



MELOS ETHOS

International Festival
of Contemporary Music

Bratislava, 7-16 November 2001





6th INTERNATIONAL FESTIVAL of CONTEMPORARY MUSIC



Member of the European Conference of Promoters of New Music

**Bratislava
7 – 16 November 2001**

MELOS-EIHUS 2001

MELOS-ETHOS 2001

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As delegated by Ministry of Culture of the Slovak Republic

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Association of Slovak Composers

Slovak Musicological Association

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MELOS-ETHOS 2001
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CONCERT CALENDAR

Wednesday ■ 7 November ■ 7:30 p.m. . . p. 9

Slovak Radio – Studio 1

NISHIMURA

MIKI

MATEJ

GRISEY

MENGJIQI

Cracow Percussion Group

01

Thursday ■ 8 November ■ 7:30 p.m. . . . p. 15

Great Protestant Church

PARÍK

BERGER

Moyzes Quartet

Voci Festose

*Majkút, Ferjenčíková, Štreitová-Popelářová,
Peter Kosorín junior, Henselová, Rewakowicz*

02

Friday ■ 9 November ■ 7:30 p.m. p. 21

Moyzes Hall

HATRÍK

SÁRY

LACHENMANN

KURTÁG

KOŠUT

KAUFMANN

BENEŠ

Musica Danubiana

*Bachová, Ginzery, Hatrík, Higano, Hlistová, Jurčo,
Prochác, Sovová, Török, Violoncello Sextet*

03

Saturday ■ 10 November 5:00 p.m. p. 31

Moyzes Hall

RILEY

GUBLER

MACHAJDÍK

GUBLER

RUDOLF

BAÁN

Arte Quartett

04

Saturday ■ 10 November ■ 7:30 p.m. . . p. 37

Nová scéna Theatre

KAUFMANN

STAAR

HARTZELL

FREITAG

Opera Da capo al Capone

05

Sunday ■ 11 November ■ 5:00 p.m. . . . p. 41

Slovak Radio – Studio 1

GUILLOU

Guillou, Ferjenčíková

06

Sunday ■ 11 November ■ 7:30 p.m. . . . p. 45

St. Martin's Cathedral

PÄRT

Chamber Soloists Bratislava

Camerata Bratislava

Popovič, Rozehnal

07

Monday ■ 12 November ■ 7:30 p.m. . . . p. 51

Moyzes Hall

ČEKOVSKÁ

ZAGAR

TAKEMITSU

PIAZZOLLA

Slovak Sinfonietta Žilina, Lupták,

Lenko, Buranovský, Svárovský

08

Tuesday ■ 13 November ■ 5:00 p.m. . . . p. 59

Slovak Radio – Studio 2

SCELSI

LOMBARDI

GABRYŠ

XENAKIS

FORD

MENCE

KŘENEK

Gabryš, Škutová, Škuta

09

Tuesday ■ 13 November ■ 7:30 p.m. . . p. 69

Moyzes Hall

PUDLÁK

BARTOŇ

GRAHAM

KAGEL

BURLAS

MacMILLAN

Mondschein Ensemble

10

Wednesday ■ 14 November ■ 7:30 p.m. p. 75

Moyzes Hall

ZELJENKA

RASMUSSEN

RIHM

Moyzes Quartet

11

Thursday ■ 15 November ■ 5:00 p.m. . . p. 81

Bratislava Castle – Concert Hall

FUJIKURA

DE MAN

NUMAN

YUASA

ARIZAGA

BOKES

KAGEL

BRUYNÈL

SZEGHY

VAN ONNA

Sparnaay, Sparnaay, Jašková

12

Thursday ■ 15 November ■ 7:30 p.m. . . p. 91

Moyzes Hall

ECKERT

FELDMAN

HUBER

LÜTZOW-HOLM

SZEGHY

BÁZLIK

Ensemble SurPlus

13

Friday ■ 16 November ■ 7:30 p.m. p. 99

Slovak Radio – Studio 1

KRAUZE

BENEŠ,

MARTIN

Slovak Radio Symphony Orchestra,

Fogašová, Škutová, Krauze, Rewakowicz

14

Monday ■ 12 November 7:30 p.m. p. 107

Slovak Radio – Studio 1

GUILLOU

Paľa, Štreitová-Popelářová, Farkaš,

Ferjenčíková, Kovařík, Jamrich

15

FRINGE EVENTS

7 – 10 November 2001

INTERNATIONAL SYMPOSIUM

"The Last 30 Years: Ideas, Values and Personalities"

Energy Consulting and Information Centre Bratislava, Konventná 9

Saturday ■ 10 November 9:00 a.m.

Slovak Radio Concert Hall – Concert Studio / S1

Workshop with Jean Guillou

Monday ■ 12 November 7:30 p.m.

Slovak Radio – Studio 1

Milan Paľa, husle

Monika Štreitová-Popelářová, flauta

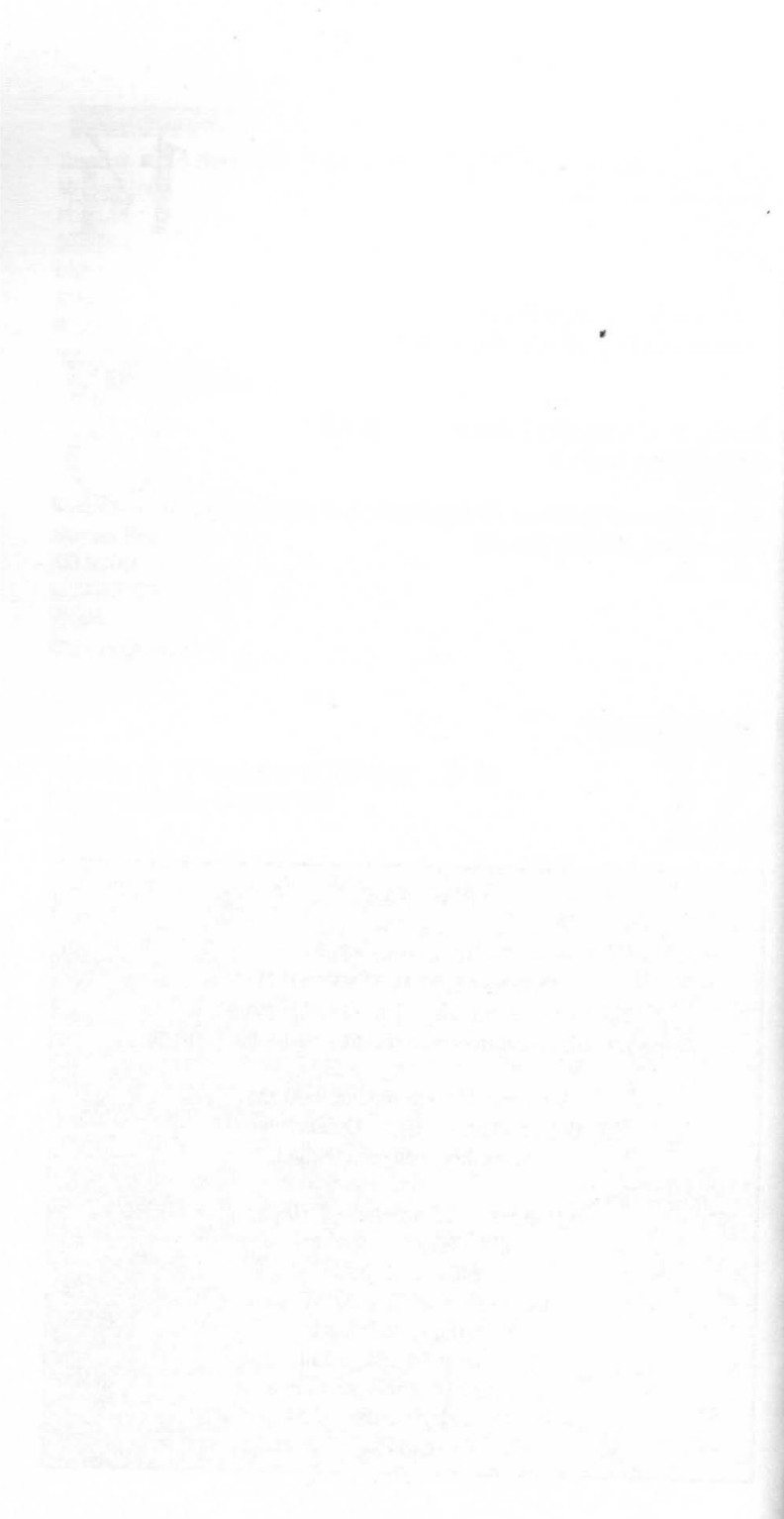
Martin Farkaš, klavír

Martin Kovařík, organ

Zuzana Ferjenčíková, organ

Dušan Jamrich, recitácia

Guillou





**WEDNESDAY
7 NOVEMBER**

**Slovak Radio
- Studio 1
7:30 p.m.**

01

CRACOW PERCUSSION GROUP

Jan Pilch leader

Stanisław Welanyk conductor

Sławomir Mścisz soloist

Jacek Pawelec

Marek Olma

Artur Ciborowski

Wiesław Jamiot

Gertruda Szymańska

AKIRA NISHIMURA
Ketiak
for 6 percussionists
(1979)

MINORU MIKI
Marimba Spirituals (1983/84)

DANIEL MATEJ
Machaut
(after *Ma fin est mon commencement*
by Guillaume de Machaut)
(2000)

GÉRARD GRISEY
Tempus ex machina
for 6 percussionists
(1979)

MEHDI MENGJIQI
Shota
for 6 percussionists
(1995)

MELOS-ETHOS 2001

AKIRA NISHIMURA (1953, Osaka) finished his studies (composition, music theory) at Tokyo University of Art in 1982. He has received such awards as the Rostrum 1st Prize, Grand Prix at the Queen Elizabeth Music Contest and the Luigi Dallapiccola Prize in Milan. Apart from his orchestral and chamber works he has written a music drama, *In Search of an Immortal Land*. His music is performed worldwide, by such ensembles as the Arditti Quartet, Kronos Quartet, Brooklyn Philharmonics, Ensemble Koln and such conductors as Lukas Foss or Peter Eotvos.

Works (selection): *Heterophony* for String Quartet (1975), *Tritrope* for piano (1978), *Ketiak* for 6 percussionists (1979), *Taqsim* (1982), *Heterophony* for two pianos and orchestra (1987), *Iris of Time* (1987), *The Navel of the Sun* (1989), *Double concerto – Ring of Lights* for violin, piano and orchestra (1991), *Mirror of Star* (1992), *String Quartet No. 2 – Pulse of the Lights* (1992), *Birds Heterophony* (1993).

Ketiak for six percussionists is a minimalistic interplay between congas, maracas, claves, timpani, bells and gongs, utilizing the popular Ketiak dance of Bali, based on the epic Indian poem Ramayana.

MINORU MIKI lives in Tokyo. He studied composition at the National University and ranks among the older generation of Japanese composers. His works was awarded renowned prizes (Tokuhsima Shinbun-sha, prize of NHK). The critics especially appreciated one of his very first pieces, *Trinita sinfonica* (1953). Miki uses traditional Japanese instruments (koto, shakuhachi) and techniques that one can find in the ancient music of Japan. Apart from instrumental music, he wrote several folk-operas.

Works (selection): *Trinita Sinfonica* (1953), *Old Songs of Indochina* (1961), *Choral Poem in Awa* (1962), *Husband the Hen* - an operetta in one act (1963), *Sextet* for winds and piano (1965), *Paraphrase*, after Japanese ancient music (1966), *Kikimimi* - musical drama for children (1967), *Concerto for marimba and orchestra* (1969), *Barbaric Glees* (1971), *Modern Japanese Marimba Pieces* (1972), *Hote*, for Japanese instruments (1976), *Ai* for shakuhachi and strings (1978), *An Actor's Revenge*, an opera in two acts (1979), *Symphony from Life* (1980), *Requiem Lontano* (1981), *Ballades* for koto solo, Vol. III, „Summer“ (1983), *Marimba Spiritual* (1984), *Koto Concerto No. 5* (1985), *Piano Trio* (1986), *Godzilla is Dancing* for small orchestra (1988), *Soul for Japanese and Korean ethnic orchestra* (1989), *String Quartet* (1989), *Shizuka & Yoshitsune*, grand opera in 3 acts (1993), *Folk Symphony „Den Den Den“* (1994).

Marimba Spirituals was composed from 1983 to the beginning of 1984, keeping in mind the period of starvation and famine in Africa that was occurring at that time. The first half of the piece is a static requiem and the second (last) is a lively resurrection. The rhythm and note patterns are strictly noted throughout the piece, but for some percussion parts, only the relative pitches and tone qualities (for the first part, metal and wood percussion instruments; for the second skin drums) are noted. There is a freedom, but performers should pay much attention to balance each section. The rhythm patterns for the second part are taken from the festival of drumming, in the northwest of Tokyo.

The piece was commissioned by NHK, but marimba player Keiko Abe requested the particular arrangement for marimba. The premiere was on March 1984, in Amsterdam with Ms. Abe and the Nieuwe Slagwek Groep Amsterdam. The score is set up so the piece can be played as a marimba solo as well.

Minoru Miki

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), 1988-89 he studied with Betsy Jolas in Paris, and between 1990-92 with Louis Andriessen at the Koninklijk Conservatorium in 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 co-founder 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 (Požož 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 elude 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 toy 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 flute (1996), *jaune, bleue, rouge* for chamber ensemble (1997), *(When I'm) FIFTY for piano (Lullaby)* for piano and voice (1997), *Toccata sopra due toccate di Claudio Monteverdi* for 2 choruses, chamber ensemble and CD-player (1999), *Wenn wir in höchsten Nöten sein...* for string trio (1999), *Vingt Regards (after Vingt regards sur l'enfant Jesus by Olivier Messiaen)* sound installation (2000), *SHARP (on B-A-C-H)* for tape (2000).

“Ma fin est mon commencement
 et mon commencement et ma fin.
 Et teneure vraiment.
 Mes tiers chans trois fois seulement
 Se retrograde et ainsi fin”

Guillaume de Machaut

First time I discovered the toy guitars some years ago in Amsterdam, whilst spending a jolly evening with David Dramm. On returning in Berlin, my temporary home, I purchased large number of these instruments and start to use them in the series of serious compositions entitled (or subtitled) *Rock me, baby! No...* For the last few years I have been writing „through” pieces by composers from the past, all people that have some musical or personal importance in my creative life. Some of the pieces simply bear the names of these composers. The piece played on this concert is a re-mix of beautiful Guillaume de Machaut mirror song from the perspective of our hi-tech world.

For various reasons I would like to thank Peter Adriaansz, Richard Ayres, Clarence Barlow, Nico Collins, David Dramm, Hilary Jeffery and Slagwerkgoep.

Daniel Matej

GÉRARD GRISEY (1946-1998) began to study composition at the Conservatory in Trossingen, Germany (1963-65) and subsequently attended a course in composition given by Olivier Messiaen at the Conservatoire National Supérieur in Paris (1968-72). He was also a student of Henri Dutilleux at the École Normale Supérieure de Musique (1968), attended seminars given by Stockhausen, Ligeti and Xenakis in Darmstadt (1972) and studied electroacoustics and acoustics at the Faculté des Sciences de Paris (1969 and 1974). Thanks to a scholarship of Villa Medici, he spent two years in Rome. In the 1980s, he established a high reputation for himself as a teacher of composition at many American Universities (Berklee School of Music), at Conservatoire National Supérieur in Paris and conducting seminars in Darmstadt, IRCAM in Paris as well as in many European contries.

Works (selective): *Echanges* for prepared piano and double-bass (1968), *Initiation* for trombone, double-bass and baritone (1970), *D'eau et de pierre* for two groups of instruments (1972), *Périodes* for 7 performers, *Prologue* for alto and live electronic (1976), *Tempus ex machina* for 6 percussionists (1979), *Transitoires* for large orchestra (1981), *Les Chants de l'Amour* for 12 natural voices and syntetic voice (1984), *Talea* for violin, cello, flute, clarinet and piano (1986), *Le Temps et l'Ecume* for 4 percussionists, 2 synthesizers and chamber orchestra (1989), *Le Noir de l'Etoile* for 6 percussionists surrounding the audience, tape and in situ retransmission of astronomical signals (1990), *Anubis et Nout* for 2 saxophones (1990), *Lilene Paradoxe (Hommage à Pierro della Francesca)* for 2 female voices and large orchestra in two groups (1994), *Vortex temporum I, II, III* for piano and 5 instruments (1995), *Stele piece* for 2 percussionists (1995), *Quatre chants pour franchier le seuil* for chamber orchestra (1998).

MEHDI MENGJIQI (born in 1958) is an Albanian composer. For many years lives in Cracow, where graduated from the classes of composition of prof. Zbigniew Bujarski and prof. Krzysztof Penderecki, treats music of his country (and generally the Balkan and Mediterranean music) as a free inspiration for his own production. So, the percussion instrumentarium and a specific, rich metrorhythmicity of the popular Balkan music are very close to him. From his numerous percussion compositions two are especially worth of mention: *Valle* for a percussion group and *Albaneza* for percussion and tape.

Sbota (1995) is probably the most typical percussion composition by Mengjiqi. The work is based on rhythmic and melodic material of the Albanian dance of the same name, danced by men only, but it is not a textual quotation from the folklore. The rhythmic element dominates in the first part. The composer uses instruments typical for the Balkan music (darbuka, small instruments) or tries to find similar sounds in traditional instruments (kettle-drums, gran cassa). The middle part – full of lyricism and built with very traditional consonances, wide melodic slurs and gentle, pastel colours – is a contrast. The last and the most important part start with a full of energy darbuka rhythm. In the parts of other instruments the rhythm is displaced in a complicated way and leads to a dancing *tutti*. After short, dynamic improvisations on the background of two marimbas, there is a unison, ecstatic and dancing finale.

The composition was written on commission of the Bayerischer Rundfunk and is dedicated to Stanisław Wełanyk. Cracow percussion group gave the world premiere of *Sbota* during the Musica Viva Festival in Munich.

KRAKOWSKA GRUPA PERKUSYJNA (Cracow Percussion Group) was founded on initiative of Jan Pilch in 1984. It assembles musicians related to the Cracow Academy of Music (teachers, graduates and students) and performs 20th century music. The group gave world premieres of compositions written by Alejandro Iglesias Rossi, Bogusław Schaeffer, Hanna Kulenta, Nancy van der Vate, Kyu-Yung-Chin and numerous Polish first performances. KGP has given concerts at the most renowned international festivals of modern music – Warsaw Autumn, Poznan Spring, Tage für Zeitgenössische Musik (Dresden), Musikbiennale Berlin, in Amsterdam, Lvov and also in Bratislava (1991). The members of the group work also as soloists, chamber musicians and musicians in Polish and foreign orchestras as well as in jazz bands. The whole group participated also in recordings for a TV series of programs called *Music and Silence*, produced together by the Polish and French Televisions, performing or participating in performance of works of the greatest 20th century composers (Andriessen, Xenakis, Penderecki, Liebermann).



**THURSDAY
8 NOVEMBER**

**Great Protestant
Church
7:30 p.m.**

02

VOCI FESTOSE

MOYZES QUARTET

Mária Henselová mezzo-soprano

Monika Štreitová-Popelářová flute

Zuzana Ferjenčíková organ

Peter Kosorín junior timpani

Martin Majkút choirmaster

Roman Rewakowicz conductor

IVAN PARÍK

Missa Brevis (1956-57, rev. 2001)

premiere

ROMAN BERGER

Korczak in memoriam (2000)

MELOS-ETHOS 2001
MELOS-ETHOS 2001

MELOS-ETHOS 2001

IVAN PARÍK (1936 in Bratislava) attended the Bratislava Conservatory as a pupil of Kornel Schimpl in conducting and Anrej Očenáš in composition. In 1962 he graduated from the Academy of Music and Performing Arts in Bratislava, where his teacher was Alexander Moyzes. He worked as a music adviser in the Czechoslovak TV and later as a teacher at the Academy, lecturing on music education and aesthetics at the Dance Department. Twenty years later he was appointed the vice-chancellor, in 1990 a professor, in 1995, the chancellor of the Academy.

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

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

"*Missa brevis*, the child wanted as well as unwanted. Its original lyrics (for three voices) was written at the turn of 1956-57, when I was a young singer in the St. Martin's cathedral ensemble. In my beginnings I would pull the bellows with Dušan Martinček. Now plenty of wonderful people occupy my memories – conductors, players as well as singers (let homage be paid to Mrs. Bernhauerová, Mrs. Chovancová, Mr. Dobrucký, Mr. Čemus, but also to the then beginning Alexander Albrecht and Štefan Németh – as well as many others). At the time when Šanibáči was already not very well and was sick, I was virtually the last cathedral conductor, and this was the time when also this mass originated. However, in view of the political situation of the period, it has never got the opportunity to be performed. Many years have passed until I found the manuscript in the heap of my papers and adapted it a little. When I literally coped with transcription of the three-voice composition to a four-voice composition, I realised for the first time, how little even a composer of my age was capable of achieving it. The actual result was not a renovated but rather a new composition. Here it is, for the first time handed over to the public hoping that even the remnants of „youth sins” will be accepted with understanding”.

Ivan Parík

ROMAN BERGER (1930 in Cieszyn, Poland) began his professional music education by studying the piano at the Music College in Katowice. He continued his studies at the

Academy of Music and Performing Arts in Bratislava, graduating in 1956. In 1965 he concluded his composition studies at the Academy, with Dezider Kardoš. R. Berger worked at the Bratislava Conservatory, in the Czechoslovak TV, at the Union of Slovak Composers and as a part-time teacher of the Department of Music Theory at the Academy in Bratislava. For years he worked as a musicologist at the Art Institute of the Slovak Academy of Sciences. In 1988 the University of Vienna, on recommendation of the international board of professors, awarded Berger the Herder Prize for his results in composition and theoretic work (for maintaining and developing European cultural traditions).

Berger stresses in his compositions as well as in musicological texts the philosophical and ethical dimensions (he published two books of essays, *The Music and Truth, The Drama of Music*). As a composer he touched the problems of serialism, aleatorics, structuration of music material influenced by styles of the 20th century music and their language. Since the 1970s he has turned to expressive and symbolic means.

Works (selective): *Suite in Old Style* for strings, percussion and keyboards (1963), *Transformations* for orchestra (1965), *Elegy in memoriam J. Růčka* for tape (1969), *Convergencies I, II, III* for strings instruments solo (1969, 1970, 1975), *Sonata "da camera" III* for piano (in memoriam F. Kafenda) (1971), *Epitaph for Mikolaj Kopernik* for tape (1973), *Memento after the Death of M. Filip* for orchestra (1974), *Litany to trees* for male chorus on a text by H. Jasiczek – to the memory of murdered in Životice (1975), *De Profundis* for bass, piano and cello on a text by T. Rózewicz (1980), *Exodus II (with motif by M. Kabeláč)* for organ (1981), *Sonata for violin and piano (with motif by K. Szymanowski)* (1983), *Exodus IV - Finale* for organ (1987), *Adagio for Jan Branny* for violin and piano (1987), *November music I* for piano (1989), *Adagio II "Repentance"* for violin and piano (1989-90) – diploma of the Czechoslovak critics (1990), *Wiegenlied* for mezzo-soprano and piano on a text by E. Gutjahr (1991), *Torso*, scenes III and V from unfinished chamber opera *An der schönen blauen Donau* (1994), *Requiem da camera* with a motif of Lutoslawski, for piano quintet (1998), *Semplice* for piano (2000).

I have composed the work *Korczak in Memoriam* to commission of the Krakow 2000 Festival – Velvet Curtain. The collection of compositions by several eastern European authors was primarily supposed to reflect the last words of Jesus on the cross, which was later on altered to the work's relation towards a quotation or idea of a poetic, literary or philosophical work according to the author's selection. Janusz Korczak, although not very known in our country, a physician, pedagogue, philosopher and writer, has ever since fascinated me not only by the depth of his visions, but most of all by being able to become – through his last act – the embodiment of the supreme Christian idea – love of the neighbour. Being a Jew, the doctor of medicine J. Korczak –founded an orphanage before the war – was later on outcast along with his *protégés* to a Warsaw ghetto. When his friends organised a rescue for him before the ghetto was liquidated, he refused it, and went voluntarily with the children to the gas chamber. It came to my mind that the genuine idea of this composition – „that it should relate to the last words of Christ” – as if reminds us of this man, who by his unexampled decision accomplished one of the key directives of Jesus: „And whoever welcomes a little child like this in my name welcomes me“. Korczak - a Jew - accomplished it to such extent, which is almost ungraspable to an „ordinary Christian“.

