



Matej Krém: PCostopisly, 3.2.2002

# MELOS-ETHOS

International Festival of Contemporary Music  
Bratislava, 7-16 November 2003





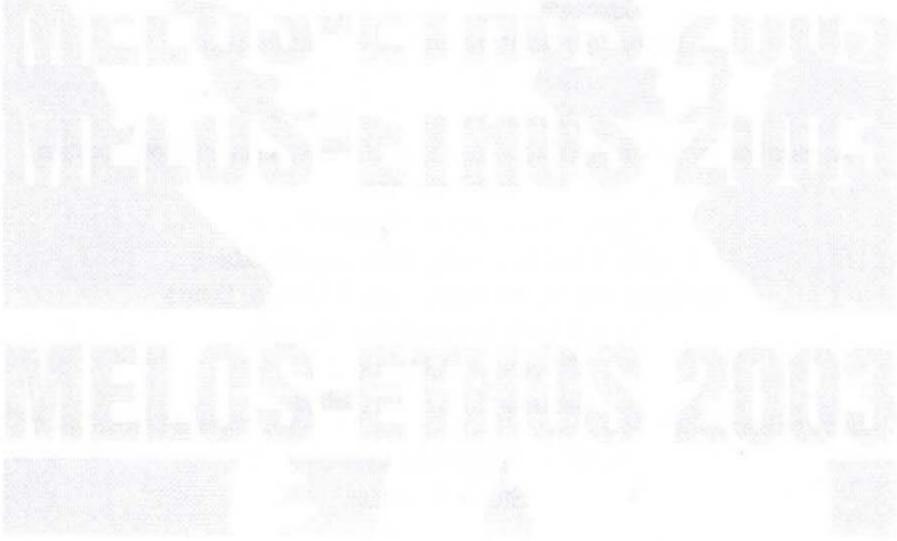
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# **7th INTERNATIONAL FESTIVAL of CONTEMPORARY MUSIC**



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

**Bratislava  
7 – 16 November 2003**



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

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as delegated by Ministry of Culture of the Slovak Republic

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## FESTIVAL COMMITTEE

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

## CONCERT CALENDAR

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LUTOSŁAWSKI

BERIO

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Synergy Vocals

Nagy

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Chamber Soloists Bratislava

Tiensuu, Gazon

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VAJO

HATRÍK

ZELJENKA

IRSHAI

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Una anima Brass Trio

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Opera Aperta

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Pálffy Palace

"Music without Frontiers in the Heart of Europe"

HASELBÖCK

KMIŤOVÁ

PAPANETZOVÁ

RYBÁŘ

DIMITROVA

RESCH

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Ginzery

Corona Quartet

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Slovak Radio, Chamber Concert Studio

"Sound, images and space"

GARCIA

SUZUKI

MIHALIČ

NORDIN

SAARIAHO

HYDE

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Pálffy Palace

Musica Danubiana

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JENEY

SLAVICKÝ

AGER

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(Slovak première)

12.00 a.m. Discussion with Sofia Gubaidulina

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SLONIMSKY

GUBAJDULINA

Slovak Radio Symphony Orchestra

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**The programme and the artists may change without prior notice!**

## **FRINGE EVENTS**

Monday ■ 10 November ■ 10.00 a.m.

Academy of Music and Performing Arts, Zochova 1

WORKSHOP WITH THE COMPOSER JUKKA TIENSUU (Finland)

Wednesday - Friday ■ 12-14 November

Energy Consulting and Information Centre, Konventná 9

INTERNATIONAL SYMPOSIUM

"In the Beginning was the Word." Text in the Contemporary Music  
(Song, Opera).



**FRIDAY  
8 NOVEMBER**

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

01

**SLOVAK PHILHARMONIC ORCHESTRA**

Zsolt Nagy conductor

**SYNERGY VOCALS**

Micaela Haslam soprano

Sarah Eyden soprano

Rachel Weston alto

Heather Cairncross alto

Andrew Busher tenor

Phillip Conway Brown tenor

Michael Dore bass

Patrick Ardagh-Walter bass

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VLADIMÍR BOKES

*Symphony No. 6 Op. 73 (2003)\**

WITOLD LUTOSŁAWSKI

*Symphony No. 3 (1983)*

INTERVAL

LUCIANO BERIO

*Sinfonia (1968–69)*

for eight voices and orchestra

I.

II. O King

III. *In rubig fließender Bewegung*

IV.

V.

\* world première

**VLADIMÍR BOKES** (1946) studied cello and composition with Juraj Pospíšil at the Bratislava Conservatory. He continued his composition studies with Dezider Kardoš at the Academy of Music and Performing Arts (graduating in 1970 with his *Symphony No. 1*). Working as a teacher he lectured on theoretical subjects at the Conservatory and the Academy. Since 1983 he teaches composition at the Academy, and in 1993 he was appointed professor. Between 1993–98 he was the chairman of the Festival Committee of the International Festival of Contemporary Music Melos-Ethos.

Bokes is primarily a rationalistic artist. In his work he develops the ideas of the Second Viennese School in a special and innovative manner. Combining the consistent organisation of elements (the principle of the golden section) with aleatory composition, he seeks achieving control over the timbre qualities of New Music, while confronting serialism with tonality by introducing the series into tonal context.

**Works** (selection): 5 symphonies (1970, 1978, 1982, 1986, 1988, 2003); 2 piano concertos (1976, 1985); 4 piano sonatas (1963, 1973, 1979, 1985); *String Trio* (1963), *Sequenza per 9 stromenti* for oboe, clarinet, bassoon, horn, trumpet, tuba, violin, viola, cello (1965), *La Folia*, ciaccona for violin solo (1967), 2 string quartets (1970, 1974), *Cadence to the Memory of Pablo Picasso* for flute a guitar (1973), *Good Day Mr. Fibonacci*, cycle of piano pieces (1977), *The Manner of Silence*, song cycle for bass and 4 instruments to Mihalkovič's lyrics (1977), *Lines* for 12 singers (1978), *Music for Organ and Winds* (1986), *Coll'Age* for piano, 2 violins, viola and cello (1989), *Preludes and Fugues* for piano Op. 53 (1989), *Five Etudes* for piano (1989), *Nine Variations on a Theme by Zdeněk Fibich* for piano Op. 54 (1990), *Pater noster* for trumpet and baritone (1990), *Missa Posoniensis* for soli, choir, organ and orchestra (1990), *Ave Maria* for soprano and string quartet (1991), *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), *Variations on a theme by Ján Cikker* for clarinet (1992), *Symphony No. 1*, new version (1969/1993), *Variations on a Theme by Ján Egry* for wind octet (1994), *Commedia del'arte*, aria for tenor and piano on a 1981 document of the Central Committee of the Slovak Composers Union (1995), *Cadenza No. 3 per violino solo* (1995), *Capriccio for flute and piano* (1996), *St. Martin*, hymn for mixed choir (1996), *Variations on a Theme by Joseph Haydn* for orchestra (1996), *Rondo for Oboe and Bassoon* (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), *Aria of Margarethe* (2001), *Divertimento Op. 72* (2001).

It took me ten years to get back to this genre. It took me another five years passed for the so far shortest of my symphonies to appear in the final shape. Several versions of a prologue ended up in a drawer until finally got an idea I was satisfied with. I have never talked too much about my compositions. In this aspect I relate to Brahms's tradition of absolute music. It was only after years that the things began to change, when the barriers of socialistic realism stop to obstruct spreading of arts searching for contact with spiritual world of the presence. *Sixth Symphony* should be a kind of a knot, linking serious nature of classicism of *First* and *Fifth Symphony* with avant-garde fight of *Second*, *Third* and *Fourth* symphonies. Similarly to *Second* and *Third* symphonies, this *Sixth* runs in one part, their characteristic aleatory is replaced by 4/4 measure and

drows this composition closer to the tradition. Unlike my previous symphonies, a *Sixth* symphony has a seemingly different views on the problems of human freedom or rather its absence in life. It's of no coincidents if it remains a listener of breathing sound. It is no coincidents either, that the word "dych" (breath) is very similar to "duch" (soul) in our language. The art should express the spirit of today however painful it may be. Art should help Man breath freely. My generation didn't have many opportunities to breath freely, theit lives were harmed by resignation and only very rarely by rebellion, whose consequences very often tragic. Freedom of artistic expression is reflects increasing energy that changes from chaotic fragments, or tonal clusters to complex and even harmonious structures, sounding expressive and warningly on exposed groups of instruments. Out of this tones a theme is finally made up in lower instruments, reminding us of chant, spiritual music with a rather fiery accompaniment. A positive energy send out rays of light.

Vladimír Bokes

**WITOLD LUTOSŁAWSKI** (1913–94) started with his music education at the age of six: he played the piano and the violin. He studied composition with Maliszewski and piano with Lefeld at the Warsaw Conservatoire, finishing in 1936 (piano) and 1937 (composition). Later he devoted all his time almost exclusively to composing and conducting his own works. His music very soon won acclaim at home and abroad, it was awarded many international prizes and given a number of honours. Lutosławski was one of the most important representatives of 20th-century Polish music and of contemporary music as a whole.

Lutosławski's first compositions show exceptional command of technique and strongly personal contents, a result of his aim to achieve synthesis of French new music and neo-classical influences. After composing several folklore-inspired works he continued to develop his own musical language, which had to reflect the challenge of today's music on one hand, and to preserve the concept of musical form, rich articulation of musical processes and of harmonic events on the other. Lutosławski produces his own modification of the twelve-tone harmony, an original musical texture drawing on the principle of limited aleatory composition, as well as a concept of construction governed by psychological effect on the listener. He adhered to these ideas throughout his career, composing a number of significant, mainly symphonic works. (Vladimír Godár)

**Works** (selection): *Lacrimosa* for soprano and organ (1937), *Symphonic Variations* for orchestra (1938), *Variations on a theme by N. Paganini* for 2 pianos (1941), *Melodie ludowe* for piano (1945), *Symphony No. 1* (1947), *Uwertura smyczkowa* for string orchestra (1949), *Mala suita* for chamber orchestra (1950), *Concerto for orchestra* (1954), *Musique funèbre* for string orchestra (1958), *Three Postludes* for orchestra (1960), *Jeux vénitiens* for orchestra (1961), *Trois poèmes d'Henri Michaux* for mixed choir and orchestra (1963), *String Quartet* (1964), *Paroles tissées* for tenor and chamber orchestra (1965), *Symphony No. 2* (1967), *Livre pour orchestre* (1968), *Concerto for Violoncello and Orchestra* (1971), *Preludes and Fugue* for 13 strings (1972), *Les espaces du sommeil* for baritone and orchestra (1975), *Mi-parti* for orchestra (1975), *Novelette* for orchestra (1979), *Double Concerto* for oboe, harp and chamber orchestra (1980), *Grave, metamorphoses* for cello and piano (1981), *Symphony No. 3* (1983), *Chain I* for chamber orchestra

(1983), *Partita for Violin and Piano* (1984), *Chain II*, dialogue for violin and orchestra (1985), *Chain III* for orchestra (1985), *Concerto for Piano and Orchestra* (1988), *Slides* for chamber ensemble (1988), *Interludium for Orchestra* (1989), *Chantefleurs et Chantefable* for soprano and orchestra (1991), *Symphony No. 4* (1992), *Subito* (1993).

If we say, that symphonic works were at the centre of Lutosławski's output and he was one of the greatest experts on the 20th-century orchestral music, then composing symphonies was for him the ultimate creative discipline, which he treated with great responsibility, respecting spiritual axioms of Brahms. *Symphony Nr. 1* (1947) in four movements is a major synthetical work of the first creative period and at the same time one of the most accomplished neo-classical symphonies, *Symphony Nr. 2* (1967) is Lutosławski's "most avant-garde" work, the ultimate frontier of his experiments of the 1960s, *Symphony Nr. 3* (1983) is a mature synthesis of an experienced artist. *Symphony Nr. 4* is a final synthesis of Lutosławski's output; this work concludes his musical legacy. *Symphony* is marked by Lutosławski's typical technical mastery and relevance of the message (found in all his symphonies) and by imaginative treatment of the detail and the musical process, without any rigidity whatsoever. The binary form (preparation – consummation) became just a basis of a rich musical context, which uses sharp contrast to present a variety of musical situations, unified by the overall message of the work. (Vladimir Godár)

**LUCIANO BERIO** (1925 Oneglia, Italy – 2003 Rome), one of Italian greatest avant-garde composers studied at Milan until 1951 and then set upon a long career of living alternately in Italy and the United States, studying under various modernist masters (Luigi Dallapiccola, G. F. Ghedini) and forging his own unique style. In 1950 he married with American singer Cathy Berberian, and many of his pieces are written for her voice. From 1955 to 1960, he directed the "Studio di Fonologia Musicale," a center for electronic music which he and Bruno Maderna had founded at RAI (Italian Radio). After another decade of living in America, he returned to Italy and founded "Centro Tempo Reale," an institute for music research which drew together musicians and computer science experts in order to advance and explore new forms of composition. He was also editor of *Incontri Musicali* magazine.

Of the same generation as Cage, Boulez and Stockhausen, Berio pioneered modernism in music and the use of electronics to explore new musical frontiers. He employed a myriad of idioms and techniques during his long and prolific career, specializing in works for the voice, "chance" music, serialism, electronic music, and most famously, a series of virtuoso solo pieces called *Sequenzia*. Berio was also fascinated with literature, particularly twentieth century modernism and postmodernism. Italo Calvino wrote the text for two of Berio's stage works, and his work in Italian Radio led him to a friendship with Umberto Eco. It was perhaps only natural that he should turn to Joyce and Beckett for musical inspiration.

**Works** (selection): *Due liriche di Garcia Lorca* for bass and orchestra (1947), *Magnificat* for choir, two pianos, winds and percussions (1950), *Camino* for bass and orchestra (1951), *Due pezzi for orchestra* (1951), *Cinque variazioni per pianoforte* (1952), *Mutazioni* for tape (1956), *Prospettive* (1957), *Serenata I* for flute and

14 instruments (1957), *Sequenza I* (1958), *Circles* for soprano, harp and percussion (1960), *Folk songs* for mezzosoprano and ensemble (1964), *Sequenze II, III, IV, V, VI* (1966), *Sinfonia* for eight voices and orchestra (1968-1969), *Bewegung* for orchestra (1971), *Folk Songs* for mezzosoprano and orchestra (1973), *Calmo. In memoriam Bruno Maderna* per mezzosoprano e orchestra da camera (1974), *Accordo* per quattro gruppi di bande (1980), *Cailles en sarcophage*, opera in tre parti (1980), *Formazioni* per orchestra (1986), *Epiphanies* for soprano or mezzosoprano and orchestra (1965, rev. 1991/92), *Brin* for guitar (1994), *Glosse* for string quartet (1996).

The title is not meant to suggest any analogy with the classical symphonic form. It is intended purely etymologically: the simultaneous sound of various parts, here eight voices and instruments. Or it may be taken in a more general sense as the interplay of a variety of things, situations and meanings. Indeed, the musical development of *Sinfonia* is constantly and strongly conditioned by the search for balance, even identity between voices and instruments; between the spoken or the sung word and the sound structure as a whole. This is why the perception and intelligibility of the text are never taken as read, but on the contrary are integrally related to the composition.

The text of the first part is made up of a series of extremely short extracts from Claude Lévi-Strauss's *Le cru et le cuit*, and one or two other sources. In these passages, Lévi-Strauss analyses the structure and symbolism of Brazilian myths of the origin of water, or other similarly structured myths.

The second part of *Sinfonia* is a tribute to the memory of Martin Luther King. The eight voices simply send back and forth to each other the sounds that make up the Black martyr, until they at last state his name clearly and intelligibly. The main text of the third part is made up of fragments from Samuel Beckett's *The Unnamable*, which in turn generate a large number of references and quotations from day-to-day life.

The text of the fourth part mimes rather than enunciates verbal fragments drawn from the preceding parts (with, at the beginning, a brief reference of Mahler's *Second Symphony*).

Finally, the text of the fifth part takes up, develops and compliments the texts of the earlier parts, and above all gives these fragments narrative substance (being drawn from *Le cru et le cuit*), whereas in the first part they were presented merely as poetic images.

The third part of *Sinfonia* calls for more detailed comment, since it is perhaps the most experimental work I have ever written. The piece is a tribute to Gustav Mahler (whose work seems to carry all the weight of the last two centuries of musical history) and, in particular, to the third movement of his *Second Symphony* ("*Resurrection*"). Mahler bears the same relation to the whole of the music of this part as Beckett does to the text. Third movement (the Scherzo) of the *Second Symphony* is treated as a generative source, from which are derived a great number of musical figures ranging from Bach to Schoenberg, Brahms to Stravinsky, Berg to Webern, Boulez, Pousseur, myself and others. The various musical characters, constantly integrated in the flow of Mahler's discourse, are combined together and transformed as they go.

In this way these familiar objects and faces, set in a new perspective, context and light, unexpectedly take on a new meaning. The combination and unification of musical characters that are foreign to each other is probably the main driving force behind this third part of *Sinfonia*, a meditation on a Mahlerian "objet trouvé." If I were asked to

explain the presence of Mahler's scherzo in *Sinfonia*, the image that would naturally spring to mind would be that of a river running through a constantly changing landscape, disappearing from time to time underground, only to emerge later totally transformed. Its course is at times perfectly apparent, at others hard to perceive, sometimes it takes on a totally recognisable form, at others it is made up of a multitude of tiny details lost in the surrounding forest of musical presences.

The first four parts of *Sinfonia* are obviously very different one from the other. The task of the fifth and last part is to delete these differences and bring to light and develop the latent unity of the preceding four parts. In fact the development that began in the first part reaches its conclusion here, and it is here that all the other parts of the work flow together, either as fragments (third and fourth parts) or as a whole (the second).

This the fifth part may be considered to be the veritable analysis of *Sinfonia*, but carried out through the language and medium of the composition itself.

*Sinfonia*, composed for the 125th anniversary of the New York Philharmonic is dedicated to Leonard Bernstein.

Luciano Berio

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

**ZSOLT NAGY** (1957, Gyula, Hungary) studied conducting at the Budapest Academy of Music with Istvan Parkai. He was active participant at the Bartok Seminar and Festival with Peter Eötvös and acquired Soros Foundation Fellowship in Milano and Paris. Since 1990 he was assistant of Peter Eötvös at Institute for New Music of the Music Academy in Karlsruhe, guest professor of the International Eotvos Institute Stuttgart and Cologne. He obtained a special award for excellence in performing new Israeli music and since 1999 he is chief conductor and artistic adviser of the Israel Contemporary Players. Now he is professor in conducting of the Conservatoire Supérieur de Paris. He is also artistic director of the Master class for Conductors with the Janáček Philharmonic Orchestra, (held in Ostrava) and of the Master class for Young Conductors for New Music (held in the Jerusalem Music Center). He cooperated with BBC Symphony Orchestra, Orchestra di Santa Cecilia Roma, RAI Symphony Orchestra, Jerusalem Symphony Orchestra, Ensemble United Berlin.

**SYNERGY VOCALS**'s roots can be traced to a single concert at London's Barbican in 1996. Steve Reich's *Tebillim* seemed the ideal piece for four female singers who had sung as a team for years, with a group sound that was perfectly blended yet imbued with rhythmic vitality and agility. Steve Reich prompting them to increase the pool of like-minded singers so that a wider variety of vocal ensembles could be created to meet the requirements of other projects. The name Synergy was later chosen to reflect the group's *raison d'être*. Synergy was soon established as a leading exponent of contemporary and light amplified vocal music.

Now performing regularly with Ensemble Modern, Steve Reich & Musicians and Ictus, Synergy has also sung with Boston Symphony, Chicago Symphony, Ensemble InterContemporain, Kroumata, London Symphony Orchestra. They have also performed in collaboration with the Mark Baldwin (UK) and Rosas (Belgium) dance companies.

Synergy enjoys the support of many leading contemporary composers, including Steve Reich, John Adams, Louis Andriessen, Luciano Berio, John Luther Adams, Steve Mackey, James Wood and Karl Jenkins. The group's CD recordings include *Music for 18 Musicians* with Ensemble Modern, *Drumming with Ictus* and *Three Tales* with Steve Reich and musicians.



**SATURDAY  
8 NOVEMBER**

**Moyzes Hall  
7.30 p.m.**

02

**CHAMBER SOLOISTS BRATISLAVA**

Daniel Gazon conductor

Jukka Tiensuu harpsichord

PETER KOLMAN

*Music for 14 Strings Instruments*

(1978, rev. 1990)

JUKKA TIENSUU

"M" (1980)

for harpsichord, strings and percussion

GYÖRGY LIGETI

*Ramifications* (1968–69)

for string orchestra

Corrente

Con delicatezza

PER NØRGÅRD

*Out of This World* (1994)

for string orchestra

(Witold Lutosławski in memoriam)

**PETER KOLMAN** (1937, Bratislava) is a Slovak-Austrian composer, interned in German concentration camps during the World War II. He studied composition at the Conservatoire and at the Academy of Music and Performing Arts in Bratislava. From 1960 he worked in the Czechoslovak Radio first as a programme editor and from 1965 as an artistic adviser of the Experimental (later Electroacoustic) Studio, to a large extent having contributed to its foundation and development. He co-organized the Smolenice Seminars of New Music. Facing the problems arising out of the political situation of the seventies he decided to leave his native country and since 1977 he has been living in Vienna, where he works as an editor of Universal Edition. The music of Peter Kolman, a protagonist of the Slovak music avant-garde generation of the sixties, is clearly influenced by the Second Viennese School and its followers. In his first compositions he absorbed dodecaphonic and serial influences. His musical output is characterized by elaborate instrumentation, combination of composition techniques, by a sense of contrast and timbre and an ever-present expressivity. He is one of the pioneers of electroacoustic music in Slovakia, an area where he developed his ambitions of an experimenter, but one that left marcant traces on his instrumental work, on his aim to search for new possibilities of working with sound. Kolman's works were performed at many international music festivals (Warsaw, Palermo, Budapest, Bourges etc.).

**Works** (selection): *Three Pieces for Piano in memory of Arnold Schoenberg* (1960), *Violin Concerto* (1960), *Partecipazioni per 12 strumenti* (1962), *Four Orchestral Pieces* (1963), *Sonata canonica* for clarinet and bass clarinet (1963), *Panegyrikos* for 16 instruments (1964), *Monumento per sei milioni* (1964), *Molization, mobile* for flute and vibraphone (1965), *String Quartet* (1970), *Omaggio à Gesualdo*, EA (1970), *Movement*, music for wind instruments and percussions (1971), *Slowly, But Not Too Much* (1972), *Poliritmica*, EA (1974), *9 1/2* (1976), *Music for 14 String Instruments* (1978, rev. 1990), *Like an Expiration of Bliss* for violin and piano (1978), *Three Pieces for Organ* (1986), *Ausgedehnter Dominantseptakkord zu Ebren Alfred Schlees* for string quartet (1991), *Concerto for Orchestra* (1995), *Take Over* for cello ensemble (2001).

**JUKKA TIENSUU** → p. 51

Microintervals plays an important part in Tiensuu's output. He first used them in *Largo* (1971) for string orchestra. In *"M"* (1980) for harpsichord, strings and percussion, microintervals create a fascinating sense of space and sound. One of the harpsichord manuals is tuned to pure fifths and the other to series of major thirds, admitting 24 intervals instead of the traditional 12 to the octave. With its unusual harmonies, the sound is closer to electronic music than to the traditional string orchestra. The harpsichord has the role of a solo instrument, and improvises a cadenza. The work also involves an element of improvisation, not only for the harpsichord soloists and the other players, but for the conductor too, who has the entire string section to improvise with.

**GYÖRGY LIGETI** (1923, Dicsöszentmárton, Romania), studied composition under Sándor Veress and Ferenc Farkas at the Liszt Academy of Music, Budapest. From 1950 to 1956 he lectured there on the theory of music. From 1957 to 1958 he lived in

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

Ligeti's work underwent several modifications. The deciding break occurred after 1956, though he soon realized, that development of Bartók's idioms would be not the right way for him. He began to experiment with very simple interval and rhythmic structures and created a new method of working as it were from scratch. After leaving for the West he did not accept the serial techniques, but he worked out his own way of the so called net structures, in which single interval and rhythmic patterns act as a part of a rich sound texture. Using clusters and micropolyphony he creates sound objects which appear as functional elements of the so called Klangkomposition (sound composition). On 9th October 2000 György Ligeti was awarded the Sibelius Prize of the Jenny and Antti Wihuri Foundation in Helsinki, and next year the Kyoto Prize for Arts and Science for the body of his work. Ligeti was honored with the medal of the senate of the City of Hamburg on his 80th birthday, the City of Frankfurt awarded him the Theodor W. Adorno-Prize on September 13th 2003.

**Works** (selection): *Musica Ricercata*, 11 pieces for piano (1951/53), 6 *Bagatelles* for wind quintet (1953), *String Quartet No. 1 "Métamorphoses nocturnes"* (1953–54), *Éjszaka (Night) and Reggel (Morning)* for a cappella choir (1955), *Glissandi*, tape (1957), *Articulation*, tape (1958), *Apparitions* for orchestra (1958–59), *Atmosphères* for orchestra (1961), *Fragment* for chamber orchestra (1961/1964), *Trois bagatelles* for pianist (1961), *Poème symphonique* for 100 metronomes (1962), *Volumina* for organ (1962), *Aventures* and *Nouvelles Aventures* for 3 singers and 7 instrumentalists (1962–65), arr. for stage (1966), *Requiem* for soprano and mezzo-soprano, 2 mixed choirs and orchestra (1963–65), *Lux aeterna* for 16-voice mixed choir a cappella (1966), *Cello Concerto* (1966), *Lontano* for orchestra (1967), *Two Etudes for organ* (1967–69), *Continuum* for harpsichord (1968), *String Quartet No. 2* (1968), *10 Stücke für Bläserquintett* (1968), *Ramifications* for string orchestra/12 solo strings (1968–69), *Melodies for orchestra* (1971), *Doppelkonzert for flute, oboe and orchestra* (1971–72), *Clocks and Clouds* for 12-part female choir and orchestra (1972–73), *San Francisco Polyphony* for orchestra (1973–74), *Le Grand macabre*, opera in 2 acts (1974–77), *Monument-Selbstportrait-Bewegung*, 3 pieces for 2 pianos (1976), *Hungarian Rock* for harpsichord (1978), *Passacaglia Ungherese* for harpsichord (1978), *Trio for Violin, Horn and Piano* (1982), *Hungarian Etudes* for a cappella choir (1982), *Drei Phantasien nach F. Hölderlin* for 16-voice mixed a cappella choir (1983), *Études pour piano* (1985), *Piano Concerto* (1985–88), *Non sense Madrigals* for 6-part choir (1988), *Violin Concerto* (1990), *Loop* for viola solo (1991), *Macabre Collage*, suite for

orchestra (arr. Elgar Howarth, 1991), *Mysteries of the Macabre* for coloratura soprano/solo trumpet and ensemble (arr. Elgar Howarth, 1991) or orchestra (1992), *Études pour piano, deuxième livre* (1988–93).

The strings in *Ramifications* are divided into two groups of six, tuned a quarter tone apart. Ligeti delivers a microcosm of his personal style during the late 1960s: music that appears strangely static and immobile paradoxically vibrates with a subtle, feverish oscillation. The use of micro intervals between the two instrumental groups imbues this work with an unmatched sonic iridescence.

