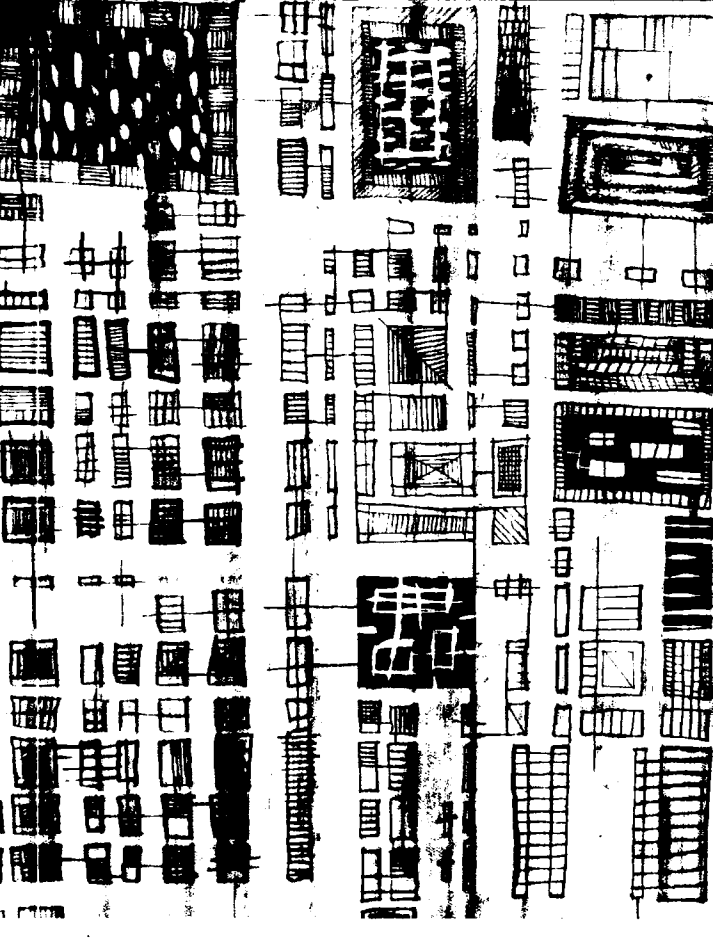

MELOS-ETHOS

International Festival of Contemporary Music

Bratislava, 7-17 November 2005

VIIITH INTERNATIONAL FESTIVAL OF CONTEMPORARY MUSIC

Member of the European Conference of Promoters of New Music

Bratislava

7–17 November 2005

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

Main organizer

Music Centre Slovakia
as delegated by Ministry of Culture of the Slovak Republic

Co-organizers

Slovak Radio
Academy of Music and Performing Arts
Bratislava Culture and Information Centre
PKO Cultural Centre, Bratislava

In collaboration with

Slovak Philharmonic
Music Fund
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Experimental Studio of Slovak Radio
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The organizers express their warmest gratitude towards all institutions and individuals for their support and assistance.

CONCERT CALENDAR

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BENEŠ
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Slovak Philharmonic Orchestra
Amadinda Percussion Group
Valčuha, Lacková, Oravecz, Rácz

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

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Lecture

MONDAY 7 NOVEMBER

Slovak Philharmonic
Concert Hall
7.00 p.m.

SLOVAK PHILHARMONIC ORCHESTRA
AMADINDA PERCUSSION GROUP

Juraj Valčuha conductor
Veronika Lacková piano
György Oravecz piano
Zoltán Rácz piano

VLADIMÍR GODÁR
Partita for 54 String Instruments, Harpsichord, Timpani and Tubular Bells (1983)

Fuga. Adagio
Concertino. Allegro con spirito
Corale. Lento
Capriccio. Presto
Canzonetta. Andante quieto e cantabile

JURAJ BENEŠ
Concerto for Piano and Orchestra No. 3 (2004)*

INTERMISSION

STEVE REICH
The Four Sections (1987)

I.
II.
III.
IV.

*world première

VLADIMÍR GODÁR (1956, Bratislava) studied at the Conservatoire in Bratislava (piano with Mária Masariková, composition with Juraj Pospíšil) and at the Academy of Music and Performing Arts in Bratislava (compostition with Dezider Kardoš), graduating in 1980 with his *Symphony No. 1* for orchestra. Between 1979–1988 he worked as an editor of OPUS Publishing House, since 1988 he's been working at the Institute of Musicology of the Slovak Academy of Sciences. Between 1993–1994 he was the composer-in-residence at the Slovak Philharmonic. 1991–1996 he was the senior editor of *Slovak Music* quarterly. Since 1996 he has been lecturer of aesthetics at the Komenský University in Bratislava. Godár's first compositions are marked by twelve-tone music, post-war serialism and the Polish School, later, among the trends of the seventies, he was influenced by ancient European music, which he performed (as a continuo player in early music ensembles led by Ján Albrecht), analysed (several studies, including his dissertation *Battaglia and Mimesis*) and revised (several volumes of *Fontes musicae, Ancient Music in Slovakia*). Forgotten techniques and sound concepts of old European music were thus incorporated into his language. In his comprehensive works he seeks confrontation of the musical past with the present, making use of polystylistic elements (*Ricercar, Charm, Partita, Sonata for Cello and Piano, Concerto grosso, Meditation for Violin and Orchestra, Orbis sensualium pictus, Dariachanga's Orchard, Sequence for Violin and Piano*). He uses methods of reduction and selection to confront characteristic expressive shapes, drawing not on minimal music of the sixties and seventies, but on European music history, and he further simplifies his language in works written after five years of silence (*Symphony Nr. 2, Autumn Meditation, Tenderness, Via lucis, Barcarole*). He has been awarded a several prizes: J. L. Bella Prize for *Partita* (1985) and *Concerto grosso* (1987), Musical Critic's Prize for *Dariachanga's Orchard* (1988) and Golden Nail Prize for film music *Tenderness* (1991).

Works (selection): *Ricercar per 4 stromenti* (1977), *Sorrowfull Songs to Words from Old Slovak Poetry* for female/children's choir and chamber ensemble (1979), *Symphony No. 1* (1980), *Trio for violin, clarinet and piano* (1980), *Violin Duets* (1981), *Lyrical Cantata* for mezzo-soprano and chamber orchestra (1981), *Partita* for 54 String Instruments, harpsichord, timpani and tubular bells (1983), *Grave*, passacaglia for piano (1983), *Talisman*, nocturne for violin, cello and piano (1979–1983), *Orbis sensualium pictus*, oratorio (1984), *Meditation* for violin and orchestra (1984/rev. 1995), *Four Earnest Songs* for voice and piano (1985), *Sonata to the Memory of Viktor Shklovsky* for cello and piano (1985), *Concerto grosso* per archi e cembalo (1985), *Lullabies of Jan Skácel* for soprano, flute, cello and harpsichord (1986), *Sequence* for violin and piano (1987), *Dariachangha's Orchard*, myth after O. Chiladze for viola, cello and orchestra (1987), *Autumn Meditation* for string quartet (1970/1990), *Tenderness*, music for a film (1991), *Tenderness* for string quartet (1991), *Symphony No. 2*, ritual for orchestra (1992), *Via lucis* for orchestra (1993), *Barcarole* for violin, harp, harpsichord and strings (1993), *Déploration sur la mort de Witold Lutoslawski* for string quartet (1994), *Emmeleia*, various versions (1994), *The Garden*, music for a film (1995), *Tombeau de Bartók* for orchestra (1995), *Ecce puer* for soprano, harp, chitarrone, harpsichord and strings (1997), *Orbis pictus*, music for a film (1997), *La Canzona refrigerativa dell arpa di Davide* for cello and harp (1998), *Bikit Gilgameš* for bass and cello (1998), *O Crux* for cello

solo (1999), *Krajinka*, music for a film (2000), *Divertimento in A* for violin and cello (2001), *Variazioni facili* for violin, cello and piano (2001), *Filmová suita* for string quartet (2001), *Stála matka* (2001), *Kniha žalmov* for cello (2003), *Pieseň labule* for 4 cellos (2003), *Malá suita pre saxofónové kvarteto* (2003), *Le carneval de Venise* for string quartet (2005), *Slnečný štát*, music for a film (2005).

All human artefacts contain the legacy of the past and the present as well as the orientation towards the future. The aim of my composition *Partita* was to refocus on the problem of the present-past relationship. The conflict with the tradition is no coincidence. I am convinced that a solution to the problems of the present can be found only via a constant meditation over the past. Only after you have really come to terms with the legacy of the tradition, you can come up with a new, breakthrough idea. Every human being carries around their past within themselves, but only a memory can provoke a desire for an act of a dynamic innovation. Tradition serves as a collective memory, and its function as an individual human memory is that of a feedback regulator within the living cultural system. In the individual psycological, sociological and artistic struggle for the reconstruction of the human space, the conflict with the past is always a struggle for the human future.

Vladimír Godár

(Written on the occasion of the opening-night of *Partita* on the 5th April 1984, performed by The Slovak Philharmonic Orchestra and conducted by Bystrík Režucha).

JURAJ BENEŠ (1940, Trnava – 2004, Bratislava) 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 1988–1991 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 1994–1998 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, Germany 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 four 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 Kráľ* 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 Basett 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), 3 piano concertos (2001, 2003, 2004).

When Juraj Beneš died in 2004, his death was immediately followed by a chain of special events related to this great Slovak composer and professor of music. Only a few days after his death in September, the Opera of the Slovak National Theatre, which does not usually pay particular attention to the works of contemporary composers, performed his opera *The Players*, based on Shakespeare's *Hamlet*. More than two years ago, this work was put on stage in Cologne, but this event passed unnoticed among the representatives of Slovak culture. In October 2004, the programme of Bratislava Music Festival featured also the opening night of his *2nd Piano Concert*. Both events demonstrated a great value of the work of this composer who died prematurely. Score of another of his works, *3rd Piano Concert* was finished shortly before his death.

The history of music has often demonstrated that works marked by such circumstances have a peculiar expressiveness. This is true also for this composition which

proves author's wide knowledge of the tendencies in contemporary music. Original sound is the result of combining piano with other solo instruments (dulcimer, marimba, xylophone) and it is, above all, thanks to this aspect that the composition's expressiveness takes on absurd dimensions. The evidence of this is, for example, banal melody performed by a musical saw (sega). Another characteristic feature of the composition is the use of parts taken from another compositions, their gradual deformation and collage. Already the beginning of the composition, which quotation the introduction of Beethoven's *Moonlight sonata*, presents some choking peculiarities. Compared to the original composition, multi-layered C sharp minor chord undergoes various changes, it speeds up and slows down irregularly and alters its original form by chromatic transpositions of individual tones.
A surprising connection between this work and Shostachovich's last composition *Sonata for viola and piano*, which also develops this motif, must be seen as a paradox. Characteristic features of Beneš's treatment of the theme is a combination of dramatic elements and a kind of an ironic distance as well as the use of another parts inspired by other works, for example *Finale* of Chopin's *B flat minor Sonata* or even some fragments from Rachmaninov's works. However, these quotations are not as relevant as are the new associations in which they are used. Rhythmical irregularity; combination of sharp dissonance with tonal elements, so typical for Beneš; often surprising lyricism of the melody. This concert is a work of drama which, instead of a catharsic finale, only fades away gradually. I think this composition is a good example of the current level of the new Slovak music.
Its appearance in this-year edition of Melos-Ethos commemorates first anniversary of the death of the composer who has gained himself a significant position in the difficult history of Slovak contemporary music.

Vladimír Bokes

STEVE REICH › p. 19

The Four Sections refers to the four sections of the orchestra: strings, woodwinds, brass, and percussion. It also refers to the four movements of the piece: slow for strings (with woodwinds and brass); slow for percussion; moderate for woodwinds and brass (with strings); and fast for the full orchestra. The title also refers to the four harmonic sections each of the movements is divided into. Since each of the movements focuses on one or two of the orchestral sections, one might be tempted to thing of it as a concerto for orchestra. However, the focus here is on the interlocking of voices within the sections rather than displaying their virtuosity against the rest of the orchestra. Those familiar with other pieces of mine will recognise this interlocking of similar instruments to produce a contrapuntal web filled with resulting melodic patterns. In contrast to all other pieces of mine, *The Four Sections* begins slowly and gradually increases tempo as it goes along.
The first movement begins in the first violins in three part canon joined shortly by the second violins and then violas, also divided in three canonic parts. The cellos joined by the woodwinds then bring out some of the melodies resulting from this nine-voice canon. Below and all around this the brass, synthesisers, and double basses add long-held chords.

After approximately ten minutes the second movement begins abruptly with two vibraphones, two pianos, and two bass drums. Although the tempo remains slow, the bass drum and piano accents against the two interlocking vibraphones create an extremely angular and irregular percussive music in sharp contrast to the first movement.

The third movement begins somewhat faster using the triplet rhythm at the end of the preceding movement as its eighth note. As mentioned earlier each movement is divided into four harmonic sections and in this movement each of these sections is devoted to a different instrumental grouping. The first is a trio for interlocking oboes with resulting patterns played by flutes and two solo violins, and with pulsing chords from the other woodwinds and horns. The second is centred around a trio of smoothly interlocking clarinets while the fourth section with the old quarter note equalling the new dotted quaver. Here a double trio of flutes and clarinets is harmonized by the full string section while trumpets and oboes play resulting patterns. The fourth movement begins abruptly with the vibraphones, marimbas, and pianos at a fast temp arrived at by shifting the basic meter from a dotted quaver note to a quarter note. The second violins, violas, and vibraphones gradually construct a rapid repeating pattern while at the same time a high melody is built up, a note at a time, in the first violins and winds. Suddenly, the pianos, bass drums, basses, and cellos begin adding low accents to re-interpret the metric stress. When this orchestral build-up is completed it then modulates through the four harmonies mentioned earlier, changing metrical accent and melodic shape as it goes. Finally the full ensemble cadences on F#. The total duration of the piece is about 25 minutes.

Steve Reich

THE SLOVAK PHILHARMONIC ORCHESTRA was founded in 1949 as the first state symphonic orchestra in Slovakia. Two remarkable, internationally acclaimed personalities were assisting at its birth – Václav Talich and Dr Ľudovít Rajter (1949–1976, until 1961 as its artistic director). The other principal conductors that have played their part in the artistic evolution of the orchestra include Tibor Frešo, Ladislav Slovák, Libor Pešek, Vladimir Verbickij, Bystrík Režucha, Aldo Ceccato, and many other guest conductors: Zdeněk Košler, János Ferencsik, Carlo Zecchi, Dmitri Kitayenko, Claudio Abbado, James Conlon, Maris Jansons, Kurt Masur, Vladimir Fedoseyev, Leonard Slatkin, James Judd and others. From 1991 to 2001, Ondrej Lenárd served as Principal Conductor and Music Director of the Slovak Philharmonic. 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, Supraphon, Panton, Hungaroton, JVC Victor, RCA, Pacific Music, Naxos, Marco Polo etc. It premiered works by Slovak and foreign composers. The principal conductor of The Slovak Philharmonic Orchestra is Vladimír Válek.

AMADINDA PERCUSSION GROUP › p. 23

JURAJ VALČUHA studied composition, conducting and dulcimer at Bratislava conservatory and at the Academy of Music and Performing Arts. He continued at Sankt-Petersburg conservatory (composition with Guennadij Banchtchikov, conducting with Illya Moussin, 1995 – 1997), at Conservatoire National Supérieur de Musique at de Dance in Paris (conducting with Janos Fürst, composition with Guy Reibel, instrumentation with Jacques Charpentier).

During his studies he participated at mastercourses (conductors Jorma Panula, David Robertson, Pascal Rophé) and at conductor's competitions (Italy, Denmark, France). Since january 2003 till the end of 2005 he is a main assistant of National Opera Orchestra in Montpellier. *Juraj Valčuha made his debut as a conductor of National Orchestra Montpellier, French National Orchestra. French Radio Philharmonic Orchestra, Ile de France National Orchestra and* he participated at several festivals (Présences, October in Normandia, Radio France, Montpellier).

VERONIKA LACKOVÁ (1971) studied at Bratislava conservatory with Ida Černecká. She continued at Hochschüle für Musik und darstellende Kunst in Vienna with Hans Petermandl, Carmen Adnet-Graf and Avo Kouyoumdjian. Presently she is a postgraduate student at the Academy of Music and Performing Arts in Bratislava. During her studies she had participated at several domestic and international competitions (1st prize at Slovak conservatory student's competition – 1987, *Jugend musiziert* International competition in Frankfurt – 1986, International piano and chamber music marathon in Spain). She attended many mastercourses (Piešťany, Vienna, České Budějovice, Viktring) where she worked under Muray Perahia, Eugen Indjić, Malcolm Bilson, Vasilij Lobanov and Marián Lapšanský. Veronika Lacková performed at several European countries and made her debut at international Bratislava Music Festival in 1995.