In my commentary on the composition's premiere (October 25, 2000) I mentioned the opinion of Pope John Paul II. according to whom „... even in our terrible time man has the right to sing, if his song expresses protest, cry or hope“. If we admit that everything happening in the global village is happening between „Heaven and Hell“, then the same applies for the sound, too. So for instance an organ and a kettledrum are not only musical instruments differing solely in their acoustic features, moreover, the former enables a kind of „calling to Heaven“, while the latter evokes a kind of „infernall“ involvement in the order of life. Especially, if the organ unfolds a „quint circle“ above us, while the kettledrum wants to beat us deaf with a „tritone“, the interval entitled since the Middle Ages „*diabolus in musica*“. Between these symbolic opposite ends the *musica humana* gets born and lost: the naïve *Kinderszenen* and a children's song are repeatedly bombarded until a definite catastrophe comes about— *Dies irae*. Bach's choral *O Kopf voll Blut und Wunden* (what other, actually) should be the starting point. However, are we still able to „sing this choral to its end“? Are we capable of more than repeating the beginning?”

Roman Berger

The chorus ensemble **VOCI FESTOSE** was initially formed only at the occasion of festival Days of ancient music 1998 in Bratislava. After the positive reaction of audience as well as due to a satisfaction of singers themselves a brand new ensemble was founded. Subsequently Martin Majkut became its conductor and artistic director. The ensemble co-operate with specialists in ancient music and renowned orchestras (Musica Aeterna, Solamente Naturali, Albrecht Collegium, Collegium Marianum).

THE MOYZES QUARTET —> p. 80

Mezzo-sopranist **Mária Henselová** graduated at Bratislava Conservatory in the class of Z. Livorová. In 1991 she attended course in interpretation of baroque music with James Griffith. One year later she got in personal contact with Jelena Obrazcova and in 1993 spent some time with Brigit Fasbänder in Bern. Since 1998, M. Henselová is a student of Academy of Music and Performing Arts in Bratislava. As a soloist, she performed in many European countries and with various orchestras.

Monika Štreitová-Popelářová studied flute at Janáček Conservatory in Ostrava. Than she graduated at Academy of Music and Performing Arts in Bratislava and now she is postgraduate (interpretation of contemporary music) at the same institution. In 2000 she attended the Darmstadt Courses in the class of C. Levine. Since the beginning of her studies at AMPA, she has been in contact with contemporary composers (I. Parík, V. Bokes, P. Bachratá, J. Sixta, P. Kotík). She performed their works as world premieres at various festivals of modern music (International Music Colloquiums, Melos-Ethos, Music without Limits, Budapest Autumn Festival and others). Now she has in about fifty premiere compositions in her repertory. Several times she gained a scholarship of the Czech and Slovak Music Fund. Her co-operation with Czech and Slovak TV and radio is more or less regular. She performed both in solo projects and in various instrumental ensembles in many European countries. In last year she made a CD together with organist M. Vrábel called *The Gate of Hope* and participated on the CD of Societa Rigata Ensemble *Seven through Five*.

Zuzana Ferjenčíková graduated at J. L. Bella Conservatory in Banská Bystrica. In 1996-2000 she studied organ at Academy of Music and Performing Arts in the class of J. V. Michalko. She was awarded first prize at the international organ competition in Opava in the category „improvisa-

tion" and took a second place in category "interpretation". In April 1997 she performed exacting work *Orgelbüchlein* by J. S. Bach. Since 1998 she teaches organ improvisation at Bratislava Conservatory.

Peter Kosorín junior was born in the family of musicians. He graduated Bratislava Conservatory (in the class O. Štefanár). In February 1999 he was a winner of the international competition of percussionists in Brno.

Martin Majkút studied at Bratislava Conservatory (conducting in the class of Z. Bílek, piano in the class of K. Toperczer) and then at Academy of Music and Performing Arts in Bratislava (conducting with B. Režucha). As a conductor, M. Majkút successfully worked with all the major symphony orchestras in Slovakia.

Roman Rewakowicz received diplomas in a symphonic conducting and theory of music at the Warsaw Chopin Academy of Music where he also studied composition. He is leading his conducting activities with symphonic orchestras in Poland and Ukraine such as the Orchestra Sinfonia, National Symphony Orchestra of Ukraine, Warsaw Radio Symphony Orchestra and Lviv and Dnipropetrovsk Philharmonic Society. A year ago, he led a concert consisted of four premieras of new compositions commissioned by the Festival Velvet Curtain – an unique project with new works of composers from Lithuania, Ukraine, Czech and Slovak republic. This concert was a part of the cultural projects of *Cracow 2000 – European city of culture*. Being also a composer, Rewakowicz pays special attention to contemporary music. He is co-founder and co-organizer of the International Contemporary Music Festival *Contrast*, which takes place in Lviv (Ukraine). He is taking part at the Festival as a conductor, performing for the first time works by Ukrainian composers and also makes Ukrainian premieres of works by Lutoslawski, Penderecki, Pärt and others. Since 1983 he was artistic director and conductor of the Male chorus *Zburavli*, which toured successfully in the USA, Canada and European countries, as well as chamber choir *Irmos*, that performed Orthodox Church music in its most ancient tradition.



**FRIDAY
9 NOVEMBER**

**Moyzes Hall
7:30 p.m.**

03

MUSICA DANUBIANA

Nao Higano soprano
Helga Bachová soprano
Enikő Ginzeryová dulcimer
Róbert Jurčo accordion
Eugen Prochác cello
František Török violin
Kristína Hlistová violin
Ivana Sovová violin
Juraj Hatrík piano

VIOLONCELLO SEXTET

(Eugen Prochác, Jozef Podhoranský,
Ján Slávik, Kristína Lešická,
Katarína Kleimanová, Csaba Rácz)

JURAJ HATRÍK

The Girl and the Tree

for soprano, for 2 violins and piano
(1999)

LÁSZLÓ SÁRY

Hommage à Philip Glass

for cello (1977)

HELMUT LACHENMANN

Pression for cello (1969)

MICHAL KOŠUT

Imprese

for soprano and dulcimer (2000/2001)

INTERVAL

GYÖRGY KURTÁG

Egy tély alkony emlekere

(*In Memory of a Winter Sunset*), op. 8
(1969)

Four fragments for soprano, dulcimer and violin,
Text: Pál Gyulás

DIETER KAUFMANN

Grand Jeu

for accordion and tape (1993)

Walzer

Tango

Csardas

JURAJ BENEŠ

Going To (1994) for 6 cellos
premiere

JURAJ HATRÍK (1941, Orkucany) graduated from the Academy of Music and Performing Arts in Bratislava in 1963, where he studied with Alexander Moyzes. Between 1965-68 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 chorus and orchestra on poetry by Miroslav Válek (1967), *Double-Portrait* for orchestra (1970), *Sonata-ciaccona* for piano (1971), *Da capo al fine (Song of Life)*, poem for large orchestra (1972-73), *The Diary of Tanya Savicheva*, monodrama for soprano and wind quintet (1976), *Fragments from the Diary* for female chorus (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 chorus and organ (1982), *Vox memoriae*, for oboe, bassoon, harpsichord, cello and easy-to-play instruments (1983), *Moment musical avec J. S. Bach*, chamber cantata for soprano and chamber ensemble (1985), *Symphony No. 2, 'Victor'* for chorus, tenor and orchestra (1987), *Diptych* for violin, cello and piano (1988), *Adam's Children*, tragifarce for 8 singers, piano and chamber orchestra (1991), *Schola ridicula*, cantata for children's chorus and orchestra (1991), *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 chorus and piano on folk riddles (1995), *Light*, sonata-cantata per alto, viola da gamba e cembalo (1996), *I'm Not a Man, Yet I Live*, cycle of scenes for children's chorus and piano on folk riddles (1996-97), *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 chorus, solos, mime, piano, and easy-to-play instruments on Aesop's fables (1999), „*Liebe, Sinn und Not*“, sonata per contrabbasso in memoriam R. M. Rilke anche E. Meister (1999), „*The Girls and the Tree*“, 3 preludes-ballads for 2 violins, with piano-vocal incipits (1999).

“The seed of this composition was hiding inside me for years... By its depth the fascinating folk song of Šariš was attracting me towards its analysis and development. It was only by accident that the work saw the light of the day in this form; the violin girl duo of my students from VŠMU challenged me and I could feel that the long-forgotten dream image awakens in me just in this array. Two violin voices – two green springs on the “dead stump” of a voiceless piano, which only from time to time elicits a crackle, a moan: what is means is only known to the two intermingling voices. Even then saw the light of the day only because from the distance, from the point of no return there resounds and cries that song: a dream as well as a nightmare...”

Juraj Hatrík

LÁSZLÓ SÁRY (1940) studied composition with J. Szervánsky at Academy of Music in Budapest and graduated in 1966. In 1970, together with L. Vidovszky, Z. Jeney and others founded the Studio of New Music in Budapest. There he also actively participated as an performer and several times took part in the presentation of new pieces made by his colleagues. In 1972, he visited famous Darmstadt Courses, where he found affiliate American composer, Christian Wolff. His works and opinions deeply influenced Sály (as for the upcoming of minimalism). In 1984, Sary was awarded Erkel Prize.

Works (selection): *Three madrigals* for 5 voices and chamber chorus (1966), *Catacoustics* for 2 pianos (1967), *Incanto* for 5 saxophone players (1969), *Canzone solemne* for orchestra (1970), *Sonanti No. 3* for dulcimer (1971), *Image* for clarinet, cello and piano (1972), *Flowers of Heaven* for 1-4 pianos (1973), *Variations on 14 pitches* for soprano and piano on words by J. Cage (1974), *Snail Play* for 6 voices (1975), *Diana's Farewell* for 8 violins and 8 violas (1976), *Music for 24 strings and 24 winds (Hommage à Szervánszky)* (1977), *Pebble Playing in a Pot* for one or four players (1978), *Polyrhythmia* pre 100 bells and 100 performers (1979), *Journey towards Ixtlan* for 4, 6, 8 or 12 instruments (1980), *In memoriam Igor Stravinsky* for 24 winds (1981), *Pentagram* for 5 percussion groups and prepared piano (1982), *Hölderlin's Tower* for chamber ensemble (1985), *Polyphonie* for 18 strings and 10 winds (1986), *Double Infinity* for 2 dulcimers (1986), *And the Sun?* string quartet (1986), *Souvenir* for piano and whistling (1987).

LACHENMANN HELMUT was born in Stuttgart in 1935 where also studied composition at the Musikhochschule (1955-58). His interest in the current avantgarde was reinforced by his first visit to the Darmstadt Ferienkurse in 1957, where he met Luigi Nono, with whom he studied in Venice between 1958 and 1960. Stockhausen was added to the pedagogical mix three years later, when Lachenmann attended the Cologne New Music Course. In 1966 Lachenmann embarked on his own academic

career, lecturing first on music theory at the Stuttgart Musikhochschule and subsequently teaching at the Ludwigsburg Pädagogische Hochschule and the Musikhochschule in Hannover, before returning to live in Stuttgart in 1981.

When Lachenmann's music began to be performed in the early 1960s, first at the Venice Biennale and at Darmstadt, his works appeared to fit comfortably into the aesthetic of the post-Webern serialists, in particular revealing the influence of Nono's pointillist technique. From the late 1960s onward, however, Lachenmann began to look for a new approach to the problems of musical language and syntax. In a series of works, beginning with *temA* (1968), *Pression* for solo cello (1969), and *Air* for percussionist and orchestra (1969), he started to exploit a new, alienated sound world that treated instrumental technique in a radically unconventional way. Always, though, the pressure of tradition remained a background presence in his explorations, sometimes even emerging as audible points of reference in his scores. In his most recent pieces, Lachenmann has begun to pick up recognizable elements of a post-serial language that reveal the tradition from which his music evolved.

"Two seemingly unrelated facts played a role in selection of these compositions. In case of Lachenmann it was a short encounter with his general work many years ago, thanks to a certain order. In case of the Hungarian author it was the title of the composition that attracted my interest – I felt an opportunity to practice my "minimalism" a little. At the design of the Melos-Ethos festival I absolutely did not consider any possible relation of just these two compositions, or some deeper relation between them. Such relation may not even exist at all, although to me, its symbolism is more than evident. As to *Pression* by Helmut Lachenmann, in the future I would like to perform this piece as a theatre play as well (as it is more suitable for this area). Although John Cage claims that music is everything that has a sound, I am afraid to call this „piece" a composition. It is simply *Pression*. I have ventured to approach this opus with as much sense of humour as possible. It is also the composer's name that entitles me to do this being a synonym of sound German humour. However, irony aside: an over-serious approach seeking profound relations would seem absurd to me. The handful of Americans in the late sixties must have felt just like that in respect of the whole "avant-garde" epoch at its close in that time. The new word minimalism is really a vivid word. Some people may feel about the second composition as being absurd, but this is the way life goes. Not everyone is capable of addressing such strong ideas as Steve Reich or Philip Glass. However I like the author's approach that in the situation of absolute reduction of thematic material he was not afraid of entrusting this thread to the "classic", "ineffective", de facto homophonic solo instrument. *Hommage à Philip Glass* leads me into a close, colourful forest, where plenty of music is resounding... p.s. (several weeks ago) I do not cancel the sense of humour in Lachenmann's *Pression*, just a little note: it is a very expressive piece".

Eugen Prochác

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 1957-58, 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 (1960-68), 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.).

„The overwhelming majority of Kurtág's works are chamber pieces. The large form is made up of a string of short movements. His goals – 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 dulcimer, small groups of instruments or large ensembles – but never orchestra), in instrumental solos or chamber ensembles“.

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 dulcimer op. 4 (1961), *Signs* for solo viola op. 5 (1961), *The Sayings of Péter Bornemisza* op. 7 for soprano and piano (1963-68), *In Memory of a Winter Sunset*, four fragments for soprano, violin and dulcimer (1969), *Four capriccios* for soprano and chamber ensemble to poems by I. Bálint op. 9 (1972), *Games* for piano in 4 books (1973-76), *Four Songs to Poems by János Pilinszky* for bass/bass-baritone and chamber ensemble op. 11 (1975), *S. K. Remembrance Noise*, 7 songs for soprano and violin to poems by D. Tandori op. 12 (1975), *Messages of the late Miss R. V. Trousova* op. 17 for soprano and chamber ensemble to poems by R. Dalos op. 17 (1976-80), *Hommage à Mibály András* for string quartet op. 13 (1977), *The Little Predicament* for piccolo, trombone and guitar op. 15b (1978), *Herdecker Eurhythmie* for flute/violin/voice and tenor lyre op. 14 (1979), *Omaggio à Luigi Nono* for a cappella mixed chorus op. 16 (1979), *Bagatelles* for flute, piano and double bass op. 14d (1981), *Attila József Fragments* for soprano solo op. 20 (1981), *Seven Songs* for soprano and dulcimer to poems by Amy Károlyi and Kobayashi Issa op. 22 (1981), *Scenes from a Novel*, songs for soprano, violin, double bass and dulcimer to poems by Rimma Dalos op. 19 (1981-82), *Eight choruss* op. 23 (1981/1982-84), *Kafka-Fragmente* for soprano and violin op. 24 (1985-86), *Three Old Inscriptions* for soprano and violin op. 25 (1986), *Requiem for the Beloved* for soprano and piano, op. 26 (1986-87), *...quasi una Fantasia...* op. 27 (No. 1 for piano and instrumental groups 1987-88, No. 2 for piano, cello and chamber ensembles 1989-90), *Officium breve* for string quartet op. 28 (1988-89), *3 in memoriam* for piano for 1-2-3 hands

(1988-1990), *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 chorus with instruments (1980-94), *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 dulcimer* op. 38, *Tre altri pezzi per clarinetto e dulcimer* op. 38a, *Signs, Games and Messages* for strings (work in progress 1989-96), *Scenes* for flute op. 39 (1999).

In the works of György Kurtág, the dulcimer plays a major role. Being presented with ca. ten works having passed a profound selection, we discover as many as three suitable for the dulcimer. The first of them *8 duet for dulcimer and violin* (op. 4) dates back to 1960-61. It seems that Kurtág was so much interested in the current application of mutually complementing sound colourfulness of the violin and the dulcimer that he has chosen the same medium for his vocal composition consisting of four compact sentences entitled *In Memory of a Winter Sunset* (op. 8, 1969). The author has composed it to the poems by Pál Gulyás (1899-1944).

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

Works (selection): *Swan Song* for oboe and piano (1974), *Flights of Water Birds* for orchestra (1974), *Talks with Oneself* for soprano, baritone, speaker, synthesizer and orchestra (1977), *Land of Sun and Wine* for violin, viola, double bass, percussion and organ (1978), *World of Jan Zrzavý* for piano (1979), *Jan Santini Aichel* for orchestra (1979), *Miss Witch*, opera (1980), *Homage to Albert Schweitzer* for organ (1982), *Portrait of a Poet* for orchestra (1982), *Homage to Masters* for wind quintet and double bass (1982), *The trio for violin, clarinet and piano* (1995).

"The composition *Imprese* was created at the turn of 2000 and 2001. It has been provoked by the interest of both the performers. Its melodic and harmonic structure is a combination of modality and seriality, the rhythm is based on permutation models. Emphasis is put on the colour component – thus the title. Besides the vocal and instrumental concert variant I also want to create a variant combining the acoustic and electronic components."

Michal Košut

DIETER KAUFMANN —> p. 39

JURAJ BENEŠ —> p. 102

Nao Higano was born in Tokyo. In Japan she studied at University in Seitoku (graduated in 1989). She continued her studies at the Academy of Music and Performing Arts in Bratislava (in the class of H. Štolfová-Bandová). Her repertoire is very wide – from the music of the baroque era up to the contemporary music. She is especially focused on Slovakian vocal repertory: N. Higano gave the premieres of works by Jozef Malovec and in Japan for the first time presented works by J. L. Bella, V. Figuš-Bystrý or M. Schneider-Trnavský. She co-operates with Slovak Radio on recordings of European and Japanese music.

Sopranist **Helga Bachová** graduated in this year at Academy of Music and Performing Arts in Bratislava where she studied with Z. Livorova. During her studies she actively participated in Slovakian musical life. She tended to a baroque and classical vocal music, but she is also interesting in contemporary music. She co-operated with such conductors as John Toll, S. Stubbs, Peter van Heyghen and others. Since 1999, she is a visiting artist in Opera SND.

Enikő Ginzéryová studied dulcimer at Bratislava Conservatory in the class of Ľ. Dadáková (1989-96), music theory at Academy of Music and Performing Arts in Bratislava and dulcimer at Liszt Academy of Music in Budapest (1995-2000). In the years 1997, 1998, 1999 she participated at International course of Béla Bartók in Szombathely (with G. Kurtág and Gábor Csalog). In 1997 she won a first prize at International competition in Valašské Meziříčí and two years later in Plovdiv she received a prize for the best foreign performer. E. Ginzéryová is specialised in works for solo dulcimer and regularly give premieres of contemporary composers.

Róbert Jurčo studied accordion with M. Košnár in Conservatory in Žilina and then continued at Academy of Music and Performing Arts in Bratislava (in the class of R. Kákoni). He cooperates with VENI ensemble and apart from contemporary music he is also active in all the genres where accordion appears.

Eugen Prochác began to play on violoncello when he was nine years old. He was a private pupil of J. Fazekas, in which class on Bratislava Conservatory he graduated his high school studies. Then he attended AMU in Prague (there he studied with J. Chuchra). In 1985 he participated at master course in Grožnjane (with D. Šafran). E. Prochác teaches at AMPA in Bratislava and regularly gives the concerts.

František Török is the 2nd violinist of Moyzes Quartet.

Kristína Hlistová studied violin at Conservatory in Žilina. During her studies she performed in many various chamber ensembles - in violin duo, piano trio etc. After graduation she moved in Bratislava where she continued in the class of Anna Hölbling. Several times she participated at International North London Festival, where in 1998 took a 3rd place in category "chamber playing".

Ivana Sovová studied violin at Žilina Conservatory too. She continued her studies at Academy of Music and Performing Arts in Bratislava. After graduation in the summer of 2001, she became a member of the chamber ensemble Musica Aeterna.

VIOLONCELLO SEXTET was founded at the special occasion of Melos-Ethos festival. Three musicians and teachers (E. Prochác, J. Podhoranský and J. Slávik) are supplemented by three pupils of them (K. Lešická, K. Kleimanová, C. Rácz).





**SATURDAY
10 NOVEMBER**

**Moyzes Hall
5:00 p.m.**

04

ARTE QUARTETT

Beat Hofstetter soprano saxophone

Sasha Armbruster alto saxophone

Alain Dobler tenor saxophone

Beat Kappeler baritone saxophone

TERRY RILEY

Chanting the Light of Foresight (1987)

RICO GUBLER

Klarste Durchsicht (1996)

PETER MACHAJDÍK

Wrieskalotkipaoxq (1996)

RICO GUBLER

Loudspeakers (1997)

RÓBERT RUDOLF

Hamro for 4 (1997)

JOSEF BAAN

Mirrors (1997)

MELOS-ETHOS 2001
MELOS-ETHOS 2001
MELOS-ETHOS 2001

TERRY RILEY (1935 in Colfax, California) began performing professionally as a solo pianist during the 1950s; by the middle of the decade he was studying composition in San Francisco and Berkeley, where among his classmates was fellow minimalist innovator La Monte Young. Influenced by John Coltrane and John Cage, he began exploring open improvisation and avantgarde music, and in 1960 composed *Mescaline mix* - a *musique concrète* piece composed for the Ann Halprin Dance Company consisting of tape loops of assorted found sounds. By the early '60s, Riley was regularly holding solo harmonium performances beginning at 10:00 pm and continuing until sunrise, an obvious precursor of the all-night underground raves to follow decades later. After graduating Berkeley in 1961, his next major work was 1963's *Music for the gift* composed for a play written by Ken Dewey ranks among first pieces ever generated by a tape delay/feedback system. It employed two tape recorders - a setup Riley dubbed the „Time Lag Accumulator“ - playing a loop of Chet Baker's rendition of Miles Davis' *So What*. The loop effect sparked Riley's interest in repetition as a means of musical expression, and in 1964 he completed his most famous work, the minimalist *In C*. In 1970 Riley made his first of a series of trips to India to study with renowned North Indian vocal master, Pandit Pran Nath. Over the years he has frequently appeared with Pandit Pran Nath as vocal and tamboura accompanist.

Riley taught North Indian Raga and music composition during his years at Mills College in Oakland, California, in the 1970's. It was there he met David Harrington, the founder and 1st violinist in the Kronos Quartet and began the long association that has produced 9 string quartets, a keyboard quintet, *Crows Rosary* and a concerto for string quartet and orchestra, *The Sands*, commissioned by the Salzberg Festival in 1991. *Cadenza on the Night Plain* was chosen journals Time and Newsweek as one of the 10 Best Classical Albums Of The Year. The epic fifth-quartet cycle, *Salome Dances for Peace*, was selected as the No. 1 Classical Album Of The Year by USA Today magazine and was nominated for a Grammy. Riley's innovative seven-movement orchestral work, *Jade Palace*, was commissioned by Carnegie Hall for their centennial celebration 1990/1991 and performed there by the St. Louis Symphony Orchestra under the direction of Leonard Slatkin. He was listed in the London Sunday Times as one of the 1000 Makers Of The 20th Century.

Works (selection): *Mescaline Mix* for tape recorder (1960), *Music for the Gift* (stage music), for two tape recorders with Chet Baker playing *So What* by Miles Davis (1963), *In C* for any instruments (1964), *Olson III* for any instruments and voices (1966), *Sunrise of the Planetary Dream Collectro* string quartet (1980), *G-Song* string quartet (1980), *Cadenza on the Night Plain* string quartet (1983), *Salome dances for Peace* string quartet (1985-87), *The Room of Remembrance* for ensemble Zeitgeist (1987), *Chanting the Light of Foresight* saxophone quartet (1987), *Jade Palace* for large orchestra with synthesizers (1990), *Cactus Rosary* for mixed instruments (1990), *June Buddhas* for chorus and orchestra (1991), *Wolfli Portraits* for flute, clarinet, piano, percussions (2), violin and cello (1992), *Ritmos and Melos* for violin, piano and percussions (1993), *The Saint Adolf Ring*, a 2 hour chamber opera (1993), *The Heaven Ladder* for piano(s) (1994), *Night Music* for piano (1996), *Remember This...* for 10 instruments and voice (it requires the presence of T. Riley as solo vocalist for performance) (1997), *Vieux Chateaux* for guitar, bass and electrified viola (1998), *Deep Chandi* for strings, dancer and tape (1998), *Banana Humberto*, concert for piano and electro-acoustic ensemble (1998), *Josephine the Mouse Singer*, a digital score created for the Michael McClure play (2000), *Y Bolanzero* for 20 guitars (2001).

RICO GUBLER was born on 12 January 1972 in Richterswil near Zurich and passed his baccalaureate in Zurich. He studied saxophone with Iwan Roth at the music academy in Basel, with Marcel Weiss at the Zurich conservatory, where he attained his teacher's diploma, and with Jean-Michel Goury at the CNR de Boulogne-Billancourt (Premier Prix à l'unanimité).