**PER NØRGÅRD** (1932, Copenhagen) is one of the central Danish composers of the twentieth century. His output – some 300 works – includes opera, symphonic, concerto, ballet, film, chamber and vocal music. Nørgård's music took its point of departure in the Nordic tradition of Carl Nielsen and Jean Sibelius. By way of Vagn Holmboe, his teacher in his youth, he developed a form of music where the organic – metamorphosis – took pride of place: "seeds" of rhythmic and melodic motifs gradually unfold into larger, layered musical growths in a mainly modal tonal idiom – as we can hear in the 1950s, for example in the *First Symphony*. Nørgård's many lines of musical development – from 1960 until today – sometimes make it hard to believe that this is one and the same composer. In the 1960s, Nørgård's focuses included collage composition, electronics, serialism and an almost psychedelic "interference music". From 1968 he further developed the system he had discovered in 1959 – the "infinity series" (a special principle of musical motion), which he molded in the course of the seventies into abalanced, harmoniously sounding, "hierarchical" or "fractal" music (for example in the *Third Symphony* and in the operas *Gilgamesh* and *Siddbarta*). In 1980 Nørgård changed course radically towards a spontaneously composed, fragmented dramatic style inspired by the Swiss "mad" artist Adolf Wölfl (1864–30) (for example in the *Fourth Symphony* and the opera *The Divine Circus*). Since then, Nørgård has worked with new types of multidimensional tempo relations and note series, combined with direct, often tumultuous expression, as in the *Fifth Symphony* and the opera *Nuit des Hommes*.

Nørgård's winding road through the modernism of this century does however have some common features: preoccupation with the organic, with the stratified, with interference. (Ivan Hansen)

However, in the 60's Per Nørgård departed from the quest of a special "nordic" sound but did not abandon melody and therefore most of his works are very listener-friendly. Many pieces are based on slowly changing motives or lyrical moods. *Out of This World*, written in memory of Witold Lutosławski, is based on a line from Yunus Emre, a great Turkish poet from the 13th century: "We are on our way out of this world. Our greetings to the ones we leave behind."

The ensemble **CHAMBER SOLOISTS BRATISLAVA** (KSB) was founded in 1990 from the students at Academy of Music and Performing Arts and the students from Bratislava Conservatory. It regularly gives concerts at important domestic music festivals (Bratislava music festival, Melos-Ethos, New Music Evenings) as well as abroad (Japan, Spain, Germany, Austria). During its existence the

ensemble co-operated with many outstanding conductors (Jean-Paul Penin, Daniel Gazon, Jack Martin Händler), also with young slovak conductor's generation (Anton Popovič, Mário Košík) and musicians in the role of its artistic directors (Jindřich Pazdera, Jozef Kopelman). In its repertory one can find mostly the works by composers from the eras of classicism and romanticism, but also a contemporary composers (Satie, Górecki, Schnittke, Godár, Krajčí, Krák, Rajter, Zagar). The ensemble realised recordings for Slovak and Austrian Radio and co-operated with music companies. Since 2000, violinist Ivana Pristašová as concert master of the ensemble has been leading a number of excellent KSB's concerts.

**DANIEL GAZON** studied trumpet and doublebass at the Liège Conservatory. Afterwards, his interests turned towards conducting and he studied with Igor Markevitch and Max Deutsch. After International courses in orchestral conducting at Weimar as well as the Mozarteum in Salzburg, he was invited by Seiji Ozawa to polish his skills further at the Berkshire Music Center at Tanglewood. There he studied with Seiji Ozawa, Kurt Masur and Joseph Silverstein. But his decisive experience was with Sergiu Celibidache, with whom he studied musical phenomenology and conducting in Munich, Mainz, and Paris. Since 1985 Daniel Gazon has been very active on the contemporary music scene and premièred many works by W. Lutosławski, M. Lindberg, M. Ohana, K. Tanaka, R. Gerhard, P. Nørgård, P. Zagar, L. Zielinska, and many others. Since 1994, Daniel Gazon has been also active in the opera field with production of *Traviata*, *Madame Butterfly*, *Carmen*, *Le Grand macabre* and Handel's *Orlando*. In 2005 he will make his first appearance with the Bayerisches Rundfunksymphonieorchester.



**SUNDAY  
9 NOVEMBER**

**Mirbach Palace  
10.30 a.m.**

**03**

**Concert of the Association  
of Slovak Composers**

Monika Štreitová flute

Peter Zwiebel viola

Andrej Gál cello

Ivan Buffa piano

**UNA ANIMA WIND TRIO**

Dominik Melichárek oboe

Jozef Eliáš clarinet

Peter Kajan bassoon

Magdaléna Bajuszová piano

Milan Paľa violin

Yevgeni Irshai piano

JURAJ VAJO

*Quartet for flute, viola, cello  
and piano (2003)\**

JURAJ HATRÍK

*Due movimenti per tre (2003)\**

ILJA ZELJENKA

*Piano Sonata No. 15 (2003)\**

YEVGENI IRSHAI

*Hate (2003)\**

sonata for violin and piano

**JURAJ VAJO** (1970) studied composition at Academy of Music and Performing Arts in Bratislava with Ivan Parík (1994–98). Since 1999 he is external postgraduate student with the same professor. In 2002 he attended International Summer Academy in Reichenau with Kurt Schwertsik. Nowadays he is a teacher at Košice Conservatory and Greek-Catholic Theological Faculty of Prešov University.

*Quartet for flute, viola, violoncello and piano* is one movement composition written in 2003. The previous version (without viola) had been performed at Ostrava New Music Days. Because of some technical problems I decided to change instrumentation of the piece adding viola. This new version also uses specific timbres: "piano préparé" in the low register and finger playing on a piano strings. The flute player alternates flute and piccolo during the performance.

Juraj Vajo

**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 1971–90 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), *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), *Partita giocosa* for accordion (1991), *Lost Children*, for bass and string quartet (on poetry of Gregory Orr) (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 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 Girl and the Tree"*, 3 preludes-ballads for 2 violins, with piano-vocal incipits (1999), *Litany of the Moment* (2000).

**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 1985–95 he taught at the Academy of Music and Performing Arts in Bratislava. After a period of responding to classical masterworks of 20th century music, he turned in the sixties to post-Webern and sonoristic composition, experimented with electronic music, musique concrète, 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): 7 symphonies (1954, 1961, 1972, 1978, 1985, 1998); 9 string quartets (1963, 1976, 1979, 1986, 1988, 1988, 1991, 1995, 1999); 15 piano sonatas (1957–2003); *Oswiecim*, cantata for two speakers, two choruss and orchestra to poems by Mikuláš 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), *Galgenlieder* for soprano, string quartet, clarinet, flute and piano to poems by Morgenstern (1975), *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), *2nd Concerto For Violin and Orchestra* (1989), *Gentle Children of November* for children chorus (1990), *Song Ritual* for mixed chorus (1992), *Toccata for organ* (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), *Concertino for Double Bass and Chamber String Orchestra* (1994), *Cantate Domino*, Psalm 98 for mixed chorus and 4 harps (1994), *Toccata 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), *Missa serena* for mixed chorus, chamber orchestra and bass (1995), *Souvenir* for Požoň sentimentál (1996), *The Last Days of Great Moravia*, opera after Jonáš Záborský (1996), *Concertino for Piano and String Orchestra* (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), *Toccata* for dulcimer (1999), *Octet for Wind Instruments* (1999), *Concertino for Percussion and String Orchestra* (1999), *Symfonietta for Chamber Orchestra* (2000), *Little Chamber Music* for harpsichord and dulcimer (2001), *Divertimento for Horn and Chamber String Orchestra* (2001), *Sonata per violino solo* (2002).

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

**Works** (selection): *Don Juan, or Love to Geometry* by Max Frisch (1973), *Improvisations of Kandinsky* for bassoon and double bass (1978), *Seven Reflections in C*, sonata for piano (1983), *Sonata-Parting* for cello and piano (1985), *Epigraphs*, cantata on poems by A. Tarkovsky for mixed choir (1985), *Travel Symphony* for horn and piano (1987), *Speak*, four romances for soprano and cello (1987), *A Prayer for a Deceased Friend* for soprano, baritone and chamber ensemble, *Anagram on the Name Ernst Bloch* for string chamber orchestra (1994), *Menuet on the Island* for voice, whispering, applause, movement and keyboard instrument on poems by N. Hostovecká (1994), *Die Tage wollen länger werden*, 7 songs for mezzo-soprano and piano on poems of Ingeborg Bachmann, *Quintet* (1996), *Toccata* (1996), *Exodus* (1996), *I'm not going to die today, I'm only going again away* (1997), *Variations* (1996), *Hate*, sonata for violin and piano, *Star* on texts of A. Fet for choir (1996–97).

Hatred, envy, lie and deception disguised as morals. This is what you have to live with every day, every moment, even when you are not able to pretend that every thing is OK. When you feel, that you are suffocating under the pressure of the outer world and you feel a bitterness spread by people you used to trust and take for your friend, there is nothing left but to crawl to the loo and lean against the bowl and throw up all the evil of the world... just to survive... only to survive. After envy there comes emptiness...

Yevgeni Irshai

**MONIKA ŠTREITOVÁ-POPELÁŘOVÁ** studied flute at Janáček Conservatory in Ostrava. Then she graduated at Academy of Music and Performing Arts in Bratislava and 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 (Ivan Parík, Vladimír Bokes, Petra Bachratá, Jozef Sixta, Petr 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 première compositions in her repertoire. Several times she gained a scholarship of both Czech and Slovak Music Funds. 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. 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*.

**PETER ZWIEBEL** after graduating a Košice Conservatory with I. Paulinová he is studying at Academy of Music and Performing Arts in Bratislava in the doc. J. Hošek class since 2000. He is a member of Bohdan Warchal Slovak Chamber Orchestra and also the Zwiebel Quartet.

**ANDREJ GÁL** (1978) after studies at Bratislava Conservatory continued at Academy of Music and Performing Arts with Jozef Podhoranský. He participated at mastercourses and competitions (Raphael Wallfisch in Piešťany, Anglo-Czechoslovak Trust Competition London, Summer Academy "Prague-Vienna-Budapest"). Since 1999 he participated in the Internationale Junge Orchesterakademie, Germany, where he performed the post of the principle cellist, and in the festival orchestra of Summer Arts Festival in Idyllwild, California. Since 2001 he is a member of Slovak Chamber Orchestra of Bohdan Warchal and The Zwiebel Quartet.

**IVAN BUFFA** (1979) studied piano and composition at Košice conservatory. Nowadays he is a student of Universität für Musik und Darstellende Kunst in Vienna (composition with Michael Jarrell) and Academy for Music and Performing Arts in Bratislava (composition with Vladimír Bokes and piano with Ivan Gajan). He participated at composer summer courses (Český Krumlov) and several courses for musicians (Austria, Germany). Ivan Buffa premièred pieces of Slovak and foreign composer (A. Schnittke, G. Ligeti, D. Schermann, J. Vajo, J. Podprocký) and recorded it for Slovak Radio.

**UNA ANIMA** is chamber ensemble of young musicians, mainly Academy of Music and Performing Arts (VŠMU) Bratislava students. They performed as a wind quintet, piano quintet, trio. **Peter Kajan** studies basson at VŠMU with Ján Martanovič. He is participant of several domestic and international competitions (Pécs, Prague Spring). Since 2002 he is solo player in

international youth orchestra Europa Philharmonie in Germany. **Jozef Eliáš** graduated clarinet with Jozef Luptáčik at VŠMU. Participated as a soloist with Slovak Sinfonietta Žilina, State Philharmony Košice. He is a member of Slovak Philharmony and he is also into chamber music (Una Anima, Bratislava Clarinet Quartet). **Dominik Melichárek** studies oboe with Jozef Ďurdina at VŠMU. He is a winner of International double reeds instruments competition in Olomouc. Since 2001 he is the first oboist of Slovak Radio Symphony Orchestra and also in different European youth orchestras.

**MAGDALÉNA BAJUSZOVÁ** (1976) became in 1985–90 special, then regular student of Bratislava Conservatory. She continued at Academy of Music and Performing Arts in Bratislava with Cyril Dianovský and postgraduate with prof. Ida Černecká. She was awarded several prizes (3rd prize at international piano competition Virtuosi per musica di pianoforte, 2nd prize and prize of Czech music Fund and Prize of the Best Czechoslovak participant, 1st prize at Interprets Contest of Slovak Ministry of Education, 1st prize at Slovak Conservatories Competition, 1st prize of Yamaha Music Foundation of Europe). She obtained diplomate degree of International Piano Competition in the Memory of Vladimir Horowitz in Kiev (1997). Magdaléna Dianovská premieres several Slovak composers piano pieces.

**MILAN PAĽA** (1982, Prešov) studied violin at Conservatory in Banská Bystrica with P. Strenáčik (1996–2000), at present he continues at Universität für Musik und darstellende Kunst in Vienna with Jela Špitková and Rainier Küchl. In 1998 he attended master courses in Zurich (with Vladimir Spivakov). He became absolute winner of International competition Anglo-Czechoslovak Trust in London (2000) and obtained 2nd prize at Chamber Music Competition in London (2001).





**SUNDAY  
9 NOVEMBER**

**Mirror Hall of the  
Primate's Palace  
7.30 p.m.**

04

**OPERA APERTA ENSEMBLE**

Ronald Šebesta clarinet

Gerald Preinfalk tenor saxophone (as a guest)

Eleonóra Škutová piano

Ivana Pristašová violin

Peter Šesták viola

Jan Slávik cello (as a guest)

ANTON WEBERN

*Quartet for violin, clarinet,  
tenor saxophone and piano* Op. 22 (1930)

I. Sehr mäßig

II. Sehr schwungvoll

(at the opportunity of 120 composer's birth  
anniversary)

MARIÁN LEJAVA

*Opera Aperta Quintet* (2003)\*

*Flat Lands and Plains*

for violin, viola, cello, clarinet and piano

ĽUBOMÍR BURGR

*Out of the Picture* (2003)\*

(festival commission)

INTERVAL

RYTIS MAŽULIS

*Mensurations* (1992)

for 5 instruments

VIDMANTAS BARTULIS

*De profundis* (1988)

for violin, viola, cello, clarinet and piano

\* world première

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

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

**Works** (selection): *Passacaglia* Op. 1 (1908), *Fünf Lieder*, text S. George Op. 3 (1907–08), *Fünf Lieder*, text S. George Op. 4 (1908–09), *Fünf Sätze* Op. 5 (1909), *Sechs Stücke* Op. 6 (1919/1928), *Sechs Bagatellen* Op. 9 (1913), *Fünf Stücke* Op. 10 (1911–13), songs Op. 12, 13, 14, 15 (1915–22), *Fünf Canons* Op. 16 (1924), *Drei Volkstexte* Op. 17 (1924), *Streichtrio* Op. 20 (1927), *Symphonie* Op. 21 (1928), *Quartett* Op. 22 (1930), *Konzert für neun Instrumente* Op. 24 (1934), *Das Augenlicht* for choir and orchestra (1935), *Variationen* Op. 27 (1936), *Streichquartett* Op. 28 (1936–38), *I. Cantate for soprano, choir and orchestra* (1938–39), *Variationen* for orchestra (1930), *II. Cantate for soprano, bass, choir and orchestra* (1941–43).

**Writings** (selection): *Einleitung*. Heinrich Isaac: *Choralis Constantinus*. Zweiter Teil. *Graduale in mehrstimmiger Bearbeitung (a cappella)*, bearbeitet von Anton von Webern (Vienna 1905–06. *Denkmäler der Tonkunst in Österreich*, No. XVI/1, Issue 32), *Der Lehrer Arnold Schönberg* (1912), *Über Arnold Schönberg als Dirigent* (1914), notes to own compositions: *Passacaglia, Sechs Orchesterstücke; Der Weg zur Komposition mit zwölf Tönen*, lectures (1932).

**MARIÁN LEJAVA** (1976, Bratislava) studied composition at the Bratislava Conservatory with Peter Martinček and conducting with Juraj Karaba. As early as 1993 he obtained 1st prize for *String Quartet No. 1* on Alexander Moyzes Composers' Competition. Continued in composition study with Vladimír Bokes and conducting with Bystrík Režucha and Róbert Stankovský on Academy of Music and Performing Arts (VŠMU). In 1998 joined Summer Academy Composer Courses with E. Urbanner in Reichenau (Austria) and obtained there Award of Town Reichenau and 2nd prize for

*Sonata-Variations* for clarinet and piano. Joined also EDDC School in Arnhem (Netherlands), CASMI 2001 workshops in Prague. His music for dance performance *No Entry* (choreography: J. Fruček) in Prague obtained several prizes. Another appreciations were "Honorable mention" for *Chant d'Amour* from 3rd International Composer's Award of L. Kubik on Florida (USA), 1st prize for *String Trio* on Orfeus Festival 2001 "Hommage à Arnold Schoenberg" and SOZA prize 2001 for most successful composition of young composer (*Seven Bagatelles*). Since 2002 he is attending post-gradual composition study with Vladimír Bokes on VŠMU.

**Works** (selection): *Three Folk Songs* for mixed choir (1991–92, rev. 1998), *String Quartet No. 1* (1993, rev. 1999), *Bromhexin – medicament* for four-hands piano (1993), *Suita fonica* for flute, violin and french horn (1994), *Four Songs* for pianino (1994–95), *Chamber Symphony in One Movement* for orchestra (1995), *Love Songs* for baritone, clarinet, violin and piano (1995), *Violino solo* (1996, rev. 2001), *Love Songs* for baritone and chamber orchestra (1997), *Suita fonica* for flute, clarinet, violin and french horn (1999), *String Trio* (2001), *Dickinson Songs* for soprano and piano (2002), *Mo(o)nical(l) ritual for flute, Invocation–Trance–Consternation* (2002).

**LUBOMÍR BURGR** (1964 Prešov) studied violin at the Conservatory in Košice and between 1985–90 he was a member of the orchestra of Jonáš Záborský Theatre in Prešov. In 1986 he was co-founder and leader of the band Ali Ibn Rachid. He moved to Bratislava and since 1991 joins the theatre ensemble Stoka ("Sewage"), contributing as musician, composer and actor. Since 1995 he is a member of the ensemble Požň Sentimentál. Meanwhile he studied composition with Ivan Parík at the Academy of Music and Performing Arts in Bratislava. In 1999 he was founding member of the Dogma band together with Martin Burlas, Zuzana Piussi and Daniel Salontay and in 2000 founder of the Association for Contemporary Opera with Martin Burlas.

**Works** (selection): *Ogloj Chorchoj*, EA (1991), *Title* for accordion (1994), *It's snowing, the snow falls gently, in a small village by the woods a girl is looking for a lover* (1996), *Ligea* for piano (1996), *Oh, God, why have you forgiven me?* for two string trios (1997), *Elevator* for accordion and tape (1997), *Inside* for accordion and tape (1998), *Not a Dream Suite* (1998), *Vis-à-vis* for accordion and tape (1998), *Terraces* for orchestra (1998), *From Any Bars* for cello solo (2000), *Short Bach I & II* (2000), *Death in the Kitchen*, chamber opera for 4 singers and chamber ensemble (2001), *A Scream in the Darkness* (2002).

**RYTIS MAŽULIS** (1961) graduated from the Lithuanian Academy of Music with Julius Juzeliūnas. At present he holds a teaching post at the Lithuanian Academy of Music. In 1988 he was honoured with the prize Tyla ("Silence") for the chamber composition *The Sleep*, in 1989 – the prize of the Lithuanian Culture Fund for chamber and vocal music. The composer was awarded the Akademie Schloss Solitude Scholarship for the period from September 1998 to April 1999 in Stuttgart. In 2002 he was awarded the prize for the best choral work (*ajapajapam*) at the composers' competition arranged by the Lithuanian Composers' Union. Works by Rytis Matulis are constantly performed at

various festivals (Nyyd Tallinn, Musikhust Odense, Deutschlandfunk Cologne, Prague Spring, Norrtelje Chamber Music Festival in Sweden, De Suite Muziekweek Amsterdam, Minimalismus Berlin, MaerzMusik Berlin), as well as the concerts in Warsaw, Akademie Schloss Solitude in Stuttgart (1994, 1999), Queen Elizabeth Hall in London (1995).

Mažulis' works are marked by a particular stylistic purity, the integrity and symmetry of a musical texture based on a counterpoint (mostly canonic) technique as well as by concentric forms of a "circle" shape. It is natural that such direction of his oeuvre demands appropriate instrumentation in order to achieve a homogeneous and "crystal" sounding.

**Works** (selection): *Carol the King*, four-voices canon of any tone, 4 equal voices (1984), *Twittermachine* for 4 keyboards (1986), *The Sleep* for 8 sopranos and 4 violins (1988), *Canon aenigmaticus* for 2 pianos (1991), *Mensurations* for flute, clarinet, viola, violoncello and pianoforte (1992), *Heautontimoroumenos* for double bass and percussion (1996), *Sybilla* for mixed choir (1996), *Ordines* for percussion and tape (1997), *Talita cumi*, sound installation for 6 persons, computer and tape (1997), *Stulpe*, light and sound installation (1999), *Canon mensurabilis* for flute, clarinet, viola, violoncello and pianoforte (2000), *ajapajapam* for chamber mixed choir, 2 violins, viola, violoncello and tape (2002), *Ex una voce tres* for soprano, gamba and lute (2002).

The harmonic material of *Mensurations* is built from the quarter-tone rows which get permuted by the means of serial techniques, thus producing different constellations of the same tones, and the rhythmical formation is based on the principles slightly resembling the ancient techniques of mensural canon.

Rytis Mažulis

**VIDMANTAS BARTULIS** (1954) studied composition at Lithuanian State Conservatoire and the College of Music in Kaunas. He was acknowledged as the Best Theatre Composer in Lithuania and was awarded the Lithuanian National Prize. From 2001 he is chairman of Kaunas Division of the Lithuanian Composers' Union and artistic director of the contemporary music festival "Is arti". The works by Bartulis are constantly performed at various festivals of new music in Lithuania and abroad, including the Festival of Electronic Music in Sophia, Warsaw Autumn, Baltisk Musikfestival in Stockholm, Musikhust in Denmark and many others. In 2003 a series of four Bartulis' portrait concerts was organized in different cities of Canada.

In the late 1970s he was representing on Lithuanian musical life a distinctly defined generation of composers united by general ideas and aesthetic principles. This group of like-minded composers (Vidmantas Bartulis, Onute Narbutaite, Algirdas Martinaitis, Mindaugas Urbaitis, and others) created works of chamber genres – introverted, contemplative, elegiac, imbued with natural aspirations frequently emphasized by the poetic titles of the works. Their musical language was not complex but clear, with some features of minimalism. Another feature characteristic of these composers deserves attention: sometimes they would encrust their works with musical citations from earlier epochs, striving not for polystylistic or collage effects but rather for a naturally emerging feeling, thought or mood when it was directly required by the work. The works of Vidmantas Bartulis are particularly rich in such episodes of "foreign but his own" music.

**Works** (selection): *A Lesson*, opera (1993), 2 symphonies (1980, 1985), *Mein lieber Freund Beethoven...*, audiovisual performance for 2 performers and tape (1987), *De profundis* for clarinet, violin, viola, cello and piano (1988), *I like Vivaldi – The Four Seasons*, audiovisual performance for 16 performers and tape (1993), *The Handsome Locomotive* for mixed choir (1993), *Oh, Darling*, string quartet No. 1 (1994), *I Like Dance à la Russ* for tape (1995), *I Like A. Dvořák* for tape (1996), *F. Schubert – Quintetto C Major Op. 163*, adagio for string orchestra (1998), *Psalms*, string quartet No. 2 (1999), *I Like F. Chopin. Sonata B Major* for two pianos and orchestra (2000), *Te Deum* for soloist, choir and orchestra (2000).

*De profundis* consists of five movements performed attacca. Here the composer makes us a Medieval chorale, along with sonoristic and aleatoric writing, embraced in the context of quite minimalist aesthetics. The lament from the past collide with the cataclysms of the present, to impart a restless message to the future – an invocation emerging out of the depths.

Viktoras Gerulaitis

**GERALD PREINFALK** (Freistadt, Austria) studied jazz and classical saxophone in Vienna, Romainville (France), at Berklee College of Music in Boston. He participated with Vienna Radio Symphony Orchestra, Klangforum Wien, Die Reihe Wien, Ensemble 20. Jahrhundert, Vienna Art Orchestra, Django Bates Ensemble, Upper Austria Jazz Orchestra. Since 1987 he is as member of Vienna Saxophone Quartet (Gerald Preinfalk – soprano saxophone, Jure Pukl – alto saxophone, Thomas Schön – tenor saxophone, Sabine Zwick – baritone saxophone).

**JÁN SLÁVIK** studied at the Bratislava Conservatory with Gustáv Večerný and Karol Filipovič, at the Academy of Music and Performing Arts (VŠMU) with Jozef Podhoranský and chamber music at the Vienna Hochschule für Musik und darstellende Kunst with Franz Samohyl and Günter Pichler. In 1992 he completed his doctorate study at the VŠMU where he has been teaching since 1993. He also participated in several interpretation courses (Weimar, Kerkrade, Bayreuth, Piešťany) and won numerous awards such as the Prize of the music critique (Young Podium Karlovy Vary 1991). Ján Slávik is a founder member of the Moyzes Quartet (1975) which was affiliated as a chamber music ensemble to the Slovak Philharmonic Orchestra in 1986. Ján Slávik has also performed as a soloist with noted Slovak orchestras, with the Sinfonietta de Barcelona and the Salzburg Chamber Orchestra. As the first Slovak cellist he recorded, together with the pianist Daniela Varínska, the complete works of Ludwig van Beethoven for piano and cello (sonatas and variations) on three CDs for the music publisher Diskant. Ján Slávik is also devoting himself to contemporary music and several Slovak composers wrote cello works for him (Irshai, Kupkovič, Zeljenka and others).

The **OPERA APERTA** ensemble was formed in 1996 as a chamber group specialising on the contemporary and classical-romantic repertoire. Its various instrumentation enables the ensemble a systematic repertoire study for combined formations. It is a long-term project, resulting in a creative comprehension of the European music heritage as seen from the turn of the 20th and 21st centuries. It is a search with an open end, an "open work". During activity ensemble performed on many contemporary music festival at home (Evenings of New Music, Melos-Ethos, New Slovak Music, Convergences) and also abroad (Schloss Grafenegg, Katowice, Cracow, Prague, Kiel).



**MONDAY**  
**10 NOVEMBER**

**Pálffy Palace**  
**Zámocká 47**  
**5.00 p.m.**

05

**"Music without Frontiers  
in the Heart of Europe"**

Andrej Gál cello

Ivan Buffa piano

**ALBRECHT QUARTET**

Zuzana Paštéková 1st violin

Anežka Drmolová 2nd violin

Júlia Urdová viola

Katarína Kleinová cello

Magdaléna Bajuszová piano

Matej Kozub clarinet

Tzveta Dimitrova piano

Andrea Bošková flute

Branislav Černakovič violin

LUKAS HASELBÖCK

*Two Pieces*

for cello and piano

JANA KMIŤOVÁ

*String Quartet No. 2 (2003)\**

I.

II.

III.