GYÖRGY ORAVECZ › p. 25

ZOLTÁN RÁCZ › p. 24

TUESDAY 8 NOVEMBER

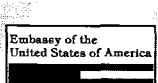
Slovak Radio,
Large Concert Studio
7.00 p.m.

02

AMADINDA PERCUSSION GROUP
VENI ensemble
CHAMBER SOLOISTS Bratislava
DUO PERCUFONIA

Zoltán Rácz conductor
Ildikó Fodor voice
Mária Horváth voice
Katalin Károlyi voice
Klára Lóczi voice
György Oravecz piano

Steve Reich clapping



The concert is supported by the Embassy of the U.S.A., Bratislava

In collaboration with the ISCM - Slovak section and the festival Evenings of New Music

STEVE REICH

Clapping Music (1972)
for two musicians clapping

Tehillim (1981)
for voices and ensemble

INTERMISSION

Music for 18 Musicians (1974–1976)

STEVE REICH (1936, New York) studied at Cornell University and attended music courses of William Austin between 1953–1957, between 1957–1958 he studied privately composition with Hall Overton, between 1957–1961 at the Juilliard School of Music with William Bergsma and Vincent Persichetti, between 1961–1963 he continued his graduate studies with Darius Milhaud and Luciano Berio at Mills College, California. While at Mills College, Reich developed an interest in Asian music, focusing especially on the musical traditions of Bali and Africa. During the summer of 1970, Reich received a grant from the Institute for International Education which allowed him to study drumming at the Institute for African Studies at the University of Ghana in Accra. For the next several years he would focus his attentions on other musical traditions, studying Balinese Semar Pegulingan and Gamelan Gambang at the American Society for Eastern Arts in Seattle and Berkeley, California, and the traditional forms of cantillation (chanting) of the Hebrew scriptures in New York and Jerusalem. In 1966 he founded his own ensemble Steve Reich and His Musicians (comprising three musicians at first), with which he gave concerts and recorded his works. Several noted choreographers have created dances to Steve Reich's music, including Anne Teresa de Keersmaeker (*Fase*, 1983, set to four early works as well as *Drumming*, 1998 and *Rain* set to *Music for 18 Musicians*), Jiří Kylián (*Falling Angels*, set to *Drumming Part I*), Jerome Robbins for the New York City Ballet (*Eight Lines*) and Laura Dean, who commissioned *Sextet*. That ballet, entitled *Impact*, was premiered at the Brooklyn Academy of Music's Next Wave Festival, and earned Steve Reich and Laura Dean a Bessie Award in 1986. He received commissions from major international festivals, ensembles and orchestras (New York Philharmonic, Boston Symphony Orchestra, BBC Symphony Orchestra, etc.). In 1994 Steve Reich was elected to the American Academy of Arts and Letters, to the Bavarian Academy of Fine Arts in 1995, and, in 1999, awarded Commandeur de l'ordre des Arts et Lettres. The year 2000 brought five additional honors: the Schuman Prize from Columbia University, the Montgomery Fellowship from Dartmouth College, the Regent's Lectureship at the University of California at Berkeley, an honorary doctorate from the California Institute of the Arts and Musical America's Composer of the Year. Reich has an exclusive recording contract with the Nonesuch label. In 1997, Nonesuch released a ten-disc retrospective box set, *Steve Reich Works: 1965–1995*, comprising both previously released material and new recordings.

Works (selection): *The Cave*, opera (1993), *Three Tales*, video opera (video by Beryl Korot), music-theater trilogy: *Hindenburg – Bikini – Dolly* (1997–2002), *Pitch Charts* for variable instrumentation (1963), *It's Gonna Rain* for tape (1965), *Come Out* for tape (1966), *Melodica* for tape (1966), *Piano Phase* for 2 pianos / 2 marimbas (1967), *Violin Phase* for violin and tape / 4 violins (1967), *Pendulum Music* for 3 or more microphones, amplifiers, speakers and performers (1968), *Pulse Music* for phase shifting pulse gate (1969), *Four Organs* for 4 electronic organs and maracas (1970), *Phase Patterns* for 4 electronic organs (1970), *Drumming* for percussion, female voices, whistling and piccolo (1971), *Clapping Music* for 2 clapping musicians (1972), *Six Pianos* (1973), *Music* for Mallet Instruments, Voices and Organ (1973), *Music for Pieces of Wood* for 5 pairs of tuned claves (1973), *Music for Eighteen Musicians* for ensemble and female voices (1976), *Music for a Large Ensemble* for ensemble and female voices (1978), *Octet* for 2 flutes doubling clarinets, 2 pianos and string quartet (1979), *Variations* for Winds, Strings, and Keyboards (1979), *Tehillim* for voices and

ensemble / chamber orchestra (1981), *Vermont Counterpoint* for flute and tape / 11 flutes (1982), *The Desert Music* for choir and orchestra / ensemble (1984), *Sextet* for percussion and keyboards (1985), *New York Counterpoint* for clarinet and tape / 11 clarinets (1985), *Three Movements* for orchestra (1986), *Salute* for orchestra (1986), *The Four Sections* for orchestra (1987), *Electric Counterpoint* for guitar and tape / 13 guitars (1987), *Different Trains* for string quartet and tape (1988), *City Life* for ensemble and tape (1995), *Proverb* for 6 voices, 2 keyboards and 2 percussion (1995), *Triple Quartet* for amplified string quartet (with pre-recorded tape), or three string quartets, or string orchestra (1998), *Know What Is Above You* for four women's voices and 2 percussions (1999), *Electric Guitar Phase* for electric guitar and pre-recorded tape (2000), *Tokyo/Vermont Counterpoint* for KAT MIDI mallet and pre-recorded tape (2000), *Dance Patterns* for 2 xylophones, 2 vibraphones, 2 pianos (2002), *Cello Counterpoint* for amplified cello and multichannel tape (2003), *You Are (Variations)* for amplified ensemble and voices (2004).

Although *Piano Phase* was later completely notated with dotted lines between bars representing the phase shift, it was not necessary for us to read the score during the performance, neither is it for other performers playing this piece. (...) When I look back on my tape pieces preceding *Piano Phase*, I can see that they represent the realization of the notion of mechanic processes and, at the same time, they mark the transition to instrumental music I could have never arrived at listening to Western or, in this case also non-European music. You might ask, what's it like emulating machines during a live performance? I believe there are human activities, which can be described as "machine emulation", but which are simply just examples of a very careful mind and body control, like in yoga breathing techniques.

Steve Reich

Tehillim (pronounced "teh-hill-leem") is the original Hebrew word for "Psalms". Literally translated it means "praises", and it derives from the three letter Hebrew root *hey, lamed, lamed (hll)* which is also the root of halleluyah. *Tehillim* is a setting of Psalms 19:2-5 (19:1-4 in Christian translations), 34:13-15 (34:12-14 in Christian translations), 18:26-27 (18:25-26 in Christian translations) and 150:4-6.
The chamber version is scored for four women's voices (one high soprano, two lyric sopranos, and one alto), piccolo, flute, oboe, cor anglais, 2 clarinets, six percussion (playing small tuned tambourines with no jingles, clapping, maracas, marimba, vibraphone and crotales), two electric organs, two violins, viola, cello and bass. The voices, winds and strings are amplified in performance. In orchestral version there are full strings and winds with amplification for the voices only.
The tambourines without jingles are perhaps similar to the small drum called *tof* in Hebrew in Psalm 150 and several other places in the Biblical text. Hand clapping as well as rattles were also commonly used throughout the Middle East in the Biblical period as were small pitched cymbals. Beyond this there is no musicological content to *Tehillim*. No Jewish themes were used for any of the melodic materials. One of the reasons I chose to set Psalms as opposed to parts of the Torah or Prophets is that the oral tradition among Jews in the West for singing Psalms has been lost. (It has been maintained by Yemenite Jews). This meant that I was free to compose the melodies for *Tehillim* without a living oral tradition to either imitate or ignore.

In contrast to most of my earlier work, Tehillim is not composed of short repeating patterns. Though an entire melody may be repeated either as the subject of a canon or variation this is actually closer to what one finds throughout the history of Western music. While the four-part canons in the first and last movements may well remind some listeners of my early tape pieces *It's Gonna Rain* and *Come Out*, which are composed of short spoken phrases repeated over and over again in close canon, *Tehillim* will probably strike most listeners as quite different from my earlier works. There is no fixed meter or metric pattern in *Tehillim* as there is in my earlier music. The rhythm, of the music here comes directly from the rhythm of the Hebrew text and is consequently in flexible changing meters. This is the first time I have set a text to music since my student days and the result is a piece based on melody in the basic sense of that word.

Steve Reich

TEHILLIM

19:2-5

Ha-sha-mý-im meh-sa-peh-rím ka-vóhd Kál,	The heavens declare the glory of G-d,
U-mah-ah-sáy ya-díve mah-gíd ha-ra-kí-ah.	the sky tells of His handiwork.
Yóm-le-yóm ya-bée-ah óh-mer,	Day to day pours forth speech,
Va-lý-la le-lý-la ya-chah-véy dá-aht.	night to night reveals knowledge.
Ain-óh-mer va-áin deh-va-rím,	Without speech and without words,
Beh-lí nish-máh ko-láhm.	Nevertheless their voice is heard.
Beh-kawl-ha-áh-retz ya-tzáh ka-váhm,	Their sound goes out through all the earth,
U-vik-tzáy tay-váil me-lay-hém.	and their words to the ends of the world.

34:13-15

Mi-ha-ísh hey-chah-fáytz chah-yím,	Who is the man that desires life,
Oh-háyv yah-mím li-róte tov?	and loves days to see good?
Neh-tzór le-shon-cháh may-ráh,	Guard your tongue from evil,
Uus-fah-táy-chah mi-dah-báyr mir-máh.	and your lips from speaking deceit.
Súr may-ráh va-ah-say-tóv,	Turn from evil, and do good,
Ba-káysh sha-lóm va-rad-fáy-hu.	Seek peace and pursue it.

18:26-27

Im-chah-síd, tit-chah-sáhd,	With the merciful You are merciful,
Im-ga-vár ta-mím, ti-ta-máhm.	with the upright You are upright.
Im-na-vár, tit-bah-rár,	With the pure You are pure,
Va-im-ee-káysh, tit-pah-tál.	and with the perverse You are subtle.

150:4-6

Hal-le-lú-hu ba-tóf u-ma-chól,	Praise Him with drum and dance,
Hal-le-lú-hu ba-mi-ním va-u-gáv.	praise Him with strings and winds.
Hal-le-lú-hu ba-tzil-tz-láy sha-máh,	Praise Him with sounding cymbals,
Hal-le-lú-hu ba-tzil-tz-láy ta-ru-áh.	praise Him with clanging cymbals.
Kol han-sha-má ta-ha-láil Yah,	Let all that breathes praise the Eternal
Ha-le-yu-yáh.	Hallelujah.

Music for 18 Musicians is approximately 55 minutes long. The first sketches were made for it in May 1974 and it was completed in March 1976. Although its steady pulse and rhythmic energy relate to many of my earlier works, its instrumentation, structure and harmony are new.

As to instrumentation, *Music for 18 Musicians* is new in the number and distribution of instruments: violin, cello, 2 clarinets doubling bass clarinet, 4 women's voices, 4 pianos, 3 marimbas, 2 xylophones and metallophone (vibraphone with no motor). All instruments are acoustical. The use of electronics is limited to microphones for voices and some of the instruments.

There is more harmonic movement in the first 5 minutes of *Music for 18 Musicians* than in any other complete work of mine to date. Though the movement from chord to chord is often just a re-voicing, inversion or relative minor or major of a previous chord, usually staying within the key signature of three shapes at all times, nevertheless, within these limits harmonic movement plays a more important role in this piece than in any other I have written.

Rhythmically, there are two basically different kinds of time occurring simultaneously in *Music for 18 Musicians*. The first is that of a regular rhythmic pulse in the pianos and mallet instruments that continues throughout the piece. The second is the rhythm of the human breath in the voices and wind instruments. The entire opening and closing sections plus part of all sections in between contain pulses by the voice and winds. They take a full breath and sing or play pulses of particular notes for as long as their breath will comfortably sustain them. The breath is the measure of the duration of their pulsing. This combination of one breath after another gradually washing up like waves against the constant rhythm of the pianos and mallet instruments is something I have not heard before and would like to investigate further.

The structure of *Music for 18 Musicians* is based on a cycle of eleven chords played at the very beginning of the piece and repeated at the end. All the instruments and voices play or sing the pulsating notes with each chord. Instruments like the strings which to not have to breath nevertheless follow the rise and fall of the breath by following the breathing patterns of the bass clarinet. Each chord is held for the duration of two breaths, and the next chord is gradually introduced, and so on, until all eleven are played and the ensemble returns to the first chord. The first pulsing chord is then maintained by two pianos and two marimbas. While this pulsing chord is held for about five minutes a small piece is constructed on it. When this piece is completed there is a sudden change to the second chord, and a second small piece or section is constructed. This means that each chord that might have taken fifteen or twenty seconds to play in the opening section is then stretched out as the basic pulsing melody for a five minute piece very much as a single note in a cantus firmus, or chant melody of a 12th century Organum by Perotin might be stretched out for several minutes as the harmonic centre for a section of the Organum. The opening eleven chord cycle of *Music for 18 Musicians* is a kind of pulsing cantus for the entire piece.

On each pulsing chord one or, on the third chord, two small pieces are built. These pieces or sections are basically either in form of an arch (ABCDCBA), or in the form of a musical process, like that of substituting beats for rests, working itself out from beginning to end. Elements appearing in one section will appear in another but surrounded by different harmony and instrumentation. For instance the pulse in pian-

os and marimbas in sections 1 and 2 changes to marimbas and xylophones in section 3A, and to xylophones and maracas in sections 6 and 7. The low piano pulsing harmonies of section 3A reappear in section 6 supporting a different melody played by different instruments. The process of building up a canon, or phase relation, between two xylophones and two pianos which first occurs in section 2, occurs again in section 9 but building up to another overall pattern in a different harmonic context. The relationship between the different sections is thus best understood in terms of resemblances between members of a family. Certain characteristics will be shared, but others will be unique.

Changes from one section to the next, as well as changes within each section are cued by the metallophone (vibraphone with no motor) whose patterns are played once only to call for movements to the next bar, much as in Balinese Gamelan a drummer will audibly call for changes of pattern in West African Music. This is in contrast to the visual nods of the head used in earlier pieces of mine to call for changes and in contrast also to the general Western practice of having a non-performing conductor for large ensembles. Audible cures become part of the music and allow the musicians to keep listening.

Steve Reich

AMADINDA PERCUSSION GROUP (Zoltán Rácz – the artistic director, Zoltán Váczi, Aurél Holló, Károly Bojtos) has been formed in 1984 in Budapest by four musicians, just after having graduated from the Ferenc Liszt Academy of Music. When founding the ensemble central point of their activity has been double. On one hand to present masterpieces of percussion music, *unknown to the Hungarian audience so far, on the other hand to perform the music of* Hungarian contemporary composers in their country and abroad. One of their principal intention is to inspire Hungarian and international composers to create new pieces. Over the last years, they have also been researching music of traditional percussion cultures – true to the group's name which refers to a traditional xylophone from Uganda. In their effort to expand percussion repertoire, the members of the Amadinda Percussion Group have composed their own works and have transcribed for percussion outstanding pieces from the classical tradition that they consider suitable for their instruments.

From the very beginning Amadinda has cooperated with world famous artists like John Cage, Peter Eötvös, Zoltán Kocsis, György Kurtág, György Ligeti, András Schiff. The Amadinda Percussion Group has received the Hungarian Composers Award several times, has been honoured with the Ferenc Liszt Award and received the prestigious state award of the Republic of Hungary – the Kossuth Award – in 2004. The ensemble has also won the First Prize of the Gaudeamus Music Competition Amsterdam. The ensemble's extensive discography stretches over the whole spectrum of Percussion repertoire and includes the complete works for percussion of John Cage and works of Peter Eötvös, György Ligeti and Steve Reich.