He has specialised in contemporary music, free improvisation and live-electronic performances and was awarded the Studienpreis of the Migros cooperative federation and the Ernst Göhner Foundation in 1997 and 1998. He went on to study composition with Balz Trümpy in Basel and Salvatore Sciarrino in Florence and participated in Heinz Holliger's composition course. Rico Gubler has worked in the electronic studios at the music academy in Basel and at the Swiss Centre for Computer Music. He was the winner of the 1996 composition competition of the Zurich chamber speech chorus, and was composer in residence at the Arc in Romainmôtier in 1997. He was awarded the Prix du club du mécénat suisse en France in 1998 and won the cultural award of the Canton of Zurich in 1999.

Rico Gubler has taken part in projects with the Klangforum Wien, the Ensemble varianti Stuttgart, the Nouvel Ensemble Contemporain, the Jerusalem Contemporary Players as well as orchestras such as the Darmstadt opera orchestras, the Munich chamber orchestra and the Neuchatel chamber orchestra.

He has also performed as a saxophonist in a number of chamber music formations such as the Trio lepic, Cattrall, the electronic ensemble Strom, and Katarakt. He has performed in Switzerland, Germany, Austria, France, Spain, the Netherlands, Luxembourg, Sweden, Poland, Britain and Israel. Rico Gubler is the founder and artistic director of the concert series *musica moderna* in Wädenswil.

PETER MACHAJDÍK was born in Bratislava in 1961 and is largely self-taught as a composer. He has received commissions and awards from, among others, the Kulturfonds Foundation, the Luigi Russolo Foundation, and the Künstlerhäuser Worpswede. In 1992 he was invited to live and work in Berlin as a guest of the DAAD Künstlerprogramm and in 1999 was a composer-in-residence at the Schloss Wiepersdorf. Machajdík has attended a number of summer courses, with composers such as Vinko Globokar, Konrad Boehmer and Wim van Zutphen. Machajdík's works have been performed widely, including at Hörgänge, Vienna; Inventionen, Berlin; Nuovi Spazi Musicali, Rome; Melos-Ethos, Bratislava; Festival de Jazz et Musiques d'Aujourd'hui, Mulhouse; Review of Composers, Belgrade; Audio Art Festival, The Hague, Musica Nova, Sofia, as well as at venues in Germany, Belgium, Denmark, Switzerland, Poland, Portugal, Slovenia, the Czech and Slovak Republics, the Netherlands, and the USA.

Performers of Machajdík's music have included artists such as Guido Arbonelli, David Moss, Piet van Bockstal, Natalia Pshenichnikova, Boris Lenko, and Michael Davenport. Machajdík's interest in other performing arts and in collaborations led him to compose numerous works for dance, theatre companies and visual artists. He was co-founder of the group Transmusic Comp., which introduced mixed-media, free improvisation and performance work in former Czechoslovakia.

Machajdík has lectured on new music, led workshops, and curated festivals of contemporary music. His music has been broadcast many times on radio and TV all over the world. He has lived in Berlin, Germany since 1992, with regular stays in Bratislava. He now works as a freelance composer.

Works (selection): ...*and the earth will delight*, for 4 performers and tape (1988), *Intimate music* for chamber orchestra and tape (1994), *TROMpeter* for trumpet and electronics (1995), *Wrieskalotkipaoxq*, saxophone quartet (1997), *Water and Stone* for flute nad tape (1997), ...*ako zem* for piano (1997), *Five Mirrors* for accordion (1997), *Peroket* for basclarinet (1997–2000), *Enjoy* for mixed chorus a cappella (1997–2000), *Ecbaconn, after Henry Purcell* for flute, violin and harpsichord (1998), *Seven Songs* for soprano and cello (1998–2000), *Fields* for piano (1999), *Kirin* for oboe (or cello) (1999–2000), *Lasea* for strings (2000), *String quartet No. 1 – "Enjoy"* (2000), *Mondo* for clarinet, bassoon, corno, piano and cello (2001), *In eo sunt* for countertenor, 2 tenors and bass (or mixed chorus a cappella) (2001).

"The composition *Wrieskalotkipaoxq* for the saxophone quartet was written in 1996 and had its premiere the following year in September on the "Fra angeli e vampiri" Festival in Lugano, Switzerland, where it was performed by ARTE Quartett.

A river may become a sea, but a sea can never become its part. If the river happened to embrace a water area, and pretends having made the sea part of itself, we know straight away that this is not the case, that its stream is still seeking peace in the large, unending ocean."

Peter Machajdik

RÓBERT RUDOLF (1963, Bratislava) attended during his high school studies private lessons of music (J. Hatrík). 1981–84 he studied composition with J. Pospíšil at Bratislava Conservatory, subsequently at Academy of Music and Performing Arts in Bratislava with I. Hrušovský. In 1984, he attended Darmstadt Courses, later 8th International Course of Electroacoustic Music in Poland. He continued in his studies in Paris, at Ecole Normale de Musique, where he graduated in 1990. He also spent several months at Université des Sciences Humaines in Strasbourg, studying musicology and electroacoustic music (with Francois-Bernard Mache).

He received Prix de Residence at 16th International competition in electroacoustic music in France (1988) and honoured mention in similar competition in Varese, both for his work *Something to say*.

Works (selection): *Solo pour Alex*, for viola (1985), *Something to say*, electroacoustic piece for trumpet and tape (1987), *Mithuna P.M.*, piece for 2 corns, 3 trumpets in C, bass trumpet in B, 2 trombones, euphonium, tube and percussion (1988), *Trombomania*, for 3 trombones (1989), *Concerto for trumpet, trombone, marimba, percussion and strings* (1989), *Scar*, electroacoustic piece for soprano and tape (1991), *Just Kosto* for percussion and harp (1991), *Concerto per tromba, trombone, percussione e archi* (1991), *Kaa*, for flute solo (1992), *Waa*, for flute and tape (1995), *Scar II*, for bass and tape (1995).

JOZEF BAÁN (1964 in Dunajská Streda) studied composition (with J. Pospíšil), conducting (with V. Daněk) and piano (with J. Mašinda) at Bratislava Conservatory. During the years 1983–88 continued at Academy of Music and Performing Arts in Bratislava (conducting with L. Slovák). At the beginning of 90s he decided to concentrate only to composition and left Slovakia. He began to study electroacoustic music at

Conservatoire National de Region de Boulogne-Billancourt in France, then at Royal Conservatoire at Haag (with Luis Andriessen) and from 1992 at Conservatoire National Superieur de Musique de Paris. Since 1998 he study musicology at Universite Paris VIII.

Works (selection): *String Quartet* (1991–92), *Microdances* for string quartet (1992), *Trio* for violin, piano and cello (1993), *Chaine* for winds orchestra (1994), *5 + 1* for wind quintet and piano (1994), *Tears and Drops* for flute, piano, cello (1994–95), *D. S. Groove* for large wind orchestra (1996), *Yodel for Thirty* for 30 instruments (1996), *La Poseuse*, music to a documentary film (1997), *Mirrors* for saxophone quartet (1997), *Fanfarses de Metz* for winds and percussion (1997), *Cache-cache* for saxophone and harpsichord (1998), *Prayer* for 12 instruments (2000), *For kids* for group of clarinets (2000).

"The saxophone quartet formation has attracted me by its symmetry, by the way these instruments or groups of two instruments handle a simple music material in various combinations. In the time of writing I was fascinated by the echo effect and I attempted to incorporate it in a four-voice polyphony. The composition consists of two parts and was written to the order of ARTE Quartett from Switzerland, who performed it as a premiere in September 1997 in Lugano."

Josef Baán

ARTE QUARTETT was founded in 1993. Young saxophone players from Switzerland had a lot of experiences with performing of contemporary music and they founded a new group in order to perform mostly works written, or arranged for four saxophones. Arte Quartett co-operate with composers-mavericks (Urs Leimgruber, Terry Riley, Tim Berne, Fred Frith and others) and give many world premieres of their works.



**SATURDAY
10 NOVEMBER**

**Nová scéna Theatre
7:30 p.m.**

05

ENSEMBLE WIENER COLLAGE

DIETER KAUFMANN, RENÉ STAAR,
EUGENE HARTZELL, ERIK FREITAG
Da Capo al Capone (1999)

OUVERTURE

Paganibilismo (Dieter Kaufmann)

Acousmatic variations on three fragments of the *Sauret-Cadence* of the first violin concerto by N. Paganini.
for violin soloist and 8 channel sound
installation after original recordings
by Elena Denisova.

SCENES

The fortunes of War

(music: René Staar, text: Amy Leverenz)

5 scenes from the life and "work" of Al Capone
*What a life, Times have changed, Que bravo ragazzo,
Valentine's day editorial, Service is my motto*

*Who claims that it is not worth to commit
a crime?* (Eugene Hartzell)

5 pieces about underworld in New York

*Trio 1 (introduction), Dutch Schult, Charlie Becker
Albert Anastasia, Trio 2 (finale)*

In the death's hour of Alfons Alfred Schmidt

(music: Erik Freitag, text: Martin Amanshauser)

bitter tragicomical grotesque

FILM

Cinema Criminale – Cinema Paradiso

(r. Ulrich Kaufmann)

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.

"*Paganibilismo* is a solid piece of virtuosic music, torn out from the original musical, historical and social context, and transferred to the present conditions of time and frequency. Even Paganini in his days experimented with the proportion between tuning and untuning, when transcribing the solo part of the *Es Dur Concert* into D Dur, and when playing an instrument, which was tuned a semitone higher. During the cadence the orchestra is replaced by a single violinist (listening in a pious, admiring, or even spiteful way), cloned five hundred and twelve times, driving himself virtually artistically mad by splitting the whole tone, or octave, to eight parts, or by eightfold extension or compression of the time course, while always returning from the mentioned state of mind in sound condition. It is a kind of fight with the windmills of the ending century: an electrified artist within a network spun by himself."

Dieter Kaufmann

EUGENE HARTZELL (1932 in Cincinnati)

One of the peculiarities of *Who claims that it is not worth to commit a crime?* is that the three criminals creating it in mutual cooperation chose German as the language of their expression (the lyrics is thus genuine, no "translation from American"). The fact that Dutch, Charlie and Albert moreover use a bound way of expression – most often a five-foot iamb – adds to the obscurity of the whole matter. It is only natural that the "literary language" creates a desperately trivial impact here, as none of them has any proper education.

The composition is intertwined with motives of tears ("lagrimae"), a chromatically descending passacaglio model, known since the baroque period, but also tarantella, various kinds of waltz, melodies of Vienna songs, as well as the identification motive of the letters A-I-B-E-related to A-n-A-Es-tasia. All this in the simplest manner."

RENÉ STAAR (1951 in Graz) is a violinist, composer and conductor. He studied music in Stockholm, Helsinki, Vienna and in Zurich (master courses with Nathan Milstein). As a violinist he performed in many European countries and the U.S.A. In 1981-87 he lived as a freelance artist in Geneva, since 1987 again in Vienna. Since 1991 he is a member of Vienna Philharmonics and teach at universities in Vienna and Graz. He was awarded the Ernst Krenek Prize of the city of Vienna for his work *Just an Accident*

in 1986. In his compositions, Staar set up his own "theory of chordal dispositions", which offers his music a rational basis with plenty possibilities.

Fortunes of War, scenes from the life of Al Capone are Staar's first musical-dramatic work. Based on the comprehensive libretto by Amy Leverenz he composed five scenes, supplemented by a part with the title *Preludes and four interludes*. The author refers to this composition as a mini-version of the "work in progress". Not only the extent of the work is miniature, but also the cast: two singers, two reciters, and an instrumental ensemble counting seven members. The fact that the work should form a complementary part to other three works in order to create a puzzle of one collage, has brought the composer to the idea of uniting harmonic interrelations between the particular parts. His main creative impulse was the ambivalence between being and seeming, between Capone as a decent citizen in love of operas on the one hand, and his illegal criminal acts on the other hand.

ERIK FREITAG (1940 in Vienna) played violin in Swedish Radio Symphony Orchestra and in Stockholm Philharmony. Since 1970 he lives in Vienna. In 1970 he was composer in residence at Northwestern University in Michigan. He wrote many pieces for orchestra, chamber music and vocal music (*In the death's hour of Alfons Alfred Schmidt* is one of them).

"This work tells a story of a famous Vienna surgeon Alfons Alfred Schmidt who got rich thanks to illegal kidney trading. During a pleasant talk at a wine his daughters accuse him of sexual harassment, and the scene ends by his death. A drama of full bellies and three guys in jeans, the moral of which is that even the radishes can cry."

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



SUNDAY
11 NOVEMBER

Slovak Radio
- Studio 1
5:00 p.m.

06

JEAN GUILLOU organ and piano
ZUZANA FERJENČÍKOVÁ organ

JEAN GUILLOU

Colloque No. 2 op. 11

for piano and organ (1964)

HYPERION or the Rhetoric of the Fire op. 45
for organ (1988)

1. *Fire the Messenger*

2. *The Fire of Silence*

3. *Phlogistic of the Soul*

4. *AGNI – IGNIS: Fire of Exaltation*

Colloque No. 5 op. 19

for piano and organ (1969)

Improvisation on given themes

MELOS-ETHOS 2001
MELOS-ETHOS 2001
MELOS-ETHOS 2001

JEAN GUILLOU (1930) is an organist, composer as well as a teacher. He is firmly rooted in the tradition of Dupre, Durufle and Messiaen, his teachers at the Paris Conservatoire, which he entered in 1945. A period as organ professor at the Instituto de Alta Cultura in Lisbon was followed by recital tours of Canada, the USA and Europe, during which he consolidated his reputation as a virtuoso. It was while resident in West Berlin that he began to establish himself as a composer. He was appointed organist of St. Eustache, Paris, in 1963. As a composer Guillou often uses angular lines and pungent sonorities in an atonal idiom; his style is also characterized by obsessive ostinatos, and complex cross-rhythms demanding acute rhythmic precision on the part of the performer. Many of his organ works reveal his genius as an improviser, and nos. 2, 4 and 6 of the *Sagas* are transcriptions of improvisations (recorded under the title 'Visions cosmiques'). His imagination often moves in a cinematic manner whereby fleeting images produce powerful juxtapositions of contrasting ideas, and some of his improvisations have proved to be the genesis of film scores. He has transcribed for organ such orchestral scores as *Pictures at an Exhibition*, dances from *Petrushka* and major works by Liszt and Rachmaninoff. He is also an avant-garde designer of organs, including those at St Eustache, the Tonhalle at Zurich and the church of Notre-Dame des Neiges, Alpe d'Huez.

Barry Millington/Paul Hale

Works (selection): *Sinfonietta* for organ (1958), *Inventions* for organ and orchestra (1960), *Concerto heroique* for organ and orchestra (1963), *Colloque No. 2* for piano and organ (1964), *Colloque No. 3* for harpsichord, oboe, celesta, vibraphone, xylophone, timpani, percussions, 4 cellos and 2 double basses (1964), *Concerto No. 3* for organ and strings (1965), *Concerto for Piano No. 1* (1969), *Judith*, symphony for mezzo-soprano and orchestra (1970), *Jeux d'orgue* for organ (1978), *Concerto for violin and organ* (1982), *Piano Concerto No. 2* (1986), *Hyperion ou La rethorique du feu* for organ (1988), *Fantaisie concertante* for cello and organ (1991), *Missa interupta* for soprano, mixed chorus, organ, wind quintet and percussions (1995), *Fete* for violin and organ (1995), transcriptions for organ – Bach (*Musical Offering*), Musorgssky (*Pictures at an Exhibition*), Prokofyev (*Toccata*), Liszt (*Fantasy and fugue on B-A-C-H*).

"Colloque", colloquy or symposium, is a term I use to reference to Erasmus, but of course also to Plato and, closer to us, Paul Valéry. In this piece, instead of characters speak to each other there are instruments that confront each other. My six *Colloques* written so far employ unusual instrumental combinations. Four of them use instruments as diverse as the piano, the organ and percussion: so many though having some influence on each other as well. The piano for example communicates with percussive force to the organ and the organ lends the piano its penetrating and pliable gentleness, as well as its breadth of sound.

In this *Colloque No. 5* the piano and the organ, almost on tiptoes, enter together but unbeknown to each other's propositions or assertions, the whole interspersed with vigorous and sometimes contradictory episodes. Finally, a brilliant, lively pantomime brings them together before the opening figure suddenly returns. The pantomime reappears to form the conclusion to these confrontations and rhetorical jousts".

"The basic theme of this work is Fire. At the heart of my thought on this subject and on the many myths it has inspired, lies the idea of "human fire", upon which I decide to elaborate this music dedicated as it is to the Titan Hyperion, the hero of active fire whom Holderlin had already chosen as a guide. This kind of musical Balade tries to elucidate different phases of the "mutations" of fire, not as they manifest themselves in physical reality, but as they have been invoked by the human mind throughout civilisation, and also, of course, in accordance with all the poetic interpretations and speculations of Bachelard.

The first movement describing the *Fire the messenger* commences with live rhythmic pulsations in ever opposing patterns, over which an acclamation of reeds "chamade" (horizontal trumpets) soon rises to be developed into a kind of grand recitative. *The Fires of Silence* or *The Dreams of Fire* is a movement characterised by chant placed over a regular harmonic pattern that eventually dissolves into harmonic palpitations. At the end of last movement it follows without break, in a gestured triumph and fervent dynamism.

Jean Guillou

Zuzana Ferjenčíková —> p. 19



SUNDAY
11 NOVEMBER

**St. Martin's
Cathedral**
7:30 p.m.

07

CHAMBER SOLOISTS BRATISLAVA
CAMERATA BRATISLAVA
Jan Rozehnal choirmaster
Anton Popovič conductor

ARVO PÄRT

Trisagion

for strings (1992/1994)

...which was the son of...
a cappella (2000)

Orient & Occident

for strings (1999/2000)

The Woman with the Alabaster Box

a cappella (1997)

Tribute to Caesar

a cappella (1997)

Cecilia, vergine romana

for string orchestra and chorus (2000)

MELOS-ETHOS 2001
MELOS-ETHOS 2001

MELOS-ETHOS 2001

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

His output may be divided into three periods. The first one is serial, the second a period of experimentation with collage techniques, which proved to be an unsatisfactory solution to the composer's stylistic crisis. Then a silence followed, during which Pärt was busy studying Gregorian chant, the music of Guillaume de Machaut, Josquin de Prés and other Renaissance composers, as well as Russian Orthodox Church music. The result was a radical transformation, which even made his previous music unrecognizable as the work of the same composer. „I have discovered that it is enough when a single note is beautifully played. This one note, or a moment of silence, comforts me. I work with very few elements – with one line, with two lines. I construct with elementary material – with triads, with one specific tonality. The three notes of a triad are like bells. And so I called it *tintinnabuli*“ – the composer explains background of his compositions approach from the late 1970s.

„Almost along amongst contemporary composers, Arvo Pärt has written the major portion of his music either for voices alone or for voices with instruments. After *Credo* (1968) abandoned serialism and searched for a way in which tonality could be used to create new music. He made a thorough study of plainchant and early polyphony, seeking to understand how few notes could express much. In his *tintinnabuli* style every note is essential. The linear movement from one note to the next and the vertical laying of note against note are both functions of technical process, which varies in detail from work to work, but is identifiable in every piece Pärt has composed since 1976. A quick look at any Pärt score will show that there are two types of melodic line, one moving mostly step by step and usually revolving around a central pitch (which is often but not necessarily the tonic), the other moving through the pitches of a major triad. There is in fact a fixed relationship between these two melodic types, so that the step-wise melodic line (henceforth M voice) *always* determines the pitch of the triadic or tintinnabulating part (henceforth T voice). These interconnected roles may further be characterized as subjective voice (M) and objective voice (T), in which the dynamic and changeable M-principle is supported and in sense protected by the static, immutable T-principle. And insofar as the T voice is the fixed element in Pärt's music, we must ask ourselves how any work will differ from another. The answer resides of course in the nature of the M voice which, in the vocal music, is determined by the text. In fact in every case it is the words which determine the shape of the music in all details, large and small.

Pärt's music presents certain problems in performance which belie the simplicity of notes. All music resonates most strongly when it is in tune, but this basic ideal is especially important for Pärt's music, centered on its tintinnabulating triad. When that triad is well tuned, its constituent elements vibrate sympathetically and, moreover, the non-triadic pitches (which give music its nuance) can achieve their maximum effect. Generally

if the octaves, fifths and fourths are well tuned, the rest begins to follow. The voices use minimal vibrato and project the music with great clarity and focus, but without loss of expressive colour, phrasing, and dynamic variety. Considering the nature of *tintinnabuli* music – how it lingers in the air (or is supposed to) – then the choice of a venue with appropriate ambience and above all acoustics is not unimportant. The performers and audience will discover that the acoustic space becomes part of the composition – or indeed is itself an instrument on which the music is to be played“.

Paul Hillier (shortened)

Principal works: 3 symphonies (1963, 1966, 1971), *Perpetuum mobile* for orchestra (1963), *Pro et contra*, concerto for cello and orchestra (1966), *Credo* for piano, mixed chorus and orchestra (1968), *Tabula rasa* for 2 violins, string orchestra and prepared piano (1977), *Fratres*, 8 versions for various instrumental ensembles (1977-91), *Arbos*, 3 versions for instrumental ensembles (1977-86), *Cantate Domino canticum novum*, *Spiegel im Spiegel* for violin and piano (1979), *Cantus in memory of Benjamin Britten* for string instruments and bells (1980), *Passio Domini nostri Jesu Christi secundum Joannem* for tenor, bass, 4 soloists, chorus and organ (1982), *Wenn Bach Bienen gezüchtet hätte*, version for various ensembles (1976/84), *Stabat Mater* for soprano, alto, tenor, violin, viola and cello (1985), *Te Deum* for 3 choruses, piano, tape and strings (1984/85/86), *Magnificat* for chorus a cappella (1989), *Festina lente* for string orchestra and harp ad lib. (1988/90), *Miserere* for voices, chorus, instrumental ensemble and organ (1989/90), *Annum per annum* for organ (1983/90), *Beatus Petronius* for 2 choruses and 2 organs (1990), *Berliner Messe* for chorus/soloists and organ/string orchestra (1990/91), *Silouans Song* for string orchestra (1991), *Missa syllabica* for voices and instruments (1977/96), *Adagio* for violin and piano (1992), *...And One of the Pharisees...* for 3 singers (1992), *The Introductory Prayers* for string orchestra (1992), *Trisagion* for strings (1992/94), *Concerto piccolo über B-A-C-H* for strings, oboe, harpsichord and piano (1964/94), *Mein Weg hat Gipfel und Wellentäler* for organ/string orchestra (1990/94), *Memento* for a cappella chorus (1994), *Darf Ich...* for solo violin, tubular bell in cis (ad lib.) and strings (1995), *Psalom* for string quartet/string orchestra (1985/1991/1993/1995), *I am the True Vine* for chorus a cappella (1996), *Mozart-Adagio* for violin, cello and piano (1992/97), *Kanon Pokajanen* for chorus a cappella (1997), *Tribute to Caesar* zbor a cappella (1997), *The Woman and the Alabaster Box* for chorus a cappella (1997), *Orient&Occident* for strings (1999/2000), *...Which Was the Son of...* a cappella (2000), *Cecilia, vergine romana* for string orchestra and chorus (2000).

Spiritual music occupies a crucial position in Pärt's work. Also the composition *Trisagion* may be included herein, which he dedicated to the Christian community of Prophet Elias in Ilomas, Finland on the occasion of the 500th anniversary of its establishment. Trisagion are prayer groups, which usually open the services. The Greek word "Trisagion" means triple holy, and during the altar sacraments and at the Orthodox Church Hour Prayer it is used as invocation meaning "Holy God, Holy Almighty, Holy Immortal". Thus the trinity of God as father, son and holy spirit is addressed. The Word – as a form creating power – plays a crucial part here, as it is the case in almost all Pärt's spiritual compositions. "The words write music," said Pärt in 1991,

and the following message may be found in *Trisagion's* score: "All parameters (number of syllables, accent, punctuation, etc.) of the lyrics attached are crucial to the composition. The lyrics thus becomes part of the score via the logic of phrasing." Latent references to prayer texts can be found in the composition. The lyrics is implicitly present (the composition is purely instrumental), however, it is written in the score, and it also gets expressed via the phrasing parameters, and via the composition's rhythmical structure. The liturgical text is written in Russian under the notes.

The listener does not necessarily need to have the lyrics in front of him to hear and grasp something from the lyrics' spirit through diction of the music. *Trisagion* for the stringed instrument orchestra was drawn up in 1992 and was twice modified in 1995.

The ensemble **CHAMBER SOLOISTS BRATISLAVA** was founded in 1990 from the students at Academy of Music and Drama and the students from Bratislava Conservatory. It regularly gives concerts at all important domestic music festivals as well as abroad. During its existence the ensemble co-operated with many outstanding conductors and musicians in the role of its artistic directors. In its repertory one can find mostly the works by composers from the eras of classicism and romanticism, but also a contemporary composers. The ensemble realised recordings for Slovak and Austrian Radio and co-operated with music companies.