LUCIA PAPANETZOVÁ

*Imaginations (2001)*

for piano

JAN RYBÁŘ

*Psychosis (2003)*

melodrama for piano and speaker

TZVETA DIMITROVA

*Dptychon*

for clarinet and piano

Revelation

Dialogues

GERALD RESCH

*Gesten und Schleifen*

for flute, violin, cello and piano

Gesten

Schleifen

\* world première

**LUKAS HASELBÖCK** (1972, Viedeň) studied basson at Hochschule für Musik und darstellende Kunst and musicology at Vienna university (Dr. phil. 1997). He works at Music Theory Institute of Universität für Musik und Darstellende Kunst, where also studied composition with Iván Eröd and Erich Urbanner. Most of his compositions were commissioned by artists and ensembles (Ensemble On Line, Ensemble Nodos, Albertina Wien, Sinfonietta Baden, Wiener Orgelkonzerte, Piano duo Theiner & Breitner, Herbert Gantschacher & Musiktheater ARBOS, Festwochen Gmunden, Trio Verdehr) and they were performed in Austria and abroad. He was awarded Theodor Körner Foundation Prize in 1998, Vienna Symphony Schollarship for Composers in 2001. He is also member of Arnold Schönberg Choir, Concentus Vocalis Ensemble, Wiener Singverein e.g.

**JANA KMIŤOVÁ** (1976, Prešov) studied composition with Jozef Podprocký and piano with Melánia Hermanová at Košice Conservatory. She continued at Academy of Music and Performing Arts in Bratislava with Dušan Martinček. Since 1999 she is studying at the Universität für Musik und darstellende Kunst in Vienna with Michael Jarrell and completed a training at summer courses in Germany, Austria, Canada, France, Swiss and Japan with composers such as B. Ferneyhough, J. Rea, T. Hosokawa, J. Scholhorn, Y. Pagh-Paan. In 2001 her composition *Kamea* for six instruments was premiered at Takefu (Japan) Contemporary music festival. She obtained, two years later on the same festival, International prize of the festival connected with the repeatedly invitation and commission for Ensemble Recherche. Jana Kmiťová cooperates with ensembles such as Klangforum Wien, Novel Ensemble Modern, Trio Accanto, Ensemble Ictus.

**Works** (selection): *String Quartet*, *Flauto-solo*, *45-voice Female Choirs* on poem by Mila Haughová, *Four Miniatures* for Piano, *Kamea* for 6 instruments (2001).

**LUCIA PAPANETZOVÁ** (1978) studied organ and choir conducting at J. L. Bella Music Conservatory in Banská Bystrica. The first contact with composition acquired when she studied sacral music with St. Petersburg's composer and pianist Yevgeni Irshai. Continued at Academy of Music and Performing Arts in Bratislava with Vladimír Bokes. Her compositions were introduced on festivals New Slovak Music and Orpheus 2000. *Moment musical* for guitar and string orchestra and *Meditation Thanks to Bach* for string orchestra were premiered by Slovak Sinfonietta Žilina with conductors Leoš Svárovský and Karol Kevický.

*Imaginations* for piano originated for 2001 "Hommage à Arnold Schoenberg" competition. Composition is dedicated to Lenka Bajuszová.

**JAN RYBÁŘ** (1981) during secondary school studied piano with Milan Langer and composition with Vladimír Tichý and is nowadays studying at Academy of Arts (AMU) in Prague with Milan Slavický. He engages mainly in vocal works. Bachelor's degree completed with space cantata for choir and orchestra, presently is working on a Christmas mass.

*Psychosis* – melodrama for piano and speaker was written for an actress Kateřina Čapková. She premiered the piece at the melodrama festival in Prague. The text, very rough and realistic about painful feelings of the woman stuck in mental institution with the

heavy schizophrenia, contains her suffering, come from the Sarah Kane's play *Psychosis at 4.48*. It is autobiographical play about one's own feelings. The conditions of calm, madness and desperation are blended with the rephension and love feelings in the monologue. I tried to give a true picture of this feeling alterations in my music. Rapidly moods changes are represented by quick changes of tempo, dynamics and piano harmonical structures. It takes about 7 minutes.

Jan Rybář

**TZVETA DIMITROVA** (1968, Stara Zagora, Bulgaria) graduated composition and music theory with Alexander Tekeliev at Pancho Vladigerov State Academy of Music. Since 1998 she pursued at the University of Music and Fine Art in Vienna with Erich Urbaner. Dimitrova is laureate of the International Summer Academy "Prague-Vienna-Budapest" in Austria (1995, 1997, 1998) and of the Béla Bartók seminar in Hungary (1999). She is winner of the Special Prize for Composition at the Earth and People competition in Sofia (1994) and Oestig-preis for performance of contemporary Austrian music (1998). She has also recordings at the Bulgarian National Radio. Currently she is reviewer of the Music – Yesterday – Today magazine.

**Works** (selection): *Toccatà for piano* (1994), *Songs* for children's choir and piano (1994–99), *Elegy* for 13 strings (1995), *Concerto for piano and orchestra* (1998), *Piece for bassoon, piano, violin, viola and double bass* (1999).

**GERALD RESCH** (1975, Linz) studied composition with Michael Jarrell as well as musicology, philosophy and history of art at the university in Vienna. He continued in his studies in Cologne, Berlin, Paris and Rome and promoted himself a musical poet, closely linked with most different influences from non-musical ranges (architecture, geology, linguistics, textile art etc.). Since 2001 Gerald Resch occupies a Postgraduate composition study with Beat Furrer in Graz. Apart from the compositional activity he works as music journalist and musicologist.

**ANDREJ GÁL** → p. 28

**IVAN BUFFA** → p. 28

Since its foundation at Academy of Music and Performing Arts in 1999, **ALBRECHT QUARTET** was participant of International Summer Courses in Austrian Reichenau (G. Pichler, N. Brainin, M. Škampa), International Festival and Courses "Strings Only" in Croatian Zadar and Young Prague. They also participate at domestic (New Slovak Music) and abroad festivals (Germany, Italy, Belgium). Since 2001 the quartet is lead by prof. Mikuláš Jelínek.

**MAGDALÉNA BAJUSZOVÁ** → p. 29

**MATEJ KOZUB** (1975) after graduate at Academy of Music and Performing Arts in Bratislava, continued at the University of Music and Drama in Vienna (clarinet and the music pedagogy) and at the Sibelius Academy in Helsinki, where he studied with Ilkka Teerijoki. He participated at same master-courses (International Summer Academy Prague-Vienna-Budapest in Gloggnitz, Austria, International Summer Musical Campus Switzerland-Slovakia, International Summer Academy Mozarteum, Salzburg). Matej Kozub obtained several awards (3th prize at the International competition of clarinet players "Giacomo Mensi" in Breno, Italy, 2nd prize at International Penderecki Competition of Contemporary Music in Cracow, Poland, 1st prize in solo category, 1st Prize in ensembles category and title of Absolute winner at Competition of Music Students and Young Professionals "London 2000"). He realizes the project of International Visegrad Fund called "Music without borders in the heart of Europe", cooperates with young Slovak composers and he is performer of their works in concerts in Slovakia and Austria (about 25 premières in last 2 years).

**ANDREA BOŠKOVÁ** (1982) graduated at Ján Levoslav Bella Conservatory in Banská Bystrica. Since 2001 studies at Academy of Music and Performing Arts in Bratislava with prof. Miloš Jurkovič. In 2002 she was attendant of international courses in Austria with prof. Válek.

**BRANISLAV ČERNAKOVIČ** (1976) after graduating a Žilina Conservatory he was a student of Academy of Music and Performing Arts in Bratislava with Peter Michalica and Alexander Jablokov. During summers 2001–02 he participated at educational program of American Jazz Philharmonic, organized by Henry Mancini Institute at UCLA in Los Angeles, California (performances with Diana Krall, Diane Reeves, Herbie Hancock, Quincy Jones). As a concert master of Marchfeld Philharmonic (Austria) he toured in China.





**MONDAY**  
**10 NOVEMBER**

**Slovak Radio**  
**Small Concert**  
**Studio**  
**7.30 p.m.**

06

**ORKEST DE VOLHARDING**

Dil Engelhard flute, piccolo

Joeri de Vente French horn

Michiel van Dijk soprano & tenor saxophone

Rutger van Otterloo soprano, alto & baritone saxophone

Bob Driessen soprano, alto & baritone saxophone

Reijer Dorresteyn trumpet

Louis Lanzing trumpet

Gertjan Loot trumpet

Coen van't Hof trombone

Johan de Meij trombone

Hans Visser bass trombone

Jaap Dercksen piano

Sjeng Schupp double bass, bass guitar

Erst van Tiel conductor

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GORDON McPHERSON  
*Western Darlings* (1992)

MARTIJN PADDING  
*Remote Places* (1989)

BOŠKO MILAKOVIĆ  
*Stolen Beauty* (2003)\*  
(festival commission)

INTERVAL

SJENG SCHUPP / MICHIEL VAN DIJK  
*Loops/Den Pijp/Beat/Lifter* (2002)

LOUIS ANDRIESSEN  
*On Jimmy Yancey* (1973)

\* world première

**GORDON McPHERSON** (1965, Dundee) studied at the University of York returning there for his Doctorate, continuing with post-doctoral research at the Royal Northern College of Music. Recent works have included a second work for the Royal Scottish National Orchestra *Kamperduin*, commissioned to commemorate the 200th anniversary of the Battle of Camperdown. He has been in demand both as a teacher and lecturer and was recently made head of composition at the Royal Scottish Academy of Music and Drama. He also lectures on 20th Century music and analysis at St. Andrews University.

*Western Darlings* (1992) is a the cross-over to folk and pop music.

**MARTIJN PADDING** (1956) studied piano with Fania Chapiro, musicology (sonology) and composition with Louis Andriessen and instrumentation with Geert van Keulen. He was working as an accompanist of National Academy of Ballet and for some dance groups such as Krisztina de Chatel, Beppie Blankert and Bianca van Dillen. At the present time he teaching composition at the Royal Conservatoire of the Hague. His list of compositions consist of works for various ensembles as for symphony orchestras. One of the last big compositions he wrote was the opera *Tattooed Tongues* shown on Warsaw Autumn Festival.

**Works** (selection): *Ritorno* for saxophone quartet (1988), *Remote Place* for ensemble (1989), *Dramm* for string quartet (1990), *Shuffle* for ensemble (1990), *Blend* for piano solo (1991, rev. 1992), *Öde* for flute, trumpet, violin, cello, piano and percussion (1993), *Harmonypricker* for flute and piano (1994), *Scharf abreißen* for orchestra (1995), *Kwintet voor blaaskwintet of andere instrumenten* (1996), *Volkskrant contrapunt* for large ensemble (1996), *Fix-us* for ensemble (1997), *Five Neo-Neos* for tenor saxophone and piano (1997), *Bien mesuré bien* for harpsichord (1998).

*Remote Places* (1989) "a clever contrast between chord blocks and heavy rhythmic melodic motives". This piece, in the words of its composer, deals with "far off, remote and distant parts. Regions with great seductiveness. The more difficult they are to reach, the more attractive they become". In this work Padding reflects on geographic locations and musical events, with, in the latter, an interesting musical phenomenon playing a role. *Remote Places* is without doubt a well constructed score. In the opening measures the listener is confronted with the work's entire material, although he is not yet aware of it. It is only after softly pulsating chords develop in ingenious tonal manipulations, passing through chains of tremolos and numerous layered melodic complexes that the introduction takes on the significance of a provisional exposition. The tonal manipulations in *Remote Places* are also manipulations of musical consciousness, of musical phenomenon, both for the composer and listener.

**BOŠKO MILAKOVIĆ** (1973, Beograd, Yugoslavia) started studying double bass and music theory on Musical grammar school of Josip Slavensky in Beograd. Afterward studied bass and since 1994 also composition on Conservatory in Bratislava with Juraj Tandler. In 1998 became student of Academy of Music and Drama in Vladimír Bokes composition class. He was attendant of the EDDC courses (European Dance Development Centre, Arnhem), with composer Jim Fulkerson, and also courses in Reichenau (Erich Urbanner) and in Buckow (Frangis Ali-Sade). Since 2001 Boško

Milaković is a member and co-founder of Association of Young Composers "SOOZVUK".

**Works** (selection): *In Utero* (2000) for orchestra, *Tabula Rasa* for string quintet and piano (2000), *Punk-tualizmus*, EA composition (2000), *Meek Itching*, EA composition (2000), *Welcome in 3 parts*, EA composition (2001), *Intro* for string trio and accordion (2001), *One* for chamber quintet (2001), *Losing My Religion* for flute, clarinet, accordion and string trio (2002), *Ground* for accordion (2002), *Quartet E for Soprano, Clarinet, Violin and Viola* (2002).

**SJENG SCHUPP** studied double bass and electric bass guitar at the Utrecht Conservatory. He is a member of Orkest de Volharding since 1989. He worked with several Dutch ensembles as a freelance musician, for example the Nederlands Blazers Ensemble, the Nieuw Ensemble and the ASKO and Schönberg Ensemble. Besides his musical practice Sjeng Schupp is also active as illustrator. The cover illustrations on the Volharding CDs *Trajekten*, *Hex* and *Western Darlings* are the result of his creative energy in illustration and design.

**MICHIEL VAN DIJK** studied saxophone at the Royal Conservatory in The Hague with Leo van Oostrom and John Ruocco. Nowadays he is working as a teacher at the same institute. Besides working with Orkest de Volharding he's playing in various groups such as the ASKO and Schönberg Ensemble, the Ebonyband, the Metropole Orchestra and many others. In 1998 he and some fellow musicians formed the acoustic funk formation DownBeat Syndrome. Michiel van Dijk joined Orkest de Volharding in 1996.

Their new three short compositions *Loops/Den Pijp/Beat* is a very good example how the music can be an integral part of a painted video film and otherwise. *Lifter* has been composed with support by Het Nederlands Fonds voor de Film.

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

**Works** (selection): *Nocturnen for soprano and chamber orchestra* (1959), *Ittrospezione II* for orchestra (1963), *Registers* for piano (1963), *Series* for 2 pianos (1958–64), *Souvenirs d'enfance* for piano (1966), *Anachronie I* for orchestra (1967), *Contra tempus* for 22 musicians (1967–68), *Anachronie II* for oboe and

chamber orchestra (1969), *Spektakel* for ensemble with jazz musicians (1970), *De Volharding* for wind ensemble (1972), *On Jimmy Yancey* for wind ensemble (1972), *Melodies for recorder and piano* (1972–74), *Il Duce* for tape (1973), *Il Principe* for 2 choirs, wind instruments, bass guitar and piano (1972–74), *De Staat* for 4 female voices and instruments (1972–76), *Workers Union* for optional ensemble (1975), *Mattheus Passie*, music theatre (1976), *Orpheus*, music theatre (1977), *Hoketus for ensemble* (1977), *Symphony for Open Strings* (1978), *Mausoleum* for orchestra (1979), *George Sand*, music theatre (1980), *De Tijd* for female choir and orchestra (1981), *Overture to Orpheus* for harpsichord (1982), *De Snelheid* for orchestra (1983), *Doctor Nero*, music theatre (1984), *De Stijl* for 5 voices and orchestra (1985), *Double Track* for piano, harpsichord, glockenspiel and celesta (1986), *Hadewijch* for soprano, 8 voices and orchestra (1988), *De Materie*, opera (1989), *Nietzsche redet* for narrator, woodwind instruments, 2 pianos and string instruments (1989), *Flora Tristan* for mixed choir (1990), *Facing Death*, string quartet (1991), *Dances for Soprano and Chamber Orchestra* (1991), *Hout* for tenorsaxophone, marimba, guitar and piano (1991), *Lacrimosa* for 2 bassoons (1991), *M is for Man, Music, Mozart*, music to a film by Peter Greenaway (1991).

Andriessen was a pioneer in postmodern quotation in music, as demonstrated by his early work *On Jimmy Yancey*, a celebration of the early 1920s boogie-woogie pianist. This piece makes free use of boogie-woogie licks and bass lines, delivered with a detached, very non-jazz manner. This was a very radical thing to do in the avant-garde world of 1973. Andriessen came to love Boogie-woogie during his teenage years, and has incorporated the style into several compositions, including *On Jimmy Yancey* and *De Stijl*.

**ORKEST DE VOLHARDING** (the word means "perseverance") consists of 13 musicians and a conductor. Founded in 1970s it performs contemporary music and appears at the major concert halls and festivals. Performances in Amsterdam, London and New York are thus combined with others in, for example, Middelburg, Alkmaar and Velp. The orchestra also collaborates on projects involving other art forms, such as dance, theatre, opera or video. In Netherland they can regularly be heard on radio and television. Much Volharding music has appeared on CD. The unique line up of 3 saxophones, 3 trumpets, 3 trombones, French horn, flute/piccolo, piano and double bass/bass guitar creates an immediately recognisable sound, often described as "robust", "energetic" and "dynamic". All the music the Volharding plays is especially written or arranged for them. Almost 200 new pieces have been written for the orchestra, many of them coming from Dutch composers.





**TUESDAY**  
**11 NOVEMBER**

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**Pálffy Palace**  
**Zámocká 47**  
**5.00 p.m.**

07

Jukka Tiensuu harpsichord

ROBERTO SIERRA  
*Con Salsa* (1984)

PENKA KOUNEVA  
*Raga* (1989)

JUKKA TIENSUU  
*Etudes* (2000)

1. train
2. drain
3. grain

MICHEL CORRETTE  
*Combat Naval* (1739)

DAN LOCKLAIR  
*Cluster's Last Stand (on the Ground; 1989)*

JUKKA TIENSUU  
*Fantango* (1984)

NAJI HAKIM  
*from Shasta: Rondo, Aria, Toccata* (1986)

GYÖRGY LIGETI  
*Continuum* (1968)

JUKKA TIENSUU  
*Veto*

**JUKKA TIENSUU** (1948) has confined his compositional approach wholly to Modernism and rarely indulges in quotes or Post-Modernist pluralism. His uncompromising Modernism foreshadowed that of the Ears Open! composers, who revolutionized Finnish music in the 1980s. Tiensuu studied with Paavo Heininen, as did most of the Ears Open! composers. Tiensuu studied further with Klaus Huber in Freiburg and with Brian Ferneyhough. He also spent time in the world's leading electronic music studios, which also influenced his musical thinking to a large extent. Tiensuu has been an important figure in Finnish Modernism through his participation in the founding of the Helsinki Biennale in 1981 and his launching of the Time of Music festival in Viitasaari in the following year.

"I do not write music because of a composer's perceived duty to add to the concert repertoire continuously. In our age, every single work has to have a specific reason for being created." In practice, this manifesto has led him to change his position and problem-setting from one piece to the next, and it is difficult to see an overall style or linear development in his output. Linking factors have to be sought on a more general level, in the belief in the potential of a variety of Modernist means of expression. The enigma of Tiensuu's composer profile is further complicated by the fact that he has refused to comment on his music since the early 1980s, writing no programme notes and giving no interviews.

**Works** (selection): *Concerto da camera for violoncello, flute, English horn, clarinet and bassoon* (1972), *Fiato* for wind orchestra (1974), *Mxpzkl* for piano and string orchestra (1977), *Passage* for chamber ensemble with live electronics (1980), "M" for harpsichord, strings and percussion (1980), *Puro* for clarinet and orchestra (1989), *Prologi* for tape (1993), *Halo* for orchestra (1994), *Vento* for clarinet choir (1995), *Alma I–III* for keyboard (sampler) and strings (1995–98), *Musica ambigua*, pieces for recorder or (baroque flute), baroque violin, viola da gamba and harpsichord in variable combinations (1996–98), *Padrigal* for male choir (1997), *Vis viva* for tape (1999), *Asteletsa* for walking bassoonist (1999), *Etudes for Harpsichord* (2000), *Luo* for MIDI-clarinet and chamber orchestra (2000), *Concerto for Accordeon and Orchestra* (2000), *Tri* for 3 pianos (2001), *Concerto for Orchestra* (2002).

Although microintervals are usually associated in Tiensuu's output with the influence of French spectral music, in the harpsichord work *FanTango* (1984) and its chamber ensemble version *Tango lunaire* (1985) they are combined with a stylized tango, creating a surreal effect that is quite surprising in the context of Tiensuu's work. Since *FanTango*, Tiensuu's music has expanded to take in a more relaxed approach and simpler textures.

**ROBERTO SIERRA** (1953, Vega Baja, Puerto Rico) after composition study at the University of Puerto Rico traveled to Europe where he continued his studies in London at the Royal College of Music and at the University of London, at the Institute of Sonology in Utrecht, Holland and with György Ligeti at the Hamburg Hochschule für Musik. He became director of the Cultural Activities Department at the University of Puerto Rico. In 2003 Roberto Sierra was awarded the prestigious Award in Music by the American Academy of Arts and Letters. His *Salsa para vientos* was a prize-winning work at the 1983 Budapest Spring Festival, and his *Suite* won first prize at the Aliénor Harpsichord Competition.

**Works** (selection): *El Mensajero de Plata*, chamber opera, *El Contemplado*, ballet, *Alegría* for orchestra, *Bayoán* for soprano, baritone and orchestra, *Bongo-0* for bongos, *Concerto for Saxophones and Orchestra*, *Concierto Barroco* for guitar and orchestra, *Concierto Caribe* for flute and orchestra, *Con Salsa* for harpsichord, *Eros* for flute and piano, *Fandangos* for orchestra, *Fanfarria, aria y movimiento perpetuo* for violin and piano, *Fantasia Corelliana* for two guitars and string orchestra, *Piezas Breves* for guitar, *Ritmo* for orchestra, *Tres Homenajes Húngaros* for two guitars and orchestra, *Trio tropical* for violin, cello and piano.

**PENKA KOUNEVA** (1967) served as Associate Composer at the Atlantic Center for the Arts in 1994, and she held Fellowship/Teaching Assistantships at the Aspen Summer School of Music, Colorado. Her Raga for harpsichord won the 1994 Aliénor International Competition.

**MICHEL CORRETTE** (1709, Rouen – 1795, Paris), a son of a Dutch composer Gaspard Corrette held various organist's posts in France and was well known as a teacher, composing over some 75 years stage and sacred works, cantatas, songs, many concertos (notably 25 *concertos comiques*, 1732–60) and a variety of chamber music and keyboard pieces; most of his music is facile and inconsequential and many of his works use popular tunes. He also wrote at least 17 instruction books, notably *L'école d'Orphée* (1738), a violin treatise describing the French and Italian styles.

**DAN LOCKLAIR** (1949, Charlotte, North Carolina) became a professional organist at the age of 14 and gave organ recitals across United States (Cathedral of St. John the Divine, St. Patrick's Cathedral in New York City). He studied at the School of Sacred Music in New York City and holds a Doctor of Musical Arts degree from the Eastman School of Music in Rochester, New York. Locklair's many awards have included ASCAP Awards, Kennedy Center Friedheim Award, Aliénor Award. In its Centennial Year, Locklair was named 1996 AGO Composer of the Year by the American Guild of Organists, a distinguished honor awarded yearly to an American composer who has not only enriched the organ repertoire, but who has also made significant contributions to symphonic and concert music.

**Works** (selection): *Good Tidings from the Holy Beast*, opera in one act (1978–79), *Scintillations*, ballet for organ, percussion, soprano and orchestra (1986), *Phoenix Fanfare* for brass quartet, organ and timpani (1979), *Dances* for orchestra (1981), *A Short Concert Piece* for seven percussionists and piano (1984), *Peace Dance* for clarinet and piano (1984), *In the Autumn Days*, symphony for chamber orchestra (1984), *The Breakers Pound* for harpsichord (1985), *Trumpetings*, a suite of four interval inventions for two trumpets (1988), *Cluster's Last Stand (on the ground)* for harpsichord (1989), *Concerto Grosso for harpsichord solo, strings and percussion* (1990–92), *HUES* for orchestra (1993), *Symphony of Seasons* (2000–02)

**NAJI SUBHY PAUL IRÉNÉE HAKIM** (Beirut, Lebanon, 1955) has been for the last twenty years one of the most important representatives of the great French tradition of organist-composer-improvisers. He received first prizes at the International Organ Competitions at Haarlem, Beauvais, Lyon, St. Albans, Strasbourg and Rennes, the composition prize of the "Amis de l'Orgue" for his *Symphonie en trois mouvements* and the first prize in the International Competition for Organ Composition, in memory of Anton Heiller for *The Embrace of Fire*. He was the organist of the Basilique du Sacré-Coeur, Paris from 1985 until 1993, when he succeeded Olivier Messiaen at l'église de la Trinité. He is much in demand as a recitalist, improviser and teacher, with engagements for concerts and masterclasses taking him all over the world. He is also professor of musical analysis at the Conservatoire National de Boulogne-Billancourt, and visiting professor at the Royal Academy of Music, London. In 2002, he received the title Doctor honoris causa of the University Saint-Esprit of Kaslik, Lebanon.

**Works** (selection): *Old Hundredth* for 11 brass and organ (1983), *Symphonie en Trois Mouvements* for organ (1984), *Fantaisie Celtique* for piano and orchestra (1985), *Hommage à Igor Stravinsky* for organ (1986), *Jeu* for harp (1987), *Saul de Tarse*, oratorio (1991), *Rhapsody for Organ Duo* (1992), *Le Tombeau d'Olivier Messiaen* for organ (1993), *Missa resurrectionis* for soprano solo (1994), *Missa redemptionis* for SATB a cappella (1995), *Te Deum* for organ (1997), *Magnificat* for soprano, violin and organ (1999), *Seattle Concerto* for organ and orchestra (2000), *Quatre Etudes-Caprices* for pedal solo (2000), *Gershwinnesca* for organ (2000), *Gloria* for choir and organ (2002), *BACH'ORAMA* for organ (2003).

**GYÖRGY LIGETI** → p. 19





**TUESDAY**  
**11 NOVEMBER**

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**Slovak Radio**  
**Small Concert**  
**Studio**  
**7.30 p.m.**

**08**

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**NEW MUSIC ORCHESTRA**

Szymon Bywalec conductor

Aleksander Lason conductor

Mikuláš Škuta piano

Jacek Maksymiuk piano

JOSEPH KOLKOVICH  
*Elegy* (1998)

ĽUBICA SALAMON-ČEKOVSKÁ  
*Two Portraits* (2003)\*  
for piano and chamber orchestra  
(festival commission)

INTERVAL

WIESŁAW CIENCIAŁA  
*Variants No. 5* (2000)

HENRYK MIKOŁAJ GÓRECKI  
*Kleines Requiem für eine Polka Op. 66*  
(1993)  
for piano and 13 instruments  
I. Tranquillo  
II. Allegro impetuoso – Marcatissimo  
III. Allegro – Deciso assai  
IV. Adagio cantabile

**JOSEPH KOLKOVICH** (Prešov, 1957) from 1972 through 1976 attended the Bratislava Conservatory, where he studied composition with Andrej Očenáš and Jozef Sixta. The following three years he continued with composition studies with Dezider Kardoš and Vladimír Bokes at the Bratislava Academy of Music and Performing Arts before defecting to the United States. There he devoted himself almost exclusively to rock music, performing as a keyboard player with his band Nimbus Obi in San Diego and Los Angeles. In the early 1990s he began a gradual transition from popular music to classical. Stylistically his compositions form a progression from the unabashedly avant-garde *Journey* for flute and contrabass, to the polystylistic and fairly tonal *Shadows in Mirrors* for violin and viola. Although firmly rooted in the spirit of the 20. century avant-garde, his compositional technique makes frequent use of musical material associated with classical tradition, combining the two into a more listener friendly medium. Over the last ten years he has been giving private lessons in composition and music theory, scored several documentaries, computer games and independent movies. He currently resides in Los Angeles, where he writes music for several TV shows. On Hartt University of Music, Connecticut Competition Joseph Kolkovich was awarded 1st prize for *Eclectic variations* for guitar.