"The performance is so astoundingly good and played with such amazing energy, that one is simply swept along. You fulfilled my dreams."
Steve Reich about Amadinda Percussion Group live recording of *Music for 18 Musicians* (Hungaroton, 2004)

VENI ensemble was founded in 1987 by several enthusiasts, students of composition and performers from the Academy of Music and Drama in Bratislava who shared a common desire to express their own opinion through corresponding music. VENI ensemble is an open

group of musicians. The core of the ensemble is made of several permanent members who invite others to collaborate in specific projects. The group's main activities are concert appearances at national and international festivals of contemporary music (Exposition of New Music, Brno; Kulturspektakel, Vienna; Contemporary Music Marathon, Prague; Melos-Ethos, Bratislava; Quaderni Perugini di Musica Contemporanea, Perugia; New Music Studio, Prague; The New Music Week, Bucharest; Evenings of New Music, Bratislava; Wetterfest, Vienna, etc.). In addition, the group sporadically records for broadcasting companies at home and abroad (Slovak Television, Slovak Radio, Hessischer Rundfunk). In 1990, VENI ensemble recorded an LP for Globus International Prague, and in 1992, the Music Fund, Slovak Radio and Pavian Records co-produced the CD *VENI ensemble* with financial support from the state culture fund PRO SLOVAKIA. In 1995, VENI ensemble recorded for MUSICA the CD *Between* with music by Daniel Matej. Currently, it is finishing work on the CD *Bratislava* with pieces commissioned from Richard Ayres, Tomáš Boroš, Allison Cameron, Daniel Matej, and Christian Wolff. VENI ensemble's repertory is based on works by composers working with and around the group, by young composers from abroad, whose music is closely related, and by 20th-century composers who served as father figures for members of the group (especially Erik Satie, Charles Ives, John Cage, Morton Feldman, Terry Riley).

The ensemble **CHAMBER SOLOISTS BRATISLAVA** (KSB) was founded in 1990 from the students at Academy of Music and Drama 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.

DUO PERCUFONIA was founded in 2004 by Jaro Gregorovič (1973), graduate of Bratislava Conservatory, Royal Conservatory in Haag and Štefan Bugala (1976), graduate of Bratislava Conservatory and Janáček Academy in Brno.

ZOLTÁN RÁCZ (1960, Budapest) having finished studies at Béla Bartók Conservatory he graduated from Franz Liszt Academy of Music in 1983. Next year he has founded Amadinda Percussion Group being still its artistic director. During same years Zoltán Rácz appeared as soloist as well. He performed Bartók's Sonata for Two Pianos and Percussion with András Schiff and Bruno Canino in several European countries performing in Wigmore Hall London, Berliner Festwochen, Mondsee Festival, Biennale di Venezia. Their recording of the piece was published on DECCA label. He has been principal timpani player of the Budapest Festival Orchestra betwen 1992 and 1996 as well as editor of a contemporary music program of the Hungarian Television for five years. In 1997 he founded UMZE Chamber Ensemble together with musicologist, András Wilheim. Since 1990 he is professor at Franz Liszt Academy of Music. He made masterclasses like Ferienkurse für Neue Musik in Darmstadt (1996), Juilliard School of Music and Yale University (1998) Senzoku Gakuen College of Music, Toho Gakuen College of Music and Nagoya College of Music in Japan (1999) First International Percussion Summer Camp, Taiwan (1999) Edith Cowan University, Perth, Australia (2002) and Bartók –

New Music Festival held in Hungary in 1990, 1998, 2002 and 2003. In 2002 Zoltán Rácz received the award of Chevalier de l'Ordre des Arts et des Lettres given by Madame Catherine Tasca, Minister of Culture and Communication of the French Republic.

ILDIKÓ FODOR studied violin at the Conservatory and at the Music Academy. After graduating she became a member of the Symphonic Orchestra of the Hungarian National Radio. She has always longed for singing, however, she could seriusly pursue aspirations after her diploma in violin. For seven years she studied with opera singer Zsuzsa Misura. She performed as solo singer and contemporary music recording and performances as well. Since 2000 she is a member of the Csokonai Theatre in Debrecen, Hungary (Zsuzsika in Poldini's *Carnival Wedding*, Clorinda in Rossini's *Cenerentola*, Susanna in Mozart's *Marriage of Figaro*).

MÁRIA HORVÁTH studied piano and choir conducting at the Music Academy. She started singing under Anna Pauk and Hilda Godel Vági. She was a founding member and a soloist of Tomkins vocal ensemble. As a soloist she launched a career having had several years experience in chamber music practice. She performed with Peter Eötvös and the Ensemble Modern with György Kurtág's repertoire. Mária Horváth participated on hungarian premiere of Pierre Boulez's *Le Marteau sans maître* (2000) and on the world premiere of Michio Mamiya's *Briefmarke* and *Serenade* dedicated to György Kurtág.

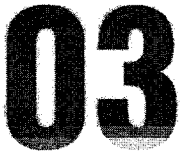
KATALIN KÁROLYI began her violin studies before studying singing with Noëlle Barker and Julia Hamari. She set up the Studio Versailles Opéra with Rachel Yakar and René Jacobs. Since then she has focused on repertoire from baroque opera, chamber music and contemporary music. Katalin Károlyi has cooperated with conductors such as Yehudi Menuhin (Jeney *Funeral Rite*), William Christie (Charpentier *Médée*, Monteverdi madrigals; Rameau *Hippolite et Aricie*), Phillip Herreweghe (Stravinsky *Mass*), David Robertson (contemporary music). She has performed at many festivals, also appeared at Opéra National de Paris, Teatro alla Scala, Carnegie Hall, Barbican Hall. In 2000 György Ligeti composed *Sippal, dobbal, nádihegedűvel* for her and the Amadinda Percussion Group and she has subsequently performed this with the London Sinfonietta, Asko Ensemble and at the Salzburg Festival, NDR Hamburg, Queen Elziabeth Hall London and the Royal Albert Hall. Her performance with the Amadinda was recorded for Teldec Classics and released as part of their ongoing Ligeti Series.

KLÁRA LÓCZI studied organ and choir conducting. In 1996 she started to study singing at the Pollini Conservatory of Padova, where she attended a several various courses with Cristina Miatello, Norman Shetler, Irwin Gage, Julia Hamari. She performed *Il mondo della luna* by B. Galuppi and as a soloist with the Orchestra di Padova e del Veneto. Since October 2000 she has studied at the Hochschüle für Musik und Theater in Zürich. In 2002 she has graduated at the Zürich conservatory with "summa cum laude" and she has received a several prizes (Seghizzi Chamber singing Competition in Gorizia, International Baroque Music Competition in Brunnental, competition of baroque singing in Vignola, special prize of the Hungarian Radio).

GYÖRGY ORAVECZ (1963, Budapest) studied at the Academy of Music with István Lantos and Zoltán Kocsis, received the Richard Wagner Society Schollarship and was invited for its 25th anniversary concert series. He has been participating with ensembles (Amadinda Percussion Group) and made several recordings for Hungaroton label.

WEDNESDAY 9 NOVEMBER

PKO Cultural Centre
7.00 p.m.



AMADINDA PERCUSSION GROUP
Zoltán Rácz
Zoltán Váczi
Aurél Holló
Károly Bojtos

Matúš Jakabčic electric guitar

ZWIEBEL QUARTET
Marek Zwiebel 1st violin
Peter Mosorjak 2nd violin
Peter Zwiebel viola
Andrej Gál cello

STEVE REICH

Drumming (part one) (1971)
for 4 pairs of tuned bongo drums

Pendulum Music (1968)
for 3 or 4 microphones, amplifiers and loudspeakers

Electric Counterpoint (1987)
for electric guitar and tape

Fast
Slow
Fast

INTERMISSION

Different Trains (1988)
for string quartet and tape

America – Before the war
Europe – During the war
After the war

STEVE REICH › p. 19

For one year, between the fall of 1970 and the fall of 1971, I worked on what turned out to be the longest piece I have ever composed. *Drumming* lasts from 55 to 75 minutes (depending on the number of repeats played) and is divided into four parts that are performed without pause. The first part is for four parts that are performed without pause. The first part is for four pairs of tuned bongo drums, stand-mounted and played with sticks; the second, for three marimbas played by nine players together with two women's voices; the third, or three glockenspiels played by four players together with whistling and piccolo; and the fourth section is for all these instruments and voices combined.

While first player the drums during the process of composition, I found myself sometimes singing with them, using my voice to imitate the sounds they made. I began to understand that this might also be possible with the marimbas and glockenspiels as well. Thus the basic assumption about the voices in *Drumming* was that they would not sing words, but would precisely imitate the sound of the instruments. The women's voices sing patterns resulting from the combination of two or more marimbas playing the identical repeating pattern one of more quarter notes out of phase with each other. By exactly imitating the sound of the instruments, and by gradually fading the patterns in and out, the singers cause them to slowly rise to the surface of the music and then fade back into it, allowing the listener to hear these patterns, along with many others, actually sounding in the instruments. For the marimbas, the female voice was needed, using consonants like "b" and "d" with a more or less "u" (as in "you") vowel sound. In the case of the glockenspiels, the extremely high range of the instrument precluded any use of the voice and necessitated whistling. Even this form of vocal production proved impossible when the instrument was played in its higher ranges, and this created the need for a more sophisticated form of whistle: the piccolo. In the last section of the piece these techniques are combined simultaneously with each imitating its particular instrument.

The sections are joined together by the new instruments doubling the exact pattern of the instruments already playing. At the end of the drum section three drummers play the same pattern two quarter notes out of phase with each other. Three marimba players enter softly with the same pattern also played two quarter notes out of phase. The drummers gradually fade out so that the same rhythm and pitches are maintained with a gradual change of timbre. At the end of the marimba by three glockenspiels in their lowest range so that the process of maintaining rhythm and pitch while gradually changing timbre is repeated. The sections are not set off from each other by changes in key, the traditional means of gaining extended length in Western music. *Drumming* shows that it is possible to keep going in the same key for quite a while if there are instead considerable rhythmic developments together with occasional, but complete, changes of timbre to supply variety.

I am often asked what influence my visit of Africa in summer of 1970 had on *Drumming*. The answer is confirmation. It confirmed my intuition that acoustic instruments could be used to produce music that was genuinely richer in sound than that produced with electronic instruments, as well as confirming my natural inclination towards percussion (I became a drummer at the age of 14).

The transition from glockenspiels to the last section of the piece, for all instruments and voices combined, is made by a new musical process I call build-up and reduction. *Drumming* begins with two drummers building up the basic rhythmic pattern of the entire piece from a single drum beat, played in a cycle of twelve beats with rests on all the other beats. Gradually additional drumbeats are substituted for the rests, one at a time, until the pattern is completed. The reduction process is simply the reverse where rests are gradually substituted for the beats, one at a time, until only a section leads to a build-up for the drums, marimbas, and glockenspiels simultaneously.

There is, then, only one basic rhythmic pattern for all of *Drumming*. This pattern undergoes changes of phase position, pitch, and timbre, but all the performers play this pattern, or some part of it, throughout the entire piece.

Steve Reich

Electric Counterpoint (1987) was commissioned by the Brooklyn Academy of Music's Next Wave Festival for guitarist Pat Metheny. It was composed during the summer of 1987. The duration is about 15 minutes. It is the third in a series of pieces (first *Vermont Counterpoint* in 1982 for flutist Ransom Wilson followed by *New York Counterpoint* in 1985 for clarinettist Richard Stolzman) all dealing with a soloist playing against a pre-recorded tape of themselves. In *Electric Counterpoint* the soloist pre-records as many as 10 guitars and 2 electric bass parts and then plays the final 11th guitar part live against the tape. I would like to thank Pat Metheny for showing me how to improve the piece in terms of making it more idiomatic for the guitar. *Electric Counterpoint* is in three movements; fast, slow, fast, played one after the other without pause. The first movement, after an introductory pulsing section where the harmonies of the movement are stated, uses a theme derived from Central African horn music that I became aware of through the ethnomusicologist Simha Arom. That theme is built up in eight voice canon and while the remaining two guitars and bass play pulsing harmonies the soloist plays melodic patterns that result from the contrapuntal interlocking of those eight pre-recorded guitars.

The second movement cuts the tempo in half, changes key and introduces a new theme, which is then slowly built up in nine guitars in canon. Once again two other guitars and bass supply harmony while the soloist brings out melodic patterns that result from the overall contrapuntal web.

The third movement returns to the original tempo and key and introduces a new pattern in triple meter. After building up a four guitar canon two bass guitars enter suddenly to further stress the triple meter. The soloist then introduces a new series of strummed chords that are then built up in three guitar canon. When these are complete the soloist returns to melodic patterns that result from the overall counterpoint when suddenly the basses begin to change both key and meter back and forth between E minor and C minor and between 3/2 and 12/8 so that one hears first 3 groups of 4 eighth notes and then 4 groups of 3 eighth notes. These rhythmic and tonal changes speed up more and more rapidly until at the end the basses slowly fade out and the ambiguities are finally resolved in 12/8 and E minor.

Steve Reich

Different Trains, for String Quartet and pre-recorded performance tape, begins a new way of composing that has its roots in my early tape pieces *It's Gonna Rain* (1965)

and *Come Out* (1966). The basic idea is that carefully chosen speech recordings generate the musical materials for musical instruments.

The idea for the piece form my childhood. When I was one year old my parents separated. My mother moved to Los Angeles and my father stayed in New York. Since they arranged divided custody, I travelled back and forth by train frequently between New York and Los Angeles from 1939 to 1942 accompanied by my governess. While the trips were exciting and romantic at the time I now look back and think that, if I had been in Europe during this period, as a Jew I would have had to ride very different trains. With this in mind I wanted to make a piece that would accurately reflect the whole situation. In order to prepare the tape I did the following:

1. Record my governess Virginia, then in her seventies, reminiscing about our train trips together.
2. Record a retired Pullman porter, Lawrence Davis, then in his eighties, who used to ride lines between New York and Los Angeles, reminiscing about his life.
3. Collect recordings of Holocaust survivors Rachella, Paul and Rachel, all about my age and then living in America – speaking of their experiences.
4. Collect recorded American and European train sounds of the '30s and '40s.

In order to combine the taped speech with the string instruments I selected small speech samples that are more or less clearly pitched and then notated them as accurately as possible in musical notation.

The strings then literally imitate that speech melody. The speech samples as well as the train sounds were transferred to tape with the use of sampling keyboards and a computer. Three separate string quartets are also added to the pre-recorded tape and the final live quartet part is added in performance.

Different Trains is in three movements (played without pause), although that term is stretched here since tempos change frequently in each movement. They are:

America – Before the war
Europe – During the war
After the war

The piece thus presents both a documentary and a musical reality and begins a new musical direction. It is a direction that I expect will lead to a new kind of documentary music video theatre in the not too distant future.

Steve Reich

I: America – Before the war

"from Chicago to New York" (Virginia)
"one of the fastest trains"
"the crack* train from New York" (Mr. Davis)
"from New York to Los Angeles"
"different trains every time" (Virginia)
"from Chicago to New York"
"in 1939"
"1939" (Mr. Davis)
"1940"
"1941"
"1941 I guess it must've been" (Virginia)

II: Europe – During the war
"1940" (Rachelia)
"on my birthday"
"The Germans walked in"
"walked into Holland"
"Germans invaded Hungary" (Paul)
"I was in second grade"
"I had a teacher"
"a very tall man, his hair was concretely plastered smooth"
"He said, 'Black Crows invaded our country many years ago'"
"and he pointed right at me"
"No more school" (Rachel)
"You must go away"
"and she said 'Quick, go!'" (Rachelia)
"and he said, 'Don't breathe!'"
"into those cattle wagons" (Rachelia)
"for 4 days and 4 nights"
"and then we went through these strange sounding names"
"Polish names"
"Lots of cattle wagons there"
"They were loaded with people"
"They shaved us"
"They tatooed a number on our arm"
"Flames going up to the sky – it was smoking"

III: After the war
"and the war was over" (Paul)
"Are you sure?" (Rachelia)
"The war is over"
"going to America"
"to Los Angeles"
"to New York"
"from New York to Los Angeles" (Mr. Davis)
"one of the fastest trains" (Virginia)
"but today, they're all gone" (Mr. Davis)
"There was one girl, who had a beautiful voice" (Rachelia)
"and they loved to listen to the singing, the Germans"
"and when she stopped singing they said, 'More, more' and they applauded"

*"Crack" in the older sense of "best"

AMADINDA PERCUSSION GROUP › p. 23

MATÚŠ JAKABČIC (1961, Bratislava) studied classical guitar on Public conservatory in Bratislava and Theoretical cybernetics at Faculty of mathematics and physics, Comenius Univer-

sity Bratislava. Since 1983 he was a member of the fusion band Stop Time, with whom he appeared in a number of successful concerts (Carslbad International jazz festival, festival in Hertogenbosch, Nederland, tour across France). He also studied composition at Bratislava Conservatory (1986–1991) and at famous Berklee College of Music Boston (1994–1995). He was a member of many jazz bands as well as orchestras (Esprit, Bratislava Conservatory Big Band, Trio Jakabčic – Burian – Jaro, Dušan Húščava Quintet, Big Band Radio Bratislava, duo with Gabo Jonáš – later trio with Robert Balzar, Greg Hopkins Big Band in Boston, Matúš Jakabčic Tentet, Gustav Brom Big Band, Big Band of the Prague Radio, Slovak Jazz Quartet, Bee Connection, Parisian Euro Jazz Big Band). Currently he teaches arranging and jazz harmony at the Bratislava Conservatory. Matúš Jakabčic has been awarded Carlsbad International Jazz festival – 1st place in the category of modern jazz (1988), Ladislav Martoník Prize – Jazzman of 1992, Charles Mingus Prize for composition achievements at the Berklee College of Music (1995), Composition Contest of the Slovak Year of Music – winner (with composition *Lower East Boston Alcoholic Group*, 1996), International competition of jazz themes – finalist (with composition *Rhythm*, 1997).

