIČ was born in 1963 in Tchechoslovakia. He studied composition at the conservatory of Košice in 1982 under Jozef Podprocký. He continued composition studies in Bratislava with Ilja Zeljenka from 1985–1988. In 1987 he received a scholarship to study in Paris under Yoshihisa Tajara at Ecole Normale de musique de Paris (1987–1988). In 1988 he moved to France to study electroacoustic composition with Michel Zbar until 1990. In this same year he received his Master's degree from the Université de Paris VIII under Horacio Vaggione, and in 1991 he entered the DEA in the '20th century Music and musicology' program. Actually he is completing his Ph.D. in composition at the Université de Paris VIII. In 1991–1992 he has taught at the Université de Paris VIII and from 1992–1997 he worked at the IRCAM pedagogy department. In 1997 he made up the 'Pedalophone' (a system of eight to nine pedals which allow the solo musician to directly control the parameters of real-time sound processing through natural gestures) used in concerts in France, Spain and Japan. His compositions has been performed in festivals and concerts in Europe, USA, Japan, and Australia.

Among his compositions can be mentioned *Music for Orchestra* (1986), *Functions* for string quartet (1988), *Atoms, Trio for flute, cello, and piano* (1990), *Fractals II* for live electronic (1996) and *DNA* for solo instrument and 'Pedalophone' (1997).

„The Phaestos Disk from Crete has inscriptions on both sides. The composition, *Phaestos Disk All*, is an applications of these signs directly to the musical parameters. Each sign is represented by a musical element, which has its own particular rhythm, timbre, and harmonic structure. So the composition is defined as an application of the total of visual signs on the disc on the entireties of rhythms, timbres and harmonic structures. The result of the relations between these entireties is the 'musical signs'. Like the face A of the Phaestos Disk, the composition contains 48 signs distributed in 32 sentences, of which the last is a repetition of the first two signs.

The structure of rhythms and timbres is the result of an analysis of the patterns of the visual signs. From this analysis have been constructed motives of rhythms and timbres, which form the rhythmic/melodic entireties.

The harmonic structure of each sign has been created from a spectral analysis of the five vowels: a, e, i, o, u. The formants of these vowels appear as pitches in the score (also using quarter-tones). Each vowel is represented by three combinations of frequencies. From this point of view the composition is a horizontal succession of chords, created by the five vowels.

The performance of the piece can be compared to a 'reading' by musical instruments of the face A of the disc.“

Alexander Mihalič

WAYNE SIEGEL was born in Los Angeles in 1953 but he has resided in Denmark since 1974. He studied composition at the University of California at Santa Barbara and at The Royal Academy of Music in Aarhus. Important influences include American folk music, avant garde rock and minimalism. In 1978 he received a three-year grant from the Danish State Art Foundation and worked as a free-lance composer in the years that followed. In 1986, after two years as administrative director of the West Jutland Symphony and Esbjerg Ensemble, he was appointed director of DIEM, the Danish national center for electroacoustic music in Aarhus. In 1994 he chaired the 19th International Computer Music Conference in Aarhus. From 1996 to 1998 he served as chairman of the music commissions of the Danish State Arts Foundation.

Siegel has written music in many genres ranging from solo works with live electronics to orchestral pieces. Commissions include *Devil's Golf Course* (1984-86) for the Aarhus Symphony, *Concerto for Percussion and Orchestra* (1988) for the Zealand Symphony, *Tracking* (1990) for string quartet and live electronics for the Kronos Quartet, *Eclipse* for the British vocal ensemble Singcircle, the two-hour science fiction electronic and acoustic opera, *Livstegn*, for the Danish Music Theater and *Jackdaw* for bass clarinet and tape for Harry Sparnaay. His music has been performed throughout Europe, the United States and Japan including numerous radio and television broadcasts. He often uses computers with live musicians, and in recent years he has explored the possibilities of computer music installations. Best known are his *Music for Wind*, an outdoor installation which responds to wind speed and wind direction and *Movement Study*, an interactive work for dancer and computer, in which the dancer's movements control the music. Four of Siegel's central instrumental works were recorded on the PAULA label.

Available on CD are: *Cobra* for four channel tape, (Dacapo), *Watercolor, Acrylic, Watercolor* for ten musicians (Imogena), *East L.A. Phase* recorded by the Los Angeles Guitar Quartet (GHA) and by the Jam Quartet (BIS), *Three Canons for Two Guitars* with the Danish Guitar Duo (Point) and *42nd Street Rondo* recorded by the Safir Duo (Chandos). A CD with *Devil's Golf Course, Tracking, Eclipse* and *Jackdaw* featuring the Aarhus Symphony, The Smith Quartet, Singcircle and Harry Sparnaay was released on the Dacapo label in 1997.

Millennium Café was commissioned by the Danish Chamber Players with financial support from the Danish Arts Foundation. When I was asked to compose a work for the Danish Chamber Players I first considered the unusual instrumentation of the ensemble: flute, clarinet, bassoon, trumpet, harp, piano, violin, viola and cello. My first thought was that the trumpet, being the only brass instrument, is somewhat out of place, making the ensemble a it inhomogeneous. Rather than work around this and try to hide the trumpet amongst the other players, I decided to bring the trumpet to the forefront and compose a concerto for trumpet and ensemble. The concerto is performed without a conductor. In some sections the soloist acts as a kind of 'band leader' to keep the ensemble together, in other sections the musicians follow one another.

The title, *Millennium Café*, does not refer to a particular place, though I don't doubt that such a place might exist. It strikes me that the celebration of the new millennium is in fact a celebration of the Roman Calendar and the base-10 counting system. Had we adopted the Judaic calendar, we would have to wait another 240 years, since the current year is 5760. And had we adopted a binary system, we might celebrate a similar change of digits every 8 years. And somehow I think that round numbers are overrated. Personally, I prefer odd and prime numbers. The time signatures in *Millennium Café* alternate chiefly between meters of 5, 7, 11, 13 and 17, bringing us back to the trumpet concerto that I was supposed to be writing about. Anyway, I hope you enjoy the piece, have a merry century and a happy new-millennium.

Wayne Siegel

Founded in 1991, the **STORSTØMS KAMMERENSEMBLE / DANISH CHAMBER PLAYERS** has established itself as one of the leading chamber ensembles on the Danish national scene. Due to its specific combination of nine instruments, the ensemble has a unique sonority and a distinct repertoire from the renaissance until today including Danish music and contemporary works in the international tradition. The Storstrøms Kammerensemble resides at Fuglsang Estate, a 19th century castle on the island of Lolland, thus continuing the rich musical tradition of this idyllic place, where among other composers and musicians, Carl Nielsen and Edvard Grieg frequently sought tranquillity and inspiration. Several notable successes of the Danish Chamber Players have been in the field of experimental music drama (works by Peter Maxwell Davies, Thomas Jennefelt or Niels Rosing-Schow). The ensemble is regularly giving guest performances at the Danish Radio, The Royal Opera, and other principal venues in Copenhagen, besides being a regular guest at the national music festivals. The Storstrøms Kammerensemble has toured abroad in Sweden, Germany and Poland. In 1993, the ensemble visited Singapore and Australia, invited by the distinguished Brisbane Biennale and the famous Sydney Opera House.

The ensemble received the Danish Music critics Award 1996.





MONDAY
15 NOVEMBER

Pavol Országh
Hviezdoslav
Theatre
7.00 p. m.

16

PHILIP GLASS

The Fall of the House of Usher

A cult minimalist opera in a prologue
and two acts on a libretto by Arthur
Yorinks after the story of the same title
by Edgar Alan Poe.

AGON Orchestra

PETER KOFRŇ conductor

PETR TYC stage director and choreographer

DANIEL DVOŘÁK sets and costumes

The performance is supported by the
Czech Centrum, Bratislava

Cast

William : Tomáš Bartůněk (baritone)
dance: Jaroslav Ceremek

Roderick Usher : James Clark (tenor)
dance: Jan Malík

Madeline Usher : Jitka Svobodová (soprano)
dance: Petra Hauerová

Servant: Lukáš Hynek-Krämer

Doctor: Jiří Hruška

MELOS-ETHOS '99
MELOS-ETHOS '99
MELOS-ETHOS '99

PHILIP GLASS was born (on 31 January 1937) and grew up in Baltimore, Maryland (USA). He attended College in Chicago and in New York (the Juilliard School). His beginnings as composer were most influenced by Darius Milhaud, whose summer courses he attended in Aspen, Colorado. Later, however, Glass distanced himself from all his works composed before 1963. He decided to respond to his creative dissatisfaction by studying in Europe, above all with the well-known pedagogue Nadia Boulanger in Paris. During his studies with her he was called upon to transcribe film music by the Indian sitar virtuoso Ravi Shankar into „western“ notation. „At the time I found such use of rhythm in the course and development of musical structure to be a revelation,“ Glass later wrote. „The difference between Western and Indian music could be described as follows. Western music is based on a large time unit that we slice like a loaf of bread. On the other hand in Indian music (and in all non-Western musical traditions I know) the starting point is small units, or “beats,” which are then merged into a large expanse of time.“ Thanks above all to this „revelation“, Glass today is clearly the most representative composer among those who are considered leading figures in „minimal music“ (including La Monte Young, Terry Riley, Steve Reich, and John Adams), although he distances himself from the concept „minimalism“, calling his compositions „music with repetitive structures“. Besides Shankar, Boulanger, and partly also John Cage, whose influence Glass regards as decidedly the most important for his artistic career, he professes Berlioz, Schubert, and Stravinsky as his great musical loves.

In 1967 Glass returned to New York, and in the following year he founded the „Philip Glass Ensemble“ for which he now wrote most of his compositions, for example *Music with Changing Parts* (1973), *Music in Twelve Parts* (1974), *Music in Similar Motion* (1975), and above all his first opera, *Einstein on the Beach* (1976), whose premiere became an epic event in its way. By the 1980s Glass was famous both in America and in Europe and had a heavy schedule of concerts, appearing in more than sixty performances each year. Although he continues to devote himself to instrumental music, the centre of gravity of his output has shifted to the field of opera, especially after the extraordinary success of his opera with a strongly political subtext, *Satyagraha* (1980) and after the performance of the opera *The Voyage* (1992), which he wrote on commission for the Metropolitan Opera in New York on the occasion of the five hundredth anniversary of the arrival of Columbus in America. Glass's fame can be illustrated also by his collaborators, including even the legendary Allen Ginsberg. Glass devotes much work to composing film music (for example *The Thin Blue*, and, among the latest, *A Brief History of Time*), and also writes extensive compositions for orchestra, for example *Low Symphony* and *The Light*, which he wrote on commission for the Cleveland Orchestra. Although Glass celebrated his sixtieth birthday two years ago, age has in no way weakened his creative activity or narrowed his characteristic well-roundedness. At the present time he is working on symphonic compositions, is writing an opera in collaboration with the writer Doris Lessing, and is working on another film with Godfrey Reggio.