The chamber chorus **CAMERATA BRATISLAVA** was founded at 1993 from the members of several professional choruses with a common interest to perform the music of ancient eras as well as works of contemporary composers. During the several years of its existence, the chorus has participated in many interesting project by the side of specialists in performing the ancient music (John Toll, Andrew Parrot, Frieder Bernius, Martin Gester and others). The chorus introduced in Slovakia less-known works of music of the past and for Slovart records made a recording of works by Ján Šimbracký and J. Handl-Gallus.

Jan Rozehnal studied flute at Kromeríž Conservatory, in 1976-82 conducting at Janáček Academy of Music and Performing Arts in Brno. In 1985-90 he was the chorus master of State Philharmony in Brno. Since 1990 leads the Slovak Philharmony Chorus which co-operate with outstanding European conductors and orchestras (Berlin Philharmony Orchestra, Vienna Philharmonics, Claudio Abbado, Georg Solti and others). In 1993 Rozehnal founded a vocal ensemble Camerata Bratislava in order to perform the works of old masters as well as contemporary composers.

Anton Popovič (1965) is a prototype of a versatile musician. He studied at the Conservatory in Bratislava, trumpet, percussion and conducting at the Academy of Music and Performing Arts in Bratislava (B. Režucha). He went through a study period at Royal Conservatory in Hague (J. van Stee). He is active in the field of Jazz, theatre (Astorka, Studio S), rock (he was a member of the Sleepy Motion ensemble). During 1984-90 he was a member of the Czecho/Slovak Symphony Orchestra. He was one of the co-founders of the VENI ensemble. He co-operated with Chamber Opera, Young Bratislava Soloists etc.





MONDAY
12 NOVEMBER

Moyzes Hall
7:30 p.m.

08

SLOVAK SINFONIETTA ŽILINA

Jozef Lupták cello

Boris Lenko bandoneon

Daniel Buranovský piano, celesta

Leoš Svárovský conductor

LUBICA ČEKOVSKÁ
Fractal (1999)

PETER ZAGAR
Rondo for Cello and Chamber Orchestra
(2001)
premiere

INTERVAL

TORU TAKEMITSU
How Slow the Wind (1991)

ASTOR PIAZZOLLA
*Concerto for Bandoneon,
String Orchestra and Percussion*

MELOS-ETHOS 2001
MELOS-ETHOS 2001
MELOS-ETHOS 2001

LUBICA ČEKOVSKÁ was born in Humenné, in 1975. She studied Music Theory at the Academy of Music and Drama in Bratislava. She became more interested in composition during 1996, studying with professor D. Martinček. During her time there she participated in some international compositional courses, such as in Kostelec u Černího Lesa CZ, (Martinček), in Radziejowice in Poland (Hamel, PattersonPenderecki, Iglesias – Rossi). In 1998 she was awarded by the two full-fee scholarship of Royal Academy of Music in London and scholarship ISH Foundation of Her Majesty Queen Mother for postgraduate two-years composition studies with professor P.Patterson. Ľubica has had a number of her works performed in Europe: in Park Lane Group in Queen Elizabeth Hall in London, Russian Festival UK, New Century Prospectes UK, Spitafield Festival UK, David Oistrach Festival – Estonia, Arvo Pärt Festival, A week of New Slovak Music, BBC Radio 3, Estonian Radio Tallin 2, Slovak Radio. In 1999 she was commissioned by the Royal Academy of Music to write piece for full symphony orchestra of RAM. *Turbulence* has premiered by the Royal Academy Symphony Orchestra, with an Estonian conductor Nehme Järvi, and his assistant Edward Gardner as a culminate concert of the Arvo Pärt Festival. She took a part in several masterclasses: BBC Singers, Christian Lindberg (trombonist Sweden), Sarah Walker (mezzo-soprano UK), Sir Harrison Birtwistle, Robert Saxton, Michael Finnissy, Steven Montague, Thomas Ades. During her time at the RAM she has been awarded the Cuthbert Nunn Composition Prize for piece *Fragment and Elegies* for solo bayan, the Manson Bequest Prize, Leverhulme Award, Mosco Carner Award, Elsie Owen Prize. She is currently assistant of the composition department of the Academy of Music and Drama in Bratislava. At the moment she works on the new piece for Portuguese Modern Sinfonietta Ensemble in Lisbon.

Works (selection): *Five miniatures* for Piano (1996), *Brown's moving* for chamber ensemble (1998), *Piece for String orchestra* (1999), *Turbulence* for orchestra (1999-2000), *Fractal* for orchestra (2000).

Fractal is written for the chamber ensemble. Instruments are relatively very independent (melodically, harmonically and also rhythmically), but from time to time they come together and start to communicate forming thus a strange kind of a broad unity. This repeats until the climax is gradually achieved where the musical flow stops on one fundamental and ascetic but self-sufficient chord from the beginning (piano) Constantly repeated melodic fragment is based on the two pairs of subsequent minor second? *Fractal* as a kind of structural unit transformed to all possible merits and is obligatory inspiration for each instrument. A piano part is used once as a percussion instrument and the other time as a melodic one forming a healthy friction in a musical structure.

Fractal was premiered by the Royal Academy of Music's chamber ensemble Manson Ensemble, and was conducted by the English composer and conductor Simon Bainbridge on the London's Spitafield Festival in May 2000. *Fractal's* a second premiere was in Estonia, on the David Oistrach Festival, it was performed by the 20th Century Orchestra, and was conducted by the young Estonian conductor Rauno Tagel.

PETER ZAGAR (1961 in Bratislava) studied composition first privately with Vítazoslav Kubička, and at the Academy of Music and Performing Arts as a pupil of Ivan Hrušovský (graduated in 1986). He received a scholarship of the Electroacoustic Studio GRAME in Lyon. He worked as music director in the Slovak Radio (1987-92), as an editor in the Slovak Philharmonic (1992-93). In 1999, Peter Zagar was on a several-month's stay in the USA in the framework of the ArtsLink programme and up from the September 2000 he is the head of Department of Publishing in Music Centre.

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

Vladimír Godár

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 chorus (1988), *Stabat mater* for 5 voices/mixed chorus (1988), *Music to Passion* for mixed chorus 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 chorus 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, chorus and string orchestra (1997), *Psalms 131* for mixed chorus (1998), *Dies irae* for string orchestra and harpsichord (1998), *Two Sacred Songs* for children's and female chorus and chamber ensemble (1999), *A Petit Bourgeois' Wedding* (1999), *Preludium* for organ (2000), *Love in a Life* for mixed chorus (2000).

TORU TAKEMITSU (1930-1996) 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) that 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 was 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 composer of instrumental music, 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), *Twil by Twilight - In Memory of Morton Feldman* for orchestra (1987), *Nostalgia* 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 Vyrer* for baritone, chorus 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 it was 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 Lutoslawski (1994), *Spectral Canticle* for violin, guitar and orchestra (1995), *Two Cine Patrali*, suite from music to films (1996).

ASTOR PIAZZOLLA (1921-1992) was a composer, bandoneon player and leader of world-known Nuevo Tango Quintet. He was born in Argentina, but most of his life spent in U.S.A. He began to study composition in his native country with Alberto Ginastera, then moved to Paris (with renowned N. Boulanger). Piazzolla was deeply influenced by tango – the most typical genre in South America, but due to his classical training and the fact that when he was a teenager his family settled in New York, where he could for several years to live in the “golden era of jazz”. Piazzolla created a brand new unique tango-style that combines the compositional aspect of classical music with improvisation typical for jazz together with traditional tango-form. Subsequently, with his ensemble he made many brilliant albums that are being reissued in CD format.

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 conservatories 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. Since 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 repertory 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, Ludovít 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 principle conductor is the young Czech musician Leoš Svárovský.

Jozef Lupták (1969, Bratislava) studied at the Bratislava Conservatory 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 conservatories (1986), international competitions in Murcia (1989) and Liezen. He played 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 1996-97 he studied with Robert Cohen at the Royal Academy

of Music in London. Since 1997 he is teaching at the Conservatory in Banská Bystrica. He is the founder and artistic director of the International festival of chamber music *Convergences* in Bratislava.

Boris Lenko studied accordion at Conservatory in Žilina (with K. Filipovič) and later at the Academy of Music and Performing Arts in Bratislava (with J. Podhoranský). Since 1989 he teaches at the AMPA. He successfully took part in several domestic competitions as a soloist and in chamber music. In his repertoire dominate the works of 20th century composers for the accordion. B. Lenko is a member of the middle-class chamber orchestra Pozon sentimental, regularly plays also with ensembles VENI, Vapori del Cuore and others. He formed an accordion duo with R. Kákoni. In this year he founded the ALEA ensemble with the initial idea to perform the music of Astor Piazzolla.

Daniel Buranovský (1946) graduated from the Žilina Conservatory, where he was a pupil of Anton Kállay and from the Academy of Music and Performing Arts in Bratislava, in the class of Miroslav Starosta. In 1981 he won the Competition of Slovak Conservatories and in 1988 he was awarded the 2nd Prize at the National Performer's Competition in Banská Bystrica. He participated in Performing Courses in Spain and went through a study period at the Sibelius's Academy in Helsinki. D. Buranovský is intensively working in duos – with singer Martin Babjak or with talented young violinist Dalibor Karvay. He was also a visiting professor at Catholic University of Taegu Hyosung in South Korea and teaches at AMPA in Bratislava.

Leoš Svárovský studied flute at the Prague Conservatory and received a series of significant awards at international competitions. He was a pupil of Václav Neumann at the Prague Academy (graduated 1987). Since 1985 he was an assistant of Zdeněk Košler in the Prague National Theatre, in 1985-87 he conducted the Prague Chamber Opera. In 1991 he was an assistant to Sir Georg Solti at the Salzburg festival. In the same year he also accepted the post of a principal conductor of the State Philharmony Brno. Since 1993 he has been cooperating with the Slovak Sinfonietta Žilina, from 1995 as its principal conductor.





TUESDAY
13 NOVEMBER

Slovak Radio
- Studio 2
5:00 p.m.

09

Aleksander Gabryš double bass
Eleonóra Škutová piano
Mikuláš Škuta piano

GIACINTO SCELSI
C'est bien la nuit (1973)

LUCA LOMBARDI
Essay (1979)

RYSZARD GABRYŚ
An die Freude

IANNIS XENAKIS
Theraps (1975/76)

RONALD FORD
High Rise

INTERVAL

SELGA MENCE
The Songs (1998)
for two pianos

ERNST KŘENEK
Tape and Double (1969/1970)
for 2 pianos

MELOS-ETHOS 2001

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 Gofreddo Petrassi organized avantgarde 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, artist, 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 chorus (1964), *Anabit (Lyrical Poem dedicated to Venus)* for violin solo and 18 instruments (1965), *Ko-lbo* for flute and clarinet (1966), *Uaxuctum* for mixed chorus, orchestra and Ondes Martenot (1966), *Ohoi (Creative principles)* for 16 strings (1966), *Ckckc* for soprano with mandoline (1967), *Tkrdrg* for 6-part male chorus, electric guitar and percussion (1968), *Okanagon* for harp, tom-toms and double bass (1968), *Konx-om-pax* for mixed chorus, 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'ouvreit“) for mixed chorus, 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).

LUCA LOMBARDI (1945 in Rome) He began his composition studies at the Pesaro Conservatory, Boris Porena (diploma, 1970). He went on to write a thesis on Hans Eisler as a musicology student at the University of Rome. He lived in Cologne (1968-72) where he studied with Stockhausen, Pousseur, Kagel, Schnebel and Rzewski at the Kolner Kurse für Neue Musik, and with Zimmerman at the Hochschule für Musik. In 1973 he became a pupil of Dessau at the Akademie der Kunst.

Under Zimmerman's influence, Lombardi experimented with serialism in *Proporzioni* (1968-69), a work in which the durations are derived from intervallic relationships. He went on to develop his own personal style, which aims to recapture freedom and spontaneity of expression and a richness of stylistic levels within a framework governed by rigorous construction, economy in the use of musical material and techniques of varied repetition. This style (he called 'exclusive'), is exemplified by works such as *Wiederkehr* (1971), *Variazioni* (1977) and *Klavierduo* (1978-79). His work on the music of Eisler subsequently caused him to react against what he saw as the avant garde's indifference towards communication, by developing an 'inclusive' style, which harnessed the stylistic plurality already characteristic of the 'exclusive' method in an even more wide-ranging expression of the complexity and multiplicity of reality. The polystylism of these scores makes use of montages of popular materials (*Symphony no.1*, 1974-75) and the juxtaposition of stylistically differentiated textual fragments (e.g. *Tui-Gesänge*, 1977; *Majakowski*, 1979-80 and *Mythenasche*, 1980-81). In other pieces, as *Albumblätter* (1967-68), *Gespräch über Bäume* (1976) or *Symphony no.2* (1981), stylistic inclusion co-exist with a more spontaneous proliferation of the original, basic material. The integration of tonality and modality followed on from his Eisler research and marked a reaction against what he saw as the indifference of the avantgarde toward communication. From 1980, Lombardi's highly individual mixing of elements has also led him to explore the tension between the individual and the collective as reflected in the relationships mankind/cosmos and history/human existence.

Marinella Ramazzotti (shortened)

Works (selection): 2 symphonies (1974/75, 1981), *Proporzioni* for 4 trombones (1968/68), *Non requiescat, musica in memoria di Hanns Eisler* for chamber orchestra (1973), *Gespräch über Bäume* for various combinations of instruments (1976), *Variácie* for orchestra (1977), *Klavierduo* (1978/79), *Majakowski* for bass, mixed chorus and 7 instruments (1979/1980), *Mythenasche* (A. Betz) for soprano, chorus and chamber orchestra (1980-81), *Orphelia-Fragmente* (H. Müller: *Die Hamletmaschine*) for voice and piano (1982), *Sisyphos II* for 14 instruments (1984), *Faust "Un travestimento"*, music theatre after E. Sanguinetti (1986-1990), *String quartet No. 1 "Quartett vom armen Mann"* (1991-92), *Bagatelles sans et avec tonalite* for 2 pianos (1992), *A chi fa notte il giorno* for double bass (1993), *Jahrwechsel* for chamber ensemble (1993-94), *Yedid Nefesh (Canti di amore e di assenza)* arr. for voice, flute, clarinet, percussion, guitar, piano, viola and violin (1996), *Dmitri oder Der Künstler und die Macht*, music theatre (H.-K. Jungheinrich) (1994-1999).

RYSZARD GABRYŚ (1942) studied the music theory (with Jan Gawlas) and composition (with Boleslaw Szabielski) at Academy of Music in Katowice. Later he continued in Lausanne (1969-70) and then at Tchaikovski Conservatory in Moscow. In Russia he got in touch with E. Denisov, S. Gubaidulina and A. Schnittke. Since 1965 he teach at Katowice. For several years he was a music advisor at famous cartoons studio in Bielsko-Biala and still is active as a music journalist.

Main sphere of interest of R. Gabryś as a composer is chamber music. Some of his works are based on traditional Polish music but on the other hand, some use the new technologies – at the beginning of 1970s he organised a serie of multimedia happenings (*Ja, Szentmichalyi-Baleastadar*, meta-opera after S. I. Witkiewicz, 1972) and in the last years together with his son Alexandrom is interesting in computer music and videoart.

Works (selection): *Kształty* for clarinet and piano (1962), *Śpiewy lacińskie* for 6 voices, strings, percussion and organ (1965), *Kantatę wernisażowa* (1973), *Mala muzykę filbarmoniczną* for vocal-instrumental ensemble (1975), *Szumi dolina – Jan Sztwiertnia in memoriam* for mixed chorus, *Tema senza variationi (dla Juliana Gembaelskiego)* for organ (1982), *Muzyka z Istebnego* for chorus of soloists (1983), *East music* (1989), *Aleksandryny* for double bass (1994), *Nietzsche-Lieder* for male voice and instruments (1994).

IANNIS XENAKIS (1922-2001) was born in Romania in the family of Greek parents. During the Second World War he fought joined the Greek Resistance. Sentenced to death following a political trial, he emmigrated to France in 1947, becoming a French citizen in 1956. At first he began to study architecture, after settling in Paris he became assistent of Le Corbusier, but at the same time he studied composition with Olivier Messiaen at Conservatory National Supérieur de Musique and also with Darius Milhaud and Arthur Honegger at Ecole Normale de Musique.

With Le Corbusier, Xenakis co-operated closely on a number of a well-known buildings, designing. He was a creator of stochastic and symbolic music. The innovations he introduced into his compositions (instrumental, electronic and computerised) were based on the probability calculus and mass theory. He produced a series of compositions of a "son et lumière", which he called *polytopes*. His innovative techniques quickly became the *lingua franca* of the musical avant-garde. He was founder and director of the School of Mathematical and Automated Music in Paris and also founding a similar research centre – Centre for Mathematical and Automated Music.

Works (selection): *Metastasis* for orchestra (1954), *Pithoprakta* for orchestra (1956), *Achorripsis* for 21 instruments (1957), *Concret PH* for tape (1958), *Syrmos* for 18 or 36 string instruments (1959), *Orient-Occident* for tape (1960), *Herma* for piano (1961), *ST/4* for string quartet (1962), *Eonta* for piano and brass instruments (1964), *Terretektorh* for orchestra (1966), *Polytope de Montréal*, audiovisual performance with music for 4 orchestras (1967), *Nomos Gamma* for orchestra (1967-68), *Anaktoria* for instrumental ensemble (1969), *Charisma* for clarinet and cello (1971), *Linaia Agon* for instrumental ensemble and winds (1972), *Cendrées* for chorus and orchestra (1973), *Gmeeoorb* for organ (1974), *Pblegra* for 11 wind instruments (1975), *Kottos* for cello (1976), *Jonchaies* for orchestra (1977), *Le légende d'Eer* for

1600 flashlights, laser beams, 400 mirrors and 7-track tape (1977), *Pléiades* for 6 percussionists (1978), *Serment-Orkos* for chorus a cappella (1981), *Mists* for piano (1981), *Pour la Paix* for mixed chorus, tape and reciters (1982), *Tetras* for string quartet (1983), *Naama* for amplified harpsichord (1984), *Akea* for piano and string quartet (1986), *Horos* for orchestra (1986), *Keqrops* for piano and orchestra (1986), *XAS* for saxophone quartet (1987), *Traceés* for large orchestra (1987), *Waarg* for 13 musicians (1988), *Rebonds* for percussions (1988), *Echange* for basclarinet and 13 musicians (1989), *Oopbaa* for harpsichord and percussions (1989), *Tetora* for string quartet (1990), *Knepphas* for mixed chorus (1990), *Kyania* for orchestra (1990), *Dox-Orkb* for violin and orchestra (1991), *Paille in the wind* for cello and piano (1992), *Les Bacchantes d'Euripide* for baritone, female chorus and instrumental ensemble (1993), *Dämmerstein* for orchestra (1993-94), *Mnamas Xapis Witoldowi Lutoslawskiemu* for 2 trumpets and 2 horns (1994), *Koiranoi* for orchestra (1994), *Ergma* for string quartet (1994), *Ioolkos* for orchestra (1995), *Ittidra* for string sextet (1995), *Rascobeck* for cello and double bass (1996), *Zytbos* for 7 musicians (1996), *Sea-Change* for orchestra (1997), *O-Mega* for solo percussions and 13 instruments (1997).

RONALD FORD (1959 in Kansas City, U.S.A.) studied 1978-1983 Duke University piano and composition (and computers) instructor 1981, 1982 of theory and electronic music at Aspen Music Festival. Now living in the Netherlands. Studied at Sweelinck Conservatorium with Robert Heppener (composition) and Jan Huyzing (piano). His *Four songs on Texts of Dylan Thomas* were selected for the International Gaudeamus Music Week 1986.

SELGA MENCE (1953 in Liepaja, Latvia) she graduated from the Latvian Academy of Music where she studied composition with Pauls Dambis. At present she works as an Assistant Professor at the Academy. Her works have won prizes at several competitions for Latvian composers. The modern textures of her music are interwoven with folkloristic elements. She is keen on experimenting with sound and colour, as well as with the improvisational interplay characteristic of aleatory procedures. Selga Mence has written music in various genres: instrumental miniatures and cyclic forms for various chamber combinations, vocal music (including arrangements of Latvian folk songs) and symphonic music.

Works (selection): *Contrasts* for flute a cello (1990), *Legends* for orchestra (1991), *The bell of the Past Summer* for orchestra (1991), *Sonata-fantasy* for saxophone and piano (1996), *Signs* for cello and piano (1998), *The Songs* for 2 pianos (1998), various arrangements of Latvian folk songs.

The work is a four-movement cycle for two pianos. It was inspired by the piano duo Antra and Normuns Viksne (Selga Mence prefers working in close contact with specific composers). Certain musical tension and inner unrest have been balanced by meditative passages. Plucking the strings by hand, using harmonics and techniques characteristic of prepared piano adds to timbral colouring of the piece. The title of the individual songs – *The Song of the Winter Stars*, *The Song of the Blue Mountains*, *The*

Song of the Grass, The Song of the Stones – serve to introduce more poetry and concreteness at the same time. Nevertheless, the composer permits the Songs to be performed in a different order.

ERNST KŘENEK (1900-1991) was born in Vienna in the family of a Czech officer. He was a pupil of Franz Schreker at the Academy of Music in Vienna, and at the State High School of Music in Berlin (1920-23), where he followed his professor. Influenced by newly formed associations with the radical circles of Berlin he left its Music School without diploma, however earning a reputation for being an *enfant terrible* of new music. In 1919 he studied philosophy at the University of Vienna and from 1924, having won a scholarship from the Reinhardt Foundation, spent two years in Switzerland, also travelling to Paris where he came into contact with Stravinsky, Honegger and Milhaud. In 1925 he became assistant to Paul Bekker at the opera in Kassel and in 1927 – at the opera in Wiesbaden. At the time he was already well known for his *Symphony No. 2*, but it was his opera *Jobny spielt auf* (1927) that won him enormous popularity (and financial independence). The work caused a sensation on a European scale and was a “bestseller” of the late 1920s, albeit as “jazz opera” it was accused by the avant-garde of betraying the ideals of new music and seen by conservative critics as a manifestation of “cultural bolshevism”. In 1928 Křenek returned to Vienna where he became actively involved in literary and journalistic pursuits, and made contact with Alban Berg, Anton Webern and Karl Krause. With the rise of power of the Nazis, his works were banned and he was discriminated. In 1937, Křenek travelled for the first time to the United States and in 1938 decided to emigrate (receiving American citizenship in 1945). He taught at many universities and published literary works dedicated to new music and in particular to twelve-tone technique.

During a career spanning more than 70 years, Křenek’s compositional output was prolific, numbering over 240 works. His compositional output shows two clearly visible threads, running parallel to each other without ever intersecting. On the one hand are series of works belonging to given genres – music dramas, Lieder, string quartets and piano sonatas, each of which, in terms of their evolutionary process, may also be viewed as a separate strand in the history of music. The same applies to his single works composed after 1950 that do not fall into any of the mentioned categories. Křenek composed in keeping with each genre’s evolutionary stage in history, basing his work on “music that exists”. When he wrote a dodecaphonic opera *Pallas Athene Weeps*, it was not based on serial principles, as he considered serial technique to be incompatible with operatic forms; similarly, when he later composed a serial vocal work, he “released” the voice from the strict discipline demanded of the instrumental parts. He was often criticised for changes in style. His approach was marked not so much by a concern for keeping up with artistic fashion fashions, but rather by a desire of being composer in tune with his times. During the 1950s, Křenek’s association with the young European avant-garde encouraged him to experiment with electronic music. The same interest would reappear in the composer’s late works. They show a coexistence of various techniques, different layers and traditionally exploited designs (quotations and references, also to his own earlier works). He was motivated not only by his fascination with each given work but also irresistible urge to fully penetrate its musical possibilities both in an intellectual and artistic sense.