The musicians of **ZWIEBEL QUARTET** are members of Bohdan Warchal's Slovak Chamber Orchestra. Since its foundation at Academy of Music and Performing Arts in 2000 the members of quartet participated at interpretatively courses with musicians of Hagen, Berg, Bartók, Smetana and Amadeus Quartets. They awarded second prize Thomastik-Infeld at International Summer Academy Prague – Wien – Budapest (2002). Zwiebel Quartet has focused on contemporary music repertoire and performed at contemporary music festivals (Melos-Ethos, New Slovak Music, Orfeus in Bratislava, Košice, Wien, Ostrava). They are cooperating with composer's Classes at Academy of Music and Performing Arts and at Universität fur Musik und Darstellende Kunst.

THURSDAY 10 NOVEMBER

PKO Cultural Centre
7.00 p.m.

U4

AMADINDA PERCUSSION GROUP
Zoltán Rácz
Zoltán Váczi
Aurél Holló
Károly Bojtos

László Tömösközi percussion
Mátyás Szabó percussion

Katalin Károlyi voice

LUKAS LIGETI
Independence (2002)
for percussion quartet

GYÖRGY LIGETI
Síppal, dobbal, nádihegedűvel
(*With Pipes, Drums, Fiddles*) (2000)
for mezzo voice and percussion quartet

I. Fabula (Fable)
II. Táncdal (Dance Song)
III. Kínai templom (Chinese Temple)
IV. Kuli (Coolie)
V. Alma álma (Dream)
VI. Keserédes (Bitter-sweet)
VII. Szajkó (Magpie)

INTERMISSION

IANNIS XENAKIS
Rebonds (1987–1989)
for solo percussion

IANNIS XENAKIS
Persephassa (1969)
for six percussion players

Composer and percussionist **LUKAS LIGETI** (Vienna, Austria) studied at the Vienna Music University and spent two years as a visiting scholar at the Center for Computer Research in Music and Acoustics at Stanford University. His main interests include areas such as cultural exchange, polyrhythms/polytempo structures, and non-tempered tunings, and his music ranges from the through-composed to the free-improvised. As a composer, he has been commissioned by the Vienna Festwochen, Ensemble Modern, Kronos Quartet, American Composers Forum, New York University, and many others. His compositions have been performed by the Vienna Radio Symphony Orchestra, Orchestre National de Lyon, London Sinfonietta, San Francisco Contemporary Music Players, Amadinda Percussion Group and others at major festivals worldwide. As a drummer, he has played and/or recorded with artists such as Michael Manring, Benoît Delbecq, John Tchicai, Elliott Sharp, Jim O'Rourke, Fred Frith, Chris Cutler, etc., and performs solo concerts on electronic percussion. He is also highly active in cultural exchange. In 1994, commissioned by the Goethe Institute, he conducted a workshop in Abidjan, Côte d'Ivoire, which led to the founding of the experimental, intercultural group Beta Foly. He has also collaborated with Nubian musicians in Egypt, including a joint concert at the Cairo Opera and composed a piece for musicians of different Caribbean cultures.

Works (selection): *Pattern Transformation* for 4 players on 2 marimbas (1988), *Oblique Narratives* for two pianos (1989–1990), *Frozen State of Song* for saxophone quartet (1990–1993), *Tonga Tango* for mixed choir a cappella (1993), *Moving Houses* for string quartet (1996), *Phrase Drum* for Yamaha Disklavier automatic piano (1997), *Two Pieces* for solo electronic drums (1997), *New York to Neptune* for string quartet with drum machine or tape (1998), *Propeller Island* for DVD-audio via 5.1 surround sound system (2000), *Independence* for percussion quartet (2002), *Delta Space* for pianist on Yamaha Disklavier, plus electronics (2002), *Trinity* for piano solo (2003), *Stroboscope* for percussion quartet (2003).

It is no coincidence that the Amadinda Percussion Group has named itself for a xylophone from Uganda. They are uniquely qualified to play this music which derives its complexity from the combination of diverse schools of thought. Amadinda has been performing my piece Pattern Transformation – my first using African influences – for many years now. Armed with lots of new ideas and experiences, I herewith come full circle to the departure point of this development.
Independence can suggest lots of things: the so-called independence of the limbs of a drummer; the apparent independence in metric perception of the ensemble members, who harness beats and tempos that chase one another, cross-pollinate, and clash; independence from aesthetic traditions and their expectations; and even independence from one's own ancestors, no matter how much one feels connected with them and to the continuation of their worlds of thought.
And in our "globalized" world today, each culture depends on others to create its independent identity. Therefore, again: we agree to differ, and we differ to agree.

Lukas Ligeti
(shortened)

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, Jyväskyla, Tanglewood, Siena, and Aix-en-Provence. From 1959 to 1973 he lived mostly in West Berlin, at first as a holder of the Deutscher Akademischer Austauschdienst scholarship. He spent the year 1972 at the University of Stanford in California, as composer-in-residence. Since 1973 he has been professor of composition at the Hochschule für Musik in Hamburg. He has received many artistic awards (among others the Beethovenpreis der Stadt Bonn, Berliner Kunstpreis, Bachpreis der Stadt Hamburg, the Prix Maurice Ravel, the Prix Arthur Honegger, and the Grawemeyer Award, etc.). He is a companion of the order Pour le mérite, a member of academies of arts in West Berlin, Hamburg and Munich and an honorary member of the ISCM. Ligeti's work underwent several modifications. The deciding break occurred after 1956, though he soon realized, that development of Bartók's idioms would be not the right way for him. He began to experiment with very simple interval and rhythmic structures and created a new method of working as it were from scratch. After leaving for the West he did not accept the serial techniques, but he worked out his own way of the so called net structures, in which single interval and rhythmic patterns act as a part of a rich sound texture. Using clusters and micropolyphony he creates sound objects which appear as functional elements of the so called Klangkomposition (sound composition).
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 2003. In 2004, he will be awarded the Polar Music Prize of the Royal Swedish Academy of Music and Gold Medal of the Royal Philharmonic Society and 2005 Frankfurt Music Prize. The cosmopolitan György Ligeti lives and works in Hamburg and Vienna.

Works (selection): *Musica Ricercata*, 11 pieces for piano (1951/53), *6 Bagatelles* for wind quintet (1953), *String Quartet No. 1 "Métamorphoses nocturnes"* (1953–1954), *Éjszaka* (*Night*) *and Reggel* (*Morning*) for a cappella choir (1955), *Glissandi*, tape (1957), *Articulation*, tape (1958), *Apparitions* for orchestra (1958–1959), *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 (1962–1965), arr. for stage (1966), *Requiem* for soprano and mezzo-soprano, 2 mixed choirs and orchestra (1963–1965), *Lux aeterna* for 16-voice mixed choir a cappella (1966), *Cello Concerto* (1966), *Lontano* for orchestra (1967), *Two Etudes* for organ (1967–1969), *Continuum* for harpsichord (1968), *String Quartet No. 2* (1968), *10 Stücke für Bläserquintett* (1968), *Ramifications* for string orchestra/12 solo strings (1968–1969), *Melodien* for orchestra (1971), *Doppelkonzert* for flute, oboe and orchestra (1971–1972), *Clocks and Clouds* for 12-part female choir and orchestra (1972–1973), *San Francisco Polyphony* for orchestra (1973–1974), *Le*

Grand macabre, opera in 2 acts (1974–1977), *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* (1985–1988), *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* (1988–1993).

Sándor Weöres was one of Hungary's greatest poets, a modern poet, at the same time universal and experimental, who exploited like none other the rhythmic-metric and semantic possibilities and impossibility of the Hungarian language. Profound and playful, elitist and vulgar, he was Hungary's Mozart. In the present cycle I used seven of his strongly contrasting poems or fragments. *Magpie* seems to be nonsense but is completely understandable. On the other hand *Dance Song* is only a rhythmic game although the poem seems to have meaning. Through the use of monosyllables, *Chinese Temple* evokes imaginary Chinese words while *Fable* is grotesque-agressive and *Dream* is an experimental poetry of supernatural gentleness. Four percussionists accompany the mezzo soprano: the Hungarian Amadinda Ensemble had asked me to compose a piece for them and Kati Károlyi.

György Ligeti

Sándor Weöres

SÍPPAL, DOBBAL NÁDIHEGEDŰVEL

I. FABULA

Egy
hegy
megy.

Szembejőn a másik hegy.
Ordítanak ordasok:
Össze ne morzsoljatok!

Én is hegy,
te is hegy,
nekünk ugyan egyremegy.

II. TÁNCDAL

panyigai panyigai panyigai
ű panyigai ű
panyigai panyigai panyigai
ű panyigai ű

WITH PIPES, DRUMS, FIDDLES

I. FABLE

A
mountain
walks.

The other mountain comes toward it.
The wolves howl:
Do not crush us!

I, a mountain,
you, too, a mountain,
we are indifferent to that.

II. DANCE SONG

(This text cannot be translated.)

kudora panyigai panyigai
kudora ű
panyigai kudora kudora
panyigai ű

kotta kudora panyigai
kudora kotta ű
kotta panyigai kudora
panyigai kotta ű

ház panyigai kudora
ű kudora kotta ház
kudora ház panyigai
ű panyigai ház kotta

III. KÍNAITEMPLOM

Szent	főnn	Négy	majd
kert	lenn	fém	mély
bő	tág	cseng:	csőnd
lomb:	éj	Szép,	leng,
tárt	jő,	Jó,	mint
zöld	kék	Hír,	hult
szárny,	árny.	Rang,	hang.

IV. KULI

Kuli botvág.
Kuli megy
megy
csak gun-gun
Riksa
Autó
Sárkányszekér
Kuli húz riksa.
Kuli húz autó.
Kuli húz sárkányszekér.
Csak guri-guri
Kuli gyalog megy.
Kuli szakáll fehér.
Kuli álmos.
Kuli éhes.
Kuli őreg.
Kuli babszem mákszem kis gyerek

ver kis Kuli nagy rossz emberek.
Csak guri-guri

III. CHINESE TEMPLE

Saint	high	Four	hence
field	down	bronze	deep
broad	far	ring:	Still
leaves:	fair	Night,	swings
full	comes,	Good,	like
green	blue	News,	cool
wings	shade.	Rank,	sound.

IV. COOLIE

Coolie stick cut.
Coolie walk
walk
just rolling and rolling
Rickshaw
Car
Dragon-coach
Coolie pull rickshaw.
Coolie pull car.
Coolie pull dragon-coach.
just rolling and rolling
Coolie go on foot.
Coolie beard white.
Coolie sleepy.
Coolie hungry.
Coolie old.
Coolie bean-sized poppy-seed-crumb-sized little child
Little coolie beat big bad people.
and rolling and rolling

Riksa
Autó
Sárkányszekér
Ki húz riksa?
Ki húz autó?
Ki húz sárkányszekér?
Ha Kuli meghal?
Kuli meghal.
Kuli neeem tud meghal!
Kuli őrők
csak guri-guri

Rickshaw
Car
Dragon-coach
Who pull rickshaw?
Who pull car?
Who pull dragon-coach?
If coolie die.
Coolie die?
Coolie can nooooot die!
Coolie forever
just rolling and rolling

V. ALMA ALMA
(TIZENKETTEDIK SZIMFÓNIA)

alma ágon
alma ring az ágon
alma ring a
lombos ágon
ring a ring a
barna ágon
ringva
ringa-ringatózva
inga
hinta
palinta
alma álma
elme álma alma
álmodj alszol?
mozdulatlan lengedezve
hűs szélben árnyban
álom ágon
ágak álma
ringva
ringa-ringatózva
ingadozva
imbolyogva
ittegyhelyben elhajózik
indiába afrikába holdvilágba
álmodj
alma alszol?

V. DREAM
(TWELFTH SYMPHONY)

An apple on the branch
an apple swings on the branch
an apple swings
on the leafy branch
swings-swings
on the brown branch
swinging
rocking
pendulum
swing (hinta)
palinta*
a dream of an apple
the mind's dream an apple
dream dream
motionlessly swinging
in the cool wind in the shadows
dream
on the branch
dream of the branches
swinging
rocking
swaying
staying in this spot it casts off
to India to Africa to the moonlight
dream
- apple, are you sleeping?

* "Hinta" means swing; "hinta palinta" is a series of nonsense syllables said to children while swinging.

VI. KESERÉDES
(67. MAGYAR ETŰD)

Szántottam, szántottam hét tűzes sárkánnyal,
hej, végig bevetettem csupa gyöngyvirággal.

Szántottam, szántottam szép gyémánt ekével,
hej, végig bevetettem hulló könnyeimmel.

Száz nyiló rózsáról az erdőn álmodtam,

hej, többet nem aludtam, félig ébren voltam.
Hajnalban fölkeltem, kakukszót számoltam,
hej, visznek esküvőre kedves galambommal.

VI. BITTER-SWEET
(67TH HUNGARIAN ETUDE)

I plowed, I plowed with seven fiery dragons,
Heigh-ho, I sowed nothing but lilies of the valley.
I plowed, I plowed with a beautiful diamond plow,
Heigh-ho, everywhere I sowed my tears.

In the forest, I dreamed of a hundred blossoming roses,
Heigh-ho, I slept no longer, was half awake,
In the early morning I got up, counted the cuckoo calls,
Heigh-ho, they are taking me to be wed to my sweetheart.

VII. SZAJKO

tanárikari karika
papiripari paripa

karika tanárikara
paripa papiripara

taná rika rika rika
papi ripa ripa ripa

kari kata nári kara
pari papa piri para

VII. PARAKEET

(This text cannot be translated.)

Translation: Sharon Krebs

IANNIS XENAKIS (1922–2001) was born in Romania in the family of Greek parents. During the Second World War he fought joined the Greek Resistance. Sentenced to death following a political trial, he emmigrated to France in 1947, becoming a French citizen in 1956. At first he began to study architecture, after settling in Paris he became assistent of Le Corbusier, but at the same time he studied composition with Olivier Messiaen at Conservatory National Supérieur de Musique and also with Darius Milhaud and Arthur Honegger at Ecole Normale de Musique. With Le Corbusier, Xenakis co-operated closely on a number of a well-known buildings, designing. He was a creator of stochastic and symbolic music. The innovations he introduced into his compositions (instrumental, electronic and computerised) were based on the probability calculus and mass theory. He produced a series of compositions of a "son et lumiére", which he called polytopes. His innovative techniques quickly became the lingua franca of the musical avant-garde. He was founder and and director of the School of Mathematical and Automated Music in Paris and also founding a similar research centre – Centre for Mathematical and Automated Music.