Philip Glass's Path to the Opera

When Philip Glass announced in 1975 that he was working on an opera, it was perhaps a surprise for all his collaborators and acquaintances. But in the end all who took part in the premiere of the work at the Avignon Festival in 1976 were surprised. They were already confused by the strange title of the opera, *Einstein on the Beach*, especially when it soon became evident that the plot has nothing to do with Einstein's life, much

less with Einstein on beach (overlooking the occasional violin solos, if they are supposed to evoke the physicist's hobby). However, for it to have such a connection would be impossible, because this „opera“ has no plot at all. Surprising and confusing was also the fact that this compositionally consistently minimal work written for Glass's Ensemble, i.e. for six players (flutes, saxophones, and electronic organ) and for „non-operatic“ singers lasted almost five hours. The opera evoked the same surprise also with its second production in New York's „Met“, and to this day it remains clearly Glass's most celebrated work. The amazement that Einstein on the Beach evoked was associated not only with the fact that this „opera“ has little in common with opera in the normal sense of the word if only in that it lacks a true dramatic or at least narrative plot, but naturally also with use of minimal music over such an expansive expanse of time. Individual features also shocked viewers, and when over a deep base line in the electronic organ was heard counting „one two three four, one two three four“ etc., listeners' amazement was undoubtedly appropriate. Nevertheless, besides these surprises it had to be clear to perceptive listeners that the music of this „opera“ was truly rich and masterful, which in any case is proved by the lasting success not only of staged performances of the celebrated work but also its (at least two) recordings, where the stage performance cannot disturb listeners in their musical experience.

Although Philip Glass became widely known in musical circles in the USA and Europe thanks to numerous concert appearances with his ensemble, it is indisputable that his fame as a composer was first established by his operatic works, starting with Einstein on the Beach. Glass is of course aware of this, and has even reflected on his path to opera in a book he published in 1987 pertaining to the origin of his first three operas, called by the composer a „portrait trilogy“. After Einstein on the Beach followed another opera, Satyagraha, composed in 1979-80. As suggested by the subtitle, M.K. Gandhi in South Africa, this time the coming to terms with the world is not personified by a scientist, but by a politician, as at least Glass, certainly in the broader sense, understands Gandhi. Satyagraha is truly an opera with ambitions to political discourse and so it was not even necessary that these scenes from the period of Gandhi's work in South Africa reflect the chronology of these famous dramatic events. In any case the composer was primarily concerned to lend these events an almost mythical meaning. Only in this context can we speak of „political discourse“, especially, when this „political discourse“ relies on the text (libretto) in a strange manner, because the librettist Constance DeJong used extensive passages from Gandhi's beloved book, the Hindi Bhagavadgita, in the original Sanskrit language. Nevertheless even this device, curious at first glance, has a surprisingly suggestive effect, because despite its incomprehensibility Sanskrit contributes to the spiritual atmosphere of the work.

There was, however, a striking change in Glass's musical language that neither the critics nor the audience could miss. At 135 minutes, the work cannot compare with Einstein on the Beach in length, but also striking is the fact that the musically aggressive tone characteristic of Einstein is gone, replaced by a soft melodiousness and a sound that is almost dreamy or veiled in sadness. This time the score is not written for Glass's ensemble but rather for a classical symphonic orchestra, and the vocal parts and chorus are for trained operatic singers. In terms of harmony the music of Satyagraha is clear, and in view of the fact that it was written in the last quarter of the twentieth century quite simple, as though it had no other purpose than to give maximum support to the sung melodic line. The work is very demanding to perform, and requires artists who are capable of meeting the challenge and moreover know how to uti-

lize the opportunities the opera offers them. (For the premiere in Rotterdam in 1980 Bruce Ferden rehearsed it and conducted the Utrecht Symphony Orchestra, David Poutney served as stage director, and Gandhi was sung by Douglas Perry.) The stimulus for composing *Satyagraha* was allegedly a question from a theatrical director as to whether Glass would finally write a „proper opera“. It is not clear whether Glass's *Satyagraha* is more proper, but undoubtedly it is closer than *Einstein on the Beach* to the usual operatic conventions.

The last work of the „portrait trilogy“ is *Akhnaten*, composed in 1983 and premiered in Houston in 1984. Of course here, too, we are not dealing with some historical drama about a king from the eighteenth dynasty of ancient Egypt. In this last work of the trilogy, too, the character named in the title represents rather a symbol, having a metaphorical meaning, or a definition of spiritual space - after the scientist and the politician this time a religious reformer. In this work again, Glass used text incomprehensible to the audience, in Sumerian, Hebrew and Aramean, but this pertains only the parts of the libretto. The remainder is all the more comprehensible in that the text is spoken - the „central melody“ of the aria that is Akhnaten's prayer to Aton, however, is of course sung - and in English. The strengthened inclination toward traditional operatic form cannot be missed. The whole opera is very cohesive in expression, with dark colouring and a heavy tone as though inspired by the Lullyian pomp. The music may seem almost monotonous. In any case to write an opera lasting three and a half hours almost entirely in A minor is truly a risky curiosity. But as shown by the response to the work especially on the part of young and politically-engaged audiences, Glass's opera bears this risk without problems. Advocates of the peace movement all over the world as well as opponents of nuclear power and members of innumerable religious sects find undying satisfaction in the key of A minor even after the three hours of net time that the work lasts. The work is very demanding to perform, and a role in its success has certainly been played by the fact that the first performers were worthy of this challenge and on the other hand managed to utilize the possibilities it offered them.

In the next work, too, aesthetic effects is linked with the problems of the world. *The Making of the Delegate for Planet No. 8* from 1985-86 is formally another step toward „normal opera“, to be sure, and it takes over an epic plot line from a novel by Doris Lessing (who wrote the libretto together with Glass). Even this unified story, however, is above all a metaphor, with strong connotations of conflict (or communication barriers) between the Christian, Muslim (Sufi), and African worlds. On the ideological level, in contrast with Glass's compositional procedures, this is again a very complicated work, but clearly very current precisely in its ideology, as evidenced at least by the response to its performances to date (in London, Amsterdam and Kiel).

Although Glass has approached more closely the forms of traditional opera from one opera to the next, he has endowed all of them with allegorical meaning - even such works as seem very direct such as his *The Voyage* of 1991, written on commission for New York's Metropolitan Opera for the anniversary of Columbus's „discovery“ of America. In the epilogue of this three-hour opera Columbus is visited on his deathbed by Queen Isabella and stubbornly refuses her suggestions for use of his discoveries. This was Glass's contribution to a year in which the expected celebrations were somewhat transformed into an embarrassing or even grievous doubting reflection on „Western“ civilization.

Glass's love for opera has been manifested not only in these extensive compositions. He has also written several very charming and strongly effective chamber operas, for in-

stance the madrigal opera *The Attack* (1980), *The Photographer*, *The Juniper* (1982), *The Civil War* (1984), *A Thousand Airplanes on the Roof* (1988), *Orpheus* (1993), and *The White Raven* (1993). These are very interesting works and extremely varied not only in subject but in mood and musical style. Though most of them are clearly allegories, in some cases what is most important is atmosphere and „merely“ the aesthetic effect.

This is the case with the two chamber operas that Glass wrote based on stories by the American classic of horror, that „poet of the deep waters of the human soul“ Edgar Allan Poe (1809-49), *The Fall Into the Maelstrom* (1986) and *The Fall of the House Usher* (1987). Glass set to music masterfully both these masterful stories,⁸ and if literary scholarship suggests that the *Fall of the House Usher* can be read either as „a ridiculous melodramatic story“ or as „a precise allegory“, the composer quite clearly chose the second possibility, without however making his opera a specimen of a gothic horror. Of course there is no much plot here. One could say that Arthur Yorinks's libretto is a masterpiece if it were less dependent on Poe's original. The composer was interested primarily in building emotion, and in this his conception of the subject comes close to impressionism. It is probably no accident that Debussy, captivated by that characteristic poeian „sombre melancholy“, worked for many years on an operatic version of the same story.

Glass continues to dream that he might break down the barriers between the best that is offered by „conventional opera“ and „modern musical theatre“, and because both these categories in and of themselves have unclear boundaries, it can be said that he is succeeding in doing this.

The Fall of the House of Usher was premiered on 18 May 1988 in Cambridge, Massachusetts (USA) by the American Repertory Theater, and evoked enthusiastic response. At the next performance there were even voices proclaiming *The Fall of the House of Usher* as the best work by Glass since *Einstein on the Beach*.

(based partly on material by Mathias Strasser on the Internet)

Edgar Allan Poe

The Fall of the House of Usher (fragment)

Nevertheless, in this mansion of gloom I now proposed to myself a sojourn of some weeks. Its proprietor, Roderick Usher, had been one of my boon companions in boyhood. But many years had elapsed since our last meeting. A letter, however, had lately reached me in a distant part of the country - a letter from him - which, in wildly importunate nature, had admitted of no other than the personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness - of a mental disorder which oppressed him - and of an earnest desire to see me, as his best, and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady. It was the manner in which all this, and much more, was said - it was the apparent heart that went with his request - which allowed me no room for hesitation. And I accordingly obeyed forthwith what I still considered a very singular summons.

Although, as boys, we had been even intimate associates, yet I really knew little of my friend. His reserve had been always excessive and habitual. I was aware, however, that his very ancient family had been noted, time out of my mind, for a peculiar sensibility of temperament, displaying itself, through long ages, in many works of exalted art, and manifested, of late, in repeated deeds of munificent yet unobtrusive charity, as well as in a passionate devotion to the intricacies, perhaps even more than to the orthodox and easily recognisable beauties of musical science. I had learned, too, the very remarkable fact, that

the stem of the Usher race, all time-honoured as it was, had put forth, at no period, any enduring branch. In other words, that the entire family lay in the direct line of descent, and had always, with very trifling and very temporary variation, so lain. It was this deficiency, I considered, while running over in thought the perfect keeping of the character of the premises with the accredited character of the people, and while speculating upon the possible influence which the one, in the long lapse of centuries, might have exercised upon the other - it was this deficiency, perhaps, of collateral issue, and the consequent undeviating transmission, from sire to son, of the patrimony with the name, which had, at length, so identified the two as to merge the original title of the estate in the quaint and equivocal appellation of the „House of Usher“ - an appellation which seemed to include, in the minds of the peasantry who used it, both the family and the family mansion.

I have said that the sole effect of my somewhat childish experiment - that of looking down within the larn - had been to deepen the first singular impression. There can be no doubt that the consciousness of the rapid increase of my superstition - for why should I not so term it? - served mainly to accelerate the increase itself. Such, I have long known, is the paradoxical law of all sentiments having terror as a basis. And it might have been for this reason only, that, when I again uplifted my eyes to the house itself, from its image in the pool, there grew in my mind a strange fancy - a fancy so ridiculous, indeed, that I but mention it to show the vivid force of the sensations which oppressed me. I had so worked upon my imagination as really to believe that about the whole mansion and domain there hung an atmosphere peculiar to themselves and their immediate vicinity - an atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees, and mystic vapour, dull, sluggish, faintly discernible, and leaden-hued.