Works (selection): 5 symphonies (1921, 1922, 1922, 1947, 1949), 4 piano concertos (1923, 1937, 1946, 1950), 2 violin concertos, 2 cello concertos, 8 string quartets (1921-1961), 7 piano sonatas (1919-1988), *Orfeo and Euridice*, opera after O. Kokoschka (1923), *Concerto grosso No. 2* (1924), *Johnny spielt auf*, opera to the composer's libretto (1926), *Organ concerto* (1928), *Kebräus um St. Stephan*, satira with music (1930), *Theme with 13 variations* for orchestra (1931), *Tarquin*, chamber opera on libretto by E. G. Laveryho (1941), *Hurricane Variations* for piano *Lamentatio to Jeremiae Prophetae* for chorus a cappella (1942), *Cantate for Wartime* for chorus and orchestra to words by H. Melville (1942), *Medea*, monologue for mezzo-soprano and orchestra (1952), *Symphony Pallas Athene* (1954), *Spiritus intelligintae sanctus*, electronic oratorio music (1956), *Pentagram* for wind quintet (1957), *Hexaeder* for chamber ensemble (1958), *Echoes from Austria* for piano (1958), *Questio temporis* for orchestra (1959), *Basler Massarbeit* for 2 pianos (1960), *Computed and Confounded*, television opera (1961), *San Fernando Sequenza*, elektronik music (1962), *Fibonacci Mobile* for string quartet, piano for four hands and co-ordinator (1964), *Change of Frames* for soprano and piano on words by E. Barth (1965), *Instant Remembered* for soprano, narrator and tape (1968), *Give Us Peace*, mass (1970), *Orga-nastro* for organ and tape (1971), *Von vorn herein* for chamber orchestra (1974), *I heard an Angel and I asked Thief* for chorus a cappella on words by W. Blake (1976), *Der Versteller*, monologue for baritone and chamber orchestra (1978), *Art of Life* for chamber orchestra (1981), *Opus sine nomine*, oratorium (1986), *Suite for Mandolin and Guitar* (1989).

"My compositional technique of the last ten years has been decidedly dodecaphonic – closely related to the twelve-note system, however I rarely adhere to the strict disciplines demanded of serial technique as I prefer to compose in a more flexible manner. My music has no tonal centre consequently it is atonal and has nothing to common with "new simplicity", "neo-romanticism", "minimalism" etc.

Tape and Double (op. 207) was composed between 1966-70 and is designated for two pianos (one of which is prepared) and tape. The tape part was realized with the assistance of Buchla Modular Electronic System".

Ernst Křenek

Alexander Gabryś (1974) graduated at Akademia Muzyczna in Katowice (in the class of prof. W. Tamowsky). Two times he was awarded Prize A. B. Ciechańskiego in Poznan and at many foreign competition in chamber music: 2nd International Concourse of chamber music performers or at XXV Concours International de Musique Electracoustique in Bourges. Since his student's years he intensively gave the concerts abroad and took part in many master courses. He is a scholar student of Lyra Foundation in Zurich and two years ago he became student at Musik-Akademie in Basel (double bass, chamber music). He made a Polish premieres of the works by contemporary composers (Gubaidulina, Lombardi, Xenakis as well as Ilja Zeljenka) written for double bass.

Eleonóra Škutová studied piano (Juraj Mašinda) and harpsichord (Róbert Grác) at the Conservatory in Bratislava, later piano at the Academy of Music and Performing Arts with Miloš Starosta and Daniela Varínska. As an academy student, she played with the

State Philharmonic Orchestra in Košice and with the Slovak Radio Symphony Orchestra. Continuously she specialized in 20th century music and gave premieres of several pieces of young Slovak and foreign composers. As a member of the VENI ensemble, she performed in Italy, Germany, Romania, Austria and made recordings for Hessischer Rundfunk in Germany, CD recording for the Music Fund. In 1992, she won a scholarship of the Music

Fund. She worked as an accompanist at the Church Conservatory in Bratislava. Presently she continues her graduate studies at the Academy in Bratislava and performs contemporary music with the VENI ensemble.

Mikuláš Škuta (1960) studied piano at the Bratislava Conservatory 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, 1984-85 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 co-operating 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, festival JazzSaalfelden etc.), cooperates with Christian Muthspiel, since 1993 with the violinist Benjamin Schmid, with whom he tours Austria and Germany with classical repertory 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.





TUESDAY
13 NOVEMBER

Moyzes Hall
7:30 p.m.

10

MONDSCHNEIN ENSEMBLE

Lenka Šimková flute

Kamil Doležal clarinet, artistic director

David Danel violin

Ludmila Sovadinová viola

Milada Stražilová cello

Hanuš Bartoň piano

Miroslav Pudlák synthesizers, conductor

David Pavelka double bass

Tomáš Ondrušek percussions

Daniel Hucek bassoon

Petr Cígler horn

Michal Košťuk bassclarinet

HANUŠ BARTOŇ
Passing of Time (1999)

MIROSLAV PUDLÁK
OM-Age (2001)

PETER GRAHAM
Moens (1998)

INTERVAL

MARTIN BURLAS
Unendliche Melodie (2001)
premiere

JAMES MacMILLAN
Three Dawn Rituals (1983)

MAURICIO KAGEL
Phantasiestück (1988/89)

MELOS-EIHUS 2001
MELOS-EIHUS 2001
MELOS-ETHOS 2001

HANUŠ BARTOŇ (1960) was born into a research worker's family. From 1975 he studied composition (with Ilja Hurník) and piano (with Emil Leichner) at the Prague Conservatory, continuing his studies from 1981 at the Prague Academy of Performing Arts, where he studied composition with Jiri Pauer and piano with Jan Panenka. He then further broadened his specialist musical education as a research student in the Academy's Department of Composition under of Svatopluk Havelka, and today he still works as professor assistant in the same department. As a composer Barton's primary concern is with instrumental music, and he has produced works for a variety of combinations of instruments. His compositions are often an attempt to organically bring together various elements of musical style, genre and history. He has also composed incidental music to a number of stage plays. Barton is also active as a performer on the piano. He is a member of the ensembles *Ars cameralis* (orientated towards the performance of medieval and contemporary music) and *Mondschein* (specialists in the contemporary repertoire) and forms a piano duo with his wife Jana Macharackova. He has participated in a number of CD recordings including those of works by Jan Ladislav Dusík, Leos Janacek and Svatopluk Havelka and several recordings by *Ars Cameralis*. He has also been involved in radio recordings of works by contemporary Czech composers.

Works (selection): *Sonatine* for four-handed piano (1979), *Sonatine* for flute and piano (1983), *Piano trio* (1984), *Concertino* for piano and orchestra (1987), *Concerto for violin and orchestra* (1988), *Double concerto for violin, viola and string orchestra* (1990), *4 sonets* for string orchestra (1993), *Music for large orchestra* (1994), *5 songs* (1997), *Passing of Time* (1999).

Passing of Time lets us float on the stream of the unfolding composition process based on the major triads and their combinations understood as part of the aliquot series. The composition does not involve any sharp contrasts or turns, all changes assert themselves gradually.

MIROSLAV PUDLÁK (1961) studied composition at Prague Conservatory and musicology in Charles University, Prague and Université Paris VIII. He participated at composer's courses (Darmstadt, Kazimierz, Amsterdam). He was a founder and artistic director of contemporary music ensemble *Agon* (1985-1990). In 1993 he won the Academy of St. Martin in the Fields' „Young Composer Award“. The same orchestra commissioned and premiered his orchestra piece „A Winged Creature“, later performed also by Jupiter Orchestra in London, by Prague Chamber Orchestra, at ISCM WMD 2000 in Luxembourg and recorded by Prague Philharmonia for the Czech Radio. From 1995-1996 Pudlak has been active at California and Oregon universities as visiting composer and lecturer. He teaches music theory at the Academy of Performing Arts (AMU) in Prague. He is a conductor of a contemporary music ensemble *Mondschein*. His music has been performed in contemporary music festivals and concerts in the US, England, Germany, Austria, Switzerland, Italy, Poland, Finland, Luxembourg, Ukraine, Mongolia and France and recorded on CDs by Arta records label.

Works (selection): *At rest* for string orchestra (1983), *Rotations and canons* for wind sextet (1983), *Imprints* for chamber ensemble (1985), *Voices* for flute and percussion (1987), *Downstream* for chamber ensemble (1988), *Speculum* for chamber ensemble (1989), *Tour de passe-passe* for violin and chamber ensemble (1991-92), *Give me a firm place...* music for tape (1993), *A winged creature* for chamber ensemble (1994), *Chandra* for clarinet, cello and piano (1995), *Sexteto* (1996), *Bimbao* for amplified string quartet (1998), *OM-Age* for chamber ensemble (1998), *Artmann songs* for mezzo-soprano and piano on poetry by H. C. Artmann (1999), *Face of the Night* for flute, clarinet, trumpet, cello, piano and dulcimer (2000), *Little pleasures* (2001).

Little pleasures do not seem to be a composition, but rather a genial improvisation composed of short sound events. The clarinet plays the main role, as if provoking the other instruments to responses through its mischief. At first, the other instruments are reserved in their responses, but finally they get angry and stop communicating with the clarinet. The clarinet remains alone, but it does not give up.

PETER GRAHAM (pseudonym of Jaroslav Stastny-Pokorny) was born in Brno (1952) and studied organ at the Brno Conservatory, from where he went on to study composition under Alois Pinos at the Janacek Academy of Performing Arts, also in Brno. On completing his studies he worked temporarily in quite a number of capacities - as a repetiteur at the Conservatory, in theatre, as a music director in radio, as an employee of the Czech Music Fund and as a music teacher. At the present he works for the Czech TV in Brno. His greatest interest, however, is in composition. Graham says of his own music, that it „grows as does timber in a forest“, without predetermined plans and goals. He is concerned with creation itself rather than with the cultivation of the personality: „I am what I do.“

Several of his works have met with success at performances in Great Britain, Germany, Poland, Austria, Italy, Romania, Holland, Sweden, France and USA. In 1993 his chamber cantata *Der Erste* gained him second prize in the Musica iudaica festival's international competition for works on texts by Franz Kafka.

Works (selection): *Kama* for large orchestra, 2 synthesizers, piano and tape (1978), *Two etudes* for piano - 1. for Zygmunt Krauze, 2. for Keith Jarrett (1978), *Tripleconcerto* for horn, violin, piano and orchestra (1978/1980), *Largo* for orchestra (1981), *String Quartet No.1* (1977/1982), *Džemsešn*, music scene for jazz players (1980/83), *Bare little feet*, chamber symphony (1986), *Adrienne* for piano and orchestra (1986), *Tao* for chamber ensemble (1990), *Stabat mater* for chorus (1990), *The Lovers* for Marta a György Kurtág (1991), *Elegie sur le morte di Luigi Nono* for piano (1993/94), *Four (idle) preludes after to Erik Satie* for piano (1993/94), *ALBa (pro Amy Lynn Barber)* for vibraphone (1994/95), *Poor Clavier: 3 Impromptus, 2 Berceuses* for piano (1994), *Secreta* for percussion solo (1995), *Canto (per Ezra Pound)* for cello and piano (1996), *Rozbitý čas* pre husle a 2 klavíry (1996), *MOENS or „Dvořákův problém“* pre komorný súbór (1998).

"*MOENS* is a working abbreviation for the commission of Mondschein Ensemble. At the same time, it is a mysterious, as if dreamlike word; however, it probably best expresses the nature of this music, which can hardly be described in words...my main aim was to penetrate to the spirit of chamber music, to cope with the problems of harmony and instability, architecture of tempos, as well as search for new melodies..."

Peter Graham

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 (Mařkovia, Ospalý pohyb); later in the 90s he co-founded the VENI ensemble, Transmusic Comp., Vitebsk Broken, Požož sentimentál, VAPORI del CUORE. Martin Burlas is also active in the Slovak alternative rock scene. In 1999 co-founded, together with Ľubo Burg, Zuzana Piussi and Daniel Salontay, the band Dogma. Since January 2000 he has been employed in the Music Centre in Bratislava. In the last year together with Ľubo Burgr also founded the Association for contemporary opera.

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 chorus 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 (1984-87), *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), *Amusement to Death* for flute, clarinet, viola, accordion, el.guitar, synthesizer and piano (2000), *Destiny*, opera for 3-5 vocalists a chamber orchestra (2000).

JAMES MacMILLAN (1959) studied music at the University of Edinburgh and, later, composition with Casken at the University of Durham, receiving the PhD in 1987. Until that year, MacMillan had pursued a modernist course, though he had been influenced early on by Polish experimentalism, as typified by such figures as Lutoslawski and Penderecki, „the avantgarde with the human face“. Returning to Scotland in 1988, he began to identify more positively with his national and religious roots.

MacMillan's first notable success, the music-theatre piece *Busqueda* (composed in 1988 and first performed at the Edinburgh International Festival in 1990) followed quickly. This compelling work acknowledges modernist roots in some aspects of its style, and in its scoring, the same as that of Berio's *Laborintus II*; but the addition of Scottish folk elements, the accessible, melodic expressivity and the sharply defined rhythmic character (to some extent influenced by continental minimalism) result in something quite new. Complex atonality often exists alongside lucid tonality or modality; the language is as likely to be acerbically or punchily dissonant as coolly or sweetly modal. Significantly, MacMillan has cited such diverse influences as Birtwistle's *Gawain's Journey*, and the Russian 'polystylists' Schnittke and Gubaydulina. Eclecticism and characteristically intense expressivity are combined with a deepening sense of formal purpose.

Works (selection): *Beatus Vir* for mixed chorus and organ (1983), *Busqueda*, music theatre (1988), *Tryst* (1989), *The Beserking* for piano and orchestra (1990), *Barncleupedia 'with apologies to Erik Satie'* for piano (1992), *Kiss on Wood* for violin and piano (1993), *Memento* for string quartet (1994), *Adam's Rib* for wind quintet (1994-95), *Seinte Mari moder milde (13th-century)* for chorus and organ (1995), *Triduum*, triptych for orchestra (1995-97), *14 Little Pictures*, piano trio (1997), *Why is this night different?* for string quartet (1997), *Symphony "Vigil"* (1997).

MAURICIO KAGEL —> p. 86

Also da capo, oder vielmehr dal segno, liebes unmusikalisches Kind" (well, da capo, or moreover dal segno, my dear unmusical child). Kagel uses this motto from de la Motte Fouqué correspondence to introduce his composition *Phantasiestück* for the flute and the piano accompanied by a hidden ensemble. It is a typical Kagel-like balancing on the edge of naivety and artifice, kitsch and sophisticated music. The virtuosic flute parts with accompanying piano are full of quasi reminiscences, and the cliché is commented on by voices of the background instruments.

(The notes to compositions given on a programme were written by members of the Mondschein ensemble).

THE MONDSCHHEIN ENSEMBLE, established in 1995, was created by a group of Prague-based performers and composers to be a permanent platform for the professional performance of contemporary music via a stable musical body. The aim of the ensemble is to present detailed and specialised interpretation of new works and, by so doing, to encourage the creation of demanding works for the ensemble. The Basis of the Mondschein ensemble's repertoire incorporates is music written by the younger generation of the Czech composers. This is complemented by contemporary music from abroad and also by selected classics of new music. The ensemble has played in such contemporary music festivals as Fliesende Grenzen - Hamburg, the Prague Spring Festival, the Exposition of New Music Brno, and the New Music Marathon Prague.



WEDNESDAY
14 NOVEMBER

Moyzes Hall
7:30 p.m.

11

MOYZES QUARTET

Stanislav Mucha violin

František Török violin

Alexander Lakatoš viola

Ján Slávik cello

SUNLEIF RASMUSSEN
Sunshine and Shadows

ILJA ZELJENKA
String Quartet No. 7 (1991)

INTERVAL

WOLFGANG RIHM
String Quartet No. 9 (1993)

MELOS-EINUS 2001
MELOS-EINUS 2001

MELOS-ETHOS 2001

SUNLEIF RASMUSSEN (1961) played rock music as a teenager, but did not receive any musical instruction until aged 16, when he was taught theory and the piano at a college in Oslo. This led to a period of study at the Norges Musikkhogskole (1978-80). He then returned to Torshavn, where he taught music and worked as a jazz pianist. A meeting with the Icelandic composer Atli Heimir Sveinsson in 1984 was the springboard for Rasmussen's career as a composer. He studied in Denmark with Bent Sorensen in 1988-89 (Ligeti's music was a major source of inspiration during this period), and in 1995 he took the final examination in composition at the Royal Danish Academy of Music, where he studied with Norholm and then Ivar Frounberg, as Rasmussen was keen to work with electronic music. He does not cultivate this area alone but often combines it with acoustic instruments to expand their sound capabilities. Although Rasmussen is melodically oriented (his output contains a considerable amount of vocal music, especially for chorus), Faroese folk melodies are generally not quoted in his works to any audible extent.

Thomas Michelsen (shortened)

Works (selection): *Hoyrdu tit havsins andalag*, for flute and clarinet (1984), *Avaringar 2 (Warnings 2)* for cello (1989), *The Naked Destruction* for flute, clarinet, piano, violin and cello (1990), *Fataekt er mansins hjarta* for soprano and piano (1990), *Sum ta id steinar anda*, for wind ensemble and percussion (1991), *Eitt ljós er kveikt (A Light has been Lit)* for organ and tape (1993), *Cantus borealis* for wind quintet (1995), *Chaindance with Shadows* for amplified piano (1997), *Symphony no.1 (Oceanic Days)* for large orchestra and 2 synthesizers (1996/98).

ILJA ZELJENKA (1932, Bratislava) studied composition with Ján Cikker at the Academy of Music and Performing Arts (graduated in 1956). Later he worked in Czechoslovak Radio Bratislava as artistic adviser and in Slovak Philharmonic as musical 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 avantgarde music. In the 1970s 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), 9 string quartets (1963, 1976, 1979, 1986, 1988, 1988, 1991, 1995, 1999), 5 piano sonatas (1957, 1974, 1985, 1989, 1997), *Oswiecim*, cantata for two speakers, two choruss 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 chorus 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 chorus (1990), *Song Ritual* for mixed chorus (1992), *Three Pieces for Piano* (1992), *Toccat*a 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 chorus (1994), *Concertino* for double bass and chamber string orchestra (1994), *Cantate Domino*, Psalm 98 for mixed chorus and 4 harps (1994), *Mobiles* for oboe and piano (1994), *Toccat*a for 2 pianos (1994), *Bátoryčka*, opera in 2 acts after Jonáš Záborský (1994), *Concerto For Orchestra* (1994), *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 chorus, chamber orchestra and bass (1995), *Souvenir* for Požoň sentimental (1996), *Duettings 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), *Toccat*a for dulcimer (1999), *Octet* for wind instruments (1999).

„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. (...) *String quartet No. 7* is dedicated to the Moyzes quartet.

Ilja Zeljenka

WOLFGANG RIHM (1952, Karlsruhe) studied music theory, piano and composition at Musikhochschule in Karlsruhe, where attended courses of H. Searle. During 1972-73 was a pupil of K. H. Stockhausen in Köln, 1973-76 studied in Freiburg (musicology with H. Eggebrechta and composition with Klaus Huber). Several times he gave the lectures in Darmstadt and at Musikhochschule in Karlsruhe.

W. Rihm is being considered to be one of the most successful composers of his generation. Spontaneity in expression of his music ranks him among Mahler, Berg and Hartman. His style is characterized by wide-spreading melodies bearing a major portion of pathos as well as blocks of dissonant chords that are regularly substitute by tonal parts. Rihm is part of a group of composers who, during the 1970s, effected a paradigm shift in German musical culture, replacing their predecessors' essentially intellectual and structuralist conception of art with one that gave freer rein to emotion and adopted a more flexible approach to structure. Highly prolific in vocal and instrumental composition, he has also created some of the most powerful and distinctive stage works of the late 20th century.

Works (selection): 9 string quartets, *3 symphony* for soprano, baritone, mixed chorus and large orchestra on a words by F. Nietzsche and A. Rimbaud (1969, 1975, 1977), *Parusie* for organ (1970), *Sätze* for 2 pianos (1971), *String trio* (1972), *Hervorgedunkelt* for mezzo-soprano and chamber ensemble on words by P. Celan (1974), *Segmente* for 18 solo instruments (1974), *Dis-kontur* for orchestra (1974), *O Notte* for baritone and small orchestra on words by M. Buonarotti (1975), *Cuts and Dissolves* for orchestra (1976), *Nachtordnung* for 15 instruments (1976), *Lichtzwang (in memoriam Paul Celan)* for violin and orchestra (1976), *Hölderlin-Fragmente* for voice and piano or orchestra (1976), chamber opera No. 1: *Faust und Yorick* on libretto by J. Tardieu (1977), chamber opera No. 2: *Jakob Lenz* on words by M. Fröhling after G. Büchner (1979), *La musique creuse le ciel* for 2 pianos and orchestra (1979), *Nature morte – Still alive* for 13 instruments (1980), *Concerto for viola and orchestra* (1981), *Tutuguri*, balet for voices, soloists and orchestra after A. Artaud (1981), *Oedipus* (music theatre after Sofokles), (1986-87), *Bruchstück 'Die Vorzeichen'* for orchestra (1988-89), *Ungemaltes Bild* for orchestra (1989-90), *Dritte Musik für Violine und Orchester* (1993), *Musik für Oboe und Orchester* (1994), *Nucleus* for 13 instruments (1996), *Vers une symphonie fleuve*, for orchestra I, II, III (1994-95), IV (1997-8), *In-Schrift* for orchestra (1995), *Etude d'après Séraphin* for ensemble and tape (1997), *Marsyas*, scene for trumpet, percussion and orchestra (1998), *Toccata* for piano and orchestra (1998), *Musik für Klarinette und Orchester* (1999).

String quartet No. 9 is dedicated to Emerson Quartet and was written to celebrate the 20th anniversary of Der Römer Bad-Musik-Tage, in Badenweiler.

The **MOYZES QUARTET** was founded in 1975 when all its members were students at the Bratislava Conservatory. 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 as the Beethoven's Hradec Králové 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 Moyzes Quartet is an ensemble of the Slovak Philharmonic, in 1987 it was one of the prizeholders of the UNESCO Rostrum of Young Performers in Bratislava and was awarded the E. Kafenda Prize. The quartet's repertory is very wide – from Haydn to the present times accenting Slovak music. It has made a number of radio, LP and CD recordings.

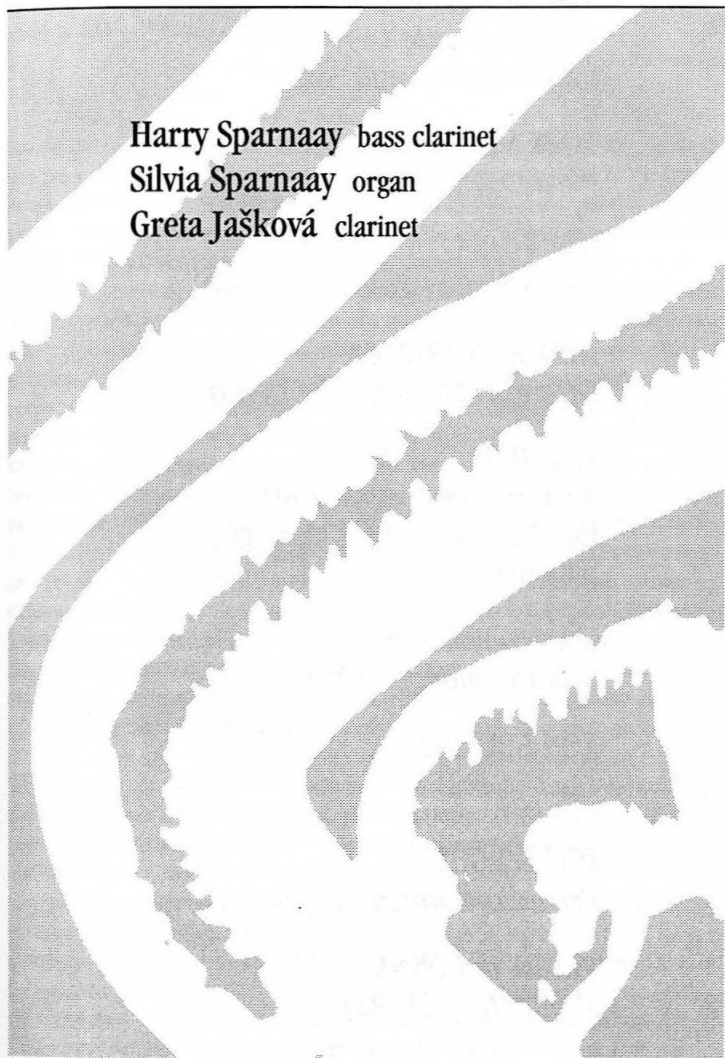


**THURSDAY
15 NOVEMBER**

**Bratislava Castle
- Concert Hall
5:00 p.m.**

12

Harry Sparnaay bass clarinet
Silvia Sparnaay organ
Greta Jašková clarinet



DAI FUJIKURA
Vanished Whisper (2001)
world premiere

RODERIK DE MAN
Écoute, écoute (1999)
for basclarinet and tape

TOEK NUMAN
Pavane Lachrimae

JOJI YUASA
Bass Clarinet Solitude (1980)

RODOLFO ARIZAGA
Diferencias del tercer tiempo

VLADIMÍR BOKES
Aria of Margarethe (2001)
for clarinet and bass clarinet
premiere

MAURICIO KAGEL
Schattenklänge (1995)

TON BRUYNÈL
Dust (1992)

IRIS SZEGHY
Preludio e danza (1992)

PETER VAN ONNA
Momentum (1992)

DAI FUJIKURA

„*Vanished whisper* was written for Harry Sparnaay and Silvia Sparnaay-Castillo. Harry is kindly performing my rather old piece „First Evening“ (for bass clarinet and tape), and I hear from many people how great player he is, but I have never met him yet (at this point!) I was very excited when he asked me to write a piece for bass Clarinet and Organ, and also it was/is quite challenging for me to write with this combination of the instruments.