Works (selection): *Metastasis* for orchestra (1954), *Pithoprakta* for orchestra (1956), *Achorripsis* for 21 instruments (1957), *Concret PH* for tape (1958), *Syrmos* for 18 or 36 string instruments (1959), *Orient-Occident* for tape (1960), *Herma* for piano (1961), *ST/4* for string quartet (1962), *Eonta* for piano and brass instruments (1964), *Terretektorh* for orchestra (1966), *Polytope de Montréal*, audiovisual performance with music for 4 orchestras (1967), *Nomos Gamma* for orchestra (1967-1968), *Anakloria* for instrumental ensemble (1969), *Charisma* for clarinet and cello (1971), *Linaia Agon* for instrumental ensemble and winds (1972), *Cendreés* for chorus and orchestra (1973), *Gmeeoorh* for organ (1974), *Phlegra* for 11 wind instruments (1975), *Kottos* for cello (1976), *Jonchaies* for orchestra (1977), *Le légende d'Eer* for 1600 flashlights, laser beams, 400 mirrors and 7-track tape (1977), *Pléiades* for 6 percussionists (1978), *Serment-Orkos* for chorus a cappella (1981), *Mists* for piano (1981), *Pour la Paix* for mixed chorus, tape and reciters (1982), *Tetras* for string quartet (1983), *Naama* for amplified harpsichord (1984), *Akea* for piano and string quartet (1986), *Horos* for orchestra (1986), *Keqrops* for piano and orchestra (1986), *XAS* for saxophone quartet (1987), *Traceés* for large orchestra (1987), *Waarg* for 13 musicians (1988), *Rebonds* for percussions (1988), *Echange* for basclarinet and 13 musicians(1989), *Oophaa* for harpsichord and percussions (1989), *Tetora* for string quartet (1990), *Knepphas* for mixed chorus (1990), *Kyania* for orchestra (1990), *Dox-Orkh* for violin and orchestra (1991), *Paille in the wind* for cello and piano (1992), *Les Bacchantes d'Euripide* for baritone, female chorus and instrumental ensemble (1993), *Dämmerschein* for orchestra (1993-1994), *Mnamas Xapis Witołdowi Lutoslawskiemu* for 2 trumpets and 2 horns (1994), *Koiranoi* for orchestra (1994), *Ergma* for string quartet (1994), *Ioolkos* for orchestra (1995), *Ittidra* for string sextet (1995), *Rascobeck* for cello and double bass (1996), *Zythos* for 7 musicians (1996), *Sea-Change* for orchestra (1997), *O-Mega* for solo percussions and 13 instruments (1997).

Rebonds consists of two sections, A and B, the order of which is not fixed. Section A only uses membrance instruments, whereas in section B a set of woodblocks is added. The sections are to be played without intermission. *Rebonds* is characterized by driving rhytm. In section A, the more or less irregular musical structure develops to a perpetual movement. Section B is built on a regular bongo rhytm, over which there are shifting accents in the lower drums. Sometimes this construction is interrupted and mixed by the woodblocks. The driving rhytm and the almost continuous dynamic level of *fff* associates Rebonds with primitive and exotic rites although no real folkloristic connotations are present.

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KATALIN KÁROLYI › p. 25

FRIDAY 11 NOVEMBER

Slovak Radio,
Small Concert Studio
5.00 p.m.

05

AMALTEA
Barbara Bossert flute
Eva Schwaar piano
Martina Brodbeck cello
Leila Pfister voice

PRO HELVETIA
Schweizer Kulturstiftung

The concert is supported by the Pro Helvetia foundation

GEORGE CRUMB
Vox Balaenae (1971)
for three masked players

1. Vocalise (...for the beginning of time)
2. Variations on Sea-Time
   - Sea Theme
   - Archeozoic (Var. I)
   - Proterozoic (Var. II)
   - Paleozoic (Var. III)
   - Mesozoic (Var. IV)
   - Cenozoic (Var. V)
3. Sea-Nocturne (...for the end of time)

THÜRING BRÄM
Einhorn

GYÖRGY KURTÁG
Játékok (selection) (1973–1976)

INTERMISSION

OLIVIER MESSIAEN
Le Merle noir (1951)
for flute and piano

KAIJA SAARIAHO
Die Aussicht (1996)
for soprano, flute, cello and piano

IRIS SZEGHY
Anrufung des Grossen Bären
for soprano, flute and piano on the poems of Ingeborg Bachmann

Larghetto
Alla danza
Largo

GEORGE CRUMB (1929, Charleston, West Virginia, USA) studied at the Illinois University with Eugene Weigel, in Berliner Hochschule für Musik with Boris Blacher and at the Michigan University with Ross Lee Finney. He received the scholarships of many foundations: Elizabeth Croft in Berkshire Music Centre (1955), Fulbright (1955–1956), Rockefeller (1964), Guggenheim (1967 and 1973), Fromm (1973) and Ford (1976), as well as the National Institute for Arts and Letters (1967). In the years 1964–1965 he collaborated as a composer-in-residence with the Buffalo Center for the Creative and Performing Arts. Since 1965 until his retirement in 1997 Crumb was a Professor at the Pennsylvania University in Philadelphia.
Crumb's honours include the Pulitzer Prize (for *Echoes of Time and the River*, 1968), the Koussevitzky Recording Award (1971), the Cannes Classical Award (1998) and a Grammy Award for the best contemporary composition (*Star-Child*, 2001). George Crumb is a member of the National Institute of Arts and Letters, an honorary member of Deutsche Akademie der Künste, as well as a doctor honoris causa of six universities. In 2004 he received the title of "Composer of the Year" from the magazine Musical America.

Works (selection): *Three Early Songs* for voice and piano (1947), *Sonata for Cello* (1955), *Variazioni* for large orchestra (1959), *Madrigals*, Books I–II (1965), *Eleven Echoes of Autumn (Echoes I)* for violin, alto flute, clarinet and piano (1966), *Echoes of Time and the River (Echoes II)* for orchestra (1967), *Songs, Drones and Refrains of Death* for baritone and amplified instrumental ensemble (1968), *Night of the Four Moons* for alto, flute, banjo, electric cello and percussion (1969), *Madrigals*, Books III–IV (1969), *Black Angels (Images I)* for electric string quartet (1970), *Ancient Voices of Children* for mezzo-soprano, treble and ensemble (1970), *Vox Balaenae* for electric flute, electric cello and amplified piano (1971), *Makrokosmos*, Volume I–II for amplified piano (1972–1973), *Music for a Summer Evening (Makrokosmos III)* for two amplified pianos and percussion (1974), *Dream Sequence (Images II)* for violin, cello, piano, percussion and glass harmonica (1976), *Star-Child* for soprano, children voices, male choir, bells and large orchestra (1977), *Celestial Mechanics (Makrokosmos IV)* for amplified piano (four hands) (1979), *String Trio* (1982), *Pastoral Drone* for organ (1982), *Processional* for piano (1983), *The Sleeper* for soprano and piano (1984), *An Idyll for the Misbegotten (Images III)* for amplified flute and percussion (1986), *Federico's Little Songs* for Children for soprano, flutes and harp (1986), *Zeitgeist (Tableaux Vivants)* for two amplified pianos (1988), *Easter Dawning* for carillon (1991), *Quest* for guitar and chamber ensemble (1994), *Mundus Canis* for guitar and percussion (1998), *Unto the Hills* for soprano and chamber ensemble (2001), *A Journey Beyond Time* for soprano and chamber ensemble (2002), *Eine Kleine Mitternachtmusik* for piano (2002), *Otherwordly Resonances* for two pianos (2003), *River of Life* for soprano, piano and percussion quartet (2003), *Winds of Destiny* for soprano, piano and percussion quartet (2004).

Vox Balaenae (*Voice of the Whale*), a kind of oceanic equivalent of Olivier Messiaen's birdcalls, based on the songs of the humpback whale. Crumb first heard the eerie submarine singing of the huge mammals on tape in 1969; the twenty-minute *Vox Balaenae* for electric flute, electric cello, crotales and electric piano was finished two

years later. The composer directs that "each of the three players should wear a black half-mask (vizor-mask) throughout the performance of the work. The masks, by effacing a sense of human projection, will symbolize the powerful impersonal forces of nature (nature dehumanized). Vox Balaenae can be performed under a deep-blue stage lighting, if desired, in which case the theatrical effect would be further enhanced."

Typically, Crumb calls on the pianist to play upon the instrument's strings pizzicato and also to produce harmonics; the cello is tuned scordatura (B-F-D♯-A); the flutist is called upon to sing and play simultaneously. The work itself is a three-movement fantasy, beginning with a Vocalise (*...for the beginning of time*) for the flute that is suddenly interrupted by leaping, incantatory chords on the piano. There follows a set of five variations on *Sea-Time* (each with the name of a different geologic period) whose sea-theme, played in harmonics, is stated by the cello and piano. The last movement is a radiant *Sea-Nocturne (...for the end of time)* – the Messiaen reference is unmistakable here – with a performance direction of "*serene, pure, transfigured*".

Michael Walsh
(shortened)

After graduating from college **THÜRING BRÄM** (1944, Basel, Switzerland) was educated in piano, conducting and composition in Basel. He made musicological studies at the Universities of Basel and Heidelberg. He was in the USA from 1970 until 1973 where he worked as conductor and coach at the Curtis Institute of Music in Philadelphia, at the Santa Fe Summer Opera, at Aspen Music Festival, and studied at the University of California in Berkeley where he graduated with a Master of Arts degree in composition. He was Head of the Basel Academy of Music from 1973 until 1987. Since 1987 he is director of the Lucerne Conservatory. He is active as a conductor in Switzerland and abroad. – During his years as a student the most crucial influences he received were from Anton Webern and Pierre Boulez (primarily as a conductor and analyst). After visiting America he became more involved in improvisational music having been influenced by John Cage, during the mid 1980s this became more structured music when he was using plain traditional material to produce new sound effects, for example in the Oratorio *Litteri un Schattä – Luci e Ombre* or in the orchestra work *Florestan und Eusebius*. He has received several important commissions and prizes for composition including from Pro Helvetia, the city of Basel, IMF (International Music Festival in Lucerne), Radio DRS, Danzig, BBC Singers, Edwin Fischer recognition prize, University of California and others.

GYÖRGY KURTÁG (1926, Lugos/Lugoj, Rumania) started his music education in 1940 with piano lessons (Magda Kardos) and composition training with Max Eisikovits in Timisoara. Hoping to become a pupil of Béla Bartók, he moved after the war to Budapest (as did György Ligeti, also from Romania, since then Kurtág's close friend). Their hopes were dashed by Bartók's death. From 1946 Kurtág studied with Sándor Veress, Ferenc Farkas, Pál Kadosa and Leó Weiner at the Franz Liszt Music Academy in Budapest. In 1957–1958, Kurtág studied in Paris with Marianne Stein and attend-

ed courses of Messiaen and Milhaud. As a result, he rethought his ideas on composition and marked the first work he wrote after hist return to Budapest, the String Quartet, as his Opus 1. He worked as a rehearsal pianist at the National Philharmonic (1960-68), since 1967 he was teaching piano, later also chamber music at the Budapest Academy. With the DAAD scholarship he lived for a year in Berlin. In 1995/1996 he was appointed composer-in-residence at Vienna's Konzerthaus. Kurtág received several awards at home and abroad (Erkel and Kossuth Awards, Officier des Arts et des Lettres, Fellow of the Bayerische Akademie der Schönen Künste, Akademie der Künste Berlin, the Herder Award, Austrian State Award for European Composers, etc.).

"The overwhelming majority of Kurtág's works are chamber pieces. The large form is made up of a string of short movements. His goals - and his means - are to stay as much as possible with as few notes as possible. The impulse to compose stems from a strong desire to share his message - let the sheets of music be handbills, let them carry this message to the people. There are two fundamental gestures: the lyrical song and the spasmodic, jerky, surging and balking motion. The material may consist of just an objet trouvé (such as a scale) or indeed of an intricate web of parts rich in cross-references, allusions and interconnections. Tenderness and brutality, eroticism and suffering, wit and pain - the basic human exerience - are integrated in song cycles (for voice alone, accompanied by the piano or the dulcimer, small groups of instruments or large ensembles - but never orchestra), in instrumental solos or chamber ensembles."

Bálint András Varga

Works (selection): *Viola Concerto* (1954), *String Quartet* (1959), *Wind Quintet* (1959), *Eight Piano Pieces* (1960), *Eight Duos* for violin and dulcimer (1961), *Signs* for solo viola (1961), *The Sayings of Péter Bornemisza* for soprano and piano (1963-1968), *In Memory of a Winter Sunset*, four fragments for soprano, violin and dulcimer (1969), *Four capriccios* for soprano and chamber ensemble (1972), *Games* for piano in 4 books (1973-1976), *Four Songs to Poems by János Pilinszky* for bass/bass-baritone and chamber ensemble (1975), *S. K. Remembrance Noise*, 7 songs for soprano and violin (1975), *Messages of the late Miss R. V. Troussova* for soprano and chamber ensemble (1976-1980), *Hommage à Mihály András* for string quartet (1977), *The Little Predicament* for piccolo, trombone and guitar (1978), *Herdecker Eurythmie* for flute/violin/voice and tenor lyre (1979), *Omaggio à Luigi Nono* for a cappella mixed chorus (1979), *Bagatelles* for flute, piano and double bass (1981), *Attila József Fragments* for soprano solo (1981), *Seven Songs* for soprano and dulcimer to poems by Amy Károlyi and Kobayashi Issa (1981), *Scenes from a Novel*, songs for soprano, violin, double bass and dulcimer to poems by Rimma Dalos (1981-1982), *Eight choruss* (1981/1982-1984), *Kafka-Fragmente* for soprano and violin (1985-86), *Three Old Inscriptions* for soprano and violin (1986), *Requiem for the Beloved* for soprano and piano (1986-1987), *...quasi una Fantasia...* (No. 1 for piano and instrumental groups 1987-1988, No. 2 for piano, cello and chamber ensembles 1989-1990), *Officium breve* for string quartet (1988-1989), *3 in memoriam* for piano for 1-2-3 hands (1988-1990), *Ligatura-Message to Frances-Marie (The Answered Unanswered Question)*, 3 versions for different forces (1989), *Grabstein für Stephan* for guitar and instrumental groups (1989), *Ligature e Verselti* for or-

gan (1990), *Hommage à R. Sch.* for clarinet, viola and piano (1990), *Samuel Beckett: What is the Word*...for voices, piano and ensemble (1991), *Transcriptions from Machaut to J. S. Bach* for piano (duet and 6 hands) and for 2 pianos (1974-1991), *Lebenslauf* for 2 pianos and 2 basset horns (1992), *Looking Back* (*Hommage à Stockhausen*, a composed programme of works and transcritpions of works by the composer for trumpet, double bass and keyboard instruments (1993), *Tre pezzi* per violino e pianoforte (1993), *Games - 2nd series* for piano (1975-1993), *Songs of Dispair and Sorrow*, 6 choruses for mixed chorus with instruments (1980-1994), *Stele* for large orchestra (1994), *Messages* for orchestra (1991-work in progress), Kurtág's part (*Epilog*) in *Requiem der Versöhnung* (1995), *Hölderlin-Gesänge* (1993-work in progress), *Samuel Becket* for baritone solo, *Einige Sätze aus den Sudelbüchern Georg Christoph Lichtenbergs* for soprano solo (1996), *Tre pezzi* per clarinetto e dulcimer, *Tre altri pezzi* per clarinetto e dulcimer, *Signs, Games and Messages* for strings (1989-1996), *Scenes* for flute (1999).

Játékok (*Games*) is a work in progress. Between the years 1963 and 1993 Kurtág composed seven volumes of pieces for two pianos and four hands. The composer desires that *Játékok* be seen not as a course of study, nor as a random collection of pieces: the work is a possibility for experimentation, not instructions on how to play the piano. Kurtag's music is interlaced with unconditional emotional force through which he makes palpable a wide spectrum of human feeling, from a gently floating song to the pure joy of play all the way to the deepest intensity. Kurtág creates his work out of the transitory nature, the narrowness, possibly the meaninglessness of men's lives. He prints signs, mints coins, as fare for Charon. He notates the traces of his own existence and that of others, both alive and dead. His output is relatively small. Many of his works are especially short; complete, self-contained works stand next to fragmentary, open-ended, ongoing ones. In the category of eternity everything is, in any case, patchwork. The pieces and fragments contain a monstrous strength and at the same time an unprotected sensitivity. They stand naked for everyone to see; they give everything, though in the smallest space, they are existence itself, pointing to the fundamental tragedy of the human condition: "Ecce Homo."