Shaking off from my spirit what must have been a dream. I scanned more narrowly the real aspect of the building. Its principal feature seemed to be that of an excessive antiquity. The discoloration of ages had been great. Minute fungi overspread the whole exterior, hanging in a fine tangled webwork from the eaves. Yet all this was apart from any extraordinary dilapidation. No portion of the masonry had fallen. And there appeared to be a wild inconsistency between its still perfect adaptation of parts, and the crumbling condition of the individual stones. In this there was much that reminded me of the specious totality of old woodwork which has rotted for long years in some neglected vault, with no disturbance from the breath of the external air. Beyond this indication of extensive decay, however, the fabric gave little token of instability. Perhaps the eye of a scrutinising observer might have discovered a barely perceptible fissure, which, extending from the roof of the building in front, made its way down the sullen of the tarn.

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*).

PETR KOFRŮN

Head of the Plzeň Opera, composer and conductor, after graduating from secondary school studied composition at the Janáček Academy of Performing Arts in Brno in the class of Prof. Alois Piňos. He was also a private student of Marek Kopelent. After graduating he taught theoretical subjects at the Pedagogical college of the Charles University in Prague, worked for a short time as a music editor in the Panton publishing house, and before becoming head of Plzeň Opera was a free-lance artist for several years. During those years he took part in several international composition seminars, won awards in several composition competitions, and wrote a whole series of works on commission for Czech and foreign institutions. He also engages in music theory and criticism and has published several essays on contemporary Czech music. He is on the editorial boards of several Czech and foreign music journals, was one of the founders of the Society for New Music, and to this day is a member of its executive committee. In 1983, along with two other composers, he founded the Agon Orchestra, of which he is programming director and conductor.

JITKA SVOBODOVÁ (soloist of the Prague State Opera)

After her successful graduation at the Prague Conservatory Svobodová became not only a prize-winner in several domestic and foreign vocal competitions, but above all Suzanna, Jitka, Mirandolina on the stage of the Plzeň Theatre and Adina, Marguerite, Papagena, Pamina, and Madeline Usher at her present place of work, the Prague State Opera. She has also made good use of her performing abilities in opera production for television and a recording P. Haas' opera *The Charlatan* for a Decca CD.

JAMES CLARK

This American heroic tenor and interpreter of Italian operatic repertoire has been living since 1992 in Germany, and performs primarily in German Opera houses and concert halls. However, he has of course also appeared in his native United States - he has been a soloist with the New York City Opera and prestigious American symphony orchestras - and has also sung for example in the opera house of Zaragoza, Spain. His repertoire includes among other roles Cavaradossi and Pinkerton in Puccini's *Tosca* and *Madama Butterfly*, Don José in Bizet's *Carmen*, and the Duke and Alfredo in Verdi's *Rigoletto* and *La Traviata*, which are also in the repertoire of the Prague State Opera. He sings also Roderick Usher in a new production of *The Fall of the House of Usher*.

JIŘÍ HRUŠKA

This regular soloist of the Prague State Opera and guest of the National Theatre, the Ústí nad Labem Opera, the J. K. Tyl Theatre in Plzeň, and Opera Mozart, is a graduate of the Prague Conservatory. His professional beginnings are associated with the National Theatre, where he was engaged for several seasons and performed Vašek in the *Battered Bride*, Jirka in *The Secret*, Janek in the *Makropulos Case*, and Monostatos in *The Magic Flute* among other roles. At the Prague State Opera then followed Gaston in *La Traviata*, Borsa in *Rigoletto*, Dancairo in *Carmen*, and Triquet in *Eugen Onegin*, he repeated here his performance of Monostatos, now appeared as Peter Hardy in Burian's *Bubu of Montparnasse*, and as Phisician in *The Fall of the House of Usher*. He also sings in concerts, collaborates with symphonic orchestras and Czech Television, and appears abroad.



**THURSDAY
16 NOVEMBER**

**Moyzes Hall
7.30 p. m.**

17

STORSTRØMS KAMMERENSEMBLE

Geir Drausvoll accordion

Svend Melbye flute

Eva Åberg clarinet

Gunnar Eckhoff bassoon

Poul Terracini trumpet

Søren Elbaek violin

Piotr Zelazny viola

Anne Turner cello

Maria Boelskov-Sørensen harp

Jakob Westh piano

HENRIK VAGN CHRISTENSEN conductor

The concert is supported by the
Danish Cultural Institute, Copenhagen
and by the Augustinus Fund

HAUKUR TÓMASSON

Quartet II (1989)

for clarinet, violin, cello and piano

KARSTEN FUNDAL

The Wings of a Butterfly (1996-1997)

for clarinet, violin, viola and accordion

GUNNAR MØLLER PEDERSEN

Periphery (1993)

Four pieces for solo trumpet

I. intro for slide trumpet

II. ALFIO

III. the lost unit

IV. finale for slide trumpet

I N T E R V A L

HENRIK HELLSTENIUS

Søkk

for solo accordion and tape

JUONI KAIPAINEN

Andamento - Trio II (1985-1986)

for flute, bassoon and piano

PER NØRGÅRD

/ Hanne Methling

Hermit Crab Tango (1998)

PER NØRGÅRD

Tortoise Tango (1984)

for flute, clarinet/bassclarinet, bassoon,
trumpet, violin, viola, cello, harp
accordion and piano
(arr. Niels Rosing-Schow)

HAUKUR TÓMASSON was born in 1960. Haukur Tómasson studied composition in Reykjavík, Cologne, Amsterdam, and in San Diego, California. Among his composition teachers were Thorkell Sigurbjörnsson, Atli Heimir Sveinsson, Ton de Leeuw and Brian Ferneyhough. Tómasson's music, most of which is scored for chamber ensembles or orchestra has been performed in Scandinavia, The Netherlands, France, Germany, Poland, Canada, Italy, The Soviet Union and USA. His music can be found on CD's brought out by the Icelandic Music Information Center and the Swedish BIS label. His music represented Iceland at the Scandinavian Biennial in Montreal, Canada 1997. Commissions from The Warsaw Autumn 1998, Icelandic Symphony Orchestra, Opera Nord, North Icelandic Symphony Orchestra, Reykjavík Woodwind Quintet, STEF, Reykjavík Arts Festival, The Gogmagogs and Skálholt Summer Concerts. He was nominated for the Nordic Council Music Prize in 1995 for his composition *Spiral* and in 1998 for his work *Concerto for Violin*. His orchestral piece *Strati* won the Icelandic State Broadcasting System Music Prize in 1993. In 1996 Haukur Tómasson was awarded the Bröste Optimistic Prize given to one Icelandic artist every year and in 1998 he received the cultural award of the DV newspaper and the Icelandic Music Award for his opera *Gudruns 4th Song*. His largest composition to date is the music-theater piece *Gudruns 4th Song* created together with Lucy Bailey, Louise Beck and Peter Laugesen and performed 24 times during the festivities of Copenhagen Cultural Capital of Europe in the summer of 1996 to critical acclaim.

Quartet II (1989)

„Derivations and ramifications of a simple melodic line form the basis of Quartet II. Working with constantly overlapping phrases, in two or three layers, any sudden contrast is avoided, but each of the layers develops, albeit at different speeds, creating continuity.,, Haukur Tómasson

KARSTEN FUNDAL, born in 1966, began his studies in composition with Hans Abrahamsen and music theory with Lars Bisgaard. From 1982 his studies continued at the Royal Danish Academy of Music where he received lessons in music theory and music history as well as composition under Ib Nørholm and orchestration with Hans Abrahamsen. In 1986 while in Dartington Fundal met Nigel Osborne and the particularly influential Morton Feldman. From 1987-88 he studied composition with Louis Andriessen in Holland after which he returned to the Danish Academy of Music in Copenhagen to study music history and theory. 1989-91 Fundal studied at the Jutland Academy of Music with Per Nørgård and Karl Aage Rasmussen. Karsten Fundal has in the recent years enjoyed an increasing interest in his music from orchestras and institutions. This has led to a large number of commissions.

In recent years Fundal has finished *Zoom* for the Danish Chamber Players (premiered at the Suså Festival 1997) and his percussion concerto, *Ritornelli Contrario*, a commission from the Athelas Sinfonietta Copenhagen for their outstanding percussion player Thomas Sandberg. Recently the Danish Radio has commissioned a large-scale work for soloists, mixed chorus and large orchestra to be premiered in the year 2000. Furthermore Fundal has commissions from The Danish Saxophone Quartet and from the Aarhus Sinfonietta.

Karsten Fundal has received the Wilhelm Hansen Composer Prize 1994 and the Danish Composers Association Prize 1995

The Wings of a Butterfly

This piece is based on a kind of mathematical model, in which I as the composer constantly make choices that are fed back into the calculation process. Every time I make a choice it has far reaching consequences on later development, which in turn directs my choices. This is called a feed-back process and is very important in chaos theory. The main discovery of this theory is that chaos is not simply chaos, but can often contain laws which, however, lie outside the traditional linear mathematics. The famous sentence inspiring this piece is taken from the chaos theory and states that „a butterfly flapping its wings in Peking can cause a thunderstorm in Mexico“. A very tiny event can cause a great turbulence, because of the unimaginable complexity of feed-back systems in nature. The poetic idea of the sentence is also inspiring and the seemingly unpredictable fluttering flight of a butterfly has also greatly inspired the character of the music in this piece.

Karsten Fundal

GUNNAR MØLLER PEDERSEN was born in 1943 in Århus, Denmark. He studied at the Jutland Academy of Music under Bent Lorentzen, Per Nørgård, and Pelle Gudmundsen-Holmgreen. In 1969 he studied in London under Cornelius Cardew. Since 1970 Gunnar Møller Pedersen has worked as a free-lance composer in Copenhagen where he built up his own electroacoustic studio, Octopus Studio. His activities are covering a wide range from electroacoustic music, music theater, multimedia and film music to concert music. His works have been performed in Europe, USA, South America and Japan. In 1982 he established a center for spatial electronic music at Lolland, Denmark, and in 1987 in USA he founded Spatial Music Society in collaboration with Stephan K. Elliott. Gunnar Møller Pedersen is still touring in Denmark and abroad with his spatial electroacoustic music. His most notable work is *Et Lydår*, a six hour electroacoustic work, giving a usical portrait of the 12 months of the year. This work is available on CD (the label Danachord).

„Periphery“ is what is outside, outside the essential, outside the center or at least what is inside the periphery or 'in the good books'. I am happy as a peripheral composer to write peripheral music for a peripheral festival in a peripheral region in a peripheral country. („Periphery“ was commissioned by The Susaa Musicfestival, a weekend festival in the countryside, programming exclusively contemporary Danish works). I often think of this remark from a film by the Danish filmdirector Nils Malmros: „Circles of equal size correspond to centers of equal size“.