**Works** (selection): *Journey* for flute and double bass (1992–93), *String Quartet (Ancestral Offerings)* (1994), *Eclectic Variations* for guitar (1994), *Harpsichord Concerto* (1995), *Nine Preludes for piano* (1997), *Elegy* for ensemble (1998), *Desert Abstract* for ensemble (1999), *Full Circle* for four guitars (2000), *Time and Distance* for violoncello (2001), *Musing on the Nature of Paradise* for orchestra (2001–02), *Nostalgia* for violin, violoncello and pianoforte (2002), *Still-life* for orchestra (2002).

My *Elegy* for oboe, percussion, harp, piano, 2 violas and cello came to existence as a response to a personal loss. At that time I felt a need to write something "pretty", in a traditional sense, something with a recognizable melody and not consistently dissonant. On the other hand I did not want to regress back to the music of earlier eras and abandon my profound admiration for the accomplishments of modern music. The result is a union of modern and traditional, the two meeting somewhere at the halfway point and complementing each other in a way that would not have been possible 30 or 40 years ago. Structurally, *Elegy*, although a single movement piece, has three main sections. The first one, a sort of passacaglia, with its long main melody line alludes to the melodic tradition of Wagnerian romanticism. The accompaniment, especially as it gets gradually more complex, is closer in character to Ligeti, whom I consider the single biggest influence on my style. The middle section is a development combining traditional motivic work with the Second Viennese School's fondness of inversions and retrogrades. After a brief explosive climax, a solo oboe introduces the final section of the composition, which consists exclusively of the motives derived from the main theme of the first movement.

Joseph Kolkovich

**LUBICA SALAMON-ČEKOVSKÁ** (1975, Humenné) studied Music Theory at the Academy of Music and Performing Arts in Bratislava. She became more interested in composition during 1996, studying with professor Dušan Martinček. During her time there she participated in some international compositional courses, such as in Kostelec u Černého Lesa (Martinček), in Radziejowice in Poland (Hamel, Patterson, Penderecki, Iglesias-Rossi). In 1998 she was awarded by the two full-fees 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. She

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 a Estonian conductor Neeme Järvi, and his asistent Edward Gardner as a culminate concert of the Arvo Part Festival. She took a part in several masterclasses: BBC Singers, Christian Lindberg, Sarah Walker, Sir Harrison Birtwistle, Robert Saxton, Michael Finnissy, Steven Montague, Thomas Ades. During her time at the RAM she has been awarded the Cutheberth Nunn Composition Prize for piece *Fragment and Elegies for solo bayan*, the Manson Bequest Prize, Leverhume Award, Mosco Carner Award, Elsie Owen Prize. She is curently asistent of the composition department of the Academy of Music and Drama in Bratislava.

**Works** (selection): *Five Miniatures* for piano (1996), *Brown's Moving* for chamber ensemble (1998), *Piece for String Orchestra* (1999), *Arktic Descent*, (1999), *Elegy for bayan solo* (2000), *Turbulence* for orchestra (1999–2000), *Fractal* for orchestra (2000), *Bach Lines* (2000), *Six songs for soprano and piano* (2002).

**WIESŁAW CIENCIAŁA – works** (selection): *Sonatina for violin solo* (1985), *Monologue* for cello, piano, percussion and narrator (1986), *Cadenza for accordion* (1987), *From... to...* for 3 groups of percussions (1987), *Landscape* for piano, percussions and string orchestra (1988), *Short Story* for accordion quintet (1989), *Piano Music* for 2 pianos (6 hands) (1991), *Cinis* for orchestra (1991–92), *Anafora* for computer and synteзатор (1994), *Epiphora II* for computer live (1994), *Variants No. 1* for violin (and piano ad libitum; 1995), *Rondo (Variants No. 4)* for piano (1995), *Variants No. 2* [version I] for piano trio (1996), *Variants No. 2* [version II] for accordion and string quartet (1996), *Psalmus CXVII* for choir and organ (1997), *Laudate* for tenor, violoncello and strings (1999), *Variants No. 5* for orchestra (2000).

The phenomenal success of his *Symphony No. 3* placed the Polish composer **HENRYK MIKOŁAJ GÓRECKI** (1933, Czernica) to the most famous representatives of Polish music culture like Chopin, Szymanowski, Lutosławski and Penderecki. He finished his composition studies in 1960 with Bogusław Szabelski at PWSM in Katowice. Until 1976 he remained faithful to this school also as a teacher (1968 – assistant, 1972 – reader, 1977 – professor, 1975–79 – rector). Next to his teaching he was active also on other social posts. Górecki's work was awarded at numerous composition competitions, it received many state prizes, but most of all, it broke the barriers of avant-garde music festivals and drew attention of many lovers of contemporary music.

Today, his output may be divided into several periods of development. Already during his studies he emerged as an author, who, taking impulses from the post-war avant-garde arrived at his own specific language, bringing not only a particular constructive touch but also a remarkable variety of musical expression. Radical dynamism of this language went through phases of neo-classical drive (until 1957), adoption of twelve-tone technique (until 1961) and constructive sonority (from *Scontri* for orchestra, 1960). However, Górecki's compositional quest did not stop here. In the early sixties he raised again the issue of pre-elements of musical art responding by a series of works, remarkable by the-

ir treatment of musical time, by expressive straightforward power and by gradual introduction of the symbolic element into the musical composition in the form of quotations and allusions. Thus he not only became one of the first representatives of a special brand of minimalism (*musique pauvre*) and constructive reductionism (K. Droba), but also one of the first avant-garde authors, who endeavoured to bridge the gap dividing our musical present from the musical past. Górecki's excursions to the past have a strong extra-musical semantic message and lead directly to his concept of sacred musical composition, which has been in the centre of his work since the seventies. The sacred element is thus often joined with Polish inspiration; Górecki's work defines its creator more and more clearly – as a Christian and as a Pole. (Vladimír Godár)

**Works** (selection): *Symphony No. 1 – "1959"* for string orchestra and percussion (1959), *Scontri* per orchestra (1960), *Genesis I, II, III* for various instrumental ensembles (1962–63), *Choros I* per strumenti ad arco (1964), *Refrain* for orchestra (1964), *La Musiquette I, II, III, IV* for various instrumental ensembles (1967–70), *Old Polish Music* for brass and strings (1969), *Ad matrem* for solo soprano, mixed choir and orchestra (1971), *Symphony No. 2 "Copernican"* for soprano, baritone, mixed choir and large orchestra (1972), *Amen* for choir a cappella (1975), *Symphony No. 3 "Symphony of Sorrowful Songs"* for soprano and large symphony orchestra (1976), *Beatus vir*, psalm for baritone, choir and orchestra (1979), *Concerto for Harpsichord and String Orchestra* (1980), *Miserere* for choir a cappella (1981), *O Domina nostra* for soprano and organ (1985), *Recitatives and Ariosos – "Lerchenmusik"* for clarinet, cello and piano (1985), *Totus Tuus* for chorus a cappella (1987), 3 string quartets (1988, 1991, 1995), *Good Night* for soprano, alto, flute, piano and 3 tam-tams (1990), *Concerto-Cantata for flute and orchestra* (1992), *Kleines Requiem für eine Polka* for piano and 13 instruments (1993), *Przybądź Duchu Święty* for mixed choir a cappella (1993), *Piece for string quartet* (1993), *Trzy fragmenty do słow Stanisława Wyspiańskiego*, song cycle for voice and piano (1996), *Salve Sidus Polonorum. Kantata o św. Wojciechu* for large mixed choir, two pianos, organ and group of percussion instruments (1997–2000), *Lobgesang* for mixed choir and tubular bells (1999), *Niech nam żyja i spiewaja* for vocal group (2000)

*Kleines Requiem für eine Polka* (*Little Requiem for a Polka*) contains nothing resembling a polka. However, since "polka" means "Polish girl" or "Polish woman", the work may be a personal memorial. Górecki uses the musical iconography of requiems and services for the dead, particularly the idea of the tolling bell that suggests chant and chorale. He is very serious about the "requiem" part. The work moves with the drawn-out sense of passing time. Textures, while beautiful, are very lean, often reducing to one or two instruments. The first movement introduces the tolling bell and a chant – not really a theme as much as an interval, the minor third. The second movement presents an angrier version of the first for about half its length. The wrath fades into a death knell in the piano, from which a clarinet chant, similar in shape to the chant in the first movement, emerges. The movement ends with the hint of a chorale, reminiscent of the Russian Orthodox church. The third movement is the closest we come to a dance-like movement in the entire piece, but it is not polka. The work ends with the chorale idea.

**NEW MUSIC ORCHESTRA** (ORKIESTRA MUZYKI NOWEJ) was founded in 1996 and inspired by Aleksander Lasoń, Polish composer and professor at Karol Szymanowski Academy of Music in Katowice. The group was to promote modern and classical music of our century. Recently, the com-

pany includes graduates, teachers, and students of Katowice Academy of Music. Despite of its sometimes over twenty line-up, NMO remains a chamber group. The essence of it is a string quartet Akademos, and some other young musicians to whom chamber music is a focal point of their sound domain. The orchestra attended Polish festivals (Warsaw Autumn, Days of Contemporary Music in Silesian Philharmony in Katowice, International Festival of Music in Mikołów, Szymanowski/Janáček Music Evenings under the auspices of Karol Szymanowski Association). The repertoire includes not only the new generation of Polish composers, but also 20th-century classics (Stravinskij, Janáček, Lutosławski).

**SZYMON BYWALEC** studied conducting with Jan Wincenty Hawel at the Music Academy in Katowice, where he currently works as an assistant. He also studied oboe at the Music Academy in Kraków and continued his education thanks to a grant from the Accademia Musicale Chigiana in Siena. He won First Prize at the 2nd National Young Conductors Competition in Białystok (1998), and two special awards (including one from the conductor Antoni Wit and Zofia Wit) at the 6th Grzegorz Fitelberg International Conductors Competition in Katowice (1999). He also received several awards from the President of the City of Katowice for his artistic achievements. He is a permanent conductor of the New Music Orchestra, with which he has performed at many festivals of contemporary music (Warsaw Autumn, Silesian Days of Contemporary Music). In 2000 he founded the Chamber Orchestra *Ars Musicae*, which specializes in the early music repertoire, and the vocal ensemble *Cappella Theoreticorum Cantans*. In May 2003, thanks to a grant from the Ernst von Siemens Musikstiftung awarded by the Friends of the Warsaw Autumn Foundation, he conducted the National Romanian Radio Orchestra in a concert inaugurating the International New Music Week in Bucharest.

**ALEKSANDER LASON** (1951) graduated with honours in composition under Józef Świder from the State Higher School of Music in Katowice. In 1984 and 1988 he attended International Summer Courses for New Music in Darmstadt. In the 1970s he made himself known as a pianist-improviser (being awarded a prize at the Fourth Piano Improvisation Competition in Gdańsk, 1972) but eventually devoted himself to composition and conducting. His honours include the Beethoven Prize of the City of Bonn in 1980 and his *Symphony No. 1* was placed first at the International Composers' Rostrum in Paris in 1980, and the *String Quartet No. 2* and *Concerto festivo* were recommended at the same contest in 1988 and 1997 respectively. His honours also include awards of the Silesian cities of Mikołów, Bytom and Tarnowskie Góry. Currently he lectures at the Karol Szymanowski Academy of Music in Katowice and at the Cieszyn Branch of the Silesian University (with a title of professor from 2000). Since 1996 he is a conductor of the New Music Orchestra, founded at the Music Academy in Katowice on his initiative.

**MIKULÁŠ ŠKUTA** (1960) studied piano at the Bratislava Conservatory with Elena Elanová (1976–79) and at the Academy of Music and Performing Arts with Eva Fischerová (1979–84). 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 Competition, Competition Maria Callas in Athens, etc.). Since 1981 he has been co-operating with leading Czechoslovak, and since 1986 also orchestras abroad. Since 1989 Mikuláš Škuta has been involved also in the jazz scene, performing and composing in his own trio *Esh* 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 (Brucknerorchester Linz, Slovak Philharmonic, Slovak Chamber Orchestra), at major music festivals – Bratislava Music Festival, Salzburger Festspiele, Melos-Ethos, Jazz-Festival Saalfelden. He cooperated and toured in Germany and Austria with violinist Benjamin Schmid with classical repertoire and own compositions. Since 1995 he lectures on jazz improvisation at the International Summer School in Klagenfurt-Viktring. He has recorded extensively for radio and television companies, and for CD labels.



**WEDNESDAY  
12 NOVEMBER**

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**Slovak Radio  
Large Concert  
Studio  
7.30 p.m.**

09

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**COLOGNE PERCUSSION GROUP**

Thomas Meixner

Boris Müller

Dirk Rothbrust

Achim Seyler

NICOLAUS ANTON HUBER

*Herbstfestival*

MARIÁN LEJAVA

*Quaoar* (2003)\*

(festival commission)

INTERVAL

CASPAR JOHANNES WALTER

*Luftspiegelung* (2001)

YOUNGHI PAGH-PAAN

*Tsi-Shin-Kut* (1991–94)

\* world première

**NICOLAUS ANTON 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 electroacoustic studio under Riedl and attended Stockhausen's courses at Darmstadt. A grant from the Deutscher Akademischer 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), *Anmerkungen und Aufhebung (Lukács)*; 4 films; *sound sources* (1971), *Aion* for tape and perfumes (1968–72).

Friedrich Hölderlin: *der Herbst*. Impressive autumn landscape. Bases for *Herbstfestival*. It was difficult to get into the rather silent rhythmical mixture and choose one of them as a starting point. To achieve a better analysis of the inner structure of polyphony I tried to mark these artificial time segments by stopwatch. But my compositional needs were really different from the structure and experience quality of these autumn sounds. I had to transform the nature of these sounds into the musical landscape with membranes, woods, metals and sound-creating motions.

The composition, similarly to a poem, is divided into verse lines. In spite of this logical sequence of the colourful "sets" we are forced to count up to infinity – that's the way the verse lines are created. Owing to of polychromy and monochrome, unproportionally length of verses and their density arise the process of polyphony "inserting". This fluidity leads to 10-minute composition with the crescendo structure growing up. Distance is transformed into musical closeness. There is no space for loud commercial of sound experiences in the composition, but it requires devoted listeners willing to receive its power.

Nicolaus Anton Huber

**MARIÁN LEJAVA** → p. 33

*Quaoar*:

1. The name of the higher God of ancient Indian tribe, whose meaning is "power of creation".
2. Fresh discovering of the tenth planet of our solar system with this name.
3. Studying of the sound origination (since human voice to percussion instruments) and its transformations.

The composition is dedicated to my beloved sister Scarlett's birthday.

Marián Lejava

**CASPAR JOHANNES WALTER** (1964, Frankfurt am Main) studied composition with V. D. Kirchner (Wiesbaden) as well as with J. Fritsch and C. Barlow (Cologne Conservatory of Music). In 1985 he was cofounder of the Cologne-based Thürmchen Verlag (Publishing House). He has received several major composition awards including the first prize in the Stuttgart Composition Competition (1991), in 1995 the first prize in the competition Wien Modern, the Hindemith Award of the Schleswig-Holstein Festival. He has represented the young generation of Cologne musicians in exchange projects sponsored by the Goethe Institut in New York (1989) and Atlanta (1993). A CD with chamber music works by Caspar Johannes Walter released by the German Council of Music on the Label Wergo obtained German Record Critics Prize in 1998. He is cellist in the Thürmchen Ensemble, which he also co-founded in 1991. They are focused primarily on young composers from the areas of experimental music and musical theatre.

**Works** (selection): *Phantasiestück* for violoncello and 2 percussions (1983), *Kleine Klagemusik* for string trio (1983), *Kleine Klagemusik 2* for string quartet (1983/87), *Totentänze* for six players on various instruments (1987), *Comodo e lamentoso* for 2 violoncellos (1987), *Totentanzstudie* for ensemble (1987–88), *Studies 8* for harp and string orchestra (1989), *I3 b* for percussion ensemble and chamber orchestra (1989), *Studien 1–7* for 11 brass instruments and perc (1989), *Durchscheinende Etüden I–VIII/b* for 1–5 string instruments (1990/91), *glissando, elegia, capriccio* for cello (1991–95), *3 pieces for Wind Quintet* (1992–93), *Spuk I* for chalumeau (clarinet), viola (cello) and piano (1994), *Piano quartet* (1994), *Spuk II* for 2 Shakuhachi, Shamisen and Koto (1995), *L'Infinito* for 7 voices (1997), *Elegie* for ensemble (2001), *Krumme Dinger 2* for 5 voices and 3 violoncellos (2001), *Lebenslinie* for violin, cello and orchestra (2002).

*Luftspiegelung* originated in 2001 as a commission of Schlagquartett Köln Ensemble. I was attracted to integrate roar sounds of many percussion instruments (e.g. blow bottles) to microtonal intonational structures. I would like to contribute a human, rough sounding shape for the fine academic harmonies. Linking aliquot tones and their mirror image (constructed lower aliquotes) constellation and constructing both to broad locomotion – for that I was looking for in harmony. Minor third has been misleading to the aliquotes sphere with the partial application of lower aliquotes. That process are reflected in cents (hundredth of semitone), that's why I connected also four precise sine generators operated by four percussion players and amplified by megaphone. Intonational tangle is stabilized by immaterial tones. The sounds of vibraphone, crotals and glockenspiel are connecting together in immaterial tones and roar.

Caspar Johannes Walter

**YOUNGHI PAGH-PAAN** (1945, Cheongju, South Korea) studied composition on Seoul University. She realised that a composer in Korea could not go running after Western models, but that new Korean music must connect to its own cultural traditions. It took five years to make a decision and move to Europe. Since 1974 Younghi Pagh-Paan living in Germany. She continued her studies with Klaus Huber in Freiburg. After some chamber music pieces marking her first steps into new territory the moment of real artistic liberation came in 1980, in the form of the orchestral piece *Sori*, whose Donaueschingen première brought her wide public recognition. *Sori* means everything

that makes a sound: speech, song, cries, uproar, exclamations. In a sweeping gesture, this music opens itself up to the world. Rhythms and melodies from Korean peasant music, colourful harmony, exciting sonic processes, introverted silence, and a spirit of rebellion: these are the main aspects of its physiognomy.

The composition *Tsi-Shin-Kut* (1991–94) relates to a traditional Earth Spirit ritual. Here the live sounds of the four percussionists and the computer music fuse into a magical incantation in sound, in the midst of which, as if from far away, an excerpt from a pansori song is heard. The technical medium of electronics is subtly infiltrated by these mysterious sound symbols.

**THE COLOGNE PERCUSSION QUARTET** made its debut at the Witten Festival of New Chamber Music in 1989, giving the first performances of works by Wolfgang Rihm and Edison Denisov. Among experts, this ensemble has long been seen as a guarantee for convincing, finely honed performances. Its members, graduates from the Karlsruhe, Cologne and Trossingen music academies, explore unconventional worlds of sound with a dedication and professionalism that are rare in the contemporary music scene. The enormous range of conventional and exotic instruments used by the Quartet dazzles both the eye and the ear; it is surprising how even the most banal everyday objects undergo a metamorphosis in the hands of these four percussionists. The Cologne Percussion Quartet has performed regularly at international festivals: Weltmusiktage, Tage Neuer Orchestermusik, Saar Music Festival, Vienna Modern, Berlin Festival.





**THURSDAY  
13 NOVEMBER**

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**Pálffy Palace  
Zámocká 47  
5.00 p.m.**

10

**CORONA QUARTET**

Viktor Mazáček 1st violin

Tomáš Pálka 2nd violin

Ondřej Štochl viola

Sylva Jablonská cello

**MOYZES QUARTET**

Stanislav Mucha 1st violin

František Török 2nd violin

Alexander Lakatoš viola

Ján Slávik cello

Enikő Ginzery dulcimer

MAREK KOPELENT

*String Quartet No. 3 (1963)*

VIERA JANÁRČEKOVÁ

*String Quartet No. 6 (2000)*

INTERVAL

ANTON STEINECKER

*Quintet for Dulcimer and String  
Quartet (2003)\**

JURAJ BENEŠ

*String Quartet No. 5 (2000)\**

\* world première

**MAREK KOPELENT** (1932, Prague) studied composition under Jaroslav Řídký at the Academy of Arts (AMU) from 1951–55. From 1959 on he began to discover the compositional principles of 2nd Viennese school and the European avant-garde of 1950s, integrating those into his new style becoming very modern and original. The first piece which opened him the way to the foreign musical world was his *3rd String Quartet* (1963), thanks to the interpretation by Novák Quartet which performed the piece on its concerts throughout Europe. In 1960s Kopelent made himself well known in the circles of contemporary music in Europe, his music being played on such festivals as Warsaw Autumn, Donaueschingen, Witten and others. From 1965–73 he was active as an artistic director of contemporary music ensemble "Musica Viva Pragensis", conducted by his colleague Zbyněk Vostřák, and for which he wrote several chamber pieces. In the Prague musical life of 1960s the ensemble represented an important entity, as well as the group of composers around it, forming in 1967 so called Prague Group of New Music, bringing together composers, musicologists and interpreters. In the times of "normalisation" he was ostracized from the new Union of Composers and his ensemble Musica viva Pragensis was not allowed by the authorities to pursue its concert activity. After the revolution in 1989 Kopelent became for a short time a music advisor at the office of president Havel and from 1991 he was named a professor of composition at the musical faculty of AMU in Prague. He was chairman of the Czech Section of the ISCM and still is a chairman of composers association Atelier 90. He is organiser and regular lecturer to International Composers' Summer Courses Český Krumlov. In 1991 French gouvernement honored him by an award "Chevalier des arts et lettres". He received also Czech Classic 1999 Award and Herder Prize in 2001.

**Works** (selection): *Musica or a Story of Long, Long Ago That Angels Pass on from Age to Age*, singspiel for soprano, 2 actors and flute, oboe and harpsichord (1978–79), *Sananela*, a symphonic poem for orchestra (1954–55), *Contemplation* for chamber orchestra (1966), *Snehab* for soprano, jazz contralto (from a tape recording) tape recording and chamber ensemble (1967), *Errant Voice* for an actress, tape recording, chamber ensemble, film (35 or 16 mm) and light ad lib. (1969), *Intimissimo*, music and a poem for chamber ensemble and tape recording (1971), *A Few Minutes with an Oboist*, concerto galante for oboe and chamber ensemble (1972), *Tukata* for harp, harpsichord and dulcimer (or el. guitar) (1974), *Games* for alto saxophone and orchestra (1974–75), *Laudatio Pacis* by P. H. Dittrich (GDR), Sofia Gubaidulina (USSR) and Marek Kopelent, oratorio for soprano, contralto, tenor bass and recitation soloists, chamber choir, mixed choir and orchestra to texts by Jan Amos Komenský (1975), *Lux Mirandae Sanctitatis*, oratorio for soprano, recitation, choir and instrumental ensemble (1994), *Appels*, for 12 vocalists and 3 percussion players, (1996), *From the Notebook of Natasha H.*, 9 fragments for soprano and baritone solo to the texts of the mental handicapped Nataša Hamouzová (2000).

**VIERA JANÁRČEKOVÁ** (1951, Svit) studied in Bratislava and Prague. She lived in Canada since seventies, then she moved to Germany. As a freelance composer she developed new instrumental techniques and notations in nineties. She was awarded International Woman Composer Competition Prize in Mannheim (1994), 1st Prize at Chamber Music Competition in Bratislava (1996), Wolfgang Zippel Prize (1997). In 2000 she premièred four brand new pieces as a composer in residence at International Lockenhaus Festival (invitation of Gidon Kremer). Her compositions were recorded for a Intersound PRO VIVA publisher house.

**Works** (selection): 6 string quartets (1984, "Vom Kablschlag zur Lichtung", 1984–85, 1986, 1989, 1992, 2000), *F+F* for piano (1982), *6 haiku* for violin and piano (1982), *Avalokitesvara*, four songs for baritone and piano on the texts of Ulrich Holbein (1983), *Insomnia*, sextet for clarinet, oboe, bassoon, two horns and piano (1983), *Abgestaubte Saiten* for piano (1986), *7 chinese songs* for soprano/tenor and piano (1986), *Heftige Landschaft mit dreizehn Bäumen* for string orchestra (1987), *Lieder auf der Flucht* for mezzosoprano and chamber ensemble on the text of Ingeborg Bachmann (1987), *Zwischen ON und OFF* for voice, flute, oboe, clarinet and piano (1989), *Der geheimnisvolle Nachen* for mezzosoprano and cello on the text of Friedrich Nietzsche (1989), *Issa Haiku* for mezzosoprano and cello (1989), *Donna Laura*, dramatic work for mezzosoprano and 15 instruments on the text of Christine Brückner (1989), *Actionen R* for piano, recitation and pantomime (1989), *Hymnos an Vater Lärm* for mezzosoprano and percussion on the text of Ulrich Holbein (1990), *Antioophoenix* for 8 cellos (1990), *Sechs Siebenschläferinnen* for choir (1990), *Beschattungstheater* for 4 cellos (1990), *Piano Concerto* (1991), *Asbrukantha* for strings, harp and piano (1991), *Scatto automatico* for strings, percussion and harp (1992), *Gianozzo* (1993), *Irre Parabel* for orchestra (1993), *Ozeanische Sekunde* for orchestra (1994), *Pulsator*, trio for flute, cello and piano (1996), *Quintessenzen* for bass flute and string orchestra (1998), *durchpulst* for flute (2001), *Splitternackt* for piano and tape (2003).

The music of *String Quartet No. 6* seems to be in a smooth light, as if in the state of weightlessness and demonstrates itself in pure crystal structures. Tempered system is substituted by natural tones and his applicability is temporarily fading out in double glissandos. These structures are guided as if by an acoustic magnifying glass or vibrating aliquot tone clusters that rise up in microtonal changes. Four instruments are meant for four sonic spaces: key tone *a* (in various instrumentations), artificial flageolet domain, partial glissando melodies and finally, designated by composer as "vertical trill" – high-pitched tone alternation precisely structured and analysed into details. The thematic fields have different duration period and spiral progression is more and more concentrated. The straight ahead instruments resembling the orbit planet conjunction.

**ANTON STEINECKER** (1971, Bratislava) studied privately composition with Tadeáš Salva, later on continued at Academy of Music and Performing Arts (VŠMU) with Jozef Sixta and Dušan Martinček. During his studies attended scholarship at Academy of Arts in Prague with Svatopluk Havelka and Juraj Filas. Continued as Artist Diploma student at Jerusalem Rubin Academy of Music and Dance with Marek Kopytman. Since 1999 he is a postgraduate student at VŠMU with Dušan Martinček and Vladimír Bokes and simultaneously student at Hochschule des Saarlandes für Musik und Theater in Saarbrücken (Theo Brandmüller). Anton Steinecker participated several international courses – International Summer Program CASMI 2001 in Prague, New Music Days in Ostrava 2001, 2003 (Jean-Yves Bosseur, Alvin Lucier, Petr Kotík, Christian Wolff, Tristan Murail), Masters de Pontlevoy, France (Mark Kopytman). His composition "Jaj, Bože môj!" (*Oh, my God!*) for mixed choir on a folk poetry, obtained a third prize in the choral category at the Year of Slovak Music Composers' Competition. His works were premiered on international festivals (Czech Republic, Hungary, Poland, Russia, France, Israel, Germany, Austria, USA).

**Works** (selection): *Ground for oboe and viola* (1993), "Oh, my God!" for mixed choir (1994), *Piano Trio* (1994), *Invention for Viola* (1994–95), *String Quartet* (1996–97), *Notturmo for horn* (1997), *Wind Quintet* (2000), *String Quartet No. 2 – Choral Variations in Memoriam Ludovít Rajter* (2000).