First of all, I have never heard the combination of this 2 instruments in the past, and I have impression that Organ = LOUD. So my initial idea was to write a quiet music. Another thing is that I hear how virtuoso player Harry is, and I imagine he does - not only, but - „multiphonics parade“-like pieces a lot (and very well I imagine), but in this piece I restricted the number of multiphonics I was going to use in this piece before I started writing it. I always like this way of composing, like cooking. (To decide what kind of vegetable or meat I am going to use)“.

Dai Fujikura

RODERIK DE MAN (1941 in Bandung/Indonesia) studied percussion with Frans van der Kraan and theory of music with Hein Kien at the Royal Conservatory of The Hague. At the same time he studied composition with Kees van Baaren and worked in the electronic studio as a student of Dick Raaymakers. Since 1972 he teaches composition to young composers and theoretical subjects at the same institute.

He enjoys composing chamber music, as it enables him to communicate directly with the performers. In doing so, he has divided his attention between writing works for classical instruments and in combination with taped electronic music, recorded in his own studio. He has been commissioned to write music for a diverse range of instruments, including gamelan ensemble, big band, Het Trio (flute, bass clarinet, piano) and tape. His engagements, furthermore, have included a DVD production in conjunction with a visual artists, and - recently - a free composition for instruments and electronics for the 'Institut International de Musique Electro-Acoustique de Bourges', to be produced on location. A number of his compositions have been awarded. *Chordis Canam*, for harpsichord and tape, was selected for the World Music Days 1991 at Oslo, and received second prize at the Groupe de Musique Electro-Acoustique de Bourges composers competition. *Ivory Landscape*, for piano, was selected by the ISCM for the World Music Days 1993 in Mexico. In 1999, *Air to Air* earned De Man a place as a finalist in the Bourges competition, in the category electro-acoustic instrumental concert repertory. In 2000 he had been awarded the 18th composition competition I.C.O.M.S. of Turin, with the same composition.

Works (selection): *Frenzy* for harpsichord (1985), *Momentum* for basclarinet, harpsichord and tape (1991), *Three minutes for Harpsichord* (1991; rev. 1998), *Dhawa-Cendak* for gamelan and tape (1993), *Serendipity* for guitar, double bas, percussion and tuba (1995), *On Sensations of Tone* for mixed chorus and tape on words by H. von Helmholtz, Platon, F. Bacon and P.B. Shelley (1995; rev. 1997), *Radioverbaal*, electronic music (1996), *Lesser Slides of Sound* (1996) for 2 quartertone pieces, *Orkes Bercahaya* for gamelan and light production ad lib. (1997), *Dirge* for tuba, harpsichord and tape (1997), *Air to Air* for wind ensemble and electronics (1998), *Changin' Sue* for bigband (1999), *Lirica* for soprano, tape and video (1999), *Magnetic Fields* for orchestra and quadrophonic tape (1999).

Écoute, écoute! was composed at the request of Harry Sparnaay for the occasion of the „Who's afraid?“ project, organized by Iris van der Goot. In this project prominent contemporary soloworks were combined with newly written compositions. My piece is a tribute to promoters of contemporary music, in this case the renowned bass clarinetist Harry Sparnaay. This prominent musician has fulfilled his role for quite some time and is a source of inspiration for many composers. The opening text of the work describes the almost ritual actions of the musician that often precede the performance itself, they are spoken by Harry's wife, Silvia Castillo. Since Silvia and Harry used to communicate in French during the first stage of their marriage, often using the words „écoute, écoute!“, the choice of the title was a predictable one. The material that was used to create the tape part was mostly derived from the bass clarinet samples.

Roderik de Man

JOJI YUASA (1929) studied medicine at Keio University, Tokyo (1949-51), abandoning this course for composition. From 1951 to 1957 he was active as a member of the Jikken Kobo (Experimental Workshop), together with Takemitsu and others. In composition he is self-taught, yet his music shows an exceptional sensitivity to sonority and an intellectual approach to the handling of materials. His compositional attitude is, however, quite unconventional, which may be due in part to his medical interest in auditory physiology as well as his experience with no music; he is particularly skilled in distributing sounds of various tone-colours in a 'space' without attempting any logical formal arrangement.

Further possibilities for the creation of new sonorities appeared with his first work for computer, *A Study in White I* (1987). Since 1970 he has often been invited as a guest composer and lecturer to international festivals. In 1981 he was invited to be professor of composition at the University of California in San Diego, and in the following years became a professor at Nihon University and also a guest professor at the Tokyo College of Music.

Works (selection): *So soku so nyu* (Interpenetration) for 2 flutes (1963), *Projection* for cello and piano (1967), *Music for Space Projection* for orchestra and tape (1970), *Chronoplastic* for orchestra (1972), *Not I, but the Wind* for saxophone (1976), *Sbin kiyari: Kanda sanko* (*New Kiyari: a Praise of Kanda*), male chorus (1984), *Nai-sbokkakuteki uchu II: Hen'yo* (*Cosmos Haptic II: Transfiguration*) for piano (1986), *Basbo no jokei II* (*Scenes from Basbo II*) for orchestra (1989), *Futurity*, computer assisted theatre (1989), *Hommage à Sibelius* for orchestra (1991), *Sbigen eno gansa II* (*Eye on Genesis II*) for orchestra (1992), *Concertino* for piano and orchestra (1994), *Solitude in Memorial Toru Takemitsu* for violin, cello and piano (1997).

RODOLFO ARIZAGA (1930-1985) received his initial musical training at the National Conservatory in Buenos Aires, where his teachers were Alberto Williams, Jose Gil (harmony) and Luis Gianneo (composition). He also studied law at the National University and philosophy at the Free Institute of Higher Studies. In 1954 he settled in Paris, where he studied composition with Messiaen, Boulanger and Martenot. He later taught at the Higher Institute of Music of the National University in Rosario (1960-61) and at Buenos Aires

University (1967-69). In his later compositions he employed 12-note serial technique, modal writing and notation providing performers with an element of choice. An active journalist, he served as critic for the daily *Clarín* (1946-64), wrote articles and reviews for numerous Argentine and foreign journals, and published the monographs *Manuel de Falla* (Buenos Aires, 1961) and *Juan Jose Castro* (Buenos Aires, 1963). His *Enciclopedia de la musica Argentina* (Buenos Aires, 1971) surveys 20th century Argentine composers.

John M. Schechter

Works (selection): *Divertimento* for 2 oboes, clarinets and fagot (1945), *Sonata* for piano (1946), *Cantatas humanas* for alto and viola (1952, rev. 1961), *Serranilas del jaque* for piano (1956), *Piezas epigramaticas* for piano (1961), *Piano concerto* (1963), *Musica para Cristobal Colon* for orchestra (1966), 2 string quartets (1968, 1969), *Hymnus* for orchestra (1970).

VLADIMÍR BOKES (1946) studied cello and composition with Juraj Pospíšil at the Bratislava State Conservatory. He continued his composition studies with Dezider Kardoš at the Academy of Music and Performing Arts (graduated in 1970). Working as a teacher he lectured on theoretical subjects at the Conservatory and the Academy. Since 1983 he teaches composition at the Academy, and in 1993 he was appointed professor. From 1993 to 1998 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 organization of elements with aleatorics, he tries to grasp the timbre qualities of New Music, while confronting serialism with tonality by introducing the series into the tonal context.

Works (selection): 5 symphonies (1970, 1978, 1982, 1986, 1988), 2 piano concertos (1976, 1985), 4 piano sonatas (1963, 1973, 1979, 1985), *String trio* (1963), *Sequenza per 9 stromenti* - oboe, clarinet, bassoon, horn, trumpet, tuba, violin, viola, cello (1965), *La Folia*, chaconne for violin solo (1967), 2 string quartets (1970, 1974), *Cadence to the Memory of P. Picasso* for flute a guitar (1973), *Good Day Mr. Fibonnacci*, cycle of piano pieces (1977), *The Manner of Silence*, song cycle for bass and 4 instruments to J. Mihalkovič's lyrics (1977), *Lines* for 12 singers (1978), *Music For Organ and Winds* (1986), *Coll'Age* for piano, 2 violins, viola and cello (1989), *Preludes and Fugues For Piano* op. 53 (1989), *Five Etudes For Piano* (1989), *Nine Variations on a Theme by Z. Fibich* for piano op. 54 (1990), *Pater noster* for trumpet and baritone (1990), *Missa Posoniensis* for soli, chorus, organ and orchestra (1990), *Lied ohne Worte* for mezzo-soprano/trumpet in C, bass clarinet and piano (1992), *Haydn at the Computer*, overture for chamber orchestra (1992), *Variations on a Theme From Haydn's London Symphony* for flute solo, op. 57 (1992), *Commedia del'arte*, aria for tenor and piano on a text of the Central Committee of the Union of Composers from 1981 (1995), *Cadenza No 3 per violino solo* (1995), *Capriccio For Flute and Piano* (1996), *St Martin*, hymn for mixed chorus (1996), *Variations on a theme by J. Haydn* for orchestra (1996), *Rondo For Oboe and Fagot* (1997), *Ostinato* for double bass and piano (1998), *Musique triste* for violin, viola and cello (1996-98), *Musica stricta* for flute, clarinet, violin, cello and piano (1999).

"I have always admired those mighty jumps over the entire register of an instrument in Mozart's cantilenas. They widen the space, they lend courage to man, as well as joy of the sound quality change within one phrase. They came to my mind when I was presented with an offer to write a composition for Greta Jašková, coming to the Societa Rigata ensemble straight from South Africa. Her first name, a shortened form of the name Margaréta, automatically associates with Goethe's Faust, so I said to myself, why not. But Mozart was still there: the singing, delicacy and peace, only from time to time replaced by an indication of great tension. I am thankful that such great an instrumentalist as Harry Spaarnay undertook to play basso continuo in this aria".*

Vladimír Bokes

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 1952-56 he wrote film reviews for *Gente de Cine* and *Nueva Vision* magazines. In 1955 he took the post of rehearsal pianist and conductor in Teatro Colón. With the DAAD scholarship he moved in 1957 to (West) Germany and has been living 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 Goteborg. Starting from 1974 he lectured on new music theatre at the Academy of Music in Cologne. Between 1988-89 he was composer-in-residence at Cologne Philharmonic. As a lecturer and performer he traveled extensively. Kagel's work comprises drama, chamber, vocal, orchestral music, films and radio plays. Around 1960 Kagel created the „instrumental theatre“, staging for instance a complete music performance or prescribing a game of dice for the cello player, etc. He worked on discovering new sound spaces and enjoyed using new instruments or unusual sound sources. Since *Ludwig van* (1969) he focused on the role of the composer in transforming classical music, which meant decomposing it (the opera itself is the subject of *Staatstheater*). Kagel's interest in historic collages led to *Sankt-Bach-Passion*, which tells the story of Bach's life in music. Occasionally he boarded 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 idérs fixes*, rondo for orchestra (1989), *Fragmente Ode* for double chorus, wind instruments and percussion (1989), *Liturgien* for solo voices, two choruses and large orchestra (1990), *Die Stücke der Windrose* pre salon orchestra (1989-1991), *Konzertstück* for timpani and orchestra (1992), *Südwesten* aus:

Die Stücke der Windrose for salon orchestra (1993), *Nab und Fern*, acoustic piece to listening, for bells a trumpets in background (1993-94), *Interview avec D. pour Monsieur Croche et orchestre* – Texts of Claude Debussy (1994), *Serenade* for 3 players (1995), *L'art bruit*, solo for two (1995), *Orchestrion-Straat* for chamber orchestra (1996), *Playback*. Hörspiel (1997), *Duodramen* for voices and orchestra (1999).

TON BRUYNEL (1934) studied from 1952 to 1956 with Wolfgang Wijdeveld at the Utrecht Conservatory, at the same time taking private composition lessons with Kees van Baaren. From 1957 he concentrated on electronic music, establishing his own studio, where he composed *Reflexes* (1960), based on manipulations of a recorded drumbeat. His *Mobile*, for two soundtracks, was awarded a prize during the Gaudeamus Music Week in 1966. Since then he has sought to refine the combination and blending of synthetic and acoustic sounds. For his achievements in this field his *Chicharras* and *Adieu petit prince* won prizes in 1986 at the Festival International de Musique Electroacoustique Synthèse in Bourges.

Bruynel has been interested in combining electronic music with other art forms. One such work, *Signs*, collaboration with the artist Gerard van den Eerenbeemd, was played and exhibited at the Amsterdam Stedelijk Museum. In 1997 Bruynel was composing a video opera on the history of flying, using texts by the Dutch poet Bert Schierbeek.

Works (selection): *Relief* for organ a 4 tapes (1964), *Mobile* for tape (1965, rev. 1972), *Elegy* for female voices and tape (1972), *Looking Ears* for basclarinet and tape (1972), *Soft Song* for oboe and tape (1974, version for strings orchestra and tape 1978), *Toccare* for piano/harpsichord and tape (1979), *From the Tripod* for male chorus and tape (1980), *Rain* for 2 pianos and tape (1981), *Denk mal das Denkmal*, for bass/baritone and tape (1984), *Chatarra* for harpsichord and tape (1991), *Le jardin* for female voice, flute, harpsichord and tape (1993), *Brouillard* for piano and tape (1994), *Imker* fo 4 flutes and tape (1995), *Ball'alla luce* for strings orchestra, percussion and tape (1997).

IRIS SZEGHY (1956 in Prešov) studied at the Košice Conservatory 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 „artist 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 te 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 postwar avantgarde 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.“

Works (selection): *Simple and Difficult*, three songs for mezzosoprano and piano on lyrics of Milan Rúfus (1978), *To You*, four love songs for soprano, tenor, flute, cello, guitar and triangle on the Solomon's Song of Songs (1983), *Spring Sonata* for organ (1984), *Poetic studies* for violin, 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 chorus (1989), *Concerto For Cello and Orchestra* (1989), *De profundis, 4 canzoni per voce e 2 strumenti melodici secondo le poesie di Michelangelo Buonarrotti* (1990), *Three Shakespearean Songs* for mixed (female) chorus a cappella (1990), *Afforismi per flauto, oboe e clarinetto basso* (1991), *Ciaccona per violino solo/viola sola* (1991), *Afforismi II per flauto, oboe e clarinetto basso* (1992), *Midsummer Night's Mystery*, for 4 percussionists (1992), *Ave Maria* for voice, viola, cello and double bass/for voice and string orchestra (1992), *Psalm* for solo voice on 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 chorus (1998), *Psalm 130* for mixed chorus and organ (1999).

„*Preludio e danza* is a dance miniatura (1992) which might be performed on bass-clarinet or basset horn. Preludio is „airy“, since the silence takes the form-creating function here. Quick chromatic block of tones and the lowest tone of the instrument are permanently interrupted. The dance is modal - it is a fluent gradation based on a rhythmic bourdon of the lowest tone of the instrument. The piece cannot deny its jazz inspiration.

Preludio e danza is a part of Harry Sparnaay's repertory already for six years. During this time it was performed at many occasions all around the world“.

Iris Szeghy

PETER VAN ONNA was born in 1966 in Hengelo, Netherlands. He studies composition at the Royal Conservatory in The Hague with Theo Loevendie.

Silvia Spaarnay - Castillo was born in Buenos Aires-Argentina. There she studied piano, oboe and organ at the conservatory Manuel de Falla. She continued her studies with Mario Videla, Héctor Zeoli and J.G.Segade and followed masterclasses in Argentina with foreign specialists. As a member of the orchestra she played with conductors as Sebastián Cambón and Julio Faingersch. As a soloist she gave concerts with the LRA Radio Nacional Orchestra under Ljerko Spiller and the Symphony Orchestra of Rosario under Juan Carlos Zorzi. To complete her education Silvia Castillo studied viola with Tomás Tichauer and harpsichord with Mónica Kosachov. Three times she got a scholarship from the University of San Juan and in 1986 she got a honourable mention during the first National Organcompetition. In 1987 she was soloist with the chamberensemble Camerata Bariloche during the final concert of the first Summerfestival in Buenos Aires. She gave regular concerts in all the provinces of Argentina.

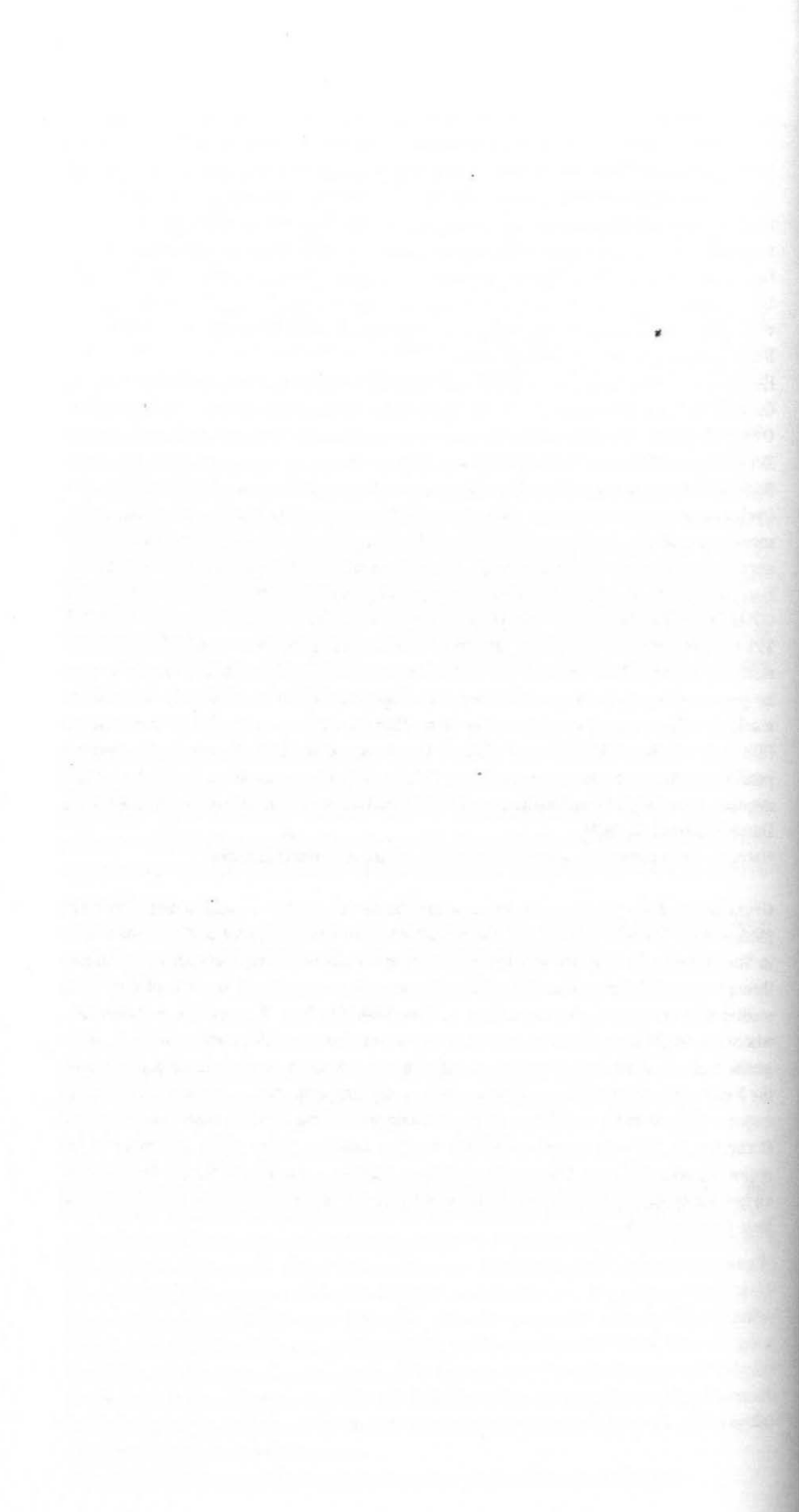
Silvia Castillo was in Buenos Aires organist titular from the Basilica of the Holy Spirit.

Harry Sparnaay studied at the Conservatory of Amsterdam with Ru Otto. After graduating with a performer's degree for clarinet he specialized in bass clarinet and won the first prize at the International Gaudeamus Competition-the first time ever a bass clarinetist had won this prestigious competition. Today he ranks among the world's most distinguished bass clarinet performers. He has played solo at numerous important music festivals. Sparnaay has been a featured performer with many major orchestras and ensembles including the ASKO Ensemble, the BBC Symphony Orchestra, the Berlin Radio Symphony Orchestra, the Concertgebouw Orchestra, the Ensemble Intercontemporain, the Melbourne Symphony, the, the Schönberg Ensemble and has appeared with leading conductors including Luciano Berio, Riccardo Chally, Richard Duffalo, Peter Eötvös, Reinbert de Leeuw, Diego Masson and others.

He has given concerts and made radio recordings all over Europe, North and South America, Canada, Australia, New Zealand and Asia, performing works written for and dedicated to him. Over 500 pieces have been written for him by composers such as Claudio Ambrosini, Luciano Berio, Morton Feldman, Brian Ferneyhough, Mary Finsterer, Andrew Ford, Theo Loevendie, Roderik de Man and many others. Harry Sparnaay has been musician-in-residence and given masterclasses at several universities, and is currently Professor of bass clarinet and contemporary music at the Conservatories of Amsterdam and Utrecht, where his unique bass clarinet program attracts students from all over the world, many of them prize winners during major competitions. Harry founded the duo FUSION MODERNE with pianist Polo de Haas, and also the BASS CLARINET COLLECTIVE. Together with flautist Harrie Starreveld and pianist René Eckhardt he formed HET TRIO in 1984, and over 180 pieces have been written for this group. With Annelde de Man (harp-sichord) he founded the duo DOUBLE ACTION and with his wife Silvia Sparnaay Castillo (organ) he performed several new pieces for organ and bass clarinet, written especially for them. As a soloist, with the trio, or in other combinations, Harry Sparnaay has recorded on more than 40 CD's (CD with HET TRIO of music by Ton de Leeuw received an EDISON award). His television productions have been broadcast in Holland, Belgium, Poland and Yugoslavia. He has been a jury member at the International Gaudeamus Contest several times, and has also been a member of the Dutch Section of the ISCM.

Harry Sparnaay plays the new model Prestige Bass Clarinet by Buffet Crampon.

Greta Jašková was born in South Africa, where she also started her musical studies. After completion of her B.Mus Degree in 1987, she was awarded two scholarships for post-graduate studies in The Netherlands. Here she was solo clarinetist in various orchestras and ensembles, touring through most of Europe and attending masterclasses in Sion, Switzerland. After completion of her studies with Distinction, she was offered an assistantship to Prof. W. Boeykens, in Rotterdam, where she taught and performed until 1991. She returned to South Africa where she took up the position of solo clarinetist with the Transvaal Philharmonic Orchestra in Pretoria and later with the National Symphony Orchestra in Johannesburg. She has performed as soloist with most of the major orchestras in SA, including the National Chamber Orchestra and the Cape Town Symphony Orchestra. In 1996 she moved to Slovakia with her husband, where she is a member of the National Opera Orchestra. She performs widely as chamber musician with Societa Rigata and as ad hoc player with the Czech National Symphony Orchestra. In 2000 she was soloist with the Zilina State Chamber Orchestra.





**THURSDAY
15 NOVEMBER**

**Moyzes Hall
7:30 p.m.**

13

ENSEMBLE SURPLUS

Martina Roth flute

Nicola Miorada clarinets

Pascal Pons percussion

Stefan Häussler violin

Bodo Friedrich viola

Beverley Ellis cello

Sven Kestel double-bas

James Avery piano (artistic director)

GERALD ECKERT

Gefaltetes Moment (1998)

for flute, clarinet, percussion, violin and cello

MORTON FELDMAN

The Viola in my Life 1 (1970)

for viola, flute, percussion, piano, violin and cello

NICOLAUS A. HUBER

Ohne Hölderlin (1992)

for piano and double-bass

INTERVAL

OLE LÜTZOW-HOLM

Contour (1984)

for piccolo flute and double-bass

IRIS SZEGHY

Musica folclorica (Hommage à Bartók)

for clarinet, percussion and piano

1. *Preludio*

2. *Poetico*

3. *Interludio I*

4. *Baladico*

5. *Interludio II*

6. *Ritmico*

7. *Postludio*

MIROSLAV BÁZLIK

Septetto resonancen on B-A-C-H + poesie

J. E. Vincze

pre flute, clarinets, percussion, piano, violin, cello and double-bass

I. *Resonanz*

II. *So leise*

III. *Iraklion*

IV. *– weiter, aber wobin?*

premiere

GERALD ECKERT (1960, Nurnberg) studied cello, piano and conducting at the Nurnberg Conservatory. In 1987-1992 he had been also studying mathematics at the Nurnberg University and in 1989-1992 composition (W. Jentsch). Later he moved to Essen and while studying composition he took also electro-acoustic music (D. Reith). His next stop was Stanford University in the USA, where he worked at the Centre for computer research in music and acoustics. In 1998 he worked as a teacher on international workshops in Darmstadt and also at the festival in Akiyoshidai in Japan. Gerald Eckert won several prizes - Gubenkian Prize (Portugal), DDR-Musik Preis, as well as the nomination at the ICMC (Hong-Kong). He is active also in contemporary visual arts - he is painting since 1994 and he prepared several exhibitions and installations.