Periphery is also the title of 4 pieces for trumpet solo, dedicated to Paul Terracini. The first and last movement, „intro“ and „finale“ are rather virtuoso and humorous pieces, written for slide trumpet. Second and third movement are written for the ordinary trumpet in Bb. Second movement is called „ALFIO“, and is a Siciliana. You might object to that, and say it should be a Siciliano. Actually that's what the real Alfio was by birth, even he grew up in Australia, and now lives in the Danish town Rudkøbing with his Danish wife and 3 Indian, adopted children. And he is a painter - truly a peripheral person. I was thinking about my friend Alfio while writing this movement, that's why it carries his name. In the third movement, „the lost unit“ the crook for the second piston has been removed. When the second piston is not used the trumpet sounds normally, but the sound changes, when the second or the second and third pistons are used. Then it sounds more or less as a bugle in the distance or a wooden cornet. The military associations connected to the trumpet are

well known from the classical and romantic music. „The lost unit“ is a small story from the past when the trumpet was the most reliable mean of communication in the battlefield, a remnant from my own and our common military surplus stock. Gunnar M'ller Pedersen

HENRIK HELLSTENIUS was born in 1963 in Baerum, Norway. He is one of the most active amongst the younger generation of Norwegian composers. He has for many years been engaged with several jazz and rock bands. He features on several CD-recordings and has tours both in Norway and abroad. Hellstenius took a degree in music at the University of Oslo in 1984, and is at present working on his Diploma studies at the Royal Norwegian State Academy of Music, studying composition under Lasse Thoresen. In 1992/93 he studied at the Conservatoire Supérieur in Paris under Gerard Grisey. He has also studied computer-aided composition and sound re-generation at IRCAM in Paris.

His productions range from chamber and orchestral works via electroacoustic music to music for theater, film and ballet. In his later work he has strived towards a musical-poetical form of expression where processes and spectral harmonies are the bearing structures. Here harmonies contribute to both material and form, albeit subordinate to a musical-poetical will.

Among his compositions can be mentioned *Proforma* (1989) for solo accordion, *Tre Bevegelser* for string orchestra (1991) *Stirring stills* for six instrumentalists (1992/93), *As Above, So Below* for orchestra (1994), *Ricercare* for cello and tape (1994), and *Five imprints of time II* for percussion trio (1997).

Søkk

The piece was composed in 1990/91, and the tape part has been realized at the Norwegian Academy of Music in Oslo. The piece circles around five harmonic 'søkk' or depth points. They turn out to be the five lowest notes that the accordion will reach.

The first 'søkk' arrives as a result of the long and slow descent of the opening. Each of these 'søkk' represents the fundamental of the harmonic and melodic material, which is exposed between the 'søkk'. Tape and instrument alternate by partly filling out, partly overlapping the same chords. The electronic material is entirely built upon tones and other sounds from the accordion. The degree of fusion and/or contrast between the tape part and the accordion is the basis for a chamber musical interaction between the two. The piece is a gradual process departing from likeness.

Henrik Hellstenius

JUONI KAIPAINEN

Juoni Kaipainen was born in 1956 in Helsinki, Finland. He studied at the Sibelius Academy under Aulis Salinen (1973 - 76) and Paavo Heininen (1976 -80). Since 1980 Kaipainen has been a free composer and free-lance writer. In 1981 his *Trois morceaux de l'aube* won the first prize at the UNESCO International Rostrum of Composers. He was awarded the Finish „Spurs of Criticism“ for the most significant debut in 1982. He has written hundreds of articles, essays, papers and columns on music and culture for the press, radio etc.

An important aspect in Kaipainen's music, linking up distinctly with the 'absolute' instrumental tradition, is represented by his string quartets (No 1, 1973; No. 2,

1974, *Quartetto III*, 1984, and *Quartetto IV*, 1994) and his trios featuring the piano with a variety of instrumental combinations: Trio I, 1983 for clarinet, cello and piano, *Andamento - Trio II*, 1986 for flute, bassoon and piano, and *Trio III*, 1987 for violin, cello and piano. Kaipainen's oeuvre covers every major genre, including two symphonies, four solo concertos and music for Choir. He is currently working on his first opera. A number of his compositions is available on CD (the labels Finlandia and Ondine), among others *Antiphona SATB* op. 40 (1994) for baritone and choir, *Sisyphus Dreams* op. 47 (1994) for orchestra, and *Concerto for oboe and Orchestra* op. 46 (1994).

Andamento - Trio II

I composed *TRIO II*, '*Andamento*' op. 28 in 1986, and it is one of the very few of my works which was not composed as a proper commission. Three Finnish musicians had formed a trio of flute, bassoon and piano, and they asked me to write something for this combination, which I found exciting, as it is a 'remote variation' of the normal piano trio. All my works titled 'Trio' have been scored for different groups of three musicians. What they have in common is the presence of the piano, which has let some music-writers to see this instrument as a kind of 'the composer's alter ego'. This 'person', then, gets surrounded by and mixed with different conditions, the writers have said. This may be partly true, and then again not, I wouldn't know. I myself see these trios as pieces of 'absolute' chamber music.

When I wrote *TRIO II*, I was surprised by the fact that this combination, quite rarely used, sounds so well and works very effectively. As music, *TRIO II* is a gradually growing and proceeding fantasy, which finds its form from the demands of the material which, in turn, itself to me sounds slightly 'impressionistic'. The subtitle *ANDAMENTO* (or is it the real title?) is an old term of fugue analysis, referring to the 'free' sections of a baroque fugue, as opposed to the 'strict' sections (called 'sogetto'). Naturally, I myself here want to underline the 'fantastic' character of the music.

Jouni Kaipainen

PER NØRGÅRD (1932, Copenhagen) is one of the central Danish composers of the twentieth century. His output - some 300 works - includes opera, symphonic, concerto, ballet, film, chamber and vocal music. Nørgård's music took its point of departure in the Nordic tradition of Carl Nielsen and Jean Sibelius. By way of Vagn Holmboe, his teacher in his youth, he developed a form of music where the organic - metamorphosis - took pride of place: 'seeds' of rhythmic and melodic motifs gradually unfold into larger, layered musical growths in a mainly modal tonal idiom - as we can hear in the 1950s, for example in the First Symphony. Nørgård's many lines of musical development - from 1960 until today - sometimes make it hard to believe that this is one and the same composer. In the 1960s, Nørgård's focuses included collage composition, electronics, serialism and an almost psychedelic 'interference music'. From 1968 he further developed the system he had discovered in 1959 - the 'infinity series' (a special principle of musical motion), which he molded in the course of the seventies into a balanced, harmoniously sounding, 'hierarchical' or 'fractal' music (for example in the Third Symphony and in the operas *Gilgamesh* and *Siddharta*). In 1980 Nørgård changed course radically towards a spontaneously composed, fragmented dramatic style inspired by the Swiss 'mad' artist Adolf Wölfli

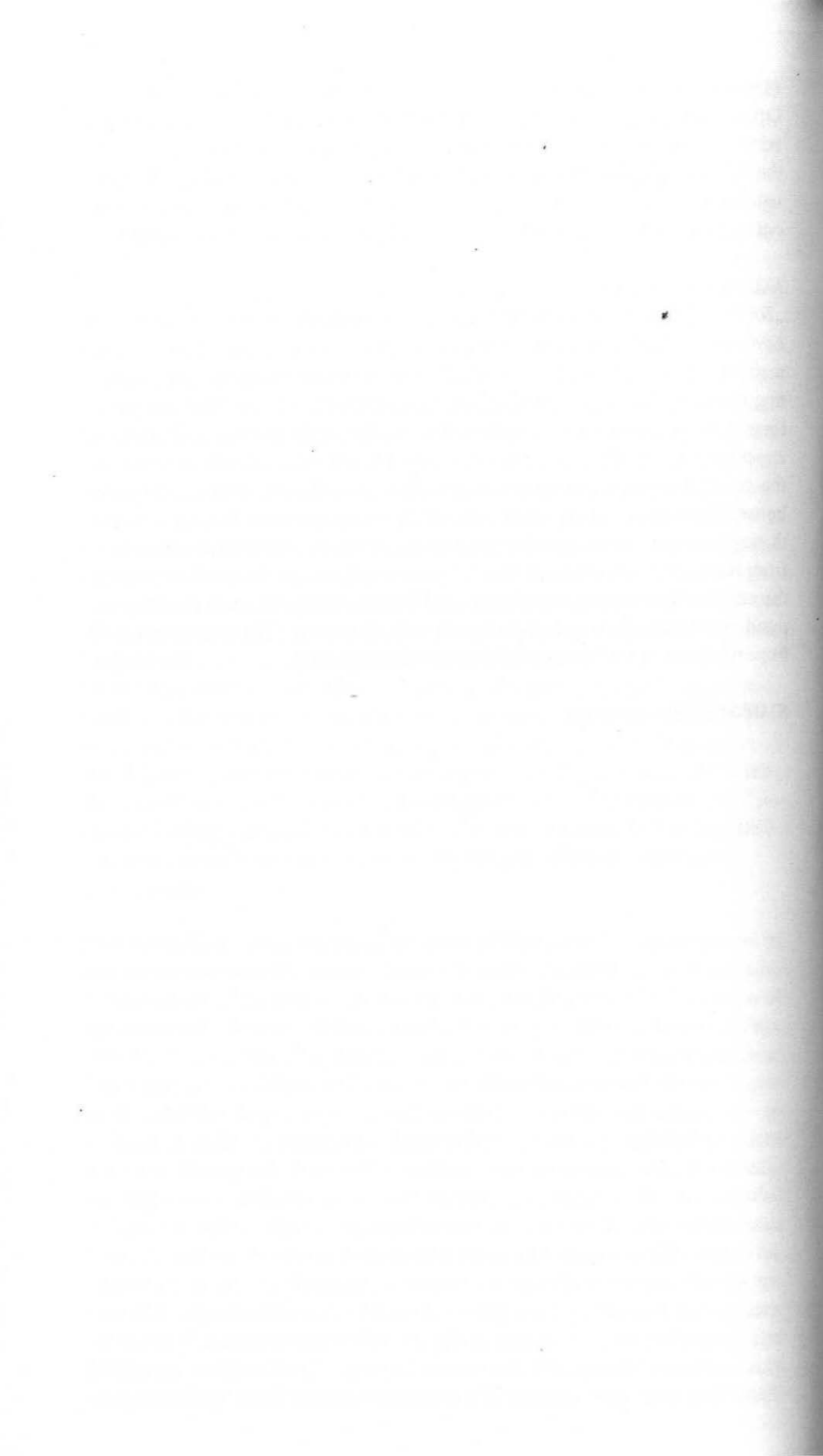
(1864-1930) (for example in the Fourth Symphony and the opera *The Divine Circus*). Since then, Nørgård has worked with new types of multidimensional tempo relations and note series, combined with direct, often tumultuous expression, as in the Fifth Symphony and the opera *Nuit des Hommes*. Nørgård's winding road through the modernism of this century does however have some common features: pre-occupation with the organic, with the stratified, with interference. (Ivan Hansen)

ANIMALS IN CONCERT

„*Tortoise Tango* and *Hermit Crab Tango* are movements of the suite *Animals in Concert*, originally composed for piano. The tortoise as tango dancer must presumably possess certain rhythmic peculiarities, which I have chosen to express by letting the tune of the tortoise shuffle broadly, tripartite through the strict fourpartite time of tango. The situation is quite different as far as the *Hermit Crab Tango* is concerned. It is a well-known fact that the Hermit Crab - this soft animal - must run the gauntlet among the many perils at the bottom of the sea when it must move house. I have chosen to express the dangers by a tango pattern - sharp as a cactus - through which the tune, optimistic, slips to its new shelter. I have borrowed the tune from Hanne Methling's 'Introduction': 'I want to get through this time' she sings in the ecstatically ascending melody line - and I believe that these words must correspond very well to the mood of the hermit crab, 'Esperanza': The green runners of hope wind among the latticework formed by the tango rows.“

Per Nørgård

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Wednesday
17 NOVEMBER

Slovak Philharmonic
Concert Hall
7.00 p.m.