During composing *Quintet for Dulcimer and String Quartet* I was inspired by Enikő Ginzerly and Moyzes Quartet to whom it is also dedicated.

Anton Steinecker

**JURAJ BENEŠ** (1940, Trnava) studied piano with Roman Rychlo at the Bratislava Conservatory and composition with Ján Cikker at the Academy of Music and Performing Arts in Bratislava. After finishing his studies he worked for 10 years as a rehearsal pianist in the Opera of the Slovak National Theatre (SND), later he taught at the Department of Musical Education of the Teacher's Training College of Comenius 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 1988–91 he was a music adviser of the Opera of the SND. 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 1994–98 he acted as the chairman of the Slovak Section of ISCM. Beneš's works were performed on several occasions at concert and theatre stages in Greece, United Kingdom, Poland, etc.

Since his beginnings as a composer, Beneš's 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 composes 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), *Quartetto d'archi No. 2* (1984), *Quartetto d'archi No. 3* (1989), *Quartetto d'archi 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), *Notturni* 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), *Quartetto d'archi no. 5* (2000), *Durée  $\Phi$*  per organo (2001), *Concerto for Piano and Orchestra* (2001), *Durée  $\Delta$*  per organo (2002).

Ensemble **CORONA**, founded during concert season 2002–03 is based on composers society Konvergence (Jan Rybář, Tomáš Pálka, Roman Pallas, Ondřej Štochl). They are interested in contemporary music providing. The heart of ensemble is **CORONA STRING QUARTET**. The wide cast consists of flute, clarinet, percussion and piano.

Since its foundation in 1975, the **MOYZES QUARTET** has been one of the most popular chamber ensembles in Slovakia. The Quartet members graduated from the Academy of Music and Performing Arts in Bratislava and continued their studies at the Hochschule für Musik und darstellende Kunst in Vienna, Austria. Even during their studies, the Quartet won prizes in national and international competitions. In 1986 the Moyzes Quartet became a professional ensemble of the Slovak Philharmonic. The Quartet has successfully presented the Slovak culture in almost all the European countries, in Japan, India, Morocco, U.S.A., and Cuba. In 2000 the Moyzes Quartet was awarded the Frico Kafenda Prize. At the same time, it received the Reviewers' Award. The Quartet's repertoire consists of compositions from all periods of music history, including works by contemporary Slovak composers. Many of them even dedicated their compositions directly to the Quartet. The Moyzes Quartet frequently performs at prominent music festivals, mostly in Slovakia, the Czech Republic, Germany, France, Denmark and Faroe Islands, Slovenia, and Austria. In 2001, the Quartet successfully appeared in New York, U.S.A., during the Month of Slovak Culture in New York.

The Quartet is constantly committed to recording activity (they made more than 20 CDs altogether, including one of the latest recording with works by Brouwer, Castelnuovo-Tedesco, and Bozza, for the Bayerischer Rundfunk in October 2000), and recordings for the Slovak Radio and foreign broadcasting companies. In 2001, the Quartet successfully appeared in New York, U.S.A., during the Month of Slovak Culture in New York. In last years the Quartet participated in many international festivals: Melos-Ethos, Prague Spring, Festival in Bad Kissingen and Salzburg. In 2002 the members of the Quartet toured to Germany, France, Italy and Luxemburg, and appeared at the Bratislava Music Festival, Music Festival in Brno and Europamusicale 2002.

**ENIKŐ GINZERY** (1975, Bratislava) studied dulcimer at Bratislava Conservatory with Ľ. Dadáková (1989–96), music theory at Academy of Music and Performing Arts in Bratislava and dulcimer at Liszt Academy of Music in Budapest with Ilona Gerencsér Szeverényi (1995–2000). Since 2002 she studied interpretation of contemporary music at Hochschule für Musik und Theater in Saarbrücken with Stefan Litwin. In the years 1997, 1998, 1999 she participated at Béla Bartók International Course in Szombathely (with György Kurtág and Gábor Csalog). During her studies she appeared on many festivals and performances (Melos-Ethos, New Slovak Music, Third International Dulcimer Festival in Bratislava, Princeton University, Ostrava New Music Days, Contemporary Music Days in Prague). In 1997 she was awarded a first prize at International Dulcimer Competition in Valašské Meziříčí and two years later in Plovdiv, Bulgaria she obtained a prize for the best foreign performer. Enikő Ginzery is focused on pieces for solo dulcimer, chamber ensemble with dulcimer and regularly premières works of contemporary composers (Ilja Zeljenka, Juraj Beneš, Juraj Pospíšil, Dániel Bíró, Chiel Meijering). She recorded a contemporary dulcimer music CD in 2001.



**THURSDAY  
13 NOVEMBER**

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**Slovak Radio  
Chamber Concert  
Studio  
7.30 p.m.**

11

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**"Sound, images and space"**

Ivan Buffa piano, pedalophone

Gabriel Szathmáry violin

Karin Varkondová soprano

PABLO GARCIA

*Piano T* (2000)

for piano and electronics

KOTOKA SUZUKI

*Umidi Soni Colores* (2002)

for 3 videos and electronics

ALEXANDER MIHALIČ

*Fractals III* (2003)\*

for piano and pedalophone

INTERVAL

JESPER NORDIN

*Calm Like a Bomb* (2000)

for violin and electronics

KAIJA SAARIAHO

*Lonh* (1996)

for soprano and electronics

JOSEPH HYDE

*Songlines* (1994)

for video and electronics

I. lost for words

II. found objects

III. seachange

\* world première

The stereotypes of "two kinds of music" still survives among us. That leads to the composing of qualitatively different music for traditional acoustic musical instruments in contrast to the one which makes use of new and still expanding domain of electronic sounds. It may be the result of extremely long period of experimenting of which decades made many people feel that all the electronic is too unemotional and technocratic. Technical professions, which in the past prevailed over the artistic ones because of technically demanding manipulation with them, have for a long time been creating the image of possibilities and "impossibilities" in new musical production.

The era of such experiments is however undoubtedly behind us and we are getting to the era where manipulation with technologies is no more an obstacle, but a common part of all areas of our lives. The computer usage in artistic production is therefore becoming indispensable and stages are peopled with the generation of musicians and composers who consider the latter natural, even as natural as using any other acoustic traditional musical instrument. This view of grasping the technological space by artist brings qualitatively new aesthetical experience also to the listener that means new forms and styles in free artistic answers to the old questions. This basically destroys historical stereotype of two previously mentioned kinds of music.

"Sound, Images and Space" – they all together make up the mosaic and confrontation at the same time. It is presentation of the most topical pieces of the youngest generation of composers internationally awarded in renowned compositional competitions as well as the middle generation composers. Generally it offers continuity and contrast at the same time.

Marek Žoffaj

**PABLO GARCIA** (1973) born in Mexico City, studied music theory, composition and piano at CIEM. During his years as an undergraduate he played with a number of bands, organized Rock and Contemporary Academic Music Concerts, and then moved to London where he has been living since 1996. He did an mastercourses in composition at the University of Hertfordshire with a grant from the British Council and pursued a PhD in electroacoustic music composition at City University London, with the support of the Mexican Arts Council (FONCA). During the last few years he has received international prizes for his electroacoustic music compositions, such as: Prix de la Region de Aquitaine Concours SCRIME, Bordeaux (2000); 3rd prize Luigi Russolo, Italy (2001); Honorary Mention at Concours Metamorphoses Belgium (2000); composition selected for the Computer Music Conference interFACES, Australia (2000).

*Piano T* was composed with sounds recorded from inside the Piano. It is based on rhythm and extreme tension due to the nature of the metallic slaps and aggressive arpeggios chosen. The title, in Spanish, suggests indirectly "huge piano" which has much to do with the pre-conceived plan for the piece: a composition for piano and piano sounds.

Dance... dense... primitive... irritation... innocence... – these were most of the "impulses" which produced and structured this piece.

Pablo Garcia

*Piano T* (2000) was awarded the 3rd prize in the International Composer Competition "Luigi Russolo" 2001.

**KOTOKA SUZUKI** studied composition at Indiana and Stanford Universities with Jonathan Harvey and pursued at numerous compositional courses including IRCAM Summer Workshop (France), Voix Nouvelles Royaumont (France), Darmstadt (Germany). Many of her works have been performed by Arditti String Quartet, Continuum (Canada), or Ensemble Moderne (Canada). Her awards and grants include Russolo-Pratella Electroacoustic Music Competition (finalist), Robert Flemming Prize from Canada Council for the Arts. Suzuki composes for both instrumental and electroacoustic music, as well as for dance and film. At present, she is mainly engaged in large multimedia productions, including works for orchestra with multi-channel surround tape, and collective works for sound and videos installations.

**Works** (selection): *Brass Quintet No. 1* (1991), *Nat-king* for tape (1995), *Peter Rabbit* for electronic organ (1997), *Sound Machine* for three percussionists, two pianos, and three dancers (1997), *Reflections* for two percussionists (1997), *Minyo* for string quartet (1997), *Distortion* for flute, clarinet, piano, violin, and double bass (1999), *Yoei* for six percussionists, CD, and a dancer attached to four real-time activated sensors (1999), *Sift* for violin and computer-generated tape (2000).

***Umidi Soni Colores*** for tape and video

Video: Claudio Rohrmoser

The work was awarded the first prize in the 30th International Competition of Electroacoustic Music and Sonic Art Bourges 2003.

The focus of this collaboration work is to portray closely the relationship between sound and vision (their movement, shape, and color), in a three dimensional spatial environment, while giving both of them equal importance. It is important that both of these two mediums serves not only to enhance the materials of the other medium, but also to lead, dominate, and at times, even to express completely contrasting and independent ideas from the other. This work consists of three contrasting movements that are simultaneously played without any interruption. These three movements are each based on the same main sound and visual materials that reoccur and transform through out the piece. The sounds of stone, water, and voices are used as the main sound materials. This work was realized at Technical University of Berlin Electronic Studio and was commissioned by TU Electronic Studio and DAAD.

Kotoka Suzuki

**ALEXANDER MIHALIČ** (1963, Medzilaborce) studied composition at Košice Conservatory with Jozef Podprocký and continued in Bratislava with Ilja Zeljenka. In 1987 he received a scholarship for studying with Yoshihisa Taira at École Normale de Musique de Paris (1997–88). In 1988 he moved to France to study electroacoustic composition with Michel Zbar until 1990. In this same year he received his Master's degree from the Université de Paris VIII under Horacio Vaggione, and in 1991 he entered the DEA in the "20th Century Music and Musicology" program. He completed his Ph.D. in composition at the Université de Paris VIII. In 1991–92 he has taught at the Université de Paris VIII and from 1992–97 he worked at the IRCAM pedagogy department. Since 2000 he teaches music and informatics technologies at Conservatoire de Dugny and is director of music informatics department at IMEB Bourges Institute. In 1997 he made up the

"Pedalophone" (a system of eight to nine pedals which allow the solo musician to directly control the parameters of real-time sound processing through natural gestures) used in concerts in France, Spain and Japan. His compositions has been performed in festivals and concerts in Europe, USA, Japan, and Australia.

**Works** (selection): *Ouverture for Orchestra* (1984–85), *Quartettino for String Quartet* (1984–85), *Music for Orchestra* for strings, wind quintet and piano (1985–86), *Composition for Piano and Tape* (1986–87), *Funtions* for string quartet (1988), *Fractals I* for tape (1989–90), *Atoms*, trio for flute, cello and piano (1993), *Fractals II*, live electronics (1995–96), *Terra* for winds, percussions and electronics (1995–96), *DNA* for solo instrument and pedalophone (1997), *Pbaestos Disc A/I* for percussion (1998–99), *Pbaestos Disc A/II* for chamber orchestra (1999).

The continuation of theoretical project of my thesis at Université Paris 8 is composition *Fractals III*. My thesis consists of identical musical material processing possibilities. Any of material processings are variation to the basic "abstract composition". The first version of *Fractals* (any other version gets the serial number) is written for a tape. The parameters are recorded as they were designated. There is one constant, unchangeable composition state on some medium (tape, CD, hard disc). No modifications and changes in final version, which is recorded, are not possible. The second version of *Fractals* consist of random style music parameters. Their modification depend on psycho-fyziological condition of the person "creating" the composition. Parameters like heartbeat, cerebrally waves, stress size eg. determinates music parameter changing. Basis of their constants is compositionally algorithm, and sound effects are never an identical. The present, third version of the composition is appointed for an interpret. It is "live-elektronik" version and electronical sounds has been creating in real time by interpret. Sound is electronical transformations of accoustic instrument which I created myself – pedalophone. This version, that is to say traditional version of composition when composer's score is given to interpret for performance.

Alexander Mihalič

The *Fractals III* is commissioned by Slovak Radio Experimental studio.

**JESPER NORDIN** (1971, Stockholm) studied composition at the Royal University College of Music in Stockholm with Pär Lindgren, Bent Sørensen and William Brunson. He has attended courses and masterclasses with composers Jonathan Harvey, Louis Andriessen, Esa-Pekka Salonen and ensembles such as the Arditti Quartet and ICTUS. His production ranges from orchestral and choral music over chamber music to electroacoustic and free improvised music. He has also recieved much attention for his orchestral music – played by the Swedish Radio Symphony Orchestra, the Finnish Radio Symphony Orchestra and others – and his chamber opera *Arnaia – Thrown into the Sea*. The opera was a collaboration with world-acclaimed Finnish authoress Märta Tikkanen and was composed while Nordin was a Composer in Residence at the Banff Centre for the Arts in Canada.

After studies at the Royal College of Music in Stockholm and at IRCAM in Paris he has been invited as a visiting scholar to Stanford University during 2004 to work in the studio at CCRMA and study with Brian Ferneyhough. 2004–06 Nordin will be Composer in

Residence at the Swedish National Radio receiving several commissions, including a radio-opera and pieces for the Radio Symphony Orchestra and the Radio Choir.

**Works** (selection): *Arnaia – kastad i havet*, chamber opera for 2 singers, 11 musicians and electronics (2002), *And Voices Are* for saxophone quartet (1994/1995), *Lowland* for guitar (1995), *Strof* for percussion sextet (1996–97), *Ash-Wednesday IV* for soprano, recorder, lute, baroque cello and harpsichord (1996–99), *Calm Like a Bomb* for violin and tape (2000), *Presens* for choir, string orchestra, improvisers and tape (2001), *Even Now* for percussion, double bass and tape (2001–02), *Double Concerto for violin, cello and orchestra* (2003).

*Calm like a bomb* was composed on commission by Svenska Rikskonserten (the Swedish Concert Institute) for Daniel Möller and KammarensembleN. It is based on recordings by violinist Daniel Möller, Swedish folksinger Sofia Karlsson and guitarist/mandolinist Fredrik Lindqvist. The title is taken from a song by the rock group Rage against the Machine. The only thing borrowed from that song apart from the title is the level of intensity. Piece has been awarded several international prizes including the first prize at Prix Ton Bruynél (Amsterdam), second prize at the Salvatore Martirano Award (Illinois) and the second prize in the International Composer Competition "Luigi Russolo".

**KAIJA SAARIAHO** (1952, Finland) has lived and worked in Paris since 1982. She studied composition under Paavo Heinenen at the Sibelius Academy and later at the Musikhochschule in Freiburg with Brian Ferneyhough and Klaus Huber. In 1982 she attended courses in computer music at IRCAM in Paris, since when the computer has been an important element of her composing technique. In 1986 she was awarded the Kranichsteiner Preis at the new music summer courses in Darmstadt, and in 1988 the Prix Italia, for her work *Stilleben*. In 1989 *Stilleben* and *Io* were awarded the Ars Electronica Prize. More recently, in 2000 she received both the Nordic Music Prize (for *Lonh*) and the Stoeger Award of the Chamber Music Society of Lincoln Center (in recognition of outstanding services to chamber music). She achieved international reputation with works that include *Verblendungen* (orchestra and tape, 1982–84), *Lichtbogen* for chamber ensemble and electronics (1985–96), *Nymphéa* (1987) for string quartet and electronics, a commission from the Lincoln Center for the Kronos Quartet), and two linked orchestral works *Du Cristal* and *...a la fumée*. Saariaho has also taken part in a number of multimedia productions such as the full-length ballet *Maa* (1991) and a pan-European collaborative project to produce a CD-ROM *Prisma* about her life and work.

**Works** (selection): *L'Amour de loin*, opera (2000), *Im Traume* for cello and piano (1980), *Verblendungen* for orchestra (1984), *Lichtbogen* for 9 Musicians (1986), *Io* for chamber orchestra and electronics (1987), *Petals* for cello and electronics (1988), *Stilleben* for electronics (1988), *Du Cristal* for orchestra (1989), *...a la fumée* for alto flute, cello and orchestra (1990), *Maa*, ballet music in 7 scenes (1991), *Fall* for harp and electronics (1991), *Gates* for chamber orchestra and electronics (1991), *Amers* for cello and chamber orchestra (1992), *Caliban's Dream* for baritone and ensemble (1993), *Six Japanese Gardens* for percussions and electronics

(1994), *Graal Théâtre* for violin and orchestra (1994, chamber version 1997), *Folia* for double bass and electronics (1995), *Lonh* for soprano and electronics (1996), *Chateau de l'ame* for soprano, chorus and chamber orchestra (1996), *Miranda's Lament* for soprano and ensemble (1997), *Mirrors* for flute and cello (1997), *Nymphéa Reflection* for orchestra (2001), *Überzeugung* for 3 female voices and ensemble (2001), *Tag des Jabrs* for mixed choir and electronics (2001), *Orion* for orchestra (2002).

Commissioned by the Wien Modern Festival and dedicated to Dawn Upshaw, *Lonh* is a prologue for Kaija Saariaho's forthcoming opera *L'Amour de loin*. The title, meaning "far away" or "distant", comes from the old Provençal language Occitan, in which the text is sung. The text itself, a poem about love from afar, is attributed to the medieval troubadour Jaufré Rudel. Following the formal scheme of the poem, the piece is divided into nine sections. In the electronic part one can hear resonances of the text recited in Occitan, French and English, as well as processed concrete sounds (bird song, wind, rain...).

## Lonh

I.  
Lanquand li jorn son lonc en mai  
m'es bels douz chans d'auzels de loing  
e gand me sui partitz de lai  
remembra-m d'un'amor de loing  
vauc de talan enbroncs e clis  
si que chans ni flors d'albepis  
no-m platz plus que l'inverns gelatz.

II.  
Ja mais d'amor no-m gauzirai  
si no-m gau d'est'amor de loing  
que gensor ni meillor non sai  
vas nuilla part ni pres ni loing  
tant es sos pretzvarais e fis  
que lai el renc dels sarrazis  
fos eu per lieis chautius clamatz.

III.  
Iratz e gauzens m'en partrai  
qan veirai cest'amor de loing  
mas non sai coras la-m veirai  
car trop son nostras terras loing  
assatz i a portz e camis  
e per aisso non sui devis  
mas tot sia cum a Dieu platz.

## From Afar

I.  
When the days are long in May  
The sweet song of birds from afar  
Seems lovely to me and when I have left there  
I remember a distant love  
I walk bend and bowed with desire  
So much so that neither song nor hawthorn flower  
Please me more than the icy winter.

II.  
Never will I enjoy love  
If I do not enjoy this distant love  
For a nobler or better one I do not know  
Anywhere, neither near nor far  
So high it is true, real price  
That there, in the kingdom of the Saracens  
I wish to be proclaimed her captive.

III.  
Sad and joyous, I will separate from her  
When I see that distant love  
But I know not when I will see her  
For our lands are too far away  
There are so many passages and paths  
And in this I am no seer  
But let everything be according to God's will.

## IV.

Be-m parra jois qan li qerrai  
 per amor Dieu l'amor de loing  
 e's a lieis plai albergarai  
 pres de lieis si be-m sui de loing  
 adoncs parra-l parlamens fis  
 qand drutz loindas er tant vezis  
 c'ab bels digz jauzirai solatz.

## V.

Ben ten clo Seignor per verai  
 per q'ieu veirai l'amor de loing  
 mas per un ben que m'en eschai  
 n'ai dos mals car tant m'es de loing  
 ai car me fos lai peleris  
 si que mos fustz e mos tapis  
 fos pelz sieus bels huoiills remiratz.

## VI.

Dieus qe fetz tot qant ve ni vai  
 r fermet cest'amor de loing  
 me don poder qe-l cor eu n'ai  
 q'en breu veia l'amor de loing  
 veraiamen en locs aizis  
 si qe la cambra a-l jardis  
 mi resembles totz temps palatz.

## VII.

Ver ditz qui m'apella lechai  
 ni desiran d'amor de loing  
 car nuills autre jois tant no-m plai  
 cum jauzimens d'amor de loing  
 mas so q'eu vuoill m'es tant ahis  
 q'enaissi-m fadet mos pairis  
 q'ieu ames e non fos amatz.

Mas so q'ieu vuoill m'es tant ahis  
 totz sia mauditz lo pairis  
 q'em fadet q'ieu non fos amatz.

## IV.

I will feel joy for sure when I ask her  
 For the love of God the distant love  
 And it fits her I will live  
 Near her even if I am from far away  
 Then will come our faithful meeting  
 When I, the faraway lover, will be so near  
 That I will console myself with her beautiful words.

## V.

I really trust in the Lord  
 Through whom I will see the distant love  
 But for something that fails me  
 I have two sorrows for she is so far away  
 Ah, if only I were a pilgrim there  
 So that my stick and my bundle  
 Could be seen by her lovely eyes.

## VI.

God who made everything that comes and goes  
 And formed this distant love  
 Grant me the power of my heart  
 Soon to see the distant love  
 Truly in a propitious place  
 And that the room and garden  
 Always appear as palaces to me.

## VII.

He speaks true who says I am avid  
 And longing for the distant love  
 For no joy gives me pleasure  
 Like the pleasure of the distant love  
 But what I want is forbidden to me  
 So my godfather endowed me  
 That though loving I will not have been loved

But what I want is forbidden to me  
 So my godfather be cursed  
 Who made me not to be loved.

**JOSEPH HYDE** (1969, London) uses digital media to make sound and multimedia works, installations and performances. Particular features of his work are the complex interaction of abstract sound and image, and the integration of interactive technology into live performance. His background in music is apparent through an emphasis on sound and time-based structures. His work has won a number of awards and mentions, in competitions such as the Transmediale, the Concorso Luigi Russolo and Prix Ars Electronica.

**Works** (selection): *In Sunlight II: September Song* for soprano, tape and live electronics (1992), *To the Last Syllable* for four voices and tape (1993), *Seven Waves* for flute and tape (1993), *Nightfalling III: Burnt Out* for piano, percussion and tape (1995), *Last Minute*, sound work (1998), *Periphery*, video and sound installation (2000), *Remember Me*, multimedia installation (2003).

*Songlines* is not the landscape or the path, but rather a "song" describing them. Only the faintest trace of the texts themselves remain. The map has been thrown away – path and landscape forgotten – leaving an abstract structure with the form and ceremony of a narrative, but none of the original content. *Songlines* was awarded the 1st prize in the International Composer Competition "Luigi Russolo" 1995.

**IVAN BUFFA** → p. 28

**GABRIEL SZATHMÁRY** (1973) studied at conservatory and Academy of Music and Performing Arts in Bratislava with Ewald Danel. In 2000 he obtained French government scholarship to study at Conservatoire Supérieur de Paris (Suzanne Gessner violin class). During studies he participated several times at Summer Academy operated by Vienna Hochschule für Musik und darstellende Kunst in Semmering with Eszter Perényi. Nowadays he is violin section leader of Musica Aeterna Ensemble and first violin player of Pressburger Quartet.

**KARIN VARKONDOVÁ** (1972) studied at conservatory and Academy of Music and Performing Arts in Bratislava with Magdaléna Blahušiaková. During studies she participated at International interpretive course in Karlové Vary. As a guest of Slovak National Theatre Opera (SND) she shaped several characters (Sharon in *Maria Callas's Masterclass* of T. Mc Nally, Woman in *Expectation* of A. Schoenberg, Maddalena in *Andrea Chénier* of U. Giordano). She gave a guest performances in Banská Bystrica Opera Theatre (Foreign princess in A. Dvořák's *Rusalka*). The last production of Karin Varkondová at SND Opera is a title character of Janáček's *Káťa Kabanová* and Dame in *Macbeth* of Giuseppe Verdi for winter production. She also giving performances in Slovakia and abroad.





**FRIDAY**  
**14 NOVEMBER**

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**Pálffy Palace**  
**Zámocká 47**  
**5.00 p.m.**

12

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## **Musica Danubiana**

Enikő Ginzery dulcimer

Ivana Pristašová violin

Eugen Prochác cello

Mikuláš Škuta piano

Ronald Šebesta clarinet

Magdaléna Bajuszová piano

Peter Šesták viola

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HANS JOACHIM HESPOS

*Santur*

for dulcimer

LJUBO RANČIGAJ

*Metamorphoses*

for violin, cello and piano

ZOLTÁN JENEY

*Forgácsok*

for dulcimer

MILAN SLAVICKÝ

*Invocation IV* (1998)

for violin, clarinet and piano

INTERVAL

KLAUS AGER

*Blätter* Op. 45

for piano

Schatten

Vergessen

Abend der Erinnerung

Gedanken

Nacht

Toccata

Schweigen

DAN DEDIU

*Latebrae* Op. 79 (1999)

for violin, viola and piano

I. Massacro

II. Lied ohne Worte

III. Totentänzchen. Trauerchoral

**HANS JOACHIM HESPOS** (1938) was head of the innovative workshop project "Extending composition" at the University of Music and Theatre of Rostock. He is lecturer at the Institute of Art and Art Theory at the University of Cologne and visiting professor at the University of Music and Interpretative Arts of Vienna. Since 2001 he is composer in residence at Staatsoper Hannover.

**Works** (selection): *Gallimak* for soprano and oboe (also sopranino saxophone), as well as alto and English horn (1998), *ÜberRasch* for 2 flautists (1998), *Bigu* for Ensemble (1998), *SYRENE* for ensemble (2000), *BILAN wassermusike* for chamber orchestra (2000), *ANJOL* for conductor and improvisational baritone saxophone (2000), *Kaleidoskopes luftsilber*, spirits to accordion, electric bass (fretless) and electroacoustic distortion (2001), *STITCH* for electrified accordion, electric bass (fretless) and electroacoustic distortion, diffused by eight channels (2002), *VIERIG+* for 4 and more historical organs, helium-organ (also solo), with/out Vogelfrau-voice and bang-battens (2002).

**ZOLTÁN JENEY** (1943, Szolnok, Hungary) studied composition with Zoltán Pongrácz at Debrecen, Ferenc Farkas at the Academy of Music in Budapest (1961–66) and Goffredo Petrassi at the Accademia di Santa Cecilia in Roma (1967–68). In 1970, he founded the Budapest New Music Studio together with Péter Eötvös, Zoltán Kocsis, László Sály, Albert Simon and László Vidovszky. He has since been active in the Studio as a composer and performer (keyboard and percussion instruments). In 1985 he spent four months in the United States as visiting scholar at Columbia University in New York City and three years later he spent a year in West Berlin on a DAAD scholarship. He was invited to teach instrumentation at the Budapest Academy of Music in 1986 and from september 1995 he is the leader professor of the composition department. He was shortlisted at UNESCO's International Rostrum of Composers. Between 1991–94 he was a member of the Advisory Board to the Mayor of the Budapest Council; since 1993 he has been the President of the Hungarian Composer's Union and member of the Executive Committee of ISCM. Zoltán Jeney holds several cultural and state awards.