MORTON FELDMAN (1926-1987) At the age of twelve he studied piano with Madame Maurina-Press, who had been a pupil of Busoni. In 1941 he began to study composition with W. Riegger and then Stefan Wolpe became his teacher. But the most significant meeting in his life happened in 1949 - Feldman met John Cage. Cage was instrumental in encouraging Feldman to have confidence in his instincts, which resulted in totally intuitive compositions. He never worked with any systems that anyone has been able to identify, working from moment to moment, from one sound to the next. His friends during the 1950s in New York included the composers Earle Brown and Christian Wolff; painters Mark Rothko, Philip Guston, Franz Kline, Jackson Pollock and Robert Rauschenberg; and pianist David Tudor. The painters in particular influenced Feldman to search for his own sound world, one that was more immediate and more physical than had existed before. This resulted in his experimentation with graph notation. Feldman was not happy with the freedom permitted to the performer, and so abandoned graph notation between 1953 and 1958. 1967 saw the start of Feldman's association with Universal Edition with the publication of his last graphically notated score, „In Search of an Orchestration“. Then followed „On Time and the Instrumental Factor“ (1969) in which he once more returned to precise notation, and from then on, with only the exception of two works in the early 1970s, he maintained control over pitch, rhythm, dynamics and duration.

In 1973 the University of New York at Buffalo asked Feldman to become the Edgard Varese Professor, a post he held for the rest of his life. From the late 1970s his compositions expanded in length to such a degree that the second string quartet can last for up to five and a half hours.

Works (selection): *Illusions* for piano (1948), *Piece for violin and piano* (1950), *Four songs to E. E. Cummings* for soprano, piano and cello (1951), *Extensions 5* for 2 cellos (1953), *Eleven instruments* for chamber ensemble (1953), *Three pieces for string quartet* (1956), *Two instruments* for horn and cello (1958), *Atlantis* for chamber ensemble (1959), *Out of „Last Pieces“* for orchestra (1961), *Christian Wolff in Cambridge* for chorus a cappella (1963), *The Possibility of a New York* for electric guitar (1966), *Madame Press Died Last Week at Ninety* for chamber orchestra (1970), *The Viola in my Life I, II, III, IV* (1970, 1970, 1970, 1971), *Voices and Cello* for 2 male voices and cello (1973), *Piano and Orchestra* (1975), *Neither*, one-act opera for soprano and orchestra (1977), *Principal Sound* for organ (1980), *For John Cage* for violin and piano (1982), *Crippled Symmetry* for flute, piano and percussion (1983), *For Bunita Marcus* for piano (1985), *For Stefan Wolpe* for chorus

and 2 vibraphones (1986), *Samuel Beckett, Words and Music* for 2 flutes, vibraphone, piano, violin, viola and cello (1987).

The Viola in My Life, composed for the violist in his life at that time, Karen Phillips, is unusual in Feldman's output in that it represents a major departure from his attempt to define a „flat surface“ in his music. The very soft dynamics requested by Feldman sought to create a canvas in which musical colors were sufficiently blurred so as to confuse the listener as to what the instrument was actually playing similar to the technique in painting of washed water coloring. The viola is heard to make slight crescendos out of the flat texture - forming a solo line as a result. It however goes beyond that at times and actually plays melodies most unusual in the whole output of Feldman. These melodic fragments appear throughout all four parts of the „concerto“ implying a unity to the whole set of works which can be comprehended and considered by the listener.

James Avery

NICOLAUS A. HUBER (1939, Passau) studied school music and composition with Franz Xaver Lehner at the Munich Musikhochschule (1958-62), later with Bialas. During these years he also worked in the Munich electronic studio under Riedl and attended Stockhausen's course at Darmstadt. A grant from the Deutsche Akademische Austauschdienst enabled him to study in Venice with Luigi Nono in 1969. That year he was appointed to teach theory at the Folkwanghochschule in Essen, where he made professor in 1974.

Huber is one of the leading figures of the younger generation of German composers to have built on the example of Stockhausen. His earlier works display a typical concern with developing serial principles and with exploring the capacities of electronic means. However, in his case this led to an analytical interest in spoken language (*Versuch über Sprache*, 1969) and thence to an involvement with music as a social phenomenon. His didactic intentions give his later works the character of essays on linguistics or society.

Works (selection): *Informationen über Töne e-f* for string quartet (1955-56), *Parusie* for orchestra and tape (1967), *Traummechanik* for percussions and piano (1967), *Epigenesis III* for 14 strings and percussions (1968), *Versuch über Sprache* for 16 solo voices, instruments and tape (1969), *Versuch zu Versuch über Sprache* for instruments and tape (1969), *Harakiri* for female speaker, orchestra and tape (1971), *Anerkungen und Aufhebung* (Lukács), 4 films, sound sources (1971), *Aion* for tape and perfumes (1968-72).

OLE LÜTZOW-HOLM was born in 1954 in Copenhagen, grew up in Norway and has been living in Sweden since the mid-1980s. He studied composition and piano at the Royal Academy of Music in Stockholm and then moved to Germany for further composition studies with Klaus Huber and Brian Ferneyhough in Freiburg (1978-82).

At this point, he began develop techniques essentially connecting a central European structural method with a colouristic abundance, distinguished by an austere yet highly expressive lyricism that was soon to attract wide-spread attention. His music won many distinctions, among them the Karl Szucka Award in 1981 or Promotion Prize of

Stuttgart City. Lützw-Holm teaches composition at the School of Music and Musicology in Göteborg and was artistic director of the ISCM World Music Days in Stockholm.

Contour consists of thirteen vaguely symmetrical sections in a form which is reminiscent of a rondo or a chaconne. Against this repetitive structure the music unfolds in a comprehensive process which produces a cast of the work itself. In the second phase of the work its negative impression is produced by a process of successive condensation and acceleration. Agitated notes in the former correspond to serene silences in the latter.

And it is in the silences that the contours – the almost gothic contours that the two disparate instruments delineate – are rubbed out, disappearing into oblivion. The pattern of repetition resembles a series of laboured attempts to make contact between, and to level out, the two parts, which would also liberate the music from the curse of repetition. But what in fact happens is that they are absorbed by the emptiness which precedes everything and which remains for the rest on this theme: „and still I gaze – and with how blank an eye!“. Above all it is a questioning gaze. The contours have disappeared, admittedly: but whether the two parts ever became reconciled or not we shall never know.

IRIS SZEGHY —> p. 87

„The immediate impulse to writing this composition was a request by the now no longer existing Sofia ensemble „Trio for the present music“. I wrote the composition in 1996, with the ensemble performing it as a premiere at the „Musica Nova“ Festival in Sofia in 1998.

The ensemble's region of origin inspired the composition – the work is to a significant degree influenced by the Balkan, but also Slavonic as well as Hungarian folklore. Not only I was attracted by the appeal and charm of folklore in this European region, so was my more famous predecessor Béla Bartók – I shall pay tribute to him by this composition.

The folklore element is not only apparent from the composition's title, but also from titles of its parts – the poetical, balladic and rhythmic dance elements are essential attributes of folk music. The folklore melody and rhythm are sometimes apparent in the composition, sometimes latent, sometimes even absent, however, a certain kind of „folklore espressivo“ is almost permanently audible. Ensemble SurPlus performed the composition within my author's concert in Radio Bremen in November 1999. This evening, the composition will be performed as its Slovak premiere“.

Iris Szeghy

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

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

Works (selection): *Baroque Suite* for small orchestra (1959), *Five Songs on Chinese Poetry* for alto, flute, cello and piano (1960), *Musica concertante* for violin and orchestra (1961), *Peter and Lucy*, opera (1962-66), *Twelve*, oratorio for speaker, mixed chorus and large orchestra (1967), *Canticum 43* for soprano, chorus 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 chorus 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), *Introitus* for large orchestra (1999).

„The piece was created on the turn of the year 2000. There were various impulses at the beginning.

First, I have promised my friend J.E.Vincze to compose music to his poems. In January 2000 I got an offer to write music for the SurPlus ensemble and for the Festival Melos Etos. While reading the first poem of Ivan Vincze I have realized two anniversaries coincide in coming year - 250th anniversary of the death of J.S.Bach and 70th birthday of my friend. I decided to compose septet at this occasion.

The very basic idea of Bach's music - harmonically controlled melody and melodically controlled harmony - always served to me as a lighthouse in a stormy sea of musical moderna. The piece uses this idea to the maximum. On the other hand, I am thankful to Ivan Vincze for his poetically-lyrical view of our stormy and unfortunately also partly demolished world“.

Miro Bázlik

The musician and writer **Ivan Eugen Vincze** (1930) was born in Bratislava. He studied there at Conservatory, then at Academy of Music and Performing Arts. He is been interesting in philosophy and poetics. Nowadays, he lives in Copenhagen.

The word, so many times misuse, was broken. Vincze renews it using precious and partly invisible material. Instead of isolating, in his poetry the word is open and extended. It laughs and finds interconnection. Four words shine up and encourage themselves to scale at „Wertwortleiter“, the ladder of values and words. The reader opens a book. As a first one have to chance to recognize a word values: knowledge, mother land, tolerance, beauty.

ENSEMBLE SURPLUS – ensemble for New music was founded in Freiburg in 1992. Its primary objective is to interpret new or unknown works, regardless of their technical or intellectual demands. It works not only within the framework of traditional concerts, but also in acoustic and spatial experimentation, improvisation and instrumental theater, and performs in combinations ranging from duos to large chamber ensemble. Its close collaboration with Akademie Schloss Solitude Stuttgart since 1994 has resulted in the release of CDs with works by 20 composers who were in residence there.





**FRIDAY
16 NOVEMBER**

**Slovak Radio
- Studio 1
7:30 p.m.**

14

**SLOVAK RADIO
SYMPHONY ORCHESTRA
Eleonóra Škutová piano
Zygmund Krauze piano
Roman Rewakowicz conductor
Jolana Fogašová mezzo-soprano**

ZYGMUNT KRAUZE

Concerto for Piano and Orchestra No.1
(1976)

JURAJ BENEŠ

Concerto for Piano and Orchestra
(2001)

premiere

INTERVAL

FRANK MARTIN

Die Weise von Liebe und Tod (1942)

MELOS-EIHUS ZUUI
MELOS-EIHUS ZUUI

MELOS-ETHOS 2001

ZYGMUNT KRAUZE (1938 in Warsaw) studied piano with Maria Wiłkomirska (diploma in 1962) and composition with Kazimierz Sikorski (diploma in 1964) at the Academy of Music in Warsaw, and then in Paris with Nadia Boulanger (1966-67) as a holder of the French government scholarship. In 1957 he was awarded the first prize at the All-Polish Contemporary Piano Music Competition in Łódź, and in 1966, the first prize at the Gaudeamus Foundation piano competition in Utrecht. Since 1963 he has been giving concerts, mostly with contemporary repertory (including his own compositions), in Europe and the United States. In 1967 he founded the Music Workshop ensemble, specializing in the performance of the newest music. Over 100 composers have written music for this ensemble. Between 1974-75 he stayed in Berlin as an artist in residence invited by DAAD (Deutsche Akademischer Austauschdienst). In 1982 Krauze was invited by Pierre Boulez to become a musical advisor of IRCAM in Paris. Between 1983-84 he realized weekly avantgarde music broadcasts in Radio France Musique. Krauze is the co-author of a series of educational films *Powstaje muzyka (Music is created)*, realized in 1968, for which he was awarded the prize of the President of Radio and TV in 1987. In 1988-89 he produced a series of twenty musical films *Cisza i dźwięk (Silence and Sound)*. In 1968 he initiated the exhibitions/ performances of spatial-musical compositions in Warsaw; similar performances were later held in Metz and Strasbourg. Since 1965 Krauze has been giving seminars as well as master classes on composition and contemporary music performance both in Poland and abroad, in centers of new music in Europe (e.g. Darmstadt, Basel, Stockholm), in the United States (Indiana University in Bloomington, Yale University in New Haven), in Japan (Tokyo, Osaka, Kobe) and in Israel (Jerusalem, Rubin Academy of Music). Since 1996 he has been a corresponding professor of the Keyimiung University in Taegu in Korea. As an active member of the new music community in Poland, Krauze contributed to the revival of the Polish Contemporary Music Society in 1980 and was its president five times. In 1987 he was elected (at the congress in Frankfurt) president of the International Contemporary Music Society. He has served on the juries of international composition and performance competitions and festivals (Gaudeamus, 1992-chairman, World Music Days: Oslo, Athens, Warsaw). In recognition of his achievements he was decorated with a Silver Cross of Merit of the Polish People's Republic (1975). In 1984 in France Krauze was distinguished with the title of Chevalier dans l'ordre des Arts et des Lettres; in 1988 he was awarded the annual prize of the Polish Composers' Union; and in 1989 he received the prize of the Polish Ministry of Culture and Art. Zygmunt Krauze's works have been recorded on discs by Muza, ORF, Nonesuch, Thesis, and EMI.

Krauze is known, first of all, as a creator of „unistic“ music (muzyka unisty-czna), a theory based on the concept of „unistic“ art created in the 1920s by Władysław Strzemiński and Krystyna Kobro. Abandoning form in the traditional sense, the composer has deprived his music of the dramatic development, of the tensions, climaxes, contrasts, and typical emotions. According to Krauze, in this static music „everything that the listener discovers in the first few seconds will last to the end without any surprise.“ Listeners are encouraged to notice the changeability and motion of apparently unchanging material, to distinguish the smallest elements in the glimmering sound texture, to focus on the most subtle nuances. The composer worked out this formula in such works from the 1960s as *Five Unistic Piano Pieces*, *Polychromy*, and *Pieces for Orchestra No. 1 and No. 2*. In further explorations he expanded the inherently „spatial“ concept of unistic music into the physical performance space filled with loud-

speakers simultaneously playing layers of music (*Spatial-Musical Composition No. 1 and No. 2, Riviere souterraine*). He also widened the range of non-developmental material thus juxtaposed to include an international array of folk songs which he set into elaborate collages and stratified sound masses (*Folk Music, Aus aller Welt stammende*). The tendency to quote extends to Krauze's selection of instruments, including borrowings from folk, early music, and childhood repertoires combined with traditional instruments of classical music. More recent compositions continue to be process-oriented and feature quotations and unusual combinations of sounds and instruments. Critics described Krauze's piano sonorities as „strange and delightful“ and wrote about the „quaint gentleness of his (unistic) music which, after all does not exclude the more forceful accents of energy and power“.

Bohdan Pocij (shortened)

Works (selection): *Monodia i fuga* for piano (1959), *Prime numbers* for 2 violins (1961), *5 kompozycji unistycznych* for piano (1963), *Policromia* for piano, violin and clarinet (1965), *Esquisse* for piano (1967), *II kwartet smyczkowy* (1970), *Pieces for orchestra No. 1, No. 2* (1969, 1970), *Gloves music* for piano (1972), *Stones music* for piano (1972), *Folk music* for orchestra (1972), *Automatophone* for 3 or more guitars, 3 or more music boxes (1974), *Sounscape* for tape and 4 soloists (1974), *Koncert fortepianowy (Piano concerto)* (1976), *Music box waltz* for piano (1977), *Ballada* for piano (1978), *Violin concerto* (1980), *Gwiazda*, chamber opera (1981, 1994 version for orchestra), *Commencement* for harpsichord (1982), *Tableau vivant* for chamber orchestra (1982), *Arabesque* for piano and chamber orchestra (1983), *Fete galante et pastorale* for 13 instrumental groups and 13 tapes (1984), *Double Concerto for violin, piano and orchestra* (1985), *Je prefer qu il chante* pre sólový fagot (1984), *Symphonie parisienne* for chamber orchestra (1986), *From Keyboard to Score* for piano (1987), *Polyeucte*, music to a drama by P. Corneille (1987), *Postcards from mountain* for soprano, flute, oboe, clarinet, vibraphone, violin, viola, cello and double bass (1988), *Operette*, music to a play W. Gabrowicz (1989), *Le chanson du mal-aimé* for piano (1990), *Macbett*, music to a drama by E. Ionesco (1992), *La terra* for piano and orchestra (1995), *Rhapsody* for string orchestra (1995), *Refrain* for piano solo (1995), *Trois chansons* on texts by C. Lefebvre (1997).

JURAJ BENEŠ (1940 in 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, choruss, 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 solo voices, mixed chorus and orchestra (1986), *Intolleranza* for soprano and piano (1987), *Quattro identificazioni* for soprano and piano (1988), *Music for J. S.* for orchestra (1989), *Music for Trombone and Orchestra* (1989), *Puzzle* for string orchestra (1990), *Notturmi* for piano - 1, 2 (1989), 3 (1992), 4, 5 (1997), *Madrigalsonetto secondo Petrarca-Liszt per coro misto* (1991), *When Music...* for orchestra (1991), *Cantata (Eating)* (1992), *For Instance Black Pony* for Bassett Horn (1992), *Musica d'inverno* for violin and orchestra (1992), *Alice was beginning...* for piano (1993), *The Players*, opera on text of Shakespeare's Hamlet (1994), *Going to* for 6 cellos (1994), *Il seme seducente della genealogia* for flute (1994), *Cantata No. 2 (déjeuner)* for soprano, clarinet and percussion (1995), *Chanson triste* for violin, clarinet, cello and piano (1996), *His Masters Voice* for orchestra (1997), *Music for Orchestra No. 4* (1997), *Intermezzo No. 4* for 5 horns (1998), *The white rabbit with pink eyes looking at a watch and Alice started* for dulcimer (1999).

Swiss composer **FRANK MARTIN**, born in Geneva in 1890 to a long line of French Huguenots (his father was a Calvinist minister), won international recognition slowly. Following his father's wishes he studied mathematics and science, while his primary musical education was at the hands of a local composer. Finding music more fascina-

ting than science, he did not earn a degree but instead launched into attempts at composition, writing music which is described as primarily German Romantic with overtones of Franck. Some of his songs were performed as early as 1911, and in 1915 he encountered Ernest Ansermet (the noted Swiss conductor who espoused the works of contemporary composers such as Martin's countryman Arthur Honegger), who introduced him to the music of Debussy and Ravel. Ansermet conducted the première of Martin's first major work, *Les Dithyrambes* for chorus and orchestra, in 1918. During the next several years Martin lived in Italy and France, working at incorporating different styles, including folk and ancient, into his music. He began teaching in 1926, and in 1933 became a founder and the director of Technicum Moderne de Musique, a private music school. At this time he discovered Schoenberg, and commenced his own struggle with twelve-tone music.

In 1938 Martin received a commission to write a work for a twelve-voice madrigal chorus. The result, *Le Vin herbé (The Doctored Wine)*, was based on Joseph Bédier's retelling of the Tristan story, for which Martin evolved a twelve-tone system which has been described as 'tonal or harmonic dodecaphony.' This work, first performed in Zurich in 1942, won world-wide attention for the then fifty-two year-old composer and was followed by other successes, including his setting of Hoffmannsthal's version of *Jedermann (Everyman)*. In 1946 Martin moved to the Netherlands, finally settling in Naarden, a few miles east of Amsterdam. He continued to compose for the remainder of his eighty-four years, and died in Naarden in 1974.

Martin's music is described as 'adopted Schoenberg serialism. . . (with) an extended tonal harmony that looked to Debussy' which matured 'into a style marked by dissonant chords, smooth part-writing, and gliding tonality' after the dramatic oratorio *Le vin herbé* of 1941 and the music that followed during the '40's, including the song cycle *Jederman*, written in 1943 and orchestrated in 1949. The texts for these songs are taken from *Jedermann*, a religious play by Hugo von Hoffmannsthal, itself an adaptation of the English play from the Middle Ages, *Everyman*. *Jedermann* is performed every year during the Salzburg Festival on the steps of the Cathedral.

Jane Erb

Works (selection): *Symphonie pour orchestre burlesque* (1915), *Piano quintet* (1920), *Violin sonata I, II* (1915, 1931), *Rythmes* for orchestra (1926), *Mass* for chorus and orchestra (1926), 2 Piano Concertos (1934, 1970), *Chanson en canon* (text: *Le petit village* by Ramuz), for mixed chorus (1930), *4 pièces brèves* for guitar (1933, rev. 1955), *Rhapsodie* for 2 violins, 2 violas and double bass (1935), *Die blaue Blume*, ballet (1936), *5 ballades*: for alto saxophone, strings and piano (1938), for flute and strings (1939), for piano (1939), for trombone (1940) and for violoncello and small orchestra (1949), *In terra pax*, oratorio (1944), *Petit symphonie concertante* (1946), *Ballade* for violoncello and small orchestra (1949), *Clair de lune* for piano (1952), *Harpsichord Concerto* for harpsichord and small orchestra (1951-2), *Études* for strings (1956), *Pièce brève* for flute, oboe and harpsichord (1957), *Monsieur de Pourceaugnac*, opera (1962), 2 string quartets (1936, 1967), *Passacaille* for string instruments (1963), *Les 4 éléments* for orchestra (1963), *Agnus Dei* for organ (1966), *Fantaisie sur des rythmes flamenco* for piano and dance ad libitum (1973), *Polyptyque: 6 images de la Passion du Christ* for violin, 2 string orchestras (1973).

THE SLOVAK RADIO SYMPHONY ORCHESTRA was established in 1929 as the first professional orchestra in Slovakia. From that time the orchestra promoted Slovak music and helped to enrich the Slovak orchestral repertory. The existence of the orchestra is therefore linked with the boom of the modern Slovak music. The list of orchestra principal conductors includes for example K. Baranovič, L. Rajter, L. Slovák, O. Trhlík, B. Režucha, O. Lenárd and Robert Stankovský. 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. It co-operates 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 Orchestra (CH. Mackerras, Z. Košler, V. Smetáček, G. Kremer, P. Dvorský, J. Bartoš, I. Ženatý and others).

Roman Rewakowicz —> p. 20

Eleonóra Škutová —> p. 66

Mezzo-soprano **Jolana Fogašová** ranks among the Slovakia singers that deserve wider recognition. After graduation at Conservatory in Bratislava, she studied with V. Stracenská at Academy of Music and Performing Arts in Bratislava (1990-1994). During her studies she was a soloist at Opera of Slovak National Theatre in Bratislava. She regularly gives a concerts abroad (in Austria, Germany, Italy, France and other European countries).





MONDAY
12 NOVEMBER

Slovak Radio
- Studio 1
7:30 p.m.

15

Milan Paľa violin
Monika Štreitová-Popelářová flute
Martin Farkaš piano
Martin Kovařík organ
Zuzana Ferjenčíková organ
Dušan Jamrich narrator

JEAN GUILLOU
Cantiliana op. 24
for flute and piano (1972)

Sonata I.
for piano (1958)

Fête op. 55
for violin and organ (1995)

Co-incidente for violin

Alice au Pays de l'Orgue
for organ and speaker (1995)

MELOS-EINUS 2001
MELOS-EINUS 2001

MELOS-ETHOS 2001

JEAN GUILLOU —> p. 43

The composition *Fête (Party)*, op. 55 was made to the order of the MUSART (Muse&Art) Company at the Cleveland Museum to the town's 200th anniversary. It was composed for the clarinet, as if this instrument were an additional organ register and could engage in a dialogue with the organ as its equal partner. Thanks to its mobility and unique means of expression the clarinet is actually to a considerable extent capable of that, it is even able to compete with the organ.

Fête is thus a kind of monodrama, in which both instruments become active, as if human beings, intensifying their passions in mutual confrontation to a new power. The work has a rhapsodic form. It begins with a song-like and melancholic theme transforming itself to a question and flowing apart into small rhythmical units, into a continuously interrupted and ever-continuing melody. The waltz, appearing again and again in the whole course of the work, is suddenly interrupted, the introductory theme reappears, it is interrupted as well and replaced by a sharply syncopated five-time rhythm. These, however, are only indications of images; the waltz wipes them off and immerses them into glittering light, with only the beat remaining identifiable. The waltz theme reappears after a repeated interruption, now in a wild, almost brutal form. It leads back to small figures of the second theme, which now present themselves in a very poetic way. We get absorbed in the fiery phase again. We again encounter the waltz theme, however, now without the rhythmical structuring; it is resounding in form of a kind of nostalgic wail. At once, this theme is suddenly interrupted by tone-painting consisting of two intertwined wings. One wing is made of ceaselessly changing rhythms, the second of a circling melody. In this way we again return to the preceding five-time rhythm.