18

SLOVAK RADIO SYMPHONY ORCHESTRA

RÓBERT STANKOVSKÝ conductor

ADRIANA KOHÚTKOVÁ soprano

JIRÍ BÁRTA cello

Dedicated to the 10th Anniversary of the
Velvet Revolution

The concert is supported by
Soros Center for Contemporary Arts, Bratislava
Open Society Fund, Bratislava

MILOŠ BETKO

A Movement According to Dionýz D.

P r e m i e r e

ALFRED SCHNITTKE

Concerto No. 1 for violoncello and orchestra (1985–1986)

Pesante. Moderato

Largo

Allegro vivace

Largo

I N T E R V A L

MIRO BÁZLÍK

Introitus

Prologue

De profundis

P r e m i e r e

MELOS-ETHOS '99
MELOS-ETHOS '99
MELOS-ETHOS '99

MILOŠ BETKO (1964, Bratislava) študoval v rokoch 1982-1986 hru na husliach a kompozíciu na konzervatóriu, v rokoch 1986-1992 kompozíciu (Vladimír Bokes) na Vysokej škole múzických umení v Bratislave. V rokoch 1990-1991 paralelne študoval na Conservatoire national de région de Boulogne-Billancourt kompozíciu (Pierre Grouvel), na A.D.A.C Paris teóriu hudobnej informatiky (D. Brisson) a na Conservatoire national supérieur v Paríži kompozíciu (Paul Méfano) a elektroakustickú kompozíciu (Laurent Cuniot, Henri Kergomard, Yann Geslin). V rokoch 1992-1994 pôsobil ako hudobný režisér Slovenského rozhlasu v Bratislave, od roku 1995 ako producent a hudobný režisér Slovart Music Ltd. a od roku 1996 žije ako skladateľ v slobodnom povolání.

Works (selection): *Geda*, suite for violin and piano (1986), *Swift Valley*, for flute, viola and bassclarinet (1987), *A Bride of Ridges* based on a short story by František Švantner, for soprano, clarinet, horn, bassoon, violin, cello, double-bass, kettle drums and conductor (1987), *Mouvement After Dionysus D.* for symphony orchestra and tape ad libitum (1988), *Walter in Baden*, scenic composition for 2 sopranos, 2 altos, 1 tenor, 2 basses, oboe, guitar, piano and conductor (1988-1989), *Subdominance-dominance-Dominance-subdominance*, scenic composition for chamber orchestra and several celli ad libitum (1989), *Concerto for Clarinet and Fourteen clarinetists*, scenic composition for 13 clarinets and one well-known clarinetist in addition, xylophone and 1 actor (1989-1990), *Quintette pour orchestre*, scenic 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 scenic composition for voice, violin, saxophone, guitar and tambourine (1994), *Old Town Fanfare* (1996), *Office on the Road* (1997), *Personal Realltions*, electr. (1997).

„One of my first discoveries as a tourist and photographer was the region of Slovenský raj. I loved doing photos for a book about it. My attitude hasn't changed. I go to the 'paradise' (*raj* stands for *paradise*) come summer or winter, rain or shine, and I search. I once wandered to *Geravy*, looking for a nice view around the *Gačovská skala* cliff. Suddenly, I was stunned by a whole new world, and I observed it as if in an aeroplane. Since the weather was nice - it was a clear and sunny winter day - I knew that this would be one of my best pictures. I spent almost an hour taking pictures, using all equipment I had on me, and I did everything to take advantage of this lucky circumstance.

As a former musician, I am glad that my picture inspired this composition. Photography and music may be a good match after all. I will stick to my photography, though, and I will try to intensify my creative activity. Who knows? I might inspire another artist. I can't think of a stronger form of acknowledgement of one's work.“

Dionýz Dugas

„There's at least a theoretical chance that almost all snow will melt. The crystals of ice will form a heavy and wet texture, which will inevitably collapse and fall straight down. It might stop at the massive pine trunks. Their thick needles puncture everything up to the first houses. We hear music, any music, coming from the houses and entering also the carriages of a bypassing train. Not only is it settling in, but it also jumps out at places onto the fragile ice. It probably is not aware of the voices of screwed up people and of their ringing. Although it stops in anticipation, the lake keeps on evaluating its weight. Luckily, it is not heavy, it is easy listening. At the last moment it reaches the opposite side of the lake and disappears in the skyline of the blue mountains. This idyll is furthermore disturbed by those entangled branches. Do they not see the airless stain?“

Miloš Betko

Concerto for Cello and orchestra No. 1 was commissioned for the opening of the Gasteig cultural centre in Munich. Having drafted the three movements of the work intended for Natalia Gutman, the composer suffered a major stroke and had to be hospitalized for a long period of time. He recovered, never regaining full health. Yet he still had the strength to return to the piece, and surprisingly, he picked it up exactly where he stopped, as if it had been only a day before. The concerto was premiered on 7 May 1986 in Munich with Natalia Gutman and The Munich Philharmonic under Eri Klas.

„Schnittke's effort to restore the genre of concerto is striking. The classical notion of competition between the soloist and the orchestra becomes in his work a confrontation, a conflict between the individual and the environment. The musical material of this conflict is each time different, the *sujet* is constantly changing, and the 'hero's' voice sounds differently. There are common features too: the solo part is a free monologue, it is a presentation made 'on one's own behalf'. It's no coincidence that Schnittke prefers string instruments with their flexible intonation and closeness to the human voice.“ (Svetlana Savenko)

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

Bázlik's development as a composer was influenced by several facts: his pianistic skills, demonstrated by his complete recording of Bach's *Well Tempered Piano* for the Czechoslovak Radio in Bratislava (1968-70), his mathematical education, which helps him to organize his music material. Besides his affinity to the Second 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 narrator, 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), *Epoché* for cello, orchestra and tape (versions for cello and orchestra/for cello and tape) (1983), *Ballad* for viola and orchestra (1984), *Canticum Jeremiae*, chamber oratorio for soprano, bass baritone, violin, mixed choir and string orchestra (1987), *Partita (Variations on a Theme by J. S. Bach)* for orchestra (1988), *De profundis* for mezzo-soprano and large orchestra (1990), *Štefan Krčméry - 2 songs* (1990), *Apparition d'après Stéphane Mallarmé (pour „Collage“)* for soprano and chamber ensemble (1994), *Pro cantorum*, organ preludes (1995), *Three phantasies for organ* (1997), *Liturgical tunes of the Evangelical Church in Slovakia* for voice and organ (1998).

„Instead of a prologue:

'Be silent, or speak, if what you say is better than your silence.' (Pythagoras)

Unfortunately, this maxim from more than two thousand years ago is today stronger than it has ever been. Today you can hear Beethoven's *Ode to Joy* and at the same time the sound of bombs falling on innocent people. And the decision-makers all worship the same idea. It is hard to speak, and even harder to write. And so, I am making way for the more gifted one - the author of poems, which helped me to create this piece.

I present these poems with a note: 'The poems and the music convey the same idea.'

The following are excerpts, which I chose from Saint John-Perse's acceptance speech after receiving the Nobel Prize for 'soaring and evocative imagination of his writings, and visionary reflection of the present day condition' (The Royal Swedish Academy). "

Miroslav Bázlik

Prologue:

C'étaient de très grands vents sur toutes faces de ce monde,
De très grands vents en liesse par le monde, qui n'avaient d'aire ni de gîte,
Qui n'avaient garde ni mesure, et nous laissaient, hommes de paille,
En l'an de paille sur leur erre... Ah! oui, de très grands vents sur toutes faces de vivants!

Flairant la poupre, le cilice, flairant l'ivoire et le tesson, flairant le monde entier des choses,
Et qui couraient à leur office sur nos plus grands versets d'athlètes, de poètes,
C'étaient de très grands vents en guête sur toutes pistes de ce monde,
Sur toutes choses périssables, sur toutes choses saisissables, parmi le monde entier des choses...

Et d'éventer l'usure et la sécheresse au coeur des hommes investis,
Voici qu'ils produisaient ce goût de paille et d'aromates, sur toutes places de nos villes,
Comme au soulèvement des grandes dalles publiques. Et le coeur nous levait
Aux bouches mortes des Offices. Et le dieu refluit des grands ouvrages de l'esprit.

Car tout un siècle, s'ébruitait dans la sécheresse de sa paille, parmi d'étranges désinences: à bout de
cosses, de siliques, à bout de choses frémissantes,
Comme un grand arbre sous ses hardes et ses haillons de l'autre hiver, portant livrée de l'année
morte;
Comme un grand arbre tressaillant dans ses crécelles de bois mort et ses corolles de terre cuite -
Très grand arbre mendiant qui a fripé son patrimoine, face brûlée d'amour et de violence où le désir
encore va chanter.

"Ô toi, désir, qui vas chanter..." "Et ne voilà-t-il pas déjà toute ma page elle-même bruissante,
Comme ce grand arbre de magie sous sa pouillierie d'hiver: vain de son lot d'icônes, de fétiches,
Bercant dépouilles et spectres de locustés; léguant, liant au vent de ciel filiales d'ailes et d'essaims, lais
et relais du plus haut verbe -

Ha! très grand arbre du langage peuplé d'oracles, de maximes et murmurant murmure d'aveugle-né
dans les quinconces du savoir...

I.

A voix plus basse pour les morts, à voix plus basse dans le jour. Tant de douceur, au coeur de l'homme,
se peut-il qu'elle faille à trouver sa mesure?... "Je vous parle, mon âme! mon âme tout enténébrée d'un
parfum de cheval!" Et quelques grands oiseaux de terre, naviguant en Ouest, sont de bons mimes de nos
oiseaux de mer.

A l'orient du ciel si pâle, comme un lieu saint scellé des linges de l'aveugle, des nuées calmes se
disposent, où tournent, les cancers du camphre et de la corne... Fumées qu'un souffle nous dispute! la
terre tout attente en ses barbes d'insectes, la terre enfante des merveilles!...