Peter Bitterli
(shortened)

OLIVIER MESSIAEN (1908, Avignon - 1992, Clichy, France) studied organ (with Marcel Dupré) and composition (with Paul Dukas) at the Paris Conservatoire. He graduated as an organist and rehearsal pianist as well as in improvisation, counterpoint and composition. In 1931 he became organist in the Cathedral of the Trinity in Paris. Since 1936 he taught at the École normale de musique, during the years 1942-1979 he led the class of harmony at the Conservatoire. In 1936 together with A. Jolivet and others, he formed the group Jeune France. Being a strongly religious Catholic with an affinity to mysticism, Messiaen always looked for unusual inspirative sources for his creation. He was interested in the study of Hindu rhythms (namely with problems of deci-Talas, which are rythms of ancient India, according to Indian theorist Garngadeva), in Greek measure, plain-chant, theology as well as exotic folklore. He was also interested in ornithology. He tried to create a notation system, with

which he could write down the bird calls of all birds of the French land. He classified the birds according to their surroundings and regions: birds living in meadows, in the forest, in the high mountains, at the seaside, in the bushes, moorlands and swamps. In the 1950's he created a theory of the modes, concerning the pitch, dynamics, duration and tone creation, according to prior mathematic relations. By this he immensely influenced Boulez and other serialists. Majority of his works attract attention by their timbre (Messiaen speaks of rainbow sounds; this is achieved by frequent usage of Ondes Martenot).

Works (selection): *Préludes* for piano (1929), *Les Offrandes obliées,* symphonic meditation for orchestra / piano (1930), *Hymne au Saint Sacrement* for orchestra (1932), *L'Ascension,* 4 symphonic meditations (1933), *L'Ascension* for organ (1934), *La Nativité du Seigneur* for organ (1935), *Poème pour Mi* for soprano and piano / orchestra (1936/1937), *Chants de Terre et de Ciel* for voice and piano (1938), *Les Corps Glorieux* for organ (1939), *Quatuor pour la fin du Temps* for violin, clarinet, cello and piano (1941), *Visions de L'Amen* for 2 pianos (1943), *Trois petites liturgies de la Présence Divine* for female choir, Ondes Martenot, piano, celesta, vibraphone, percussion instruments and string orchestra (1944), *Vingt regards sur l'Enfant Jésus* for piano (1944), *Harawi* for soprano and piano (1945), *Turangalila-Symphony* (1946–1948), *Cinq rechants* for 12 voices (1949), *Cantéyodjaya* for piano (1949), *Messe de la Pentecôte* for organ (1951), *Livre d'Orgue* (1951), *Reveil des oiseaux* for piano and orchestra (1953), *Oiseaux exotiques* for piano and orchestra (1956), *Catalogue d'oiseaux* for piano (1956–1958), *Chronochromie* for orchestra (1960), *Sept Haikai, esquisses japonaises* for piano and chamber orchestra (1962), *Et expecto resurrectionem mortuorum* for orchestra (1964), *La Transfiguration de Notre Seigneur Jésus Christ* for orchestra, mixed choir and solo instruments (1965-1969), *Méditations sur le Mystère de la Sainte Trinité* for organ (1969), *Des Canyons aux Étoiles* for piano, percussion and chamber orchestra (1971–1974), *Saint François d'Assise*, opera on composer's libretto (1975-1983), *Livre du Saint Sacrement* for organ (1984-1985), *Petites Esquisses d'oiseaux* for piano (1985), *Un vitrail et des oiseaux* for piano and chamber orchestra (1986), *La Ville d'en Haut* for piano and chamber orchestra (1987), *Un sourir* for orchestra (1989), *Pièce pour piano et quatuor* (1991), *Eclairs sur l'au-delà* for orchestra (1988–1991).

Le Merle noir for flute and piano by Olivier Messiaen. Saint Francis spoke to the birds; Messiaen listens to them. "One can listen to nature in the most different ways", Messiaen once said. "Just as Bartók wandered through Hungary to collect folk songs, so did I spend many years in the French provinces to write down the songs of birds."

KAIJA SAARIAHO (1952, Finland) has lived and worked in Paris since 1982. She studied composition under Paavo Heininen 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, 1982–1984), *Lichtbogen* for chamber ensemble and electronics (1985–1996), *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 *...à 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. Nowadays she is working on oratorio *La Passion de Simone* and operatic opus called *Adriana Mater* commissioned by the Opéra National de Paris and the Finnish National Opera (first performance at the Bastille Opera, Paris in March 2006).

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), *...à 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), *Château de l'âme* 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 Jahrs* for mixed choir and electronics (2001), *Orion* for orchestra (2002), *Ferdinand's Comfort* for soprano, baritone and ensemble (2004), *Adriana Mater*, opera (work in progress), *Asteroid 4179: Toutatis* for orchestra (work in progress), *La Passion de Simone*, oratorio (work in progress).

The Italian contemporary music association Antidogma Musica commissioned a vocal work from eight composers to a text by Friedrich Hölderlin that the composers could choose themselves. All the works were performed in concert at the Santa Maria del Monastero church in the medieval town of Manta, near Turin, with an exhibition of paintings by artists chosen by the eight composers.
A short dream-vision song *Die Aussicht* was written for a Hölderlin celebration in Italy. The text is from Hölderlin's later period, when the poet had already succumbed to mental illness.

Risto Nieminen

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 creat-

ing 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 Sur-Plus (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 Buonarotti (1990), *Three Shakespearean Songs* for mixed (female) chorus a cappella (1990), *Afforismi per flauto, oboe e clarinetto basso* (1991), *Ciaccona* per violino solo/viola sola (1991), *Afforismi II per flauto, oboe e clarinetto basso* (1992), *Midsummer Night's Mystery* for 4 percussionists (1992), *Ave Maria* for voice, viola, cello and double bass/for voice and string orchestra (1992), *Psalm* for solo voice on text by Celano (1993), *Perpetuum mobile* for piano (1993), *In Between* for oboe and tape (1993), *Oratio et gratias actio pro sanitate matris meae* for 4 male voices (1994), *Story* for voice and tape (1995), *Variations on a German Folk Tune* for horn trio (1995), *Musica folclorica* for clarinet, percussion and piano (1996), *A Day in Manhattan* for guitar quartet (1996), *The Homeward Journey* for large symphony orchestra (1997), *Story*, EA (1995), *Un petit sentiment de 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).

The impulse to write the cycle *Anrufung des Grossen Bären* (*The Invocation of the Great Bear*) for soprano, flute and piano based on the poems of Ingeborg Bachmann was in 2003 the order of the ensemble AMALTEA of Bern and also my relationship towards the poetry of Ingeborg Bachmann. I chose two of her poems: *Anrufung des Grossen Bären* and *Reklame* (*Advertisement*).

Advertisement is an original piece of work which joins up, in terms of the contents, two seemingly contradictory positions - a deeply meditative one, concerning the human being and a trivially shallow one, embodying the world of media advertisements. I use this poem twice in this cycle: in the first part of the cycle I set to music the complete poem (the soprano takes on the role of the meditation message, the flute - by means of transformation of the text into the instrument - takes on the role of advertising and the piano oscilates between the two positions) and in the third part of the cycle I again set the poem into music, but purged of the trivial aspect and now bare in its solemn, deeply human testimony.
The Invocation of the Great Bear is a poem just as original as *Advertisement*; it also deals with two subject-matters: on the one hand, it is the man's testimony of the Great Bear (the constellation, but at the same time a symbol of evil and threat) and on the other, it is the Great Bear's enunciation of people and their world. I set the poem to music in the middle of the cycle; its role within the composition is that of contrast, spontaneous explosion and ironic parody as well as of a drama, in the opposition to the lyrical character of the marginal parts.
The composition was premiered by Amaltea in Luzerne, Switzerland in December 2003.

Iris Szeghy

Ingeborg Bachmann

REKLAME

Wohin aber gehen wir
ohne sorge sei ohne sorge
wenn es dunkel und wenn es kalt wird
sei ohne sorge
aber
mit musik
was sollen wir tun
heiter und mit musik
und denken
heiter
angesichts eines Endes
mit musik
und wohin tragen wir
am besten
unsre Fragen und den Schauer aller Jahre
in die Traumwäscherei ohne sorge sei
ohne sorge
was aber geschieht
am besten
wenn Totenstille

eintritt

ANRUFUNG DES GROSSEN BÄREN

Grosser Bär, komm herab, zottige Nacht,
Wolkenpelztier mit den alten Augen,
Sternenaugen,
durch das Dickicht brechen schimmernd
deine Pfoten mit den Krallen,
Sternenkrallen,
wachsam halten wir die Herden,
doch gebannt von dir, und misstrauen
deinen müden Flanken und den scharfen
halbentblössten Zähnen,
alter Bär.

Ein Zapfen: eure Welt.
Ihr: die Schuppen dran.
Ich treib sie, roll sie
von den Tannen im Anfang
zu den Tannen am Ende,
schnaub sie an, prüf sie im Maul
und pack zu mit den Tatzen.

Fürchtet euch oder fürchtet euch nicht!
Zahlt in den Klingelbeutel und gebt
dem blinden Mann ein gutes Wort,
dass er den Bären an der Leine hält.
Und würzt die Lämmer gut.

's könnt sein, dass dieser Bär
sich losreisst, nicht mehr droht
und alle Zapfen jagt, die von den Tannen
gefallen sind, den grossen, geflügelten,
die aus dem Paradiese stürzten.

The members of the experimental ensemble **amaltea** keep in touch with various composers who provide them with – so to say – tailor-made compositions. This extravagance, derived from the "personally exclusive" repertoir, fully suits the artistic credo and the nature of Amaltea ensemble. This collaboration reflects the interpretative enthusiasm and the trio of different personalities presents the music marked by the partnership dialogue. The three artists focus on the direct contact of the audience with their music. And this is another reason for a careful choice of poets and composers who fulfill their own artistic ideas. As for the *Anrufung des grossen Bären* cycle, the members of the ensemble were inspired by the poem of the same name by Ingeborg Bachmann.

FRIDAY 11 NOVEMBER

Slovak Radio,
Small Concert Studio
7. 00 p.m.

06

GAIDA ENSEMBLE
Valentinas Gelgotas flute
Linas Salna oboe
Algirdas Doveika clarinet
Danielius Praspaliauskis saxophone
Tomas Kulikauskas percussion
Saulius Astrauskas percussion
Jurgis Karnavičius piano
Giedre Debesiunaite harp
Rusne Mataityte violin
Eugenija Budzila violin
Vitalija Raškevičiute viola
Edmundas Kulikauskas cello
Arnoldas Gurinavičius double bass
Linas Paulauskis live electronics
Remigijus Merkelys artistic director

Robertas Šervenikas conductor

The concert is supported by the Ministry of Culture of the Lithuanian Republic

OSVALDAS BALAKAUSKAS
Arkada (2005)
for chamber orchestra

JANA KMIŤOVÁ
Kamea (2000–2001)
for six instruments

KAIJA SAARIAHO
Lichtbogen (1985–1996)
for ensemble and electronics

MARTIN BURLAS
7th Day Record (1993)
for ensemble

RYTIS MAŽULIS
Bézier Spline Canon (2005)
for a chamber ensemble and electronics

OSVALDAS BALAKAUSKAS (1937, Miliunai, Lithuania) trained in the Music Faculty of the Vilnius Pedagogical Institute (1957–1961), and, later, studied composition with Boris Lyatoshinsky at the Kiev Conservatoire (1964–1969). Until 1972 he was active as an editor for the music publisher "Ukraina" in Kiev but some years later he returned to Vilnius, where he was engaged as an art counsellor for the composers association. Since 1988 he is the leader of the composition class at the conservatory of Vilnius. From 1992 to 1994 he was Lithuanian ambassador – the first after 50 years of foreign rule – to France, Spain and Portugal (residing in Paris). At the present time he is Head of the Composition Department of the Lithuanian Academy of Music. In 1996 Balakauskas was honoured with the Lithuanian National Prize, in 1998 with the Order of the Grand Duke of Lithuania Gediminas (3rd level). Osvaldas Balakauskas came in touch with serial music through Kiev avangardists like Valentin Silvestrov and Leonid Hrabovsky in Lithuania – also under the influence of the painter-composer Ciurlionis – he strained for a style with short and precised elements but also proved himself with *Passio strumentale* and *Opera strumentale*, where he combines traditional forms as motets and strict contrapunctal structures with the influences of jazz. His music is regularly performed at various festivals in Lithuania and abroad (Warsaw Autumn, Berliner Festwochen, Prague Spring, World Music Days in Warsaw).

Works (selection): 5 symphonies (1973, 1979, 1989, 1898, 2001), 3 string quartets (1971, 1971, 1998), *Dance Suite* for strings (1964), *Impresonata* for flute and piano (1964), *Dance Suite* for violin and piano (1965), *Extrema* for ensemble (1966), *Concertino* for piano and strings (1966), *Quartetto concertante* for flute, violin, violoncello and piano (1970), *Studi sonori* for 2 pianos (1972), *Retrospective-1* for violoncello and piano (1974), *Fugue* for violoncello and piano (1974), *Nine Springs* for oboe and harpsichord (various versions, 1974), *Like the Touch of a Sea Wave* for violin and piano (1975), *Sonata of the Mountains* for piano and strings (1975), *Heterophony* for (elec)violoncello and tape (1979), *Concerto* for oboe and strings (1981), *Do nata* for viola (violoncello) and tape (1982), *Opera strumentale* for ensemble (1987), *Alla Turca Once More* for 2 pianos (8 hands, 1987), *Macbeth* – ballet for tape (1988), *Veda-Seka-Budi* for 5 percusions (1990), *Rain for Cracow* for violin and piano (harpsichord, 1991), *Polylogue* for altsaxophone and strings (1991), *Meridionale – hommage à Witold Lutoslawski* for chamber orchestra (1994), *Maggiore-Minore* for altsaxophone and piano (1994), *Bop-art* for piano and tape (1995), *Requiem in Memoriam Stasys Lozoraitis* (1995), *Concerto RK* for ensemble (1997), *Concerto brio* for violin and orchestra (1999), *La lointaine* – chamber opera (2002), *Concerto Heses-dur* for jazz vocal and ensemble (2002), *Do nata II* for accordion and tape (2003), *Capriccio* for piano and orchestra (2004).

Arkada is composed as a sequence of dynamic waves (with regard to pitch and intensity). As a whole, they should form one great wave (arch). The composition is characterised by the technique of counterpoint of doubled lines.

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. Between 1999–2001 she had been studied 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 a B. Ferneyhough, J. Rea, T. Hosokawa, J. Scholhorn, Y. Pagh-Paan. Her composition *Kamea* for six instruments had been premiered at Takefu (Japan) Contemporary music festival in 2001. She obtained, two years later on the same festival, International prize of the festival connected with the repeatedly invitation and comission for Ensembel Recherche and another comission *3rd String Quartet "sheer bridges"* were had been premiered with Arditti Quartet in 2004. Jana Kmiťová cooperates with ensembles, such a Klangforum Wien, Novel Ensemble Modern, Trio Accanto, Ensemble Ictus.

Works (selection): 3 string quartets, *Flauto-solo*, *45-voice female choirs* on poems by Mila Haughová, *Four Miniatures* for piano, *Kamea* for 6 instruments, *Bound* for ensemble.

Kamea means a plastic engraving in stone, diamond, glass or mussle and the beginning of its making as an art object dates back to the Late Ancient Roman Empire.
Making of each *kamea* is determined by one basic condition: the used material must contain two or more colour layers. The upper layer then stands out as the relief, whereas the lower one remains as its background of a different colour. However, each layer itself already contains myriads of shades of one colour and so, in the final product, we can observe not only the main colour contrast between the foreground and the background, but also softer contrasts within each individual layer.
There are a few aspects that I have found particularly interesting in my study of the historical development and ways of making these art objects. First, it was the incredible miniature work and perfect precision which are required for the making of such objects. Second, it was the thorough knowledge of the material, together with a good portion of intuition for various kinds of engravings. And last, but not least, it was also a kind of limitation of your own fantasy, limitation by the system of layers which already exist in the stone or another material and which the maker must respect and, to a certain extent, always adjust to them. This leads to an interesting "dialogue", a dialogue between the fantasy of the maker and the "fantasy" of the material he or she is working with.
You can clearly see the parallels with the world of music. There is not much left to say for me but that in my composition, I, too, tried to achieve with the same means two different aspects in terms of colour and caracter, and that -similarly to the making of *kamea*- in the sense of penetrating from the surface to the interior; just as an engraver who "penetrates" an opal and suddenly discovers its new face, new colour layer, new dimension.