**Works** (selection): *Omaggio* for soprano and orchestra (1966), *Soliloquium No. 1, 2, 3, 4* for various instruments (1967–80), *ALEF – Hommage à Schoenberg* for large orchestra (1972), *Forgácsok* for dulcimer (1972–95), *Coincidences* for 1 or 3 chamber ensembles (1973), *Les Adieux (Two Mushrooms)* for chamber ensemble and tape (1977), *Az Értől az Óceánig (From the Ér to the Ocean)* for recitation with or without live electronics or tape or only tape music (1977–87), *Cantos para todos* for soprano and chamber ensemble (1983), *Interludium in Hoquetus* for 4 MIDI-controlled synthesisers (1988), *Ricercare 8+8* for MIDI-controlled sampler and 16 loudspeakers (1989), *Ouverture étrusque* for oboe, MIDI-controlled synthesiser or tape and cymbales antiques (3 players; 1989), *Fungi – Epitaphium John Cage* for alto flute (1992).

**MILAN SLAVICKÝ** (1947, Prague) studied musicology at the Faculty of Philosophy of Charles University in Prague and composition at the Janáček Academy of Arts in Brno in classes of Jan Kapr and Ctirad Kohoutek. Afterwards he completed a post-graduate course in the theory of music at the Academy of Arts in Prague under Karel Janeček and Karel Risinger and an extramural research project at the department of musicology at the Institute of Art History and Theory of Czechoslovakia's Academy of Sciences, his tutor being Karel Risinger. He worked as a recording producer in the Supraphon Records, later as a

free-lance composer, recording producer, music editor and musicologist. From 1990 he teaches musicology at the Charles University and from 1994 composition at the Prague Academy of Performing Arts. Instrumental music predominates in his works. Following a period, marked by a wholehearted quest for his own specific style, since the beginning of the 1970s the composer has been consistently applying the method of fixed interval selection coupled with the principle of thematic sequentiality within musical structure. He is also noted for endeavours to achieve a maximum emotional effect of his compositions. Milan Slavický was awarded many domestic and international prizes: Carl Maria von Weber-Preis in Dresden (1976, 1978, 1979), the prize of the town Brasilia (1985). His composition *Porta coeli* won the Music Critic's Award as the best composition performed in 1992 and in 1995 he was awarded third prize for the composition *Two Chapters from the Apocalypse*.

**Works** (selection): *Three Inventions for solo bassoon* (1967), *Music for 4 Clarinets* (1968), *Concertino for Piano and Chamber Ensemble* consisting of flute, oboe, bassoon, cello and percussion instruments (1969), *The Book of Ecclesiastes*, chamber cantata for chamber choir, recitator and instrumental ensemble on biblical text (1970), *Three Studies for oboe solo*, (1971), *Hommage à Saint-Exupéry* for large orchestra (1971), *Diptych for large orchestra* (1973), *Musica notturna* per flauto, violino e pianoforte (1976), *Wind Quintet* (1976), *Dialogues with Silence*, string quartet (1978), *The Way of the Heart*, a story for violin, wind and percussion instruments, harp and celesta (1978), *Terre des hommes*, symphonic triptych (1979–83), *Brightening II*, version for ondes martenot, piano and percussion (1979), *Microdrama* for solo guitar (1979), *Monolith* for organ solo (1979), *Articulations* for brass quintet (1980), *Echos* for tuba solo (1981), *Variations on a Laser Ray*, music for tape (1982), *Brightening IV* for oboe and string quartet (1985), *Approaching* for harpsichord (1985), *Invocation II* for marimba solo (1988), *Ad fontes*, reflection for string orchestra (1989), *Media vita I* for soprano and viola (1989), *Porta coeli*, symphonic vision for large orchestra (1991), *L'Avent*, mediation electroacoustique (1992), *Contrapunctus I* per oboe/corno inglese e nastro magnetico (1992), *Sursum corda* per organo solo (1993), *Invocation III* for flute solo (1994), *Two Chapters from the Apocalypse* for large orchestra (1995), *Tre pezzi per corno solo* (1996), *Veni Sancte Spiritus* for soprano and chamber ensemble (1997), *Invocation IV* for violin, clarinet and piano (1998), *Requiem* for soli (mezzosoprano and baritone), choir and orchestra (2000/2001), *Advent Contemplations*, string quartet (2002).

To the cycle of three instrumental compositions called *Invocation* (*I* for viola solo, *II* for marimba and *III* for flute) I added a fourth one. It was written not for solo instrument, but for trio and there is connection and material similarity with the previous pieces. I have been working here with my favourite interval selection and also expressive characteristic features – it is introvert music developing on arched bases, created from timbre elements. *Invocation IV* was written on request of American Verdehr Trio who represented it among others at the Cleveland Festival. The opening night was performed by Mondschein Ensemble who also recorded it at the Prague Radio.

Milan Slavický

**KLAUS AGER** (1946, Salzburg) studied at Hochschule für Musik und darstellende Kunst Mozarteum, University of Salzburg and in Paris at the Conservatoire National et Supérieur with Olivier Messiaen and Pierre Schaeffer. He is currently a Professor for Music Analysis

at the University Mozarteum in Salzburg where he has served as President (1995-2000). Ager has served as an Artistic Director of the Austrian New Music Ensemble (1975-85) and conducted frequent concert tours in Austria and abroad. Since 1977 Ager has been Director of the new music festival ASPEKTE Salzburg and was elected President of the European Conference of New Music Promoters (Amsterdam, 1981-92). His list of compositions includes orchestral music, choral works and chamber music as well as electronic and computer music. He has received several commissions from the Austrian Government, the Government of the province of Salzburg, various European orchestras and festivals (Musikprotokoll Graz, Macerata New Music Festival, Centro die coordinamento culturale Venezia, Antidogma Musica Torino, International Foundation Mozarteum Salzburg, Brucknerhaus Linz, Austrian Radio, ZDF).

**Works** (selection): *Reflexions for Orchestra* (1973), *Reflexions for Chamber Orchestra* (1973), *Metaboles IV* for string quartet (1977), *Agnus Dei* for 2 narrators, ensemble and tape (1978), *Sonata for Violoncello Solo* (1983), *Saxomanie* for sopransaxophone and percussion (1989), *Sinfonie for winds and percussion* (1991), *Keats* (rev. 1994).

**DAN DEDIU** (1967, Braila, Romania) graduated composition at the Music Academy in Bucharest and attended post-graduate courses at HMdK in Vienna. Scholar- and fellowships were offered to him by Alfred-Toepler-Foundation, Hamburg, Alban Berg-Foundation, Vienna, New Europe College, Bucharest and others. He acted as guest lecturer at Queen's University of Belfast, and invited for the Summer Workshop in Computing for Composers, IRCAM, Paris. Dediu was in 1999 and 2001 the artistic director of the New Music Festival in Bucharest "International Week of New Music". Since 1999 is Associate Professor for composition at University of Music in Bucharest and since 2000 leads the Composition Department. "The music of Dan Dediu could be described as versatile, nervous, with a specific feature of dynamic restlessness. He works with forms, which consists every time in an alternation of good perceptible sonorities, pithy microuniverses." (Lothar Knessl)

*Latebrae*, Op. 79, was written in 1999. The title of the work comes from the book *De Magistro VIII*, 21 by Augustinus and means a hiding place, a cache, a niche. The three movements (I. Massacro, II. Lied ohne Worte, III. Totentänzchen) have a specific expressivity, that is based on the same musical material: scales, chords, melodic lines. Three hidden universes are conjointly presented: a pulsating, cruelly balcanic world in "Massacro", a precariously, delicate being that lays in light-and-shade in "Lied ohne Worte", and a full of verve danse macabre (based on the Romanian aksak rhythm), in the ruffling up, almost subterranean and ironic "Totentänzchen".

**ENIKŐ GINZERY** → p. 72

**IVANA PRISTAŠOVÁ** (1974) after finishing her studies at the Bratislava Conservatory (with Tatiana Nedelcheva and Prof. Albín Vrtel) she continued with Michael Frischenschlager at the Universität für Musik und darstellende Kunst in Vienna and took also private lessons with Eugenia Thougaeva. Ivana participated in several international master classes and competitions. At the International Bohuslav Martinů Competition in Semmering she won the first prize in chamber music interpretation. She performed as soloist with the Slovak Philharmonic, with the Slovak Radio Symphony Orchestra, with the Slovak Sinfonietta Žilina and the Bratislava Conservatory Symphony Orchestra. As an excellent chamber music partner, she is the co-founder of the Opera Aperta ensemble, and the concertmaster of the

Bratislava Chamber Soloists. She co-operated with several chamber ensembles, among which the Stradivari Sextett, Jess Trio Wien, VENI Ensemble, Ensemble 20. Jahrhundert and Klangforum in Vienna. She participated in the recording of profile CDs of Slovakia's foremost composers Vladimír Godár and Peter Zagar. Ivana Pristašová performed in the frame of international festivals in Austria, Switzerland, Italy, Slovenia, Poland and the Czech Republic.

**EUGEN PROCHÁČ** began to play on violoncello when he was nine years old. He was a private pupil of Juraj Fazekaš and then his pupil at the Bratislava Conservatory. Then he attended Academy of Arts in Prague, where he studied with Josef Chuchro, later on with Daniel Šafan, Erling Blöndal Bengtsson, Michail Chomicer, Angelica May. In 1985 he participated at master course in Grožnjane (with D. Šafan). Eugen Procháč is a double winner of Slovak Conservatories Competition, winner of Slovak Interpret Competition (1983) and winner of International Competition Premio Valentino Bucchi in Roma (1990). He was awarded Slovak musical critic's prize and he successfully participated at Interpodium 1990. He is a member of New Bratislava Trio and Cappella Istropolitana. Eugen Procháč teaches at Academy of Music and Performing Arts in Bratislava, he worked as a professor at Academia Nacional Superior de Orquestra in Lisbon and Escola Profissional in Paredes. He leads a masterclasses in Portugal towns of Paredes and Águeda. The recording *On Fire* formed as cooperation with pianist Eleonóra Škutová, CD with compositions for cello and harfa is work in progress. He is founder and artistic director of Nice Music Festival in Banská Štiavnica. Conducting is another activity of Eugen Procháč, next year he will be conducting in Romania, Portugal and Argentina.

**MIKULÁŠ ŠKUTA** → p. 60

**RONALD ŠEBESTA** (1967) studied clarinet at the Bratislava Conservatory with Edmund Bombara and at the Academy of Music and Performing Arts in Bratislava with Jozef Luptáčik. While still a student, he took a course at the Conservatoire de Région de Boulogne in France with Jean Max Dussert. Since 1993, he is 1st clarinet player in the Slovak Radio Symphony Orchestra and since 1996 in the Cappella Istropolitana as well. He also performs sporadically as soloist with different Slovak chamber orchestras. In 1988, he co-founded the VENI Ensemble for contemporary music. The main focus of his professional interests is on chamber music with special emphasis on 20th-century and contemporary music. In accordance with that direction he co-founded the Opera Aperta ensemble in 1996, and is a permanent member of the experimental group Vapori del cuore, as well as occasional member of the ensemble Požož Sentimentál. Since 1995, he conducts musicological research of the clarinet sound in the frame of his post-graduate studies at the Academy of Music and Performing Arts in Bratislava.

**MAGDALÉNA BAJUSZOVÁ** → p. 29

**PETER ŠESTÁK** (1974) since the age of five he attended voice and violin lessons. He studied viola at the Bratislava Conservatory with Marian Banda. While still a student, he began to focus on chamber music. In 1992, he won the first prize in the national viola competition of the Slovak Conservatories. He was a member of the Gustav Mahler Youth Orchestra where he played under such conductors as Claudio Abbado and Ricardo Chailly. He continued his studies at the Academy of Music and Performing Arts with Josef Hošek and at the Joseph Haydn Conservatory in Eisenstadt with Y. Guttman. Peter Šesták participated in several international master classes (M. Kugel, O. Stantshev). In 1997, he was awarded the first prize in the International Bohuslav Martinů Chamber Music Competition for the Interpretation of *Madrigals for Violin and Viola*. He performed as a soloist with chamber orchestras (Cappella Istropolitana, Bratislava Chamber Soloists). He is a member of the Opera Aperta ensemble and of the orchestra Bratislava Chamber Soloists. His professional activities are directed towards contemporary music. He is a member of the contemporary music group VENI Ensemble. Recently he has also devoted time to interpretation of early music on period instruments – he is a member of the early music ensemble Solamente Naturali and regularly co-operates with similar ensembles at home and abroad (Musica Florea, Musica Aeterna, Collegium Marianum).



**FRIDAY**  
**14 NOVEMBER**

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**Moyzes Hall**  
**7.30 p.m.**

13

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**SLOVAK SINFONIETTA ŽILINA**

Leoš Svárovský conductor

Ladislav Papp harp

Krzysztof Bakowski violin

Sylvia Nopper soprano

Eleonóra Škutová piano

MICHAEL JARRELL  
*Conversions* (1988)  
for harp and string orchestra

TADEUSZ WIELECKI  
*Concerto à Rebours* (1998)  
for violin and orchestra

INTERVAL

IRIS SZEGHY  
*Vielleicht, dass uns etwas aufginge*  
(2003)  
for soprano and strings after poems  
by Klaus Merz

SOFIA GUBAIDULINA  
*Introitus* (1978)  
concerto for piano and chamber orchestra  
(for Alexander Bakhchiev)

**MICHAEL JARRELL** (1958, Geneva, Switzerland) decided to change music theory classes on Genf Conservatoire for composition study with Klaus Huber in Freiburg. Between 1986 and 1988 he lived in Paris, where he completed a stage in musical information at IRCAM, and then in Rome, where he continued his work on the "Assonance" series, a sequence drawn from sketchbooks. ("The sketch is a perfectly natural stage in the painting, in which the artist attempts to solve certain problems... These aspects are less manifest in music. This I find regrettable.") From 1991–93 he was composer in residence with the Lyon National Orchestra. Today Jarrell teaches composition at the Vienna College of Music.

**Works** (selection): *Assonance I* for clarinet solo (1983), *Essaims-cribles*, chamber ballet for bass clarinet and chamber ensemble (1986–88), *Formes-Fragments* for 6 voices, brass ensemble and 2 percussionists (1987), *Congruences* for MIDI-flute, oboe, chamber ensemble and live-electronics (1988–89), *Assonance II* for bass clarinet solo (1989), *Assonance III* for bass clarinet, violoncello and piano (1989), *Assonance IV* for tuba, viola and live-electronics (1990), *Assonance V* "...chaque jour n'est qu'une trêve entre deux nuits.../...chaque nuit n'est qu'une trêve entre deux jours..." for cello and 4 groups of instruments (1990), *Assonance VI* for chamber ensemble (fl, ob, cl, perc, pno, vn, va, vc) (1991), *Assonance VII* for percussion (1992), *Cassandre / Kassandra* for female actor, chamber ensemble and electronics (1993–94).

**TADEUSZ WIELECKI** (1954, Warsaw) studied double bass with Alfred Wieczorek and Andrzej Mysinski and composition with Włodzimierz Kotonski at the Warsaw Academy of Music. A Witold Lutosławski scholar in 1986, he continued his composition studies with Isang Yun in West Berlin and Klaus Huber in Freiburg. As a bassist, Wielecki performs contemporary solo works, giving concerts in a number of European countries, Azerbaijan, and the United States. His compositions are influenced by his experience as a bassist and Wielecki is particularly interested in modifying the traditional technique of playing stringed instruments. He has also been involved in the promotion of contemporary music and artistic education, leading programs on the new music for children and youth in the Polish Radio. In 1992 Wielecki chaired the Artistic Committee of the World's Music Days of the International Society of Contemporary Music in Warsaw. His *Concerto a Rebours* for violin and orchestra was listed among the recommended works at Unesco's 1999 International Composers' Tribune in Paris. Since 1999 Tadeusz Wielecki has been the director the The Warsaw Autumn International Festival of Contemporary Music.

**Works** (selection): *Nocturne* for a capella mixed choir (1979), *Music for Clarinet* (1979), *Tango* for clarinet, trombone, cello and piano (1980), *Misterioso* for percussionist-actor (1980), *A Week* for recorder, percussion, piano and double bass (1980), *Serious Music* for violin, trombone and percussion (1981), *Melody with Accompaniment* for chamber ensemble (1981), *Opened Series I–IV*, pieces for double bass solo (1982–85), *Ductus* for small string orchestra and harpsichord (1986), *Chamber Poem* for two violins, double bass and piano (1986), *Badrubudura* for percussionist and actor (1988), *Opened Series V* for double bass solo (1988), *Counting Game* for 4 speaking musicians (1990), *Metaphysical Ballad* for chamber orchestra (1990), *Two Questions and One Guess* for chamber orchestra (1992), *Opened Series*

VI for double bass solo (1993), *From the depths I sing...* for wind instruments, strings and percussion (1993), *Egocentric Poem* for amplified piano and tape (1994–95), *Collage-tango* for chamber orchestra (1995), *A Study of the Gesture* for clarinet, piano and cello (1995), *ID* for orchestra (1996), *A Study of the Gesture II* for piano (1997), *Concerto a Rebours* for violin and orchestra (1998), *A Study of the Gesture III* for clarinet, trombone, piano, cello and double bass (2000).

In *Concerto a Rebours* for violin and orchestra, the composer develops a special method of playing that could be referred to as "sliding". It is about continuous movement, fingers sliding along the strings, as opposed to the traditional technique where fingers are statically placed on the fingerboard of the instrument. According to the composer, this technical innovation has musical consequence as it impacts the sound of music.

**IRIS SZEGHY** (1956, Prešov) studied composition at the Academy of Music and Performing Arts in Bratislava, later finished there her doctoral studies of composition. She is a freelance composer and lives in Zurich, Switzerland. She went through different scholarship stays at home and abroad, longer or shorter time living and creating in Germany (Stuttgart, Hamburg, Worpswede), Holland (Amsterdam), Switzerland (Boswil, Stein am Rhein), Poland (Warsaw), Hungary (Budapest) and in the U.S.A. (San Diego).

Szeghy writes orchestral, chamber and choral music, her works were/are performed in concerts and festivals in many countries of Europe, in America and Asia (e.g. at the World New Music Days ISCM Festival, Warsaw Autumn Festival, Darmstadt Summer Courses for New Music or in the framework of four portrait-concerts in San Diego, Bremen, Hamburg and Stuttgart). She cooperated with distinguished performers of new music as e.g. a Holland bass clarinet player Harry Sparnaay, English soprano Jane Manning, "ensemble recherche" and Ensemble SurPlus (Freiburg, Germany), 2E2M (Paris) or with the English Hilliard Ensemble.

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. (Zuzana Martináková)

**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 Buonarroti (1990), *Three Shakespearean Songs* for mixed (female) chorus a cappella (1990), *Afforismi per flauto, oboe e clarinetto basso* (1991), *Ciaccona per violino solo/viola solo* (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 Pologne* for chamber ensemble (1998), *Prayer* for mixed chorus (1998), *Psalm 130* for mixed chorus and organ (1999), *Tableaux d'un parc* for flute, oboe, clarinet, horn, percussion, piano, violin, viola, cello and double bass (1999), *Bolero-Blues* for piano (2000), *It-Movements* (2001), *Canticum* (2002), *Vielleicht, dass uns etwas aufginge* for soprano and strings after poems by Klaus Merz (2003).

When I completed a nice compositional training course in Künstlerhause Boswil, Switzerland in spring 2001, the same institution offered me a commission for a piece for the 50th anniversary of its foundation. It was premiered on 2nd July 2002 at International Festival of Chamber Music "Boswil Summer" with sopranoist Sylvia Nopper and Concerto Boswil ensemble with Israeli-German director Israel Yinon.

I choose a poetry of contemporary Swiss poet and writer Klaus Merz as a model. This poetry was such an amazing discovery for me: it is able to express so much with a few words. That is what I – as a composer – am looking for too. I was inspired by the contrasts between the saving of resources and ideas' concentration. This power of the unspoken is very strongly felt in my composition.

Five short, meditative texts about human being were chosen from the plentiful Klaus Merz's oeuvre with the topics like hope, bitterness, shy happiness, death. The composition doesn't have song cycle's form, but it is a single unit. The most significant part of the work is the poem *Želanie* (*Wish*).

Iris Szeghy

Klaus Merz

### Wunsch

Vielleicht,  
dass uns  
etwas aufginge.  
Einmal.  
Per Zufall.  
Für immer.

### sabotage

aus den kalendern  
blättert die zeit.  
schwarze tage,  
wenig rote.  
  
die druckereien  
arbeiten gegen uns.

**echo**

wie du auch  
in den winterwald rufst,

verschneit  
kommt's zurück.

**Glück**

Diese Zuversicht gestern,  
als der Himmel so blau war.  
Und sich die Häuser  
auf der flachen Hand  
balancieren liessen.

**Kartengruss**

Ach Tod,  
du Luder,  
Liebster,  
woher nur  
nehmen die Menschen  
ihre Gesichter  
beim Vorübergehen?

**SOFIA GUBAIDULINA** → p. 101

*Introitus* is Latin for entrance; Introit is liturgical, a musical aspect of the High Mass. It's otherwise an apparently secular work, as if with Gubaidulina that makes a difference! The composer bares her master-colorist's chops in the two-and-a-half minute introduction to the piano's first entrance. It begins in calm with winds so deftly interlaced that we don't take note of the strings till they rise to a brief ecstatic shout, the first of a motif.

**THE SLOVAK SINFONIETTA ŽILINA** is one of the best known professional orchestras in Eastern Europe and holds a very important position in Slovak musical culture. It was founded in 1974 as the only "Mozart-style" orchestra in Slovakia and it consists of 35 members. The quality of the players together with the experience and musicianship of the founding musical director and conductor Eduard Fischer (1930–93) brought about the quick artistic growth of the orchestra. Already in 1977 the orchestra attained international recognition when it was invited to the Salzburg Festival and designated the official orchestra of that prestigious festival. Soon after, followed appearances at the Prague Spring and the major festivals throughout Europe, including Vienna's Festwochen and the Haydn Festival, Sofia Musical Weeks, Festa Musica Pro in Assisi,

Festival de Olite in Spain, Festival de Bonaguil in France, Music in Old Cracow, the Bratislava Music Festival, Mozartfest Schwetzingen, Schleswig-Holstein Festival, Festival de Manaus in Brazil and many others.

The Slovak Sinfonietta is, in fact, a small symphonic orchestra, but has a very broad repertoire of baroque, classical, early romantic, as well as 20th century works. They have a natural affinity for the intensely rich Slavic music of their cultural heritage. The orchestra also occasionally performs non-traditional programs, mostly for young audiences, high-lighting jazz and popular music. The music director of the orchestra between 1995–2001 was Leoš Svárovský. The honourable chief conductor is Tsugio Maeda from Japan.

**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 the State Philharmony Brno. Since 1993 he has been cooperating with the Slovak Sinfonietta Žilina, from 1995 to 2001 as its principal conductor.

**LADISLAV PAPP** (1979) studied at Bratislava Conservatory in the class of L. Sawiczová. Thanks to world famous harp producer Victor Salvi he continued at Academy of Music in Detmold (1999) and Zürich (1999–2003) with the well-known French harpist Catherine Michel. Since October 2003 he is a student of Musikhochschule in Hamburg in the class of Xavier de Maister. Ladislav Papp was awarded several prizes: winner of Slovak conservatory competition in Košice (1998), International Rostrum of Young Performers (TIJI UNESCO, 1999), Prize of Bratislava's Mayor, 1st prize at International Harp Competition Kiwanis in Zürich. He participated at mastercourses in Paris (Catherine Michel), Budapest (I. I. Roncea), Milan (Judy Loman) and Bonn. As a soloist he gave concerts in Budapest, Vienna, Prague, Munich, Nurnberg, Detmold, Zürich. He performed at National Festival of Harpist in Budapest (1998), World Harp Congress in Prague (1999) and in Geneva (2002). For Slovak Radio publisher house he recorded a solo CD in 2000.

**KRZYSZTOF BAKOWSKI** (1967) started his musical education under his father, the first violinist of the Polish National Philharmonic Orchestra, a process he completed fifteen years later in his father's class at the Fryderyk Chopin Academy of Music in Warsaw, where he himself now teaches. A scholarship enabled him to continue his studies at Indiana University with Joseph Gingold and Tadeusz Wronski and in 1990 he won the first prize at the T. Wronski Solo Violin Contest in Warsaw, where he had made his debut with the National Philharmonic Orchestra three years earlier. Krzysztof Bakowski is recognised as an outstanding performer of twentieth century music and has established a reputation as a concert and recording artist abroad and in his native country.

**SYLVIA NOPPER** started her musical training at the Musikhochschule in Trossingen (Germany), continued her studies at the University of Mainz and completed master degree at the Music Academy in Basle. It was in Basle that she was first inspired to delve into contemporary music. This led to close collaboration with such composers as Heinz Holliger and Jürg Wyttenbach. Sylvia Nopper soon became one of the most sought-after singers on the German new music scene. She has made numerous recordings for radio, television as well as on many labels. She has premiered more than 70 pieces, many of which were written specially for her. In addition to contemporary music, she has a particular affinity with early 20th-century music and

all kinds of Lied. She has participated in many festivals and performed with well-known orchestras and ensembles (b.e.a.m., Contrechamps Geneve, Klangforum Wien, Ensemble Recherche, Collegium Novum Zürich). She also has her own ensemble Oaequator I.

**ELEONÓRA ŠKUTOVÁ** (1967) studied at the Bratislava Conservatory with Juraj Mašinda and at the Academy of Music and Performing Arts with Daniela Varínska. In the frame of her post-graduate studies she focused on interpretation of 20th-century piano music. She performed as a soloist with the Slovak Philharmonic, the Slovak Radio Symphony Orchestra, the Košice State Philharmonic, Cappella Istropolitana, Bratislava Chamber Soloists and co-operated with conductors Ľudovít Rajter, Roman Rewakowicz, Arthur Fagen, Ondrej Lenárd, Tomáš Koutník, Jose Maria Ulla, Ewald Danel, Anton Popovič, and others. She performed as a soloist and with chamber partners at international festivals (Melos-Ethos, Evenings of New Music, Convergence, Contemporary Music Marathon Prague, Contrasts Lvov, Warsaw Autumn, Grenzenlos Berlin, Kulturspektakel Wien) The main part of her musical activity is devoted to chamber music, above all in co-operation with cellists (Lupták, Prochác, Stáhel, Cohen, Phillips, Fenyö) and singers (Jenis, Kohútová, Kožená, von Osten, Griffith), as well as different chamber formations (piano duo with Mikuláš Škuta, Dana Varínska, Zygmunt Krauze, Martin Erdmann) and ensembles (Opera Aperta ensemble, VENI, Požož sentimentál). She was the co-founder of VENI Ensemble, of the Opera Aperta ensemble and of the piano duo with her husband Mikuláš Škuta.