Et à midi, quand l'arbre jujubier fait éclater l'assise des tombeaux, l'homme clôt ses paupières et rafraîchit sa nuque dans les âges... Cavalleries du songe au lieu des poudres mortes, ô routes vaines qu'échevèle un souffle jusqu'à nous! où trouver, où trouver les guerriers qui garderont les fleuves dans leurs noces?

Au bruit des grandes eaux en marche sur la terre, tout le sel de la terre tressaie dans les songes. Et soudain, ah! soudain que nous veulent ces voix? Levez un peuple de miroirs sur l'ossuaire des fleuves, qu'ils interjettent appel dans la suite des siècles! Levez des pierres à ma gloire, levez des pierres au silence, et à la garde de ces lieux les cavalleries de bronze vert sur de vastes chaussées!...

(L'ombre d'un grand oiseau me passe sur la face.)

JIRÍ BARTA studied with Josef Chochro in Prague and Boris Pergamenschikov in Cologne, he attended master courses with Heinrich Schiff and André Navarra and 1989 was invited to visit the Pyatigorsky Seminar in Los Angeles. Jiří Barta has won a number of prizes at international competitions in the Czech Republic and abroad. In addition he was awarded the European Music Prize in Dresden and the Rostropovich-Hammer Prize in Los Angeles. Jiří Barta performs with leading orchestras and appears on stages including festivals of the most important cultural centres in Europe and overseas.

ADRIENA KOHÚTKOVÁ —> p. 17

THE SLOVAK RADIO SYMPHONY ORCHESTRA was established in 1929 as the first professional orchestra in Slovakia. Thanks to its dramaturgy the orchestra since its establishing promoted Slovak music and helped to enrich Slovak orchestral repertoire. The existence of the orchestra is therefore linked with the boom of the modern Slovak music. The list of the orchestra principal conductors includes for example K. Baranovič, Ľ. Rajter, L. Slovák, O. Trhlík, B. Režucha and O. Lenárd. Today principal conductor Róbert Stankovský devotes his time besides recordings to regular concert projects with the orchestra. The orchestra performed at top Slovak music events (Bratislava Music Festival, Melos-Ethos, Week of the New Slovak Music...) and in important concert halls abroad (Austria, Italy, Germany, Netherlands, France, Bulgaria, Spain, Japan, South Korea...). It regularly cooperates with the Slovak Television, music companies such as Opus, HNH International. The orchestra is one of the main performers of contemporary American music for the MMC Recordings Ltd. Many of outstanding conductors and soloists appeared with the orchestra - e. g. Ch. Mackerras, Z. Košler, V. Smetáček, K. Ančerl, G. Kremer, O. Parchomenko, A. Mogrelia, P. Dvorský, J. Bartoš, P. Mikuláš, I. Ženatý, M. Fukačová and others. The orchestra appeared in projects with Jose Carreras, Sheryl Milnes, Eva Marton, Ray Charles and Lisa Minelli.

RÓBERT STANKOVSKÝ is principal conductor of the Slovak Radio Symphony Orchestra. He graduated from the Bratislava Conservatoire and the Academy of Music and Performing Arts and participated at masterclasses led by G. Devos in Paris. He won the first prize at the former Czechoslovak state conducting competition in Hradec Králové. After graduation he conducted the Chamber Opera in Bratislava and the State Philharmonic Košice. He guestconducted the Prague Symphony Orchestra, Czech Philharmonic and the Radio Symphony Orchestra in Köln as well and was a principal conductor of the Chamber Philharmonic Pardubice. Stankovský performed in the USA, in Japan and in many European countries. He recorded 35 CDs for various companies. With the Slovak Philharmonic he recorded for TV NHK Tokyo. He devotes his time also to opera conducting and cooperates with French opera houses in Rouen and Caen. He teaches at the Academy of Music and Performing Arts in Bratislava.



WEDNSDAY
17. NOVEMBER

**Nitra, Concert Hall
 of the Museum
 of Nitra**
7.00 p. m.

19

STORSTRØMS KAMMERENSEMBLE

Geir Drausvoll accordion

Svend Melbye flute

Eva Åberg clarinet

Gunnar Eckhoff bassoon

Poul Terracini trumpet

Søren Elbaek violin

Piotr Zelazny viola

Anne Turner cello

Maria Boelskov-Sørensen harp

Jakob Westh piano

HENRIK VAGN CHRISTENSEN conductor

The concert is supported by the
 Danish Cultural Institute, Copenhagen
 and by the Augustinus Fund

CARL NIELSEN

Humoreske-Bagateller

(arr. Niels Rosing-Show)

for flute, clarinet, bassoon, trumpet,
violin, viola, cello, harp and piano

I. Hello!, Hello!

II. The Spinning Top

III. A short slow Waltz

IV. Jumping Jack

V. Doll's March

VI. The musical Clock

ALEXANDER MIHALIČ

Phaestos Disk AII (1999)

for flute/alto flute, clarinet/bass clarinet,
bassoon, violin, viola, cello and piano

PER NØRGÅRD/ Hanne Methling

'Hermit Crab Tango' (1998)

PER NØRGÅRD

Tortoise Tango (1984)

for flute, clarinet/bass clarinet, bassoon,
trumpet, violin, viol, cello, harp,
accordion and piano

(arr. Niels Rosing-Show)

INTERVAL

MELOS-ETHOS '99

OLE BUCK

Fiori di ghiaccio (1999)

for flute, clarinet, bassoon, trumpet,
violin, viola, cello, harp and piano

ASTOR PIAZZOLLA

Histoire du tango Nr. 1-3

for flute, clarinet, bassoon, trumpet,
violin, viola, cello, harp and piano
(arr. Poul Terracini)

I. Casa pública 1900

II. Café 1930

III. Nightclub 1960

MELOS-ETHOS '99
MELOS-ETHOS '99
MELOS-ETHOS '99

CARL NIELSEN (1864 - 1931) is one of the best known and most highly esteemed Danish composers. His position in the history of Danish culture in this century is unique, and not just because of his artistic achievement and influence on several generations of Danish composers. Carl Nielsen is also a legend. The story of the poor boy who left his village on Funen to win fame and fortune in the capital, but who never forgot his peasant roots, is one of the myths with which his countrymen like to identify. The story of Nielsen puts flesh and blood on the idea of a dialogue between the culture of ordinary people and the educated classes, which is part of the complex cultural idea of the nation. It is also beyond dispute that Nielsen's music was, and still is, known and appreciated far beyond the ranks of specialists in music; his large output of Danish songs has won him broad popularity. But it is equally true that his most important compositions have been never understood by the general public. That applies not least to his symphonies, where he struggled with some of the existential problems that confronted musical modernists of the time, and was compelled to break with conventional accessible forms of expression. Carl Nielsen occupied several influential positions in Danish musical life. He was leader of the Royal Danish Orchestra from 1908 to 1914, taught theory and composition at the Royal Danish Academy of Music from 1916 to 1919, and was appointed director of the Academy shortly before his death in 1931. (Søren Møller Sørensen)

Humoreske-Bagateller

In Carl Nielsen's six Humoresque-Bagatelles, composed about 1895, a series of situations from the nursery are hit off with a good sense of humor. In my arrangement for the Danish Chamber Players I have tried to emphasize Carl Nielsen's humorous character sketch in a richly colored instrumental adaptation. (Niels Rosing-Schow)

ASTOR PIAZZOLLA (1921 - 1992) was an Argentinean composer, bandoneon player, and last but not least band leader. He studied composition with the Argentinean composer Alberto Ginastera and later in France with Nadia Boulanger. Here he also studied conducting with Hermann Scherchen. Piazzolla had his roots in the traditional Argentinean music as well as in contemporary composition. By this he became the one before anybody else to develop the Argentinean tango and create a link between this music and contemporary composition. Due to this, among other things, there has been an increase of interest in his music recently, as the tango has experienced a growing popularity.

Histoire du tango no. 1-3

The composition 'Histoire du tango' is a number of 'portraits' of the tango-style the way it might look around respectively 1900, 1930 and 1960 on typical locations of tango-dancing: a brothel, a café, and a nightclub.

nrs

ALEXANDER MIHALIČ —> p. 127

PER NØRGÅRD —> p. 144

OLE BUCK —> p. 125

STORSTROMS KAMMERENSEMBLE —> p. 128

DOCUMENTATION 1991 / 1993 / 1995 / 1997
(composers - compositions - performers)