Jana Kmiťová

KAIJA SAARIAHO › p. 51

The name *Lichtbogen* stems from Northern Lights which I saw in the Arctic sky when starting to work with this piece. When looking at the movements of these immense,

silent lights, which run over the black sky, first ideas concerning the form and language for the piece started to move in my mind. Which is the dependence – and does it exist at all? – between this phenomenon of nature and my piece, I don't know. In *Lichtbogen* I work for the first time with computer in the context of purely instrumental music. Harmony and rhythm, especially, were worked out with two different tools in Ircam. For harmony I worked with the CRIME system developed by Claude Malherbe and Gérard Assayag: the harmonic material is created by analysing short transitions played with a violoncello, starting from artificial harmonic sound and ending in complex, 'multiphonic' sounds. The analyses have been made by selecting many small windows in the different parts of the sound. From the results of the analyses I have reconstructed the transitions and made harmonic processes, which are often combined with the original playing manners of the analysed sound, so that harmony and timbral thinking stern from the same source. For the rhythm I use a network of programs which I have realised with Xavier Rodet in the FORMES environment. These programs allow one to construct interpolations and transitions for different musical parameters. The rhythmic interpolations here are created between different patterns by using circular lists, in which every time when repeated, values have changed, and thus modified the general character of the pattern. The calculated results have then been transcribed to musical notation with approximations which allow them to be playable.

Kaija Saariaho

Lichtbogen is a commission of the French Ministry of Culture and is dedicated to Paul Méfano.

MARTIN BURLAS (1955, Bratislava) studied composition with Ján Cikker at the Academy of Music and Performing Arts in Bratislava, having taken private lessons of piano (Mária Masariková) and composition (Juraj Hatrík) earlier. After finishing school in 1980, he worked as a music supervisor in Opus Record Company and in Slovak Radio. Since 1995 he is a free-lance artist. His refusal to co-operate with the establishment (which halted the staging of the commissioned opera *Sleeping Beauty*) led him to create several ensembles (Maťkovia, Ospalý pohyb); later in the 90's he co-founded the VENI ensemble, Transmusic Comp., Vitebsk Broken, Požoň sentimentál, VAPORI del CUORE. Martin Burlas is also active in the Slovak alternative rock scene. In 1999 co-founded, together with Ľubo Burgr, Zuzana Piussi and Daniel Salontay, the band Dogma and also the Association for contemporary opera (with Ľubo Burgr). Since January 2000 he has been employed in the Music Centre in Bratislava.

Works (selection): *Nénia* for string quartet (1979), *Music for Róbert Dupkala* for string quartet, synthetizer, bells, harpsichord and flute (1981), *The Song of Trees* for tape (1981), *Sotto voce* for mixed chorus and orchestra (1982), *Farewell Music* for two melodic instruments, cello, bassoon and piano (1982), *Penultimate Summer* for harp, celesta, piano, vibraphone, marimba and chamber orchestra (1984), *Hymn to the Forgotten Ones* for violin, cello and piano (1984), *Rails Without Trains* for piano (1984), *Decrescendo* for oboe, cello, bassoon and harpsichord (1986), *Oasis* for tape (1985), *Simultaneous Quartet* for cello, trombone, guitar, piano and percussion (1986), *Sleep-*

ing Beauty, opera (1984–1987), *Cross and Circle* for 2 trumpets and tape (1989-1990), happening *Hexenprozesse* (1990), *Hung Up Veins* for chamber ensemble (1991), *From my Life* for chamber ensemble ad lib. (1992), *Building a New Society* for chamber ensemble (1993), *Bricks Game* for electronic game and chamber ensemble (1994), *A beautiful event* for tape (1995), *Overload* for tape (1996), *Mutrans* for tape (1996), *New beginning. (New hope)* (1998), *Amusement to Death* for flute, clarinet, viola, accordion, el. guitar, synthetizer and piano (2000), *Destiny*, opera for 3–5 vocalists a chamber orchestra (2000), *Offertorium* for barock instruments (2000), *Chorale (for) non-responding* for accordion and answering machine (2001).

7th Day Record for any musical instruments combinations exploited rhytmical pattern's variable, but tone pitch, or cluster density depends on interprets. There are several possibilities, one of them is for one or a few players (depends on orchestra size) playing regular eight notes in lower setting cluster pulsation and patterns developments are above. That's no requirement and using CD recording's groundwork or a sound enhancement is another chance.

Martin Burlas

RYTIS MAŽULIS (1961) graduated from the Lithuanian Academy of Music with Julius Juzeliunas. 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 Mažulis 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 at 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 structure of the composition is based on modelling the *Bézier spline* by means of sound. Basically the canon is a catalogue of various *Bézier splines* defined in musical parameters. The problems arising with regard to the pitch, length, etc. of sound are solved by combining the parts of acoustic instruments and the electronic material prepared beforehand.

Established by the contemporary music festival GAIDA in 2002, the **GAIDA ENSEMBLE** is a large sinfonietta-type contemporary music ensemble that has already proved its ability to perform different kinds of new music with exceptional quality. Being the first ensemble of this sort in Lithuania, the Gaida Ensemble filled a gap in the panorama of Lithuanian modern music. The ensemble produces enthusiastic and precise interpretations of sophisticated opuses by Lithuanian and foreign composers, inspires new creative ideas, and initiates the composers' creation of new inspiring works. Different conductors with outstanding experience in new music have been asked to design programmes for the Gaida Ensemble. The first project was made together with young Finnish conductor Jussi Jaatinen and successfully performed at the GAIDA Festival (October 2002) and in the programme of MaerzMusik Festival of Berliner Festspiele (March 2003). In September 2004 the Gaida Ensemble made a successful appearance at the Klangspuren Festival in Austria, where joined by prominent British violinist Irvine Arditti premiered works by contemporary Lithuanian and foreign composers in two different projects of the festival. The ensemble also was invited to take part in the renowned Venice Biennale in October, where together with Orchestra della Toscana was performed *Poussla* by Vykintas Baltakas.

REMIGIJUS MERKELYS (1964) twice graduated from the Lithuanian Academy of Music with diploma in choral conducting (1987) and composition (1991, under Prof. Julius Juzeliunas). In 1992 he participated in George Crumb's composition courses at the Mozarteum Academy of Music, Salzburg. In 1989 he founded chamber choir Jauna muzika and served as its artistic director until 1992. The choir soon became internationally recognized and was awarded first prizes in many choral competitions (Switzerland, Ireland, Austria, Japan, Italy, Spain, Germany). In 2000 his composition MiKonst won the 1st Prize in the composers' competition dedicated to the 125th anniversary of M. K. Ciurlionis' birth, which was organized by Lithuanian Ministry of Culture, Lithuanian Composers' Union and Lithuanian-American Fine Arts Association. In 2002 he was awarded the prize for the best orchestral work (*Seventh Heaven* for two pianos and orchestra) at the composers' competition arranged by the Lithuanian Composers' Union. In 2003 he was elected chairman of the Lithuanian Composers' Union.

ROBERTAS ŠERVENIKAS (1966) graduated from St. Petersburg Conservatoire in 1995, where he studied choir conducting (with doc. T. Chitrova), opera and symphony conducting (Prof. V. Fedotov). Since 1993 he has been collaborating with the Lithuanian National Symphony Orchestra (currently, the second conductor), is being invited to conduct Lithuanian, Šiauliai and Klaipeda Chamber Orchestras. Since 1996 R. Šervenikas has been leading the Lithuanian Academy of Music Symphony Orchestra. In 1997, Mstislav Rostropovich invited R. Šervenikas to conduct the Philharmonie der Nationen Orchestra during the Evian Festival in France. He has been participating in festivals of contemporary music in Lithuania (Gaida, Jauna muzika) and his repertory includes many opuses by Lithuanian composers.

SATURDAY
12 NOVEMBER

Slovak National Theatre
Opera House
7.00 p.m.

07

SLOVAK NATIONAL THEATRE OPERA

JURAJ BENEŠ

The Players (2002)

opera in two acts
(sung in Italian, German, French, English and Latin)

SLOVAK NATIONAL THEATRE OPERA

Pavol Tužinský conductor
Martin Huba stage director
Jozef Ciller set designer
Milan Čorba costume designer

Dagmar Bezačinská Soprano 1 / Ophelia
Eva Šeniglová Soprano 2 / Second clown / Rosenkrantz or Guildenstern / Queen
Gabriela Hübnerová Alto / Gertrude
Jozef Kundlák Tenor 1 / Polonius / Osric
Igor Pasek Tenor 2 / First clown / Guildenstern or Rosenkrantz / King player
Ján Ďurčo Baritono / Hamlet
Juraj Peter Basso 1 / Laertes / Player / Lucianus
František Ďuriač Basso 2 / Claudius
Milada Synková My Lady

Orchestra of the SND Opera
Vladimír Harvan leader

JURAJ BENEŠ › p. 12

This opera by the contemporary Slovak composer, Juraj Beneš, is inspired and based on fragments of Shakespeare's *Hamlet* the form of a collage of texts with original musical adaptation. The parts of eight protagonista equal in size, who play several roles at the samé time, are written in five languages (Italian, German, French, English and Latin). The author didn't intend to adapt *Hamlet* in its Shakespearean form, but to convey *Hamlet*'s theme in the intentions of irrational subjective impression with a disruption of the plot and the development of characters.

SUNDAY 13 NOVEMBER

Pálffy Pallace,
Zámocká 47
11.00 a.m.

08

Richard Gašpar double bass
Anton Jaro double bass
Peter Jurčenko double bass
Rastislav Sokol double bass
Robert Vizváry double bass

ALBRECHT QUARTET
Zuzana Paštéková 1st violin
Anežka Drmolová 2nd violin
Ľudovít Kara viola
Zuzana Kleinová cello

Margaréta Benková violin
Adriana Magyarová violin

In collaboration with the Association of Slovak Composers

JOSEPH KOLKOVICH
Silent Tears of Fathers
for five double basses

RÓBERT GAŠPARÍK
The Strong Experience (2002–2003)
(*String Quartet No. 4*, op. 53)

PETER MARTINČEK
D, Es, C, H – Violin Duo in Memoriam D. Schostakovich (1981, rev. 1989)

ILJA ZELJENKA
String Quartet No. 12 (2003)

Adagio
Giocoso
Largo con passione

JOZEPH KOLKOVICH (1957, Prešov, Slovakia) studied composition at Bratislava Conservatory with Jozef Sixta and Andrej Očenáš (1972–1976). Continued at Academy of Music and Performing Arts in Bratislava with Dezider Kardoš (1976–1979). During studies he was active as musician (bassguitar, guitar) in hardrock (Nautilus) and jazzrock (Fórum 57 – with Peter Breiner) groups. He emigrated to USA in 1979 and lived in San Diego, California. In USA he was founder of progressive rock groups Nimbus Obi, later on Laser Maze. He played keyboard in classic rock group Studebaker Hawk and since 2000 he is engage in composition mainly. On Hartt University of Music, Connecticute Competition Joseph Kolkovich won 1st prize for *Eclectic Variations* for guitar.

Works (selection): *Journey* for flute and double bass (1992–1993), *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 (2001–2002), *Nostalgia* for violin, violoncello and pianoforte (2002), *Still-life* for orchestra (2002).

There are compositions that are a pleasure to write about, and then there are those that resist explanation. *The Silent Tears of Fathers* belongs in the second category. A few years ago I came across an announcement of a composition competition by the International Society of Bassists (ISB) – and organization I had never heard of before. The competition was divided in into three categories, one of which was for "multiple contrabasses, up to five". The idea of five basses as an ensemble seemed almost surreal to me. As a former bass guitar player, I still feel a deep attachment to the lowest sounding member of the string family, so important and so underappreciated. In spite of that, I felt that the idea of writing anything for an ensemble of contrabasses was not for me, certainly not at that time. A few weeks later, out of the blue, an idea of a composition for five contrabasses presented itself to me, almost in its entirety and I basically wrote it down as I heard it. There was no extra-musical context, no technical or compositional issues I wanted to explore. It just happened. And as far as the title, well, a name is just a name. I did enter this piece in the ISB competition and received an honorary mention. Like I said, some compositions are not a pleasure to explain but I certainly hope this one will be a pleasure to listen to.

Joseph Kolkovich

RÓBERT GAŠPARÍK (1961, Hurbanovo, Slovakia) studied composition with Stanislav Hochel at the Bratislava Conservatoire in 1985–1991. Between 1986–1992 he taught piano and music theory at a music school in Bratislava and since 1993 he is a free-lance musician. 1990 he founded the chamber ensemble "Societa rigata" and with it he prepared a series of concerts and projects of unusual character, recordings for radio and television and a CD as well. Between 1996–2000 he was a student of composition with Ivan Parík at the Academy of Music and Performing Arts in Bratislava. 1990 he received an award at the Jihlava Composition Competition for his choral piece *Memory*.

Works (selection): *Memory* for mixed choir (1988), *V opustenom dome* for accordion (1988), *Fatamorgána I., II., III.* for ensemble (1990, 1991, 1992), *Pepetka* for flute, toy car, toy whistle and trumpet (1991), *Bahnenie*, musical image for symphonic orchestra No. 2 (1990–1991), *Ten druhý vo mne*, musical image for symphonic orchestra No. 1 (1990), *Phone Box* for ensemble (1991), *Malá vodná báseň* for flute and oboe (1994), *Ranný beh stromov* for mixed choir (1995), *Zblúdená stolička* for flute and piano (1996), *Profundus motus...* for violin, oboe and strings (1997–1998), *The Strong Experience* for string quartet (1998–2002), *Vnútorný obraz*, musical image for clarinet and symphonic orchestra (1999), *Zlatá brána v tvojom srdci* for strings (1999), *Mask and Love*, musical image for violin solo and string orchestra (2000), *Symphony No. 1* for orchestra (2000), *The Last fata morgana* for ensemble (2000), *Dávidovka*, musical image for chamber orchestra (2000), *Three pieces* for wind quartet (2000), *Taládonga*, seven images for flute and piano (2002).

The Strong Experience came into being at the turn of years 2002-2003 as a result of an internal impulse just as most of my compositions. Primary source of my inspiration were certain private experiences and their echoes in the emotional level of the existence. Secondary source of inspiration was my continuous need to search for new solutions and testimonies by means of the traditional instrumental lay-out. I find the string quartet the ideal configuration for my "searchings", for the pursuit of the maximum authenticity of musical ideas.

Róbert Gašparík

PETER MARTINČEK (1962, Bratislava, Slovakia) after studies at the Conservatory in Bratislava (composition – Juraj Pospíšil, conducting – Alojz Vykydal) continued at the Academy of Music and Drama in Bratislava with Dezider Kardoš (1982–1987). During his studies attended schollarship at the Academy of Music (Accademia Chigiana Siena) in Siena where he studied with F. Donatoni (1986). Since 1987 he teaches music theory and composing he is a leader of Ensemble for Contemporary music at Bratislava Conservatory. Since 1993 he has worked at the Department of Theoretical Subjects of the Academy of Music and Performing Arts. He has been awarded a several prizes: Slovak Music Fund Prize for *Three Lyrical Choirs* (1987) and for scenic oratorio *Memento* (1991), Rocky Main Prize at Banff Festival, Canada for video-version of *Memento* (1989), finalist at composer's competition Grand Prix A. Honegger in Paris with *String Quartet "Les animaux dans la nature"* (1991). He was a jury member of international composer's competitions (Roma 1993, 1994).

Works (selection): *Memories* for organ (1980), *Piano Sonata No. 1 in Memory of M. Ravel* (1980), *Music for Flute and Prepared Piano* (1980), *Duo in Memoriam D. Schostakovich* for 2 violins (1981, rev. 1989), *Natura I. – "Insect"*, EA (1982), *Simon Bolivar* for orchestra (1982), *Concert for Piano and Orchestra No.1 in A* (1982), *Ileotorakopagus* for reciter and organ (1984), *Piano Sonata No. 2 in Memory F. Liszt* (1985), *Spring Overture* for orchestra (1985), *Symphony No. 1* for orchestra (1987), *Passi di jazz* for flute and strings (1987), *Memento*, scenic oratorio (1988), *Garpománia* for violin and piano (1989), *Little Fooleries* for flute and

guitar (1991), *Missa Danubia* (1993), *Feet of My Wife* for cello and piano (1994), *The Touch - Winterquartett* for string quartet (1995), *Sonatinka* for harp (1995), *Psalm Songs* for voice and orchestra (1998), *Piano Sonata No. 3 "The Scream of Butterfly"* (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 1985-1995 he taught at the Academy of Music and Performing Arts in Bratislava. After a period of responding to classical masterworks of 20th century music, he turned in the sixties to post-Webern and sonoristic composition, experimented with electronic music, musique concre'te, aleatorics, etc. and became the leading figure of Slovak avant-garde 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), 12 string quartets (1963-2003), 15 piano sonatas (1957-2003), *Oswiecim*, cantata for two speakers, two choruss and orchestra to poems by Kováč (1960), *Polymetrical Quartet* for 4 piano parts (1965), *Metamorphoses XV* for chamber ensemble and speaker to texts by Ovide (1966), *Concerto* for Piano and Orchestra (1966), *Variations* for Orchestra (1971), *Elegy* for string orchestra and violin (1973), *Concertino per violino ed archi* (1974), *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 synthetizer (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 Gros-*

so 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).