**SATURDAY  
15 NOVEMBER**

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**Theatre  
Astorka Korzo '90  
SNP Square 33**

14

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11.00 a.m. **PASSION OF LIFE**  
Documentary about  
the composer Sofia Gubaidulina  
(3sat, Germany)  
(Slovak première)

12.00 a.m. Discussion with  
**SOFIA GUBAIDULINA**

→ p. 101 – 103, 111



MELOS-ETHNOS 2003

MELOS-ETHNOS 2003





**SATURDAY  
15 NOVEMBER**

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**Moyzes Hall  
7.30 p.m.**

15

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Jozef Podhoranský cello  
Eugen Prochác cello  
Ján Slávik cello  
Jozef Lupták cello  
Juraj Alexander cello  
Katarína Kleinová cello  
Katarína Zajacová cello  
Czaba Rácz cello  
Cyril Šikula flute  
Adriana Antalová harp  
Alexander Lakatoš viola  
Adrian Rajter waterphone  
Sofia Gubaidulina waterphone

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SOFIA GUBAIDULINA

*Fata Morgana: Die tanzende Sonne*  
(2002)

for 8 cellos  
(dedicated to the Octuor  
de violoncelles de Beauvais)

*Quaternion* (1996)

for 4 cellos  
(dedicated to Vladimir Tonkha)

INTERVAL

*The Garden of Joy and Sorrow*  
(1980/2002)

for flute, harp, viola and speaker  
ad libitum

*Am Rande des Abgrunds* (2002)

for 7 cellos and 2 aquaphones  
(dedicated to Viktor Suslin)

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

**Works** (selection): *Fatselya* for soprano and orchestra (1956), *Piano Quintet* (1957), *Chaconne for Piano* (1962), *Allegro rustico* for flute and piano (1963), *Five Etudes for Harp, Double Bass and Percussion* (1965), *Sonata for Piano* (1965), *Pantomime* for double bass and piano (1966), *Rubayat*, cantata for baritone and instrumental ensemble (1969), *Musical Toys*, piano pieces for children (1969), *Concordanza* for 10 instrumentalists (1971), *Degrees* for orchestra (1972), *Detto 2* for cello and 13 instruments (1972), *Concerto for Bassoon and Low Strings* (1975), *Quartet for Four Flutes* (1977), *Introitus*, concerto for piano and chamber orchestra (1978), *Misterioso* for 7 percussionists (1977), *Sonata for Organ and Percussion* (1978), *De profundis* for bayan (1978), *In croce* for cello and organ (1979), *The Garden of Joy and Sorrow* for flute, alto and harp (1980), *Offertorium*, concerto for violin and orchestra (1980), *Freut euch*, sonata for violin and cello (1981), *Seven Words* for cello, accordion and strings (1982), *Perception* for baritone, soprano and seven string instruments (1983), *Stimmen... Verstummen...*, symphony in 12 movements (1986), *String Quartet No. 2* (1987), *String Quartet No. 3* (1987), *Hour of the Soul*, concerto for percussion, mezzo-soprano and large orchestra on Tsvetayeva lyrics (1974/1976/1988), *String Trio* (1988), *Pro et contra* for orchestra (1988), *Alleluja* for large orchestra, mixed choir and boys' voices (1990), *Aus dem Stundenbuch* for cello and orchestra (1991), *Hommage à T. S. Eliot* for soprano and octet (1987/91), *...Early in the Morning, Right before Waking...* for Japanese koto ensemble (1993), *Night in Memphis*, cantata for mezzo-soprano, male choir and chamber orchestra (1968/88/92), *And: The Festivities at their Height* for cello and orchestra (1993), *In Anticipation* for saxophone quartet and 6 percussionists (1993), *Meditation on Bach's chorale BWV 668* (1993), *String Quartet No. 4* (1993), *Now Always Snow* for chamber ensemble and chamber choir (1993), *Dancer on a Tightrope* for violin and piano (1993), *Concerto for Flute and Orchestra* (1994), *Angel* for alto and double bass (1994), *Figures of Time* for orchestra (1994), *Aus den Visionen von Hildegard von Bingen* for alto (1994), *Concerto for Viola and Orchestra* (1996), *Impromptu for Violin and Flute* (1996), *Canticle of the Sun* for mixed choir (1997), *In the Shadow of the Tree* for koto, bass koto, zheng and ensemble (1998), *Two Paths (A Dedication to Mary and Martha)* for 2 violas (1999), *St. John Passion* for chamber chorus, large chorus, soloists and orchestra (1999–2000), *St. John Easter* for double chorus and orchestra (2001), *The Light of the End* for orchestra (2003).

In the Soviet period Gubaidulina earned her living writing film-scores, while reserving part of every year for her own music. She was early attracted to the modernist enthusiasms of her contemporaries Schnittke and Denisov but emerged with a striking voice of her own with the chamber-orchestral *Concordanza* (1970). During this period she built up a close circle of performing friends with whom she would share long periods of improvisation and acoustic experiment. Out of these experiences came many works, such as the *Concerto for bassoon and low instruments* (1975, for the bassoonist Valery Popov), *The Hour of the Soul* (1976, rev. 1988, for the percussionist Mark Pekarsky with voice and orchestra) and ground-breaking pieces for the accordionist Friedrich Lips like the frequently played *De Profundis* (1978). From the late 1970s onwards Gubaidulina's essentially religious temperament became more and more obvious in her work. Already in Soviet times, when the public expression of religious themes was severely repressed, she was writing pieces like the piano concerto, *Intrositus* (1978), the violin concerto for Gidon Kremer, *Offertorium* (1980, rev. 1986), and *Seven Words* for cello, accordion and string orchestra (1982, published in the USSR under the non-religious title *Partita*). Since the arrival of greater freedom under Gorbachev, religious themes have become her overwhelming preoccupation. Many of her religious works are on a large scale, including a cello concerto inspired by a poem about the Last Judgement (*And: The Festivities at their Height*, 1993), *Alleluia* (1990), for chorus and orchestra, and, most recently, the colossal *St. John Passion* (2000), a German commission to celebrate the Millennium, given its first performance by the soloists, chorus and orchestra of the Kirov Opera conducted by Valery Gergiev. Much of Gubaidulina's more recent work also reflects her fascination with ancient principles of proportion such as the Golden Section. This is particularly clear in her chamber cantatas, *Perception* (1983) and *Now always snow* (1993) as well as in orchestral pieces like *Stimmen... verstummen...* (1986), *Pro et Contra* (1989) and *Zeitgestalten* (1994), this last being written for Simon Rattle and the City of Birmingham Symphony Orchestra. Since the collapse of the Soviet Union, Gubaidulina has lived in a small village outside Hamburg, Germany, where she delights in the peace and quiet she needs to fulfil the huge number of commissions she has received from all round the world.

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

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

Along with restored interest in tonality and thematic work, a return to simpler forms appears (ostinato, strophic form, rondo), to contemplation and meditation (in contradiction to expressiveness of the previous period) and finally to preference of retrospe-

catives. As for me, there are two reasons for this: 1. it is a certain exhaustion of the thought, demand for restraint in expectation of great explosions, 2. search for sharp contrast to established material. It's these retrospectives and simpler forms, that evoke this effect of unexpectedness.

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

I am a religious Russian Orthodox person and I understand "religion" in the literal meaning of the word, as "re-ligio", that is to say the restoration of connections, the restoration of the "legato" of life. There is no more serious task for music than this.

Sofia Gubaidulina

Francisco Tanzer

### Garten von Freuden und Traurigkeiten

Wann ist es wirklich aus?  
Was ist das wahre Ende?  
Alle Grenzen sind  
wie mit einem Stück Holz  
oder einem Schuhabsatz  
in die Erde gezogen.

Bis dahin...,  
hier ist die Grenze.  
Alles ist künstlich.  
Morgen spielen wir  
ein anderes Spiel.

### Garden of Joy and Sorrow

When is it really over?  
What is the true end?  
All borders are driven  
into the earth  
as if with a stick of wood  
or with the heel of a shoe.

Until then...,  
Here is the border.  
All that is artificial.  
Tomorrow we'll play  
Another game.

**JOZEF PODHORANSKÝ** (1951) studied at Bratislava conservatory (in the class of G. Večerný) and continued at Moscow Conservatory of Pjotr Iljich Tchaikovsky (with M. Chomicer, V. Feigin), where also graduated research student's post. He is a professor at Academy of Music and Performing Arts in Bratislava and a leader of violoncello mastercourses in Piešťany (Slovakia), Oberschützen (Austria), Pécs, Csongrád and Baja (Hungary). He received several prizes and appreciations on young interpret competitions (Beethoven Competition in Hradec u Opavy, Musicians' Competition of Slovak Republic in Banská Bystrica, Interpódium of Bratislava Music Festival, Interfórum Keszthel, Hungary). For presentation of his artistry he obtained The Golden Medal of Opus Publishing House for Brahms' cello sonatas recording and Frico Kafenda Prize (Slovak Music Fund) for a presentations of Slovak music. Jozef Podhoranský plays with outstanding pianists (Marián Lapšanský, Ivan Gajan) and also with domestic orchestras or orchestras abroad (Charkov, Budapest, Rzesów, Bucharest, Lublin). In those days he is recording a CD with the Slovak Radio Symphony Orchestra.

**EUGEN PROCHÁČ** → p. 88

**JÁN SLÁVIK** → p. 36

**JOZEF LUPTÁK** (1969) 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 Shafran, 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. As a first slovak artist he recorded set of Bach's suites for solo violoncello. His last CD project with the five world premiere compositions inspired by Bach's *1st Suite* called *Cello*. There is also a something "special" – cello improvisations with the voice and mouth rhythms. He is the founder and producer of the International Festival of Chamber Music Convergences in Bratislava and an artistic director of Melos-Ethos Contemporary Music Festival.

**JURAJ ALEXANDER** (1944) graduated at conservatory with prof. G. Večerný and at Academy of Music and Performing Arts in Bratislava with prof. V. Černý. Almost thirty years he was a member of Slovak Chamber Orchestra (1968–96). As a soloist he performed at several international festivals (Prague Spring, Bratislava Music Festival, Salzburger Festspiele) and participated at recordings for publishing house OPUS. Many of this recordings were adopted of publishing houses (Victor-Japan, RCA - Germany). He was concertmaster of Slovak National Opera Theatre (1993–2002). Juraj Alexander is a member of the Bratislava Piano Quartet and a cello concertmaster of Slovak Philharmony.

**KATARÍNA KLEINOVÁ** (1978) studied since 1996 at Academy of Music and Performing Arts (VŠMU) in Bratislava with Ján Slávik and Prof. Jozef Podhoranský. She was awarded at competitions in Ústí nad Orlicí, Beethoven's Hradec and she participated at international courses (D. Šaf-ran, J. Podhoranský, M. Čajkovská, R. Wallfish, V. Yagling). Since 1999 as a member of Albrecht Quartet she was participant of interpretive Sommerakademie courses (Reichenau, Austria), festival and courses Strings Only (Zadar, Croatia). Nowadays she is a member of Slovak Radio Symphony Orchestra and post-graduate student with Jozef Podhoranský at VŠMU.

**KATARÍNA ZAJACOVÁ** (1981) studied at Žilina Conservatory in the class of Květa Glasnáková. As a participant of SŠSK she obtained a honorary appreciation and 3rd prize. She performed as a soloist of E. Lalo, R. Schumann and P. I. Tchaikovsky cello concertos with Conservatory Orchestra and Sinfonietta Žilina. She is 3rd grade student at Academy of Music and Performing Arts in Bratislava in the class of Ján Slávik.

**CZABA RÁCZ** (1979, Komárno) studied cello with Tetsuya Kiuchi at the Conservatory in Székesfehérvár (Hungary) where he graduated in 1998. He concluded his musical studies with Ján Slávik at the Academy of Music and Performing Arts in Bratislava. He also attended mastercourses of Miklós Terényi and Josef Chuchro in Semmering. He has been a member of the Comorra Chamber Orchestra. He is a member of the Slovak Philharmonic Orchestra and is still active in chamber music performing, especially in the framework of the Bratislava String Quartet.

**ADRIANA ANTALOVÁ** studied at the conservatory and Academy of Music and Performing Arts (VŠMU) in Bratislava with prof. L. Sawiczová. She completed her education with prof. Karel Patras (master classes) in Prague and during the International Courses in Hungary. She was a member of Bohuslav Martinů Philharmonic Orchestra in Zlín and National Theatre Orchestra in Brno (Czech Republic). Since 1996 she has been harpist of the Slovak Radio Symphony Orchestra in Bratislava. She devotes herself actively to the interpretation of the contemporary solo and chamber music. She recorded solo concertos of Nancy Van de Vate and Aaron Rabuschka for the Vienna Modern Masters and participated at the slovak composer recordings (Vladimír Godár, Petra Bachratá) and French music for violin and harp CD. Since 1998 she teaches at the VŠMU.

**ALEXANDER LAKATOŠ** studied violin at Bratislava conservatory in the class of Prof. A. Vrtef and continued at Academy of Music and Performing Arts in viola class of Prof. J. Albrecht. As a member of Moyzes Quartet he participated at many performances and recordings in Slovakia and abroad. He is cooperating with Slovak Chamber Soloists Orchestra and he is a guest of Solistes Européens, Luxemburg.

**CYRIL ŠIKULA** during his studies at Academy of Music and Performing Arts in Bratislava he participated at various courses in Italy and other European countries. He is an active chamber music performer. He played with VENI Ensemble and was a member of Slovak Radio Symphony Orchestra.





**SUNDAY**  
**16 NOVEMBER**

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

16

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**SLOVAK RADIO SYMPHONY ORCHESTRA**

**Petr Gribanov** conductor

**Nao Higano** soprano

**Mihaela Martin** violin

IVAN PARÍK

*Triptych* (2003)\*

contemplation on the poetry of Jacopone  
da Todi for soprano and orchestra

Aria I

Aria II

Aria III – Meditation

SERGEY SLONIMSKY

*Symphony No. 8* (1985)

INTERVAL

SOFIA GUBAIDULINA

*Offertorium* (1980)

concerto for violin and orchestra

(dedicated to Gidon Kremer)

\* world première

**IVAN PARÍK** (1936, Bratislava) attended the Bratislava Conservatory as a disciple of Kornel Schimpl in conducting and Anrej Očenáš in composition. In 1962 he graduated the Academy of Music and Performing Arts in Bratislava, where he studied with Alexander Moyzes. He worked as a music counsellor in the television 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, Ivan 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 à William Croft* for tape (1969), *Sonata* for clarinet (1974), *Epitaph II* for flute and guitar (1976), *Time of Departures*, two songs for soprano (tenor) and piano (1978), *Music for Winds, Double Basses and Percussion* (1979), *Seen Closely Above the Lake* for narrator, wind quintet, piano and string quartet (1979), *Music for Miloš Urbásek* for string quartet (1981), *Musica Pastoralis* for large orchestra (1984), *Quadrophony* for 4 cellos (1987), *Two Arias on Stabat Mater Fragments* for higher voice and orchestra (1989), *How to Drink from the Well*, music to a poem by Milan Rúfus (1990), *Concerto grosso* for tape (1990), *Letters to a Girl-friend*, 5 small pieces for piano (1992), *Kyrie in memoriam Konstantinus the Philosopher* for organ (1993), *Meditation upon Texts by Jacopone da Todi* for flute and organ, *Missa brevis* (reconstruction of a work from 1957).

*Triptych* for soprano and orchestra with the text fragments of the Stabat mater sequence consists of two arias composed before 1989 and of Meditation that was finished in 2002. The two arias couldn't be performed until to the 1990s when they were first put on stage and sung by Jozef Kundlák, Jana Pastorková and Nao Higano. The triptych is only the fragment of the vocal-instrumental piece Stabat mater which is still being worked on.

For long years my mind has been occupied with the texts about the suffering of the mother, the Mother of the Son of Man. About the pain of the One who bore a child into the world that too often makes us suffer so much. I spent a lot of time thinking about the fates of mothers whose children have been for them a cause not only for joy, but also a deep sorrow. Maybe also that is why I meditate over the fate and the strenght of a woman whose life has not been marked only by happiness and I try to pay my tribute to those numerous without name who did not have the chance to feel their mother's love – maybe therefore Stabat mater dolorosa...

Dedicated to my wife in memory to our daughter Dagmarka.

Jacopone da Todi

**Stabat Mater** (fragments)

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

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

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

Stabat Mater dolorosa  
Juxta Crucem lacrimosa  
Dum pendebat Filius.

Sancta Mater, istud agas,  
Crucifixis fige plagas  
Cordi meo valide.

**SERGEY MIHAILOVICH SLONIMSKY** (1932, Sankt Petersburg) studied composition, piano and polyphony with Nicolai Uspensky, the author of the reading book *Samples of Ancient Russian Vocal Art*. Nowadays he is professor of St. Petersburg conservatoire and Samara Pedagogical University. Slonimsky finds congenial fantastic realism, "black" humour and tragic grotesque of such classical writers of Russian art as Gogol, Dostoyevsky, Bulgakov, Kharmis, Zoshchenko. In some of his compositions he follows the style of avantgarde music (*Antiphones* for string quartet, *Dialogues* for wind quartet, *Concerto-Buffo*, *Colour Fantasy*, *Petersburg's Visions* and others). His opera *The Master and Margarita* (chronologically the first adaptation for stage of Bulgakov's novel) had been prohibited for stage during seventeen years after the performance of the first act in the Leningrad House of Composers conducted by Gennady Rozhdestvensky. One of the new compositions by Slonimsky is *Petersburg's Visions* after Dostoevsky was performed by Yuri Temirkanov in eight cities of the USA, including New York (Carnegy Hall), Boston, San Fransisco, Los Angeles in 1996.

**Works** (selection): *Virinea*, opera (1967), *The Master and Margarita*, chamber opera in 3 acts (1972), *Mary Stuart*, a ballad opera in 3 acts (1980), *Hamlet*, opera (1990), *Tsar Ixion*, monodical drama (1993), *Ioan the Terrible's vision*, russian tragedy (1995), ten *symphonies* (1958, 1978, 1982, 1982, 1983, 1984, 1984, 1985, 1987, 1992), *Chromatic Poem* for organ (1969), *Concerto for Symphony Orchestra, Ensemble of Electric Guitars and Solo Instruments* (1974), *Festive Music* for balalaika, spoons and symphony orchestra (1975), *A Chorus Song* for contralto, flute, oboe, trumpet, balalaika, harmonium, spoons, vibes and 3 electric guitars (1975), *Novgorod Dance* for clarinett, trombone, violoncello, piano, percussions and magnetic

tape (1981), *American Rhapsody* for 2 pianos and harpsicord (1990), *24 Preludes and Fugues* for piano (1994), *One Day of Life*, cantata for 4 solists, chorus and chamber ensemble (1998).

#### **SOFIA GUBAIDULINA** → p. 101

The Offertory (in Latin, *Offertorium*) is another musical aspect of the Mass, but rather than a liturgical tune, Gubaidulina's concerto turns on the Royal Theme of Bach's secular *Musical Offering*. According to Gubaidulina, "The theme [offers] itself up as a sacrifice." Bach's Royal Theme remains approximately visible for much of the work, is later turned around, and in such astonishing garments. It's in three continuous sections, each headed by a fascinating Webernesque deconstruction of the Bach's theme. Offertorium is aptly subtitled "*Violin Concerto*" to reflect the role of the solo violin, originally written for Gidon Kremer. The extensive violin part is technically demanding, and the vigorous orchestral interjections range from the hauntingly wispy to the aggressively colorful.

**THE SLOVAK RADIO SYMPHONY ORCHESTRA** (SOSR) was established in 1929 as a first professional orchestra in Slovakia. From that time SOSR 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 weight of the repertory lies on the Romantic and 20th century music. The list of orchestra principal conductors includes for example Ľudovít Rajter, Ladislav Slovák, Otakar Trhlík, Bystrík Režucha, Ondrej Lenárd and Robert Stankovský. The orchestra participates at important musical 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 and HNH International. The orchestra is one of the main performers of contemporary American music for the MMC Recordings. Many of outstanding conductors and soloists appeared with Orchestra (Charles Mackerras, Zdenek Košler, Václav Smetáček, Gidon Kremer, Peter Dvorský, José Carreras, Juraj Bartoš, Ivan Ženatý and others). Current chief conductor, canadian Charles Olivieri-Munroe, took the position in the year 2001.

**PETR GRIBANOV** (1952) graduated conductors' faculty of Rimsky-Korsakov Leningrad State Conservatory in 1976 and Opera-Symphony conducting faculty class of Professor G. Yerjemyky in 1982. He has finished his post-graduate education in Novosibirsk. He has won the First Prize at the second Russian Conductors' Contest in 1988. He spent 7 concert seasons working with Irkutsk Symphony Orchestra. He was the head of Karaganda Symphony Orchestra, the Main conductor of Krasnoyarsk Academic Symphony Orchestra and Chief conductor of Karaganda Symphony Orchestra. Petr Gribanov conducted and had a success in Moscow, New York, Osaka, St. Petersburg, Kiev, Lvov, Novosibirsk, Ulyanovsk, Novgorod and other cities.

**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 Hana Štolfová-Bandová). She cooperated with Capella Istropolitana, Chamber Opera Bratislava, State Opera Košice (*La traviata*). She is a regular guest at the Slovak National Theatre Opera in Bratislava; among other roles she performed The Woman in Arnold Schoenberg's *Expectation* there (2002). At the Brno National Theatre she has performed the main role in Michal Košut's opera *Ifigenie* (2001). Her repertoire is very wide – from the music of the

Baroque era up to the contemporary music. She is also focused on Slovakian vocal repertory: Nao Higano gave the premières of works by Jozef Malovec, Ivan Parík, Juraj Beneš and in Japan for the first time presented works by Ján Levoslav Bella, Viliam Figuš-Bystrý or Mikuláš Schneider-Trnavský. She co-operates with Slovak Radio on recordings of European and Japanese music.

Romanian-born **MIHAELA MARTIN** has achieved the reputation of being one of the most outstanding violin virtuosos of her generation. She began to study violin with her father at the age of five, and later went to study with prof. Stefan Gheorghiu, who had been himself a pupil of George Enescu and David Oistrach. She has won numerous international competitions, beginning with the Second Prize at the Tchaikovsky Competition in Moscow when she was 19 and followed by top prizes in Montreal, Sion, Brussels. Her First Prize win at the First International Violin Competition in Indianapolis led to a steady international career. Her debut in Carnegie Hall, New York, was described by New York Times as "one of the most exciting debut concerts of the year". Among the orchestras she has performed with are BBC Symphony, the Royal Philharmonic, the Montreal Symphony, Mozarteum Salzburg, Gewandhaus Leipzig, Holywood Bowl with conductors such as Kurt Masur, Nikolaus Harnoncourt, Charles Dutoit, Neeme Järvi. Since 1992 she has taught at the Musikhochschule in Cologne. Her violin is a J. B. Guadagnini from 1748.



**12-14 NOVEMBER**

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**Energy Consulting and Information  
Centre, Konventná 9**

**FRINGE EVENT**

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**"In the Beginning was the Word"  
Text in the Contemporary Music  
(Song, Opera)**

7th International Symposium in the  
framework of the Melos-Ethos festival

**WEDNESDAY 12 NOVEMBER****10.00-12.30 a.m.**

Frieder Reininghaus (Cologne)

"Am Anfang war das Wort am" – über die schwindende Bedeutung des Textes im Musiktheater des späten 20. Jahrhunderts

Diether de la Motte (Vienna)

Gedichte, die selber Musik sind

Péter Halász (Budapest)

"Sehen aus Fenster gedrückt das Gesicht": Beckett und Kurtág

Maria Kostakeva (Sofia – Essen)

Das Musiktheater im Exil und in der Diktatur

Detlef Gojowy (Cologne)

Zehn Jahre für Čajkovskij: Stationen unbekannter Musikgeschichte aus einem Tagebuch

**1.30-4.00 p.m.**

Mieczyslaw Tomaszewski (Cracow)

Polnisches Lied – Reconnassance

Nada Hrkčková (Bratislava)

Slowakisches Lied: Von dem Nationalen zu dem Universalen

Jonas Bruveris (Vilnius)

Word and Sense: Several Lithuanian Examples

Teresa Malecka (Cracow)

Polish Songs of Last 30 Years

**THURSDAY 13 NOVEMBER****10.00-12.30 a.m.**

Vladimír Bokes (Bratislava)

Wahrheit nach 50 Jahren. Das Christliche und Westliche in Eugen Suchoň's "Katrena"

Tibor Tallián (Budapest)

"Die letzten fünf Szenen". Attila Bozays Madách-Oper

Erik Dremel (Hamburg)  
Entwicklungen der Oper in Großbritannien 1970–90

Regina Chlopicka (Cracow)  
Krzysztof Penderecki's Musical Theatre

Markéta Štefková (Bratislava)  
Der Traum einer römischen Kurtisane, der (auch) in die (Musik-) Geschichte eingehen sollte: Poppea-Oper von Claudio Monteverdi und Poppea-Lieder von Juraj Beneš

### **1.30–4.00 p.m.**

Miloslav Blahynka (Bratislava)  
Exotismen in der slowakischen Vokalmusik 1973–2003

Michaela Mojžišová (Bratislava)  
Die neueste Hamlet-Opernversion. "The Players" von Juraj Beneš (1994)

Juraj Hatrík (Bratislava)  
Authentic Texts in my Vocal - Instrumental Music (Empathy - Reconstruction - Imagination)

Marek Piaček (Bratislava)  
Texte in "Nuntium Magnum", "Urban Songs", "Der letzte Flug", "Sutra von Bratislava"  
u. a.