- Acezantez:** *Ružacvijek* (97, Acezantez)
- Adamík, Josef:** *Labil and Improbable Dances* (91, AGON)
- Adams, John:** *Violin Concerto* (95, SF/P.Keuschnig/K.Nikkanen, vn), *Shaker Loops* (99, Slovak Sinfonietta Žilina/J.Powolny)
- Ager, Klaus:** *An die Stille* (93, I.Fábera, ob/Trávníček Quartet)
- Aiblinger, Peter:** *Verkündigung** (97, Ensemble Wien 2001)
- Andriessen, Louis:** *Ouverture pour Orphée* (93, E.Chojnacka, cemb), *La Voce* (95, F.-M.Uitti, vc), *Registers* (97 Z.Krauze, pf)
- Avni, Tzvi:** *Mizmorei Tebilim* (91, Slovak Madrigalists/L.Holásek)
- Bagin, Pavol:** *Pastorale* (93, M.Jurkovič, fl), *Poetic Moods** (95, Slovak Philharmonic Trio)
- Bachratá, Petra:** *Piano Trio* (97, students of the AMPA)
- 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.Beňáčková, alto/chamber ensemble), *Wind Quintet* (95, New Slovak Wind Quintet); *Apparition d'après Stéphane Mallarmé** (97, Melos Ensemble/A. Popovič/H. Lednářová, sopr)
- Beneš, Juraj:** *Intermezzo for 6 Flutes* (91, Flauti di Bratislava), *O virtú mia* (91, S.Kopčák, B.J.V.Michalko, org), *Il sogno di Poppea* (91, A.Csengery, sopr/M.Kurtág, pf), *Waltz for Colonel Brumle* (93, Bratislava Chamber Ensemble/ D.Gazon), *Requiem** (95, Czech State Philharmonic Brno, Brno Philharmonic Choir/R.Bernas/ I.Matyášová, spor/M.Beňáčková, mezzosopr/I.Pasek, ten/F.Ďuriač, bass); *Intermezzo 3* (97, M. Škuta, pf/E. Škutová-Slaničková, pf); *Chanson triste** (97, Opera aperta); *Lunovis** (97, Detský a mládežnícky zbor SRO); *Cantata No. 2 (déjeuner)* (97, Ensemble 2e2m)
- 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); *Lullaby* (97, D. Šlepkovská, msopr/D. Buranovský, pf)
- Berio, Luciano:** *Folk Songs* (91, S.v.Osten, sopr/AGON/Musica viva Pragensis/ B.Kulínský), *Sequenza VIII* (93, T.Grindenko, vn)
- Betko, Miloš:** *Office on the Road** (97, Ensemble Wien 2001)
- 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); *Inquieto* (97, Ensemble 2e2m)
- Borden, David:** *The Continuing Story of Counterpoint, Part 2* (93, Double Edge)
- Boroš, Tomáš:** *Pantomíma zvuku* (97, students of the AMPA)
- Boucoucheliev, André:** *Tombeau* (97, Collegium for Contemporary Music)
- 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)
- Burg, Lubomír:** *God, Why Have You Forgiven Me?** (97, students of the AMPA)
- 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), *Splendid Event** (95, tape), *7th Day Records* (95, VENI ensemble)
- Burt, Francis:** *String Quartet No.2* (95, Arditti String Quartet)
- Busotti, Sylvano:** *5 pieces for David Tudor - 1 piece* (97, Z. Krauze, pf)
- Cage, John:** *Aria* (S.v.Osten, S/AGON/Musica viva Pragensis/ B.Kulínský) *5 Melodies* (93, A.Malkus, pf), *The Composed Improvisation* (93, W.Konink, tamb.pic), *Two²* (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)
- Cowell, Henry: *The Aeolian Harp* (99, Z. Krauze, pf)
- Crumb, George: *Vox balaenae* (93, Trio Salomé)
- Čekovská, Lubica: *Brown's Movement** (97, students of the AMPA)
- 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)
- Detoni, Dubravko: *Assonance* (97); *Phonomorphia II* (97, F.Došek, pf, D.Detoni, pf)); *Vergessene Musiken* (97, Moyzesovo kvarteto); *Fairy Tale* (97, Acezantez); *Walzer* (97, Acezantez)
- Dinescu, Violeta: *Scherzo da fantasia III* (97, I.Pristašová, vn, J.Lupták, vč)
- 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)
- Đuriš, Juraj: *Portrait* (95, EA)
- Eben, Petr: *Sunday Music* (91, J.V.Michalko, org); *Festive Voluntary* (97, J.Kalfus)
- Ekimovsky, Victor: *Avicenna's Mirror* (95, Moscow Contemporary Music Ensemble/A.Vinogradov)
- Faltus, Leoš: *The Name of the Rose* (91, DAMA DAMA)
- Fedele, Ivan: *Donax* (95, X.Chabot, fl/electronics)
- Feldman, Morton: *Last Pieces* (93, M.Schroeder, pf), *Piano* (93, M. Schroeder, pf), *Only* (95, Hilliard Ensemble); *King of Denmark* (97, Collegium for Contemporary Music) Ferneyhough, Brian: *Bone Alfabeth* (93, W.Konink, perc)
- Ferrari, Luc: *Programme commun* (93, E.Chojnacka, cemb)
- Flammer, Ernst Helmuth: *Etude I; Farbenmusik* (95, Ch.M. Moosmann, org)
- Fribec, Krešmir: *Makedonia* (97, Acezantez)
- Frith, Fred: *Seven Circles* (97, D. Wandewalle, pf)
- Gašparík, Róbert: *Deep-Bluew Rockturne* op. 40* (97, students of the AMPA)
- 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.Slávík, vc/D.Rusó, pf), *Barcarole** (93, Slovak Chamber Orchestra/J.Čizmarovič, vn/B.Warchal), *Meditation for Violin Solo, String Orchestra and Kettle Drums** (95, ŠKO Žilina/L.Svárovský/J.Čizmarovič, vn); *Ricercar per quattro stromenti* (97, Opera aperta)
- 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.Luptáčík 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.Luptáčík, cl/J.Lupták, vc/ V.Godár, pf), *Amen* (95, Slovak Radio Children's and Youth Choir/Echo), *Beatus vir* (95, Slovak Philharmonic/ Technik Choir/Tempus Choir/A.Borejko/P.Mikuláš, bass); *Refrain* (97, SF/P. Keuschnig)
- 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)
- Guy, Barry: *Un coup de dès* (95, Hilliard Ensemble)

- Hamel, Peter Michael: *Kaffka-Weiss-Dialoge* (91, M.Radič, vl/E.Prochác, vc)
- Harvey, Jonathan: *Curve with Plateaux* (95, F.-M.Uitti, vc)
- Hatrik, Juraj: *The Submerged Music* (93, Young Bratislava Soloists/F.Lynch, sopr/D.Gazon), *Moment musical avec J.S.Bach* (95, A.Kohútová, sopr/V.Samec, fl/J.Budžák, cor/A.Jablokov, vn/R.Šašina, cb/M.Lapšanský, pf); *An die musik* (97, P. Krajniak, vn/J. Lupták, vc/R. Šebesta, cl/Eleonóra Škutová-Slaničková, pf)
- 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)
- Henze, Hans Werner: *El Rey de Harlem* (97, Ensemble Musica temporale/A. Mounk/S. V. Osten, sopr)
- Holliger, Heinz: *Five Pieces for Organ and Tape* (95, Ch.M. Moosmann, org)
- Hölszky, Adriana: *Avance* (97, Ensemble Musica temporale/A. Mounk)
- Huber, Klaus: *Plainte - lieber spaltet mein Herz...II* (95, L'art pour l'art)
- Hrušovský, Ivan: *Idee 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 for Violin and Piano No.2** (95, Ensemble Wiener Collage); *Lamento* (97, P. Šaray, vn/M. Banda, vla); *Seven Bagatelles for Piano* (S. Čáповá-Vizváryová, pf); *String Quartet No. 3* (97, Moyzesovo kvarteto)
- Irshai, Evgeni: *Gospodi vozvakh* (95, Moyzes Quartet)
- Ištván, 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); *Study 20 - Seven Durations Unwovenly Divided* (97, D. Vandewalle, pf)
- Janárčeková, Viera: *Aber alles war Musik* (91)
- Járdányi, Pál: *Love Songs* (91, A.Csengery, sopr)
- Jasinski, Marek: *Beatus vir* (97, Detský a mládežnícky zbor SRO/J. Rychlá)
- 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 Ensemble/A.Vinogradov)
- Karayev, 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)
- Kazandjiev, Vasil: *Episodes* (97, Collegium pre súčasnú hudbu)
- Kelemen, Mirko: *Tantana* (97, Acezantez)
- Klusák, Jan: *Little Voice Exercises* with texts by F.Kafka, *Proverbs* for deep voice and brass instruments, *Sonata* for violin and brass instruments (91)
- Kmitová, Jana: *Four Miniatures* (97, students of the AMPA)
- Knapik, Eugeniusz: *String Quartet* (93, Silesian Quartet)
- Knittel, Krzysztof: *Nibiru* (97, Slovak Sinfonietta Žilina / J.Powolny)
- 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.Vrbínčík, vl)

- Krajčí, Mirko: *Laudate Dominum* (93, Young Bratislava Soloists/D.Gazon); *Prorocká** (97, V. Račková, fl/J. Šimonovič, rec/Detský a mládežnícky spevácky zbor SRO/J. Rychlá)
- Krák, Egon: *Panoptikum* (93, T.Gaál, pf), *Sonate en deux expressions caractéristiques* (95, J. Slávik, vc/D.Rusó, pf); *Sonate en deux expressions caractéristique francaises* (97, Ensemble 2e2m)
- Krauze, Zygmunt: *Voices for ensemble* (91, Agon), *Arabesque* (97, ŠKO Žilina / J. Powolny / Z. Krauze, pf), *Stone Music* (99, Z. Krauze), *Gloves Music* (99, Z. Krauze); *Quatuor pour la Naissance* (97, Opera aperta)
- Kubička, Vítazoslav: *Wolves* op. 118 (97, Bratislava Clarinet Quartet klarinetové kvarteto)
- 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, E.-M.Uitti, vc), *Hommage à R.Sch.* op.15d (95, Componensemble; 97, Opera aperta)
- Kutavičius, Bronius: *Anno cum tettigonia-String Quartet No.2* (93, Silesian Quartet)
- Kühnl, Claus: „...im horizont hätten fahnen zu stehen“ (91, B.Sitzius, pf)
- Lachenmann, Helmut: *Dal niente -Interieur III* (97, Collegium pre súčasnú hudbu)
- Liddle, Elizabeth: *Whale Rant* (95, Hilliard Ensemble)
- Ligeti, György: *Capriccio No 1*, *Capriccio No 2*, *Invention*, *Musica ricercata*, *Etudes pour piano* (91, P.-L.Aimard, pf), *Lontano* (91, Slovak Philharmonic/ 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; 97, M. Škuta, pf/E.Škutová-Slaničková, pf), *Trio* (95, Ensemble Wiener Collage); *3 Bagatelles - No 2* (97, Z. Krauze, pf)
- Logothetis, Anestis: *Styx* (93, Agon/P.Kofroň)
- Loudová, Ivana: *Canto amoroso* (97, J. Lupták, vc)
- Lutosławski, Witold: *Piano Concerto* (91, Slovak Philharmonic /W.Michniewski/ E.Pobłocka, pf), *Two Studies for Piano* (93, E.Slaničková, pf); *Variations on a Theme by Paganini* (93, A.Solárik, P.Pažický, pf), *String Quartet* (93, Silesian Quartet); *Epitaph* (93, J.Đurdina, 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), *Melodie ludowe - 2 skladby* (97, Z. Krauze, pf)
- Machajdik, 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), *Arvenimento ricercado* (93, Trávníček 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. Čizmarovič, 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: *Coexistences** (95, Ensemble Wiener Collage)
- Martynov, Vladimir: *Partita* (93, T.Grindenko, vn)
- Mashayekhi, Nader: *mise en scène* (97, Ensemble Wien 2001)
- Matej, Daniel: *Musica aeterna* (93, Veni ensemble/T.Battista), *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)
- Mellnäs, Arne: *Intimate Games* (99, Slovak Sinfonietta Žilina/J. Powolny)
- Mengigi, Memdi: *Valle* (91, Krakowska grupa perkusyjna)
- Messiaen, Olivier: *Réveil des oiseaux* (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, pf), *Contéyodjaya* - 3 fragments (99, Z. Krauze, pf)
- Mihalič, Alexander: *Composition* (91, tape), *Ce 7** (93, Trio Salomé), *Fractals* (95, tape)
- Milučský, Marián: *Implantations* (97, students of the AMPA)
- Monk, Meredith: *Phantom Waltz* (93, Double Edge)
- Moody, Ivan: *Canticum canticorum II* (95, Hilliard Ensemble)
- Mosolov, Alexander: *Two Preludes* (93, A.Malkus, pf)
- Müller-Weinberg, Achim: *Ellegy for Violin Solo* (91, P.Michalica, vn); *String Quartet No 3* (97, Moyzes Quartet)
- Nancarrow, Conlon: *String Quartet No.3: Canon 3-4-5-6* (95, Arditti String Quartet)
- Neuwirth, Olga: *Spleen* (97 E. Molinari, bcl)
- Nono, Luigi: *La fabbrica illuminata* (91, Agon), *Con Luigi Dallapiccola* (91, Krakowska grupa perkusyjna)
- Nussbaumer, Georg: *AnArmonica* (97, Ensemble Wien 2001)
- Ohana, Maurice: *Trois Contes de l'Honorable Fleur* (97, Ensemble 2e2m)
- Orbán, György: *Duo No 2* (91)
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- Parsch, Arnošt: *Flowers* (91), *Drawings* (95, Sonata a tre)
- Pärt, Arvo: *Berliner Messe* (93, Collegium iuvenae Poseniensis/ 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); *Te Deum* (97, Chamber Soloists Bratislava, Camerata Bratislava/J. Rozeňnal)
- 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),
- Piños, 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)
- Psathas, Ioannis John: *Zeal*-selection* (93, Double Edge)
- Pudlák, Miroslav: *The Last Word** (93, Trio Salomé)
- Radak, Xenia: *7-9-11* (97, Acezantez)
- Rautavaara, Einojuhani: *Credo op.63* (93, Finnish Radio Chamber Choir/E.-O.Söderström)
- Reich, Steve: *Drumming* (91, Krakowska grupa perkusyjna); *Piano Phase* (97, M. Škuta, pf/E. Škutová-Slaničková, pf)
- Reudenbach, Michael: *Standlinien 1,2,3* (95, Ch.M.Moosmann, org)
- Rihm, Wolfgang: *Hölderlin-Fragmente* (91, S.v.Osten, sopr)
- Ropek, Jiří: *Partita "Adoro te devote,"* (97)
- Rudolf, Róbert: *Scar* (95, tape)
- Rzewski, Frederic: *Lost and Found* (93, W.Konink, perc), *Together* (97, Ensemble Musica temporale/A. Mounk/S. v. Osten, sopr); *The Road* (97, D. Vandewalle, pf)
- 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)