This final part flows into triumphant waltz organ sounds and a great clarinet (or in this case violin) cadence, recapitulating the composition themes.

The idea to adapt this composition for the violin comes from the violinist Milan Paľa. He wrote a part of the cadence completely from the beginning in order to adapt it to his instrument. This transcription was carried out with the composer's full consent.

Jean Guillou

Milan Paľa (1982) studied violin at Conservatory in Banská Bystrica (1996-2000), at present time he continues in his studies in Vienna, in the classes of Jela Špitkova and Rainier Küchl. In 1998 he attended master courses in Zurich (with V. Spivakov). In previous year he became absolute winner of International competition Anglo-Czecho-Slovak Trust in London.

Monika Štreitová-Popelářová —> p. 19

Zuzana Ferjenčíková —> p. 19

Martin Kovařík (1971) was born into a known Czech musical family. After graduation at Conservatory in Ostrava he became a pupil of J. V. Michalko at Academy of Music and Performing Arts in Bratislava. He took a private lessons with Jean Guillou in Paris and gave concerts in many European countries as an organist, pianist and chamber musician.

Martin Farkaš (1973 in Nové Zámky). He studied piano at Bratislava Conservatory in Bratislava (with K. Dibáková), later at Academy of Music and Performing Arts in Bratislava (with D. Varínska). After graduation he received a scholarship at Liszt Academy of Music in Budapest.

DOCUMENTATION 1991 / 1993 / 1995 / 1997/1999
(composers - compositions - performers)



- Acezantez:** *Ružacvijet* (97, Acezantez)
- Adamík, Josef:** *Labil and Improbable Dances* (91, AGON)
- Adams, John:** *Violin Concerto* (95, SF/P.Keuschign/K.Nikkanen, vn), *Shaker Loops* (97, 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), *Ontogenesis* (99, M.Štreitová-Popelářová, fl)
- 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), *Introitus** (99, Slovak Radio SO/R.Stankovský/A.Kohútová, sopr)
- Beneš, Juraj:** *Intermezzo for 6 Flutes* (91, Flauti di Bratislava), *O virtù mia* (91, S.Kopčák, B/J.V. Michalko, org), *Il sogno di Poppea* (91, A.Csengery, sopr/M.Kurtág, pf), *Waltz for Colonel Brumble* (93, Bratislava Chamber Ensemble/ D.Gazon), *Requiem** (95, Czech State Philharmonic Brno, Brno Philharmonic Choir/R.Bernas/ I.Matyášová, spor/ M.Beňáčková, mezzo-sopr/I.Pasek, ten/F.Đuríac, 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 (désejuner)* (97, Ensemble 2e2m), *Haiku** (99, N.Higano, sopr/E.Ginzery, zmb), *Music to J. S.* (99, Slovak Sinfonietta Žilina/L.Svárovský)
- 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), *A Movement According to Dionýz D.** (99, Slovak Radio SO/R. Stankovský)
- 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), *Capriccio for flute and piano* (99, M.Štreitová-Popelářová, fl/E.Škutová, pf), *Preludes and Fugues for piano* (99, E.Škutová, pf)
- 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)
- Bosseur, Jean Ives:** *Création En Quete de Tango* (99, Intervalles)
- 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)
- Buck, Ole:** *Fiori di Ghiaccio* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen)
- Burgr, 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), *A Redundant Shudder** (99, Opera aperta/V.Zboroň, spk)

- Burt, Francis:** *String Quartet No.2* (95, Arditti String Quartet)
- Busotti, Sylvano:** *5 pieces fpr 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), *Two* (93, Double Edge), *Etudes Boreales I & II* (95, E.-M.Uitti, vc), *She is Asleep* (99, B.Griffith, voice/E.Škutová, ppf)
- Cameron, Allison:** *The Chamber of Statues* (93, Veni ensemble/ T.Battista), *Rainsnout* (95, VENI ensemble/A.Popovič)
- Campana, Jose Luis:** *Création pour quatuor* (99, Intervalles)
- 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,quadruph (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 clarinetina/F.Rek, perc/ T.Gaál, pf), *Sonata-fantasia "Eternal Song"* (99, J.Palovičová, pf)
- Durieux, Frédéric:** *Devenir* for cl and electr.operation(93, R.Šebesta, cl/X.Chabot, supervisor/IRCAM)
- Đuriš, Juraj:** *Portrait* (95, EA)
- Eben, Petr:** *Sunday Music* (91, J.V.Michalko, org); *Festive Voluntary* (97, J.Kalfus), *Job* (99, J.V.Michalko, org/L.Chudík, spk), *Landscapes of Patmos* (99, J.V.Michalko, org/L.Cabejšek, bat)
- 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)
- Fox, Christopher:** *Straight Lines in Broken Times* (99, Opera aperta)
- Fribec, Krešmir:** *Makedonia* (97, Acezantez)
- Frith, Fred:** *Seven Circles* (97, D. Wandewalle, pf)
- Fundal, Karsten:** *The Wings of a Butterfly* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen)
- Fürst, Paul Walter:** *Tromboncussion* (99, Percussion Plus)
- Gabuniya, Nodar:** *Elegy for chamber orchestra* (99, Virtuosos of Lvov)
- Gardner, Stephen:** *You Never Know What's Round the Corner* (99, Concorde)
- Gašparík, Róbert:** *Deep-Bluew Rockturne* op. 40* (97, students of the AMPA)
- Georgescu, Corneliu Dan:** *String Quartet No 3* (99, Moyzesovo kvarteto)
- Gerhardt, Frank:** *Nachtwärts Musik* (91, B.Sitzius, pf)
- Gismonti, Egberto:** *Cberubin* (99, Intervalles)

- Glass, Philip:** *The Fall of the House of Usber* (99, AGON Orchestra/P.Kofroň/P.Tyc, stage director)
- Globokar, Vinko:** *Échanges* (95, V.Globokar, pos), *?Corporel* (95, V.Globokar), *Cris des Alpes* (95, V.Globokar, Alphorn), *Kolo* (95, Coro Zerocento/K.Seidmann/ V.Globokar, pos)
- Godár, Vladimír:** *Sonata in memoriam Victor Shklovsky* for cello and piano (91, J.Slávik, vc/D.Rusó, pf), *Barcarole** (93, Slovak Chamber Orchestra/J.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), *Emmeleia** (99, Slovak Sinfonietta Žilina /L.Svárovský/I.Pristašová, vn)
- Górecki, Henryk Mikolaj:** *Already it is Dusk* string quartet No 1 (93, Silesian Quartet), *Symphony No 3 op. 36* (93, Slovak Philharmonic/A.Borejko/E.Izykowska, sopr), *Musiquette IV - Trombone Concerto* op. 28 (95, A.Hrubovčák, pos/J.Luptáčik ml., clar/J.Lupták, vc/ V.Godár, pf), *String Quartet No.2-Quasi una fantasia* op.64 (95, Moyzes Quartet), *Recitatives and Ariosos-Lerchenmusik* op.53 (95, J.Luptáčik, cl/J.Lupták, vc/ V.Godár, pf), *Amen* (95, 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)
- Haas, Georg Friedrich:** *...kein Ort für Begegnung* (99, Percussion Plus)
- Hamel, Peter Michael:** *Kafka-Weiss-Dialoge* (91, M.Radič, vl/E.Prochác, vc)
- Hamilton, Andrew:** *Tree* (99, Concorde)
- Harvey, Jonathan:** *Curve with Plateaux* (95, E.-M.Uitti, vc)
- Hatrik, Juraj:** *The Submerged Music* (93, Young Bratislava Soloists/E.Lynch, sopr/D.Gazon), *Moment musical avec J.S.Bach* (95, A.Kohútová, sopr/V.Samec, fl/J.Budzák, 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), *The Lost Children* (99, Moyzes Quartet/G.Beláček, bass), *Once Upon a Time, There Was a Silence* (99, Anima Trio)
- 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)
- Hellstenius, Henrik:** *Sokk* (99, G.Drausvoll/tape)
- 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 -Aieber spaltet mein Herz...II* (95, L'art pour l'art)
- Hrušovský, Ivan:** *Idée fixe* (91, M.Piaček, fl), *Combinazioni sonore per 9 stromenti* (93, Bratislava Chamber Ensemble/D.Gazon), *Three Studies* (93, Finnish Radio Chamber Choir/E.- O.Söderström), *Sonata fro Violin and Piano No.2** (95, Ensemble Wiener Collage); *Lamento* (97, P. Šaray, vn/M. Banda, vla); *Seven Bagatelles for Piano* S. Čáповá-Vizváryová, pf); *String Quartet No. 3* (97, Moyzesovo kvarteto)
- Chini, André:** *Le chant des coquillages* (99, Kroumata Ensemble)
- Irshai, Evgeni:** *Gospodi vozvakh* (95, Moyzes Quartet), *Anagram on the name Ernst Bloch* (99, Virtuosos of Lvov)
- 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 Unuvenly Divided* (97, D. Vandewalle, pf)

- Janáčková, 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)
- Jeny, Zoltán:** *Soliloquium No 1* (91, Z.Gyöngyösi, fl), *Self quotations* (95, Componensemble), *Miserere mei, Deus* (99)
- 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), *Trio in Three Movements* (99, Anima Trio)
- Kaipainen, Jouni:** *Lacrimosa op.36* (93, Finnish Radio Chamber Choir/E.-O.Söderström), *Andamento – Trio II* (99, Storstrøms Kammerensemble)
- Kancheli, Giya:** *Life without Christmas-IV.Night Prayers* (95, Moyzes Quartet)
- Kapyrin, Dmitri:** *Pastorale* (95, Moscow Contemporary Music Ensemble/A.Vinogradov)
- Karayev, Fara:** *...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)
- Kaufmann, Dieter:** *Paganibilismo* (99, E.Denisowa, vn/tape)
- Kelemen, Mirko:** *Tantana* (97, Acezantez)
- Kinsella, John:** *Symphony for Five* (99, Concorde)
- Klusák, Jan:** *Little Voice Exercises* with texts by E.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)
- Kozarenko, Alexandr:** *Sinfonia estravaganza* (99, Virtuosos of Lvov)
- Krajčí, Mirko:** *Laudate Dominum* (93, Young Bratislava Soloists/D.Gazon); *Prorocťvá** (97, V. Račková, fl/J. Šimonovič, rec/Detský a mládežnícky spevácky zbor SRo/J. Rychlá), *Preludium Toccata nda Fugue** (99, Anima Trio)
- Krák, Egon:** *Panoptikum* (93, T.Gaál, pf), *Sonate en deux expressions caractéristiques* (95 J. Slávik, vc/D.Rusó, pf); *Sonate en deux expressions caractéristique francaises* (97, Ensemble 2e2m), *Lettre de mon moulin ** (99, Intervalles/D.Benčová, gui/A.Rusnák, vbf)
- Krauze, Zygmunt:** *Voices for ensemble* (91, Agon), *Arabesque* (97, 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.Fehérvári), *Hommage à J.S.B.* (91), *Hommage to John Cage; Pilinszky*

János: *Gerard de Nerval* op. 5b; *Ligatura-Message to Frances-Marie* op. 31b (95, F.-M. Uitti, vc), *Hommage à R. Sch.* op. 15d (95, Componensemble, 97, Opera aperta), *Capriccio* (99, C. Klenyán, clb), *The words have unfaithfully deserted me...* (99, C. Klenyán, clb), *Tre pezzi per clarinetto e cimbalom* (99, C. Klenyán, cl/E. Ginzery, zmb), *Tre altre pezzi per clarinetto e cimbalom* (99, C. Klenyán, cl/E. Ginzery, zmb), *Splinters* (99, E. Ginzery, zmb), *Seven Songs* (99, A. Cserekyei, sopr/E. Ginzery, zmb), *Officium breve in memoriam Andreae Szervánszky* (99, Moyzes Quartet)

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

Kühnl, Claus: „...im horizont bätten fabnen zu steben (91, B. Sitzius, pf)

Lachenmann, Helmut: *Dal niente -Interieur III* (97, Collegium pre súčasnu 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)

Lutoslawski, Witold: *Piano Concerto* (91, Slovak Philharmonic /W. Michniewski/E. Poblacka, pf), *Two Studies for Piano* (93, E. Slaničková, pf); *Variations on a Theme by Paganini* (93, A. Solárik, P. Pažický, pf), *String Quartet* (93, Silesian Quartet); *Epitaph* (93, J. Ďurdina, ob/O. Šebesta, pf), *Grave* (93, J. Lupták, vc/E. Škutová-Slaničková, pf); *Sacher Variation* (93, 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)

Mahler, Gustav: *Quartet a minor* (99, Opera aperta)

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

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

Malovec, Jozef: *Poem for Violin solo* (91, P. Michalica, vn), *Orthogenezis* (91, tape), *Avvenimento ricercado* (93, 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. Čížmarovič, 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)

Marthinsen, Niels: *A Bright Kind of High* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen)

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

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

Mashayekhi, Nader: *mise en scéne* (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), *Wenn wir in höchsten Nöten sein... ** (99, Opera aperta)

McKay, Deirdre: *through still pollen* (99, Concorde)

Medek, Ivo: *Broken Cross, Part I* (91, DAMA-DAMA/synt/M. Vašek, pf)

Meis, Susanne: *Orthopädische Lieder* (99)

- Mellnäs, Arne:** *Intimate Games* (99, Slovak Sinfonietta Žilina/J. Powolny)
- Mengjiqi, Mehdi:** *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-Slaničková, pf), *Cantéyodjaya* - 3 fragments (99, Z. Krauze, pf)
- Mettraux, Laurent:** *Trio for violin, cello and piano** (99, Anima Trio)
- Mihalič, Alexander:** *Composition* (91, tape), *Ce 7** (93, Trio Salomé), *Fractals* (95, tape), *Phaestos Disk A II** (99, Storstrøms Kammerensemble/Henrik Vagn Christensen)
- Milučký, 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)
- Moller Pedersen, Gunnar:** *Periphery* (99, Paul Terracini, tr)
- 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)
- Nielsen, Carl:** *Humoreske-Bagateller* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen)
- Nono, Luigi:** *La fabbrica illuminata* (91, Agon), *Con Luigi Dallapiccola* (91, Krakowska grupa perkusyjna)
- Norgard, Per:** *Hermit Crab Tango* (99, Storstrøms Kammerensemble), *Tortoise Tango* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen)
- Nússbaumer, Georg:** *AnArmonica* (97, Ensemble Wien 2001)
- Nyman, Michael:** *Concerto for amplified harpsichord* (99, Slovak Sinfonietta Žilina /L.Svárovský)
- Ohana, Maurice:** *Trois Contes de l'Honorable Fleur* (97, Ensemble 2e2m)
- O'Leary, Jane:** *Into the Wordless* (99, Concorde)
- Orbán, György:** *Duo No 2* (91)
- Parík, Ivan:** *Songs about Falling Leaves* (91, B.Sitzius, pf), *Sonata-Canon* for vc and tape (91), *Music for Miloš Urbásek* (93, Silesian Quartet), *Letters* (95, I.Černecká, pf); *Dve árie na fragmenty textu Stabat Mater* (97, J. Pastorková, sopr/L. Marcinger, pf)
- Pársch, Arnošt:** *Flowers* (91), *Drawings* (95, Sonata a tre)
- Pärt, Arvo:** *Berliner Messe* (93, Collegium iuvenae Posoniensis/ Finnish Radio Chamber Choir/E.-O.Söderström), *Magnificat* (93, Finnish Radio Chamber Choir/E.-O.Söderström), *Summa; And one of the Pharisees...* (95, Hilliard Ensemble), *Festina Lente* (95, Slovak Sinfonietta Žilina, L. Svárovský); *Te Deum* (97, Chamber Soloists Bratislava, Camerata Bratislava/J. Rozehnal)
- Peitsalo, Peter:** *Three Poems by William Blake* (93, Finnish Radio Chamber Choir/E.-O.Söderström)
- Penderecki, Krzysztof:** *Credo* (99, Slovak PO/Cracow Philharmonic Choir/Bratislava Boys' Choir/K.Penderecki/A.Kohútová, sopr/J.Valášková, sopr/M.Beňáčková, mezzo-soprano/A.Zdunikowski, ten/R.Žukowski, bass)
- Petrič, Ivo:** *Phantasies and Nocturnes* (99, I.Pristašová, vn/R.Šebesta, cl/E.Škutová, pf)
- Piazzolla, Astor:** *Histoire du tango.Nr. 1-3* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen)
- 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), *Spring has come...* (99, R.Šašina, cb/D.Šašinová, pf)
- Piños, Alois:** *Euphory* (91, DAMA DAMA/M.Vašek, pf/ D.Forró, synt/L.Couralová, vc)

- Podprocký, Jozef:** *Two Choral Meditations* (99, J.Klein, cl)
- 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)
- Psothas, 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)
- Rosing-Schow, Niels:** *Granito y Arco Iris* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen)
- 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, Kajja:** *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, Acezantez)
- 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)
- Sandström, Sven-David:** *Spring Music* (99, Kroumata Ensemble)
- Sári, József:** *Five sound models* (95, Componensemble)
- Sáry, László:** *Magnificat* (91, A.Csengery, sopr)
- Scelsi, Giacinto:** *Olebö* (91, S.v.Osten, sopr/AGON), *Tre studi* (91 Quaderni Perugini), *Suite No 10 „KA“* (93, M.Schroeder, pf), *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), *Ko-Lbo* (99, B.Wystraete, fl/A.Marschutz, cl)
- Sciarrino, Salvatore:** *Centauro marino* (99, Opera aperta)
- 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), *Piano Quartet* (99, Opera aperta), *Trio sonata* (99, Slovak Sinfonietta Žilina /L.Svárovský), *Concerto No 1 for violoncello and orchestra* (99, Slovak Radio SO/R.Stankovský/J.Bárta, vc)
- Schoenberg, Arnold:** *Begleitungsmusik zu einer Lichtspielszene* (91, Slovak Radio SO/ M.Bamert)
- Schumann, Robert:** *Märchenerzählungen* op. 132 (97, Opera aperta)
- Schweinitz, Wolfgang von:** *Sehr kleiner Drachen* (99)
- 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)
- Siegel, Wayne:** *Concerto for Trumpet and ensemble "Millenium Café"* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen)

- Sikora, Elzbieta:** *On the Line* (93, F.Lynch, sopr./A.Burges, sound engineer)
- Silvestrov, Valentin:** *Dedication for violin and orchestra* (97, SF/P. Keuschnig/I. Pristašová, vn), *Serenade* (99, Virtuosos of Lvov)
- Singier, Jean-Marc:** *Apendice* (93, Trio Salomé)
- Sixta, Jozef:** *String Quartet No 2* (91, Moyzes Quartet), *Quartet for 4 Flutes* (91, Flauti di Bratislava), *Piano-Sonata* (93, M.Schroeder, pf), *Variations for 13 Instruments* (93, Bratislava Chamber Ensemble/D.Gazon); *Symphony No 2** (97, SF/P. Keuschnig)
- Sluka, Luboš:** *Via del silenzio* (97)
- Smolka, Martin:** *Rent a Ricercar* (93, Agon/P.Kofroň)
- Spasov, Bojidar:** *Ode* (99, J.Lupták, vc), *Fiato continuo I* (99, T.Janošík, fl/tape), *Wasserfälle* (99, M.Škuta, pf), *Asylphonia* (99, EA/T.Waliczky, computer animation)
- Staar, René:** *Gemini A1, A5*, A7** (95, Ensemble Wiener Collage)
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- Stockhausen, Karlheinz:** *Harlequin, Tierkreis* (93, Moving Music Theatre/I.Stuart, cl,tanec/F.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), *Ha megalok/When I Die** (99, Percussion Plus), *Psalm* (99, B.Griffith, voice), *Ave Maria* (99, B.Griffith, voice/A.Lakatoš, vl/J.Lupták, vc/R.Šašina, cb)
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- Tyranny, „Blue“ Gene:** *The De-Certified Highway of Dreams* (93, Double Edge)
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- 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)
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- 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)
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- 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)
- Zouhar, Vít:** *But It Seems To Me Every Time...* (95, Sonata a tre)

* - world premiere

ARIZAGA Rodolfo	p. 84	LOMBARDI Luca	p. 62
BAÁN Jozef	p. 35	LÜTZOW-HOLM Ole	p. 94
BARTOŇ Hanuš	p. 71	MACHAJDÍK Peter	p. 34
BÁZLIK Miro	p. 95	MacMILLAN James	p. 73
BENEŠ Juraj	p. 28, 102	MAN Roderik de	p. 83
BERGER Roman	p. 17	MARTIN Frank	p. 103
BOKES Vladimír	p. 85	MATEJ Daniel	p. 12
BRUYNÈL Ton	p. 87	MENCE Selga	p. 64
BURLAS Martin	p. 73	MENGJIQI Mehdi	p. 14
ČEKOVSKÁ Lubica	p. 53	MIKI Minoru	p. 11
ECKERT Gerald	p. 93	NISHIMURA Akira	p. 11
FELDMAN Morton	p. 93	ONNA Peter van	p. 88
FORD Ronald	p. 64	PARÍK Ivan	p. 17
FREITAG ERIK	p. 40	PÄRT Arvo	p. 47
FUJIKARA Daji	p. 83	PIAZZOLLA Astor	p. 56
GABRYŚ Ryszard	p. 63	PUDLÁK Miroslav	p. 71
GRAHAM Peter	p. 72	RASMUSSEN Sunleif	p. 77
GRISEY Gérard	p. 13	RIHM Wolfgang	p. 79
GUBLER Rico	p. 34	RILEY Terry	p. 33
GUILLOU Jean	p. 43, 109	RUDOLF Róbert	p. 35
HATRÍK Juraj	p. 23	SÁRY László	p. 24
HARTZELL Eugene	p. 39	SCELSI Giacinto	p. 61
HUBER Nicolaus	p. 94	STAAR Rene	p. 39
KAGEL Mauricio	p. 74, 86	SZEGHY Iris	p. 87, 95
KAUFMANN Dieter	p. 28, 39	TAKEMITSU Toru	p. 54
KOŠUT Michal	p. 27	XENAKIS Iannis	p. 63
KRAUZE Zygmunt	p. 101	YUASA Joji	p. 84
KŘENEK Ernst	p. 65	ZAGAR Peter	p. 54
KURTÁG György	p. 25	ZELJENKA Ilija	p. 77
LACHENMANN Helmut	p. 24		

PERFORMERS 2001

ARTE QUARTETT	p. 36	KOVAŘÍK Martin	p. 109
BACHOVÁ Helga	p. 28	LENKO Boris	p. 57
BURANOVSKÝ Daniel	p. 57	LUPTÁK Jozef	p. 56
CAMERATA BRATISLAVA	p. 49	MAJKÚT Martin	p. 20
CASTILLO-SPAARNAY Silvia	p. 88	MONDSCHNEIN ENSEMBLE	p. 74
CHAMBER SOLOISTS BRATISLAVA	p. 49	MOYZES QUARTET	p. 19, 80
CRACOW PERCUSSION GROUP	p. 14	PAĽA Milan	p. 109
ENSEMBLE SURPLUS	p. 97	POPOVIČ Anton	p. 49
ENSEMBLE WIENER COLLAGE	p. 40	PROCHÁČ Eugen	p. 28
FARKAŠ Martin	p. 109	REWAKOWICZ Roman	p. 20, 105
FERJENČÍKOVÁ Zuzana	p. 19, 44, 109	ROZEHNAL Jan	p. 49
FOGAŠOVÁ Jolana	p. 105	SOVOVÁ Ivana	p. 29
GABRYŠ Aleksander	p. 66	SPAARNAY Harry	p. 89
GINZÉRYOVÁ Enikő	p. 28	SVÁROVSKÝ Leoš	p. 57
GUILLOU Jean	p. 109	SLOVAK RADIO	
HATRÍK Juraj	p. 23	SYMPHONY ORCHESTRA	p. 105
HENSELOVÁ Mária	p. 19	SLOVAK SINFONIETTA ŽILINA	p. 56
HIGANO Nao	p. 28	ŠKUTA Mikuláš	p. 67
HLISTOVÁ Kristína	p. 29	ŠKUTOVÁ Eleonóra	p. 66, 105
JAŠKOVÁ Gréta	p. 89	ŠTREITOVÁ-POPELÁŘOVÁ Monika	p. 19, 109
JURČO Róbert	p. 28	TÖRÖK František	p. 28
KOSORÍN Peter (junior)	p. 20	VIOLONCELLO SEXTET	p. 29
		VOCI FESTOSE	p. 19

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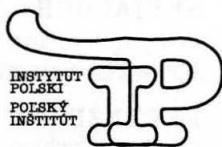
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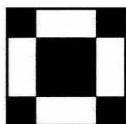
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