## **FRIDAY 14 NOVEMBER**

### **10.00–12.30 a.m.**

Hermann Jung (Mannheim)  
Musik und Lyrik im Liedschaffen von Wolfgang Rihm

Malgorzata Janickia-Slysz (Cracow)  
Krzysztof Penderecki's "Intertextual" Strategy in "Ubu Rex"

Yveta Kajanová (Bratislava)  
Word in Songs by Ilja Zeljenka

Norbert Adamov (Bratislava)  
Religiöse Texte in der zeitgenössischen Musik

Sektion der Jungen**1.30-4.00 p.m.**

Ewa Siemdaj (Cracow)

Categories of Expression in Penderecki's "Black Mask"

Agnieszka Draus (Cracow)

The Last 30 Years in the Polish Opera

Vladimír Moravčík (Bratislava)

The Slovak Idiom in Two Operas about the Drowned (Beneš, Salva)

Kazimierz Płoskoń (Cracow)

Marek Stachowski's Songs

Zuzana Došeková (Bratislava)

Religious Inspirations in the "Normalisation" Period. On the Original Text Canticum by Miro Bázlik

Marcin Strzelecki (Cracow)

Lutosławski's Songs

Boris Balušík (Bratislava)

"Postmodern" Song Cycles by Ivan Parík (since the 1970s)

Robert Kolář (Bratislava)

The Present and Romance. On Setting the Poetics of Janko Král' to Music in the 1970s (Fragments)

Kinga Kiwata (Cracow)

Henryk Mikołaj Górecki's Songs



**DOCUMENTATION 1991 / 1993 / 1995 / 1997 / 1999 / 2001**  
**(composers – compositions – performers)**

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- Acezantez:** *Ružacvijet* (97, Acezantez)
- Adamík, Josef:** *Labil and Improbable Dances* (91, AGON)
- Adams, John:** *Violin Concerto* (95, SF/P.Keuschnig/K.Nikkanen, vn), *Shaker Loops* (97, Slovak Sinfonietta Žilina/J. Powlnoy)
- Ager, Klaus:** *An die Stille* (93, I.Fábera, ob/Trávníček Quartet)
- Aiblinger, Peter:** *Verkündigung\** (97, Ensemble Wien 2001)
- Andriessen, Louis:** *Ouverture pour Orpbée* (93, E.Chojnacka, cemb), *La Voce* (95, F.-M.Uitti, vc), *Registers* (97 Z. Krauze, pf)
- Arigaza, Rodolfo:** *Diferencias del tercer tiempo* (01, H. Sparnaay, bcl)
- Avni, Tzvi:** *Mizmorei Tebilim* (91, Slovak Madrigalists/ L.Holásek)
- Baán, Josef:** *Mirrors*, (01, Arte Quartett)
- 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)
- Bartoň, Hanuš:** *Passing of Time* (01, Mondschein Ensemble)
- 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. Lednárová, sopr), *Introitus\** (99, Slovak Radio SO/ R.Stankovský/ A.Kohútiková, sopr), *Septetto resonancen on B-A-C-H + poesie J. E. Vincze\** (01, Ensemble SurPlus)
- Beneš, Juraj:** *Intermezzo for 6 Flutes* (91, Flauti di Bratislava), *O virtú mia* (91, S.Kopčák, B/J.V. Michalko, org), *Il sogno di Poppea* (91, A.Csengery, sopr/M.Kurtág, pf), *Waltz for Colonel 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/Ď.Štúra, bass); *Intermezzo 3* (97, M. Škuta, pf/E. Škutová-Slaničková, pf); *Chanson triste\** (97, Opera aperta); *Lunovis\** (97, Detský a mládežnícky zbor SRO); *Cantata No. 2 (déjeuner)* (97, Ensemble 2e2m), *Haiku\** (99, N.Higano, sopr/E.Ginzery, zmb), *Music to J. S.* (99, Slovak Sinfonietta Žilina/L.Svárovský), *Going To\** (01, Violoncello sextet), *Concerto for piano and orchestra\** (01, Slovak Radio SO/R. Rewakowicz, cond./E. Škutová, p)
- Berger, Roman:** *Exodus IV* (91, J.V.Michalko, org), *Adagio for Jan Branny* (91, M.Jokanovic, vn/N.Popovic, pf), *Epitaph 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), *Korczak in memoriam* (01, Moyzes Quartet/Voci Festose)
- Berio, Luciano:** *Folk Songs* (91, S.v.Osten, sopr/AGON/Musica viva Pragensis/B.Kulinský), *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), *Aria of Margarethe\** (01, G. Jašková, cl/H. Sparnaay, bcl)
- Borden, David:** *The Continuing Story of Counterpoint, Part 2* (93, Double Edge)
- Boroš, Tomáš:** *Pantomíma zvuku* (97, students of the AMPA)
- Boucourechliev, 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)
- Bruynél, Ton:** *Dust* (01, S. Sparnaay, org/tape)
- Bryars, Gavin:** *Glorious Hill* (95, Hilliard Ensemble)
- Buck, Ole:** *Fiori di Ghiaccio* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen)
- Burg, Lubomír:** *God, Why Have You Forgiven Me?\** (97, students of the AMPA)

- Burlas, Ivan:** *Spring Quartet* (93, K.Roško, tr/ M.Škuta, pf/ Reiter Quartet/M.Vach)
- Burlas, Martin:** *The Decline of Gods* (93, M.Burlas, keyboards/ D.Baláz, gramoph, meotar/ V.Sláma, bicycle), *Splendid Event\** (95, tape), *7th Day Records* (95, VENI ensemble), *A Redundant Shudder\** (99, Opera aperta/V.Zboroň, spk), *Die unendliche Melodie\** (01, Mondschein Ensemble)
- Burt, Francis:** *String Quartet No.2* (95, Arditti String Quartet)
- Busotti, Sylvano:** *5 pieces for David Tudor - 1 piece* (97, Z. Krauze, pf)
- Cage, John:** *Aria* (S.v.Osten, S/AGON/Musica viva Pragensis/ B.Kulínský) *5 Melodies* (93, A.Malkus, pf), *The Composed Improvisation* (93, W.Konink, tamb.pic), *Two* (93, Double Edge), *Etudes Boreales I & II* (95, F.-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, quadroph* (93, A.Jablokov, vn/X.Chabot, supervisor, IRCAM)
- Cowell, Henry:** *The Aeolian Harp* (99, Z. Krauze, pf)
- Crumb, George:** *Vox balaenae* (93, Trio Salomé)
- Čekovská, Lubica:** *Brown's Movement\** (97, students of the AMPA), *Fractal* (01, D. Buranovský, p/ Slovak Sinfonietta Žilina/ L. Svárovský)
- 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, E.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, vc)
- 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)
- Eckert, Gerald:** *Gefaltetes Moment* (01, Ensemble SurPlus)
- 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), *The Viola in my Life I* (01, Ensemble SurPlus)
- Ferneyhough, Brian:** *Bone Alphabet* (93, W.Konink, perc)
- Ferrari, Luc:** *Programme commun* (93, E.Chojnacka, cemb)
- Flammer, Ernst Helmuth:** *Etude I; Farbenmusik* (95, Ch. M. Moosmann, org)
- Ford, Ronald:** *High Rise* (01, A. Gabryš, cb)
- Fox, Christopher:** *Straight Lines in Broken Times* (99, Opera aperta)
- Freitag, Erik:** *In the death\_s hour of Alfons Alfred Schmidt - Scene from opera Da Capo al Capone* (01, Ensemble Wiener Collage)
- Fribec, Krešmir:** *Makedonia* (97, Acezantez)
- Frith, Fred:** *Seven Circles* (97, D. Wandewalle, pf)
- Fujikura, Dai:** *Vanished Whisper\** (01, H. Sparnaay, bcl/S. Sparnaay, org)
- Fundal, Karsten:** *The Wings of a Butterfly* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen)

- Fürst, Paul Walter:** *Tromboncussion* (99, Percussion Plus)
- Gabryś, Ryszard:** *An die Freude* (01, A. Gabryś, cb)
- Gabuniya, Nodar:** *Elegy for chamber orchestra* (99, Virtuosi of Lvov)
- Gardner, Stephen:** *You Never Know What's Round the Corner* (99, Concorde)
- Gašparík, Róbert:** *Deep-Blue Rockturne* op. 40\* (97, students of the AMPA)
- Georgescu, Corneliu Dan:** *String Quartet No 3* (99, Moyzes Quartet)
- Gerhardt, Frank:** *Nachtwärts Musik* (91, B. Sitzius, pf)
- Gismonti, Egberto:** *Cerberin* (99, Intervalles)
- Glass, Philip:** *The Fall of the House of Usher* (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 Sbklovsky for cello and piano* (91, J.Slávik, vc/D.Rusó, pf), *Barcarole\** (93, Slovak Chamber Orchestra/J.Čižmarovič, vn/B.Warchal), *Meditation for Violin Solo, String Orchestra and Kettle Drums\** (95, ŠKO Žilina/ L.Svárovský/ J.Čižmarovič, vn); *Ricercar per quattro stromenti* (97, Opera aperta), *Emmeleia\** (99, Slovak Sinfonietta Žilina /L.Svárovský/I.Pristašová, vn)
- Górecki, Henryk Mikołaj:** *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 Arioso-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), *Moens* (01, Mondschein Ensemble)
- Grisey, Gérard:** *Tempus ex machina* (01, Cracow percussion group)
- 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)
- Gubler, Rico:** *Klarste Durchsicht* (01, Arte Quartett), *Loudspeakers* (01, Arte Quartett)
- Guillou, Jean:** *Colloque č.2*, op.11, *Colloque č.5*, op.19 (01, J. Guillou, p/Z. Ferjenčíková, org), *HYPERION or the Rhetoric of the Fire*, op. 45 (01, J. Guillou, org), *Cantiliana* op. 24 (01, M. Štreitová-Popelářová, fl/M. Farkaš, p), *Sonata I.* op. 5 (01, M. Farkaš, p), *Fête* op. 55 (01, M. Paľa, vn/M. Kovařík, org), *Co-incidente* (01, M. Paľa, vn), *Alice au Pays de l'Orgue* (01, Z. Ferjenčíková, org/D. Jamrich, spk.)
- Guy, Barry:** *Un coup de de's* (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)
- Hartzell, Eugene:** *Who claims that it is not worth to commit a crime? - Scene from opera Da Capo al Capone* (01, Ensemble Wiener Collage)
- Harvey, Jonathan:** *Curve with Plateaux* (95, F.-M.Uitti, vc)
- Hatrík, Juraj:** *The Submerged Music* (93, Young Bratislava Soloists/E.Lynch, sopr/D.Gazon), *Moment musical avec J.S.Bach* (95, A.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), *"The Girl and the Tree"* (01, H. Bachová, s/K. Hlistová, I. Sovová, vn/J. Hatrík, p)
- 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 - lieber spaltet mein Herz...II* (95, L'art pour l'art)

- Huber, Nicolaus Anton:** *Obne Hölderlin* (01, Ensemble SurPlus)
- 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 for Violin and Piano No.2\** (95, Ensemble Wiener Collage); *Lamento* (97, P. Šaraj, 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 Unwovenly 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)
- Jeney, Zoltán:** *Soliloquium No 1* (91, Z.Gyöngyösi, fl), *Self quotations* (95, Componensemble), *Miserere mei, Deus* (99)
- Kabeláč, Miloslav:** *8 Invenzioni* (91, Cracow percussion group)
- Kagel, Mauricio:** *Recitativarie* (95, L'art pour l'art/ B.Griffith, sopr/ce mb), *La Voce* (95, L'art pour l'art), *Serenade* (95, L'art pour l'art), *Trio in Three Movements* (99, Anima Trio), *Phantasiestück* (01, Mondschein Ensemble), *Schattenklänge* (01, H. Sparnaay, bcl)
- 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), *Grand Jeu* (01, R.Jurčo, acc/tape), *Paganibilismo - Overture to opera Da Capo al Capone* (01, Ensemble Wiener Collage)
- Kelemen, Mirko:** *Tantana* (97, Acezantez)
- Kinsella, John:** *Symphony for Five* (99, Concorde)
- Klusák, Jan:** *Little Voice Exercises with texts by F.Kafka, Proverbs for deep voice and brass instruments, Sonata for violin and brass instruments* (91)
- Kmitová, Jana:** *Four Miniatures* (97, students of the AMPA)
- Knapik, Eugeniusz:** *String Quartet* (93, Silesian Quartet)
- Knittel, Krzysztof:** *Nibiru* (97, Slovak Sinfonietta Žilina / J.Powolny)
- Kofroň, Petr:** *Enbexe* (93, Agon/P.Kofroň)
- Kolman, Peter:** *E 15* (91, tape), *Monumento per 6.000.000* (91, SF/W.Michniewski), *Panegyrikos* (93, Bratislava Chamber Ensemble/D.Gazon), *Concerto for Orchestra\** (95, Slovak Philharmonic/P.Keuschnig)
- Komorous, Rudolf:** *Olympia, Chanson, Sweet Queen* (91, Agon)
- Kopelent, Marek:** *Music for 5* (91, Agon), *Chant du merle au détenu* (91, S.v.Osten, sopr/Agon), *Still-life* (95, Moscow Contemporary Music Ensemble/A.Vinogradov)
- Košut, Michal:** *Trio\** (95, Sonata a tre), *A Dress for Desdemona* (95, Nao Higano, sopr/P.Vrbniček, vl), *Imprese* (01, N.Higano, s/E.Ginzery, dulcimer)
- Kozarenko, Alexandr:** *Sinfonia stravaganza* (99, Virtuosos of Lvov)
- Krajčí, Mirko:** *Laudate Dominum* (93, Young Bratislava Soloists/D.Gazon); *Proroctvá\** (97, V. Račková, fl/J. Šimonovič, rec/Detský a mládežnícky spevácky zbor SRo/J. Rychlá), *Preludium Toccata and Fugue\** (99, Anima Trio)
- Krák, Egón:** *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, guit/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), *Concerto for piano and orchestra No. 1* (01, Slovak Radio SO/R. Rewakowicz, cond./Z. Krauze, p)
- Křenek, Ernst:** *Tape and Double* (01, E. Škutová-M. Škuta, p/tape)
- 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, Cracow percussion group), "... " (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), *Sigis* (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, dulcimer), *Tre altre pezzi per clarinetto e cimbalom* (99, C. Klenyán, cl/E. Ginzery, dulcimer), *Splinters* (99, E. Ginzery, dulcimer), *Seven Songs* (99, A. Cserekyei, sopr/E. Ginzery, dulcimer), *Officium breve in memoriam Andreae Szervánszky* (99, Moyzes Quartet), *Egy tély alkony emlekere* (01, N. Higano, s/E. Ginzery, dulcimer/F. Török, vn)
- Kutavičius, Bronius:** *Anno cum tettigonia-String Quartet No.2* (93, Silesian Quartet)
- Kühnl, Claus:** "...im horizont hätten fabnen zu steben" (91, B. Sitzius, pf)
- Lachenmann, Helmut:** *Dal niente - Interieur III* (97, Collegium pre súčasnu hudbu), *Pression* (01, E. Prochác, vc)
- 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)
- Lombardi, Luca:** *Essay* (01, A. Gabryš, cb)
- Loudová, Ivana:** *Canto amoroso* (97, J. Lupták, vc)
- Lutoslawski, Witold:** *Piano Concerto* (91, Slovak Philharmonic/W. Michniewski /E. Poblocka, pf), *Two Studies for Piano* (93, E. Slaničková, pf); *Variations on a Theme by Paganini* (93, A. Solárik, P. Pažický, pf), *String Quartet* (93, Silesian Quartet); *Epitaph* (93, J. Durdina, 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)
- Lützw-Holm, Ole:** *Contour* (01, Ensemble SurPlus)
- Mahler, Gustav:** *Quartet a minor* (99, Opera aperta)
- Machajdík, Peter:** *logo\** (95, tape, toy trumpet), *Wrieskalotkipaoxq* (01, Arte Quartett)
- Mâche, Francois-Bernard:** *Nuit blanche* (91, tape), *Korwar* (93, E. Chojnacka, cemb), *Trois chants sacrés; Figures; Phénix; Aulodie* (95, Ensemble Accroche Note)
- MacMillian, James:** *Three Dawn Rituals* (01, Mondschein Ensemble)
- Malovec, Jozef:** *Poem for Violin solo* (91, P. Michalica, vn), *Orthogenesis* (91, tape), *Avvenimento ricercado* (93, Trávníček Quartet/Berenik Quartet/New Slovak Quintet), *Music for Bass and Chamber Orchestra* (95, Slovak Sinfonietta Žilina/ L. Svárovský/ J. Galla, bass)
- Malovec, Pavol:** *Invocazione II.* (95, J. Čizmarovič, vn)
- Man, Roderik de:** *Écoute, Écoute* (01, H. Sparnaay, bcl/tape)
- 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)

- Martin, Frank:** *Die Weise von Liebe und Tod* (01, Slovak Radio SO/R. Rewakowicz, cond./B. Balles, mezzo)
- Martinček, Dušan:** *Coexistences\** (95, Ensemble Wiener Collage)
- Martynov, Vladimir:** *Partita* (93, T.Grindenko, vn)
- Mashayekhi, Nader:** *mise en scène* (97, Ensemble Wien 2001)
- Matej, Daniel:** *Musica aeterna* (93, Veni ensemble/T.Battista), *Make love not art\** (95, VENI ensemble/A.Popovič), *Rock Me, Baby! No.1 (in the style of old masters\** (95, VENI ensemble/A.Popovič), *(Three) Songs & Refrains\** (95, Hilliard Ensemble), *Machaut* (after Ma fin est mon commencement by Guillaume de Machaut), (01, Cracow percussion group)
- 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. Powlony)
- Mence, Selga:** *The Songs* (01, E. Škutová-M. Škuta, 2 pns)
- Mengjiqi, Mehdi:** *Valle* (91, Cracow percussion group), *Sbota* (01, Cracow percussion group)
- Messiaen, Olivier:** *Réveil des oiseau* (91, Slovak Radio SO/ M.Bamert/P.Crossley, pf), *Quatuor pour la fin du temps* (91, Quaderni Perugini), *Un sourire* (93, SF Brno/ A. Tamayo), *Visions de l'Amen* (95, D.Rusó, pf/E. Škutová-Slaničková, pf), *Cantéyodjaya - 3 fragments* (99, Z. Krauze, pf)
- Mettraux, Laurent:** *Trio for violin, cello and piano\** (99, Animae Trio)
- Mihalič, Alexander:** *Composition* (91, tape), *Ce 7\** (93, Trio Salomé), *Fractals* (95, tape), *Phaestos Disk A II\** (99, Storstrøms Kammerensemble/Henrik Vagn Christensen)
- Miki, Minoru:** *Marimba Spirituals* (01, Cracow percussion group)
- 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)
- Nishimura, Akira:** *Keczak* (01, Cracow percussion group)
- Nono, Luigi:** *La fabbrica illuminata* (91, Agon), *Con Luigi Dallapiccola* (91, Cracow percussion group)
- Nørgård, Per:** *Hermit Crab Tango* (99, Storstrøms Kammerensemble), *Tortoise Tango* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen)
- Numan, Toek:** *Pavane Lachrimae* (01, H. Sparnaay, bcl/S. Sparnaay, org)
- Nussbaumer, 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)
- Onna, Peter van:** *Momentum* (01, H. Sparnaay, bcl)
- 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); *Two arias on the text fragments of Stabat Mater* (97, J. Pastorková, sopr/L. Marcinger, pf), *Missa Brevis\** (01, Moyzes Quartet/Voci Festose)
- Parsch, Arnošt:** *Flowers* (91), *Drawings* (95, Sonata a tre)
- Pärt, Arvo:** *Berliner Messe* (93, Collegium iuvenae Poseniensis/ Finnish Radio Chamber Choir/E.-O.Söderström), *Magnificat* (93, Finnish Radio Chamber Choir/E.-O.Söderström), *Summa; And one of the Pharisees...* (95, Hilliard Ensemble), *Festina Lente* (95, Slovak Sinfonietta Žilina/ L.

Svárovský); *Te Deum* (97, Chamber Soloists Bratislava, Camerata Bratislava/J. Rozehnal), *Trisagion* (01, Chamber Soloists Bratislava/ A. Popovič), ...*which was the son of...* (01, Camerata Bratislava/ J. Rozehnal), *Orient & Occident* (01, Chamber Soloists Bratislava/ A. Popovič), *The Woman with the Alabaster Box* (01, Camerata Bratislava/ J. Rozehnal), *Tribute to Ceasar* (01, Camerata Bratislava/ J. Rozehnal), *Cecilia, vergina romana* (01, Chamber Soloists Bratislava, Camerata Bratislava, A. Popovič),

**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. Zduňkowski, ten/R. Žukowski, bass)

**Petric, 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), *Concerto for Bandoneon, string orchestra and percussion* (01, B. Lenko, bandoneon/ Sinfonietta Žilina/ L. Svárovský)

**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)

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

**Psathas, Ioannis John:** *Zeal\*-selection* (93, Double Edge)

**Pudlák, Miroslav:** *The Last Word\** (93, Trio Salomé), *OM-Age* (01, Mondschein Ensemble)

**Radak, Xenia:** *7-9-11* (97, Acezantez)

**Rasmussen, Sunleif:** *Sunshine and Shadows* (01, Moyzes Quartet)

**Rautavaara, Einojuhani:** *Credo op.63* (93, Finnish Radio Chamber Choir/E.-O.Söderström)

**Reich, Steve:** *Drumming* (91, Cracow percussion group); *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), *String Quartet No. 9* (01, Moyzes Quartet)

**Riley, Terry:** *Chanting the Light of Foresight* (01, Arte Quartett)

**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), *Hamro for 4* (01, Arte Quartett)

**Rzewski, Frederic:** *Lost and Found* (93, W.Konink, perc), *Together* (97, Ensemble Musica temporale/A. Mounk/S. v. Osten, sopr); *The Road* (97, D. Vandewalle, pf)

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

**Sakač, Branimir:** *Barasou* (97, 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. Powlony)

**Sandström, Sven-David:** *Spring Music* (99, Kroumata Ensemble)

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

**Sáry, László:** *Magnificat* (91, A.Csengery, sopr), *Hommage à Philip Glass* (01, E. Prochác)

**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. Wyttenbach); *Anabit* (97, Agon Orchestra/J. Wyttenbach/C. Fournier, vn); *Yamaon* (97, Agon Orchestra/ J. Wyttenbach/J. Schmidt, bas); *Quattro pezzi su una sola nota* (Agon Orchestra/J. Wyttenbach), *Ko-Lbo* (99, B.Wystraete, fl/A.Marschutz, cl), *C'est bien la nuit* (01, A. Gabrys, cb)

**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.Čížmarovič, 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)
- Schweinn, Kristian:** *Chamber Music* (93, Ensemble Zerocento)
- Semerák, Oldřich:** *Prelude, Chorale and Fugue* (97, J. Kallus, 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), *The Fortunes of War* – Scenes from opera *Da Capo al Capone* (01, Ensemble Wiener Collage)
- Steinecker, Anton:** *Notturmo* (97, students of the AMPA)
- 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.Beňačková, 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. Iakatoš, vl), *J. Lupták, vc/R. Šašina, cb), Preludio e danza* (01, H. Sparnaay, bcl), *Musica folclorica (Homage à Bartók)* (01, Ensemble SurPlus)
- Szemző, Tibor:** *Gull - Choral Variation No 2* (97)
- Szokolay, Sándor:** *Due motetti* (91, Slovak Chamber Choir/ P.Procházka)
- Szöllösy, András:** *Fragments for mezzosoprano, flute and viola* (91, A.Csengery, sopr/ Z.Gyöngyösi, fl/ J.Fehérvári, vl), *Elegy* (95, Componensemble)
- Szymanski, Pawel:** *Bagatelle for A.W.\** (95, Ensemble Wiener Collage)
- Šimai, Pavol:** *Dream and Morning* (91, Slovak Chamber Choir/ P.Procházka), *Laetitia recognitionis\** (95, members of the Moyzes Quartet), *Schieläugige Zeugen* (99, Percussion Plus)
- Šimandl, Karel:** *Prayers* (95, DAMA DAMA)
- Štědroň, Miloš:** *Conducts and Motets* (91, Due Boemi)
- Takemitsu, Toru:** *Les yeux clos* (91, B.Sitzius, pf), *Nostalghia* (95, Slovak Sinfonietta Žilina/L.Svárovský/J.Čížmarovič, vn), *Rain-Tree* (99, Kroumata Ensemble), *How slow the Wind* (01, Slovak Sinfonietta Žilina/ L. Svárovský)
- Tavener, John:** *The Last Sleep of the Virgin* (95, Moyzes Quartet)
- Tenney, James:** *Chromatic Canon* (93, Double Edge), *Quiet Fan for Erik Satie* (93, Veni ensemble/T.Battista)

- Tómasson, Haukur:** *Quartet II* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen)
- Tormis, Veljo:** *Kullervo's message; Orja palk* (95, Hilliard Ensemble)
- Tsenova, Julia:** *Das Wasser schläfert mich ein* (97, Collegium for Contemporary Music)
- Türr, Erkki-Sven:** *Requiem* (97, Chamber Soloists Bratislava, Camerata Bratislava/J. Rozehnal)
- Tyranny, "Blue" Gene:** *The De-Certified Highway of Dreams* (93, Double Edge)
- Uitti, Frances-Marie:** *Ricercar* (95, E.-M.Uitti, vc)
- Urbanner, Erich:** *Quasi una Fantasia\** (95, Ensemble Wiener Collage)
- Ustvol'skaya, Galina:** *12 Preludes, Piano Sonata No 5* (93, M.Schroeder, pf), *Sonata for Violin and Piano, Duo for Violin and Piano* (93, J. Rissin, vn/O. Rissin-Morenova, pf)
- Vajo, Juraj:** *Without Title for Three Wind Instruments* (97, students of the AMPA)
- Varèse, Edgard:** *Densité 21,5* (99, B. Wystraete, fl)
- Vidovszky, László:** *Soft errors* (95, Componensemble)
- Viñao, Alejandro:** *Chant d'Ailleurs; Borges y el Espejo* (93, F. Lynch, sopr/A. Burges, sound engineer), *Tripple Concerto* (93, Trio Salomé)
- Volans, Kevin:** *Leaping Dance* (95, D. Rusó, pf/ E. Škutová-Slaničková, pf)
- Vostřák, Zbyněk:** *Mabarasvátí* (91, Agon)
- Vustin, Alexander:** *Music for 10* (95, Moscow Contemporary Music Ensemble/A. Vinogradov)
- Wallin, Rolf:** *Stonewave* (99, Kroumata Ensemble)
- Webern, Anton:** *Fünf Sätze für Streichquartett* op. 5 (91, Moyzes Quartet), *Variations* op. 27 - 2 fragments (99, Z. Krauze, pf)
- Weir, Judith:** *King Harald's Saga* (93, F. Lynch, sopr/A. Burges, sound engineer)
- Wolff, Christian:** *Bratislava\** (95, VENI ensemble/A. Popovič), *Eisler Ensemble Piece* (99, Opera aperta)
- Wüthrich-Mathez, Hans:** *Weinenarie* (95, B. Griffith, sopr)
- Wysocki, Zdzislaw:** *Etudes for Chamber Ensemble-III-VI\** (95, Ensemble Wiener Collage)
- Wystraete, Bernard:** *Vacilacao e danca* (99, Intervalles)
- Xenakis, Iannis:** *Dikhthas* (93, T. Grindenko, vn/A. Malkus, pf), *Jonchaies* (93, State Philharmonic Brno/A. Tamayo), *Naama* (93, E. Chojnacka, cemb), *Nuits* (93, Finnish Radio Chamber Choir/E.-O. Söderström), *Rebonds* (93, W. Konink, perc), *Tetora* (93, Silesian Quartet), *Kottos* (95, F.-M. Uitti, vc), *Tetras* (95, Arditti String Quartet), *Gmeeoorb* (95, Ch. M. Moosmann, org), *Theraps* (01, A. Gabryś, cb)
- Xu Yi:** *Tui for cb and PC* (93, A. Viskup/X. Chabot, supervisor, IRCAM)
- Yuasa, Joji:** *Bass Clarinet Solitude* (01, H. Sparnaay, bcl)
- Yun, Isang:** *Königliches Thema* (91, Quaderni Perugini), *Intermezzo* (93, K. Gheorgyan, vc)
- Zagar, Peter:** *Stabat mater* (91, Slovak Chamber Choir/ P. Procházka), *Music for Video* (93, Veni ensemble/ T. Battista), *Four Pieces for Strings\** (93, Young Bratislava Soloists/D. Gazon), *String Quartet* (95, Moyzes Quartet), *A Blumenthal Dance No 2\** (99, Opera aperta), *A Blumenthal Dance No 1\** (99, Percussion Plus)
- Zach, Ján:** *Short Music* (93, I. Maršálek, vn/S. Sokol, pf), *Rondo for violoncello and chamber orchestra\** (01, J. Lupták, vc/ Slovak Sinfonietta Žilina/ L. Svárovský)
- Zeljenka, Ilja:** *Polymetric Music, Piano Quintet No. 2* (91), *Incantations* (91, Moyzes Quartet/ M. Beňáčková, alto), *3 Monologues for cello solo* (91), *Sonata for Violin and Piano* (93, P. Michalica, vn/T. Gaál, pf), *Caprice; Sourire\** (95, Ensemble Accroche Note); *Sonatina for Piano\** (97, D. Šašinová, pf); *Toccata\** (97, M. Škuta, E. Škutová-Slaničková, pf); *Marecania* (97, Collegium pre súčasní hudbu), *Prologo e Barbaro per percussioni\** (99, Kroumata Ensemble), *Sonata for clarinet and piano* (99, M. Drlička, cl/E. Škutová, pf), *Concertino for piano and strings\** (99, Virtuosos of Lvov /M. Lapšanský, pf), *String Quartet No. 7* (01, Moyzes Quartet)
- 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)

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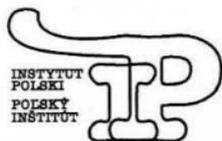
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**The programme and the artists may change without prior notice!**

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