- Sakač, Branimir: *Barasou* (97, Acezantex)
- Salva, Tadeáš: *Ballade for Cello Solo* (91), *Slovak Concerto Grosso* No 1/b (93, Trávníček Quartet/Cappella Istropolitana), *Balada* (95, tape), *Seven drawings* (97, Slovak Sinfonietta Žilina / J. Powolny)
- Sári, József: *Five sound models* (95, Componensemble)
- Sáry, László: *Magnificat* (91, A.Csengery, sopr)
- Scelsi, Giacinto: *Oleho* (91, S.v.Osten, sopr/AGON), *Tre studi* (91 Quaderni Perugini), *Suite No 10 "K4,"* (93, M.Schroeder, pf), *Yggbur* (95, E.-M.Uitti, vc), *String Quartet No.3* (95 Arditti String Quartet); *I presagi* (97, Agon Orchestra/J. Wytenbach); *Anabit* (97, Agon Orchestra/J. Wytenbach/C. Fournier, vn); *Yamaon* (97, Agon Orchestra/J. Wytenbach/J. Schmidt, bas); *Quattro pezzi su una sola nota* (Agon Orchestra/J. Wytenbach)
- 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.Čizmarovič, vn)
- Schoenberg, Arnold: *Begleitungsmusik zu einer Lichtspielszene* (91, Slovak Radio SO/M.Bamert)
- Schumann, Robert: *Märchenerzählungen* op. 132 (97, Opera aperta)
- Seidmann, Kristian: *Chamber Music* (93, Ensemble Zerocento)
- Semerák, Oldřich: *Prelude, Chorale and Fugue* (97, J. Kalfus, org)
- Shchetinsky, Alexander: *Face to Star* (95, Moscow Contemporary Music Ensemble/A.Vinogradov); *The Preacher's Word* (97, Moyzesovo kvarteto/N. Higano, sopr)
- Shostakovich, Dmitri: *Antiformalistichesky rayok* (91)
- Sikora, Elzbieta: *On the Line* (93, E.Lynch, sopr/A.Burges, sound engineer)
- Silvestrov, Valentin: *Dedication for violin and orchestra* (97, SF/P. Keuschnig/I.Pristašová, vn)
- 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); *Symphony No 2** (97, SF/P. Keuschnig)
- Sluka, Luboš: *Via del silenzio* (97)
- Smolka, Martin: *Rent a Ricercar* (93, Agon/P.Kofroň)
- Staar, René: *Gemini A1, A5*, A7** (95, Ensemble Wiener Collage)
- Steinecker, Anton: *Notturmo* (97, students of the AMPA)
- Stockhausen, Karlheinz: *Harlequin, Tierkreis* (93, Moving Music Theatre/I.Stuart, cl,tanec/E.Best, sopr,dance/ P.Alvares, pf), *Klavierstück IX* - beginning (99, Z. Krauze, pf)
- Szeghy, Iris: *De profundis* (93, M.Beňáčková, mezzosopr/ J.Đurdina, ob/P.Selecký, vl), *Midsummer Night's Mystery* (95, DAMA DAMA), *Oratio et gratias actio pro sanitate Matris meae** (95, Hilliard Ensemble); *In between* (97, Ensemble 2e2m)
- Szeczko, Tibor: *Gull - Choral Variation No 2* (97)
- 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.Fehérvári, vl), *Elegy* (95, Componensemble)
- Szymański, Paweł: *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), *Nostalgia* (95, Slovak Sinfonietta Žilina/L.Svárovský/J.Čizmarovič, 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)
- Tsenova, Julia: *Das Wasser schläfert mich ein* (97, Collegium for Contemporary Music)
- Türr, Erkki-Sven: *Requiem* (97, Chamber Soloists Bratislava, Camerata Bratislava/J. Rozehnal)
- Tyranny, „Blue“ Gene: *The De-Certified Highway of Dreams* (93, Double Edge)
- Uitti, Frances-Marie: *Ricercar* (95, F.-M.Uitti, vc)
- Urbanner, Erich: *Quasi una Fantasia** (95, Ensemble Wiener Collage)
- Ustvol'skaya, Galina: *12 Preludes, Piano Sonata No 5* (93, M.Schroeder, pf), *Sonata for Violin and Piano, Duo for Violin and Piano* (93, J. Rissin, vn/O. Rissin-Morenova, pf)
- Vajo, Juraj: *Without Title for Three Wind Instruments* (97, students of the AMPA)
- Vidovszky, László: *Soft errors* (95, Componensemble)
- Viñao, Alejandro: *Chant d'Ailleurs; Borges y el Espejo* (93, E. 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: *Maharashvati* (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), *Variations op. 27 - 2 fragmentys* (99, Z. Krauze, pf)
- Weir, Judith: *King Harald's Saga* (93, E. Lynch, sopr/A. Burges, sound engineer)
- Wolff, Christian: *Bratislava** (95, VENI ensemble/A. Popovič)
- Wüthrich-Mathez, Hans: *Weinenarie* (95, B. Griffith, sopr)
- Wysocki, Zdzisław: *Etudes for Chamber Ensemble-III-VI** (95, Ensemble Wiener Collage)
- Xenakis, Iannis: *Dikhhbas* (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), *Gmeeoorb* (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 Quartet)
- Zach, Ján: *Short Music* (93, I. Maršálek, vn/S. Sokol, pf)
- Zeljenka, Ilja: *Polymetric Music, Piano Quintet No. 2* (91), *Incantations* (91, Moyzes Quartet/M. Beňáčková, 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); *Sonatina for Piano** (97, D. Šašinová, pf); *Toccata** (97, M. Škuta, E. Škutová-Slaničková, pf); *Marecania* (97, Collegium pre súčasnú hudbu)
- Zemek, Pavel: *The Praise of Marriage* (91, J. Horák, clb/ DAMA DAMA)
- Zimmerlin, Alfred: *Raumspielsuite* (95, M. Schröder, guit)
- Zorn, John: *Carny* (97, D. Vandewalle, pf)
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* - world premiere

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SLOVAK RADIO SYMPHONY ORCHESTRA CONCERTS 1999/2000

6. 11. 1999

I. Stravinskij: Pulcinella
G. Mahler: Lieder eine fahrenden Gesellen
P. I. Tchaikovsky: Symphony No. 5
e minor op. 64
soloist: Pavel Kamas, baritone
conductor: Róbert Stankovský

17. 12. 1999

Pre-Christmas Concert

Opera Highlights
Eva Jenisová, soprano
Miroslav Dvorský, tenor
Dalibor Jenis, baritone
conductor Róbert Stankovský

6. 1. 2000

W. A. Mozart: Le nozze di Figaro - overture
KV 492
Adagio for violin and orchestra KV 261
Rondo for violin and orchestra KV 373
Concerto for violin and orchestra D
major KV 211
L. v. Beethoven: Symphony No. 8 F
major op. 93
conductor Tsugio Meda
soloist Pavol Farkaš

10. 2. 2000

M. I. Glinka: Ruslan and Ludmila - overture
J. Brahms: Concerto for violin, cello
and orchestra a minor op. 102
A. Dvořák: Symphony No. 8 G major op. 88
soloists Václav Hudeček, violin
Jozef Podhoranský, cello
conductor Róbert Stankovský

9. 3. 2000

A la française
C. Debussy: L'après midi d'un faun
C. Saint-Saens: Concerto for piano
and orchestra No. 5 F major op. 103
I. Stravinsky: Pétrouchka
soloist Patricia Pagny, piano
conductor Charles Olivieri-Monroe

6. 4. 2000

W. A. Mozart: Concerto for piano
and orchestra d mol KV 466
Requiem d mol KV 626
soloists Sylvia Čápková, piano
vocal soloists to be announced
conductor Róbert Stankovský
Slovak Philharmonic Choir

11. 5. 2000

To the memory of war victims

A. Schönberg: Ein überlebender von Warschau
D. Shostakovich: Concerto for piano, trumpet
and string orchestra
L. v. Beethoven: Symphony No. 5
c minor op. 67
soloists Marián Lapšanský, piano
Juraj Bartoš, trumpet
Dušan Jamrich, narrator
conductor Peter Feranec

5. 6. 2000

A. Roussel: Le fête de l'aregné
A. Moyzes: Musica Istropolitana
M. Ravel: Alborada del gracioso
R. Strauss: Don Quijote op. 35
solosists Viktor Šimčisko, violin
Eugen Prochác, cello
Milan Telecký, viola
conductor Róbert Stankovský

ORGAN-SERIE 1999/2000

21. 11. 1999 Anna Predmerská-Zúriková (SR)
12. 12. 1999 Ursula Philippi (Rumunsko)
16. 1. 2000 Olivier Latry (Francúzsko)
20. 2. 2000 Ján Vladimír Michalko (SR)
19. 3. 2000 Aleš Bárta (ČR)



1999/2000

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1999 - No. 1 – 2

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a portrait by Peter Faltin

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a portrait of an outstanding Slovak
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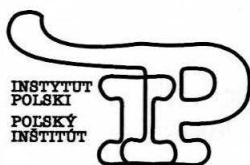
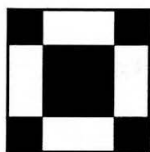
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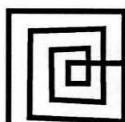
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