Due to its scope, the *12th String Quartet* (2003) belongs to the period of my return to harmony (1991). Since quite complex work with metre and rhythm became my focal point, there arose the necessity to make clearer the vertical cross-cuts. Work with time and its relativization would not be sufficiently distinguished within the complex interval relations (in terms of melody and verticality). Language of music is so autonomous that I never pursue its verbal interpretation, however I do not protest if the listener tries to do it. There are various ways how to undestand music and all of them may help you to reach this goal.

Ilja Zeljenka

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 participates at domestic (Melos-Ethos, New Slovak Music) and festivals abroad (Germany, Italy, Belgium, International festival of young laureats Katowice). Since 2001 the quartet is lead by prof. Mikuláš Jelínek. The members of the Albrecht Quartet (Zuzana Paštéková, Anežka Drmolová, Ľudovít Kara and Katarína Kleinová) are also soloists of Slovakian orchestras.

MARGARÉTA BENKOVÁ graduated music school at Novi Sad (Serbia) and Bratislava conservatory. Since 2003 she is a student at Academy of Music and Performing Arts in Bratislava in the class of prof. Doc. Mária Karlíková. She participated at several competitions: National competition in Beograd (1998 – 1st prize), Prize of Pokrajina Vojvodina (1998 – Talent of the year), Slovak conservatory competitions (2002 – absolute winner). She performed as a soloist with Bratislava conservatory orchestra (2002). Margaréta Benková participated at master-courses with T. Janicke, W. Richter (Hungary – 1997, 1998), A. Resknikovsky, R. Kochaman (Holland – 2005).

ADRIANA MAGYAROVÁ studied violin at Bratislave Conservatory in the class of prof. Mária Karlíková. During her studies she participated at international competitions: Kocian's Competition (1996, honorable mention of 1st class), International violin competition Čirenie talentov (1997 – 3rd prize, 1998 – 4th prize, 2001 – 1st prize). Next year she performed as a soloist with Archi di Slovakia chamber orchestra. In 2004 and 2004 she participated at summer courses with prof. Štraus (AMU Praha), prof. Sýkora (JAMU Brno), prof. Novotný (JAMU Brno), prof. Smejkal (JAMU Brno). She is a student at Academy of Music and Performing Arts Bratislava.

SUNDAY 13 NOVEMBER

Slovak Radio,
Small Concert Studio
5.00 p.m.

09

TRIO DOUNIA
Babette Andruk violin
Christiane Lüder accordion
Barbara Brauckmann cello

ERWIN SCHULHOFF
Duo for Violin and Cello (1925)

Moderato
Zingaresca: allegro giocoso
Andantino
Moderato

JOHN CAGE
Six Melodies (1950) for violin and keyboard
version for violin and accordion (1960)

VIERA JANÁRČEKOVÁ
wabi – sabi (2004)
trio for violin, accordion and cello

I. ae
II. drbzra

INTERMISSION

VLADIMÍR BOKES
"...nur eine weile..." (2005)*
trio for violin, accordion and cello

SOFIA GUBAIDULINA
Silenzio (1991)
five pieces for accordion, violin and cello

quarter note = 96
double whole note = 42
quarter note = 56
eighth note = 152
quarter note = 72

* world première

Recommended by Antonín Dvořák **ERWIN SCHULHOFF** (1894 Prague – 1942 Concentration Camp Wülzburg near Weissenburg/Bavaria) was accepted already at the age of 10 as a piano student at the Prague Conservatory. He continued his studies in Vienna in 1906 (with Willi Thern), Leipzig in 1908 (piano with Robert Teichmüller, composition with Stephan Krehl and Max Reger) and Cologne in 1913 (with Lazzaro Uzielli, Carl Friedberg, Franz Bölsche, Ewald Strasser, Fritz Steinbach). Passing his exams with distinction (Wüllner-Prize), he also won the Felix-Mendelssohn-Prize twice: as a pianist in 1913 and as a composer in 1918. After serving in the Austrian army during the war, he lived in Germany until 1923. There he devoted himself to the radical directions of the avant-garde (dadaism and jazz – he even composed a jazz-oratorio, *HMS Royal Oaks* and his most known work, the *Hot Sonata*) also being influenced by impressionism, expressionism and neo-classicism, one after the other or even in parallel. As a gifted pianist, he specialised in jazz and in the quarter-tone repertoire of Alois Hába and his pupils. Returning to Prague in 1923, he was very successful as a composer as well as an internationally appreciated pianist (particularly in Germany). Nevertheless he wasn't able to continue his career in Germany after 1933. The Berlin world premiere of his opera *Flammen* was cancelled due to the political changes folowing the beginning of the Nazi regime. In the thirties abandoning a lot of things appreciated before, such as in particular the field of symphonic jazz, he then turned to writing symphonies in the style of socialistic realism. This sharply contrasted to his work for the Prague Radio in Ostrava, where he – being banned from profession since 1939 – continued to work under pseudonym as a jazz pianist. Having taken the soviet nationality in 1941 he applied for a visa to the Soviet Union in April. However, although the visa had been granted on 13 June, it was too late: Schulhoff, who due to Germany's declaration of war to the Soviet Union had now become citizen of an enemy state, was interned in Prague on 23 June 1941 and deported into the Concentration Camp Wülzburg near Weissenburg/Bavaria, where he died on 18 August 1942. Schulhoff's work includes an opera, ballets, six symphonies, numerous works of chamber music, solo works, concertos, songs and choral works.

Works (selection): 7 symphonies (1925, 1932, 1935, 1936-37, 1938, 1940-41, 1941), 2 string quartets (1924, 1925), *Sonate für Violine und Klavier* (1913), *Sonate* for cello and piano (1914), *Nine Little Round Dances* for piano (1914), *Five Grotesques* for piano (1917), *Sonate* for piano (1918), *Five Humoresques* for piano (1919), *Five Arabesques* for piano (1919), *Five Pittoresken* for piano (1919), *32 Variations on an Original Eight-Bar Theme* for orchestra (1919), *Humanness*. Five Poems by T. Daubler for alt and Orchestra (1919), *Ironies*. Six Pieces for Four Hands (1920), *Partita* for piano (1920), *Suite* for Kammerorchester (1921), *Rag-music* for piano (1922), *Bass Nightingale*. 3 Compositions for Contrabassoon Solo (1922), *Konzert* for Klavier und Small Orchester (1923), *Duo* for Violine und Violoncello (1925), *Divertissement* for Oboe, Klarinette, Fagott (1925), *Sonate* for Violine-Solo (1927), *Sonate* for Flöte und Klavier (1927), *Cinq Etudes de Jazz* for piano (1927), *Esquisses de Jazz* for piano (1927), *Double concerto* for Flute, Klavier und Orchester (1927), *Hot Music*. 10 synkopierte Etuden for piano (1928), *Concerto* for String Quartet and Wind Orchestra (1930), *Hot-Sonate* for Altsaxophon und Klavier (1930), *Concerto* for String Quartet and Wind Orchestra (1930), *H. M. S. Royal Oak*. A Jazz oratorio set to words

by Rombach for reciter, jazz singer mixed choir and symphonic jazz orchestra (1930), *Manifesto* on words by Marx and Engels. A 13-voice cantata for four solo vioces, double mixed choirs, children s choir and wind orchestra (1932–1933) (under the title *The Communist Manifesto*)

Duo for Violin and Cello is dedicated to Janáček, The second movement *Zingaresca* that follows the rhythmical opening movement has the swagger of Stravinsky's *The Soldier's Tale*. In the third movement *Andantino* a rhapsodie flow is cleverly shared between the two players. The inventive and expressive final movement *Moderato* alternates meaty Schoenberg-like modulations with a lyrical meandering and concludes with a witty, scampering ending; all in under four minutes.

Michael Cookson

JOHN CAGE (1912–1992) studied composition with Adolf Weiss, Henry Cowell and Arnold Schonberg and had close ties with Marcel Duchamp, Juan Miro and Max Ernst. Between 1937–1939, he worked at Cornish School of Music in Seattle organizing percussion concerts. In 1941, he worked as a rehearsal pianist at Chicago School of Designs, but he soon moved to New York, where he met Merce Cunningham in 1942 and wrote music to his ballet *Credo in Us*. In the early forties he wrote mainly music for percussion and later also for prepared piano. For his achievement in this field, he received an award from the National Academy of Arts and Letters and in 1949 the Guggenheim Award. In 1951 Cage was in the centre of a group of musicians (Morton Feldman, David Tudor, Christian Wolff). In 1952 Cage organized the first happening at Black Mountain College. In Europe, he became famous when his piece *34'46.776* for 2 prepared pianos was performed at the Donaueschingen festival and caused a scandal. Between 1956–1960 he taught at the New School of Music in New York and frequently visited Europe (Darmstadt, Cologne, Milano). For 30 years he was the music director of the Merce Cunningham Dance Company; he gave private lessons and was invited to give lectures at American universities. During the last forty years of his life he was a leading figure of the avant-garde, provoking a strong reaction throughout the world. Together with Marshal McLuhan and Buckminster Fuller, Cage was regarded as a contemporary prophet; he conceived the concept of indeterminacy in music using chance operations via the oracle "I Ching". Cage's output is immense and his influence on contemporary aesthetics greater than that of any other American composer of the 20th century. In 1992 he visited Bratislava.

Works (selection): *Sonata for Clarinet* (1933), *Trio*, suite for 3 percussionists (1936), *Bacchanale* for prepared piano (1938), *First Construction (in Metal)* for 6 percussionists (1939), *Second Construction* for 4 percussionists (1940), *Amores* for 2 prepared pianos and percussion (1943), *Ophelia* for piano (1946), *String Quartet in Four Parts* (1950), *Concerto* for prepared piano and chamber orchestra (1951), *Music of Changes* for piano (1951), *4'33"*, tacet for any instrument/instruments (1952), *Radio Music* for 1–8 radios (1956), *Piano Concerto* (1957–1958), *Aria* for 1 voice (1958), *FontanaMix* for tape (1958), *Theatre piece* for 1-8 performers (1960), *Rozart Mix* for tape (1965), *Bird Cage* for 12 tapes (1972), *Etcetera* for small orchestra and tape (1973), *Freeman Etudes* for violin (1977), *Etudes Boreales* for cel-

lo and/or piano (1978–1979), *Litany for the Whale* for 2 violins (1980), *Postcard from Heaven* for 1–20 harps (1982), *Thirty Pieces for five Orchestras* (1982), *Ryoanji* for chamber ensemble (1983–1985), *Sonnekus2* for voice (1985), *Five* for 5 voices or instruments (1988), *Four* for 2 violins, viola and cello (1989), *Sculpture Musicale* music to *Inventions* by Merce Cunningham (1989), *Five Stone Sob* for amplified clay pots (1991), *Europera5* (1990), *Two* for sho and five water filled shells (1991), *103* for orchestra (1991), *Eighty* for orchestra (1991), *Twenty-six, twenty-three and twenty eight* for orchestra (1991), *Sixty* for orchestra (1991), *One* for speaker (1992).

Six Melodies is another of Cage's composition with melodic lines without accompaniment, using single tones. Intervals are played requiring one or both of the instruments for their production. The music is very simple and the atmosphere of it is similar to that of the *String Quartet in four parts*. In fact, in one of his letters to Pierre Boulez, Cage calls the *Six Melodies* a postscript to the *Quartet*, even with the use of the same gamut of sounds. The rhythmic structure is 31, 31, 4, 4, 3, 4.

VIERA JANÁRČEKOVÁ (1951, Svit, Slovakia) 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 premiered 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 Kahlschlag zur Lichtung*", 1984–1985, 1986, 1989,1992, 2000), *F+F* for piano (1982), *6 haiku* for violin and piano (1982), *Avalokileshvara*, four songs for baritone and piano on the texts of Ulrich Holbein (1983), *Insomnia* sextet for clarinet, oboe, basoon, 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), *Antiophoenix* for 8 cellos (1990), *Sechs Siebenschläferinnen* for choir (1990), *Beschattungstheater* for 4 cellos (1990), *Piano Concerto* (1991), *Ashrukantha* 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 notion *wabi-sabi* comes from Japanese and it means the beauty of the things from the point of view of their fugacity. This beauty is simple and it's hidden, you can discover it by a detailed observation. This is true also for this composition. In two contrasting compositions, the theme is made up by sounds and noises and their mixture. Whereas the first part presents the tones in long impulses and noises in the short ones, in the second part it happens *vice versa*. The composition begins with the fragmentation of the violin tonal spectre by means of extraordinarily soft pulsation of high tones. The acordeon advances in parallel nones which, however, thanks to the fourth-octave distance sound almost unisono and disrupt the basic division of tones; this leads to the acoustic "trompe d'oeuil". String instruments oscilate between high and low tones and divide irregularly the unexplored terrain. Before the return to the calm and ample surfaces from the introduction, in the middle part the cello storms in with a jazzy digression. In the second composition, tones are presented in short, abrupt dance rhythms (as in the waltz on five foots). Their dramatic density derives from the various techniques of holding and using the bow. This way, in an almost unimaginable variety, sound out the aliquota tones, similar to those of wind instruments. The spectre arising from the partial tones becomes a mixture of low frequencies, medium register tones, flageolets and undefinable tonal irruptions.

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 1993–1998 he was the chairman of the Festival Committee of the International Festival of Contemporary Music Melos-Ethos.

Bokes is primarily a rationalistic artist. In his work he develops the ideas of the Second Viennese School in a special and innovative manner. Combining the consistent 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. I*, new version (1969/1993), *Variations on a Theme by Ján Egry* for wind octet (1994), *Commedia dell'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 (1996–1998), *Musica stricta* for flute, clarinet, violin, cello and piano (1999), *Aria of Margarethe* (2001), *Divertimento*, op. 72 (2001).

At the beginning of April, when visiting East-West Rostrum in Kassel, I saw a concert which featured my composition for dulcimer, performed by Enikö Ginzery. There, I was asked by Barbara Brauckmann to compose something for the Dounia Trio. Shortly before finishing their composition, I reviewed my previous works, which, fortunately, could again be performed after 1989. When I realised that the new composition bore similarities to the 4th symphony of thirteen compositions of 1981, I titled it *"...nur eine weile..." (... "just a moment"...)* (Jozef Mihalkovič's poetry). I do not like to remember the circumstances under which I wrote the composition. It was 25 years ago. Just a moment. All our life is just a moment. This new work is a memory rather than a copy. At my age, people do not think too much about the future, however, they do think – and in a far more critical way- about their work so far. Therefore, it is nice, if the works, that were not that long time ago perceived as senseless constructions, today are understood as emotional.

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, meditativeness, timbre).

Works (selection): *Fatselya* for soprano and orchestra (1956), *Piano Quintet* (1957), *Chaconne for Piano* (1962), *Allegro rustico* for flute and piano (1963), *Five Etudes for Harp, Double Bass and Percussion* (1965), *Sonata for Piano* (1965), *Pantomime* for double bass and piano (1966), *Rubayat*, cantata for baritone and instru-

mental 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).

Silenzio for accordion, violin and cello, was dedicated to the German accordionist and pedagogue Elsbeth Moser, who gave the work its first performance in 1991 in Hanover Germany. The work is so titled because most of it is played pianissimo.
The contrast between the stringed instruments and the accordion is a fundamental compositional element of Silenzio. Especially interesting is the fourth movement which consists of repetitive string pizzicati punctuated by short bursts of accordion tone clusters with tremolo (similar to the tremolo of a pipe organ in which the bellows are gently shaken). Though played softly, the "silence" here is more metaphorical than actual. One might sense the mysterious hidden workings of existence - hidden being equated with silent.

Members of **TRIO DOUNIA** since its foundation in 1997 regularly performing at Germany and abroad and participated at New Music Days at Darmstadt Academy. Babette Andruk studied at Franz Liszt Music Akademy in Budapest and at the Musikhochschule Aachen. She had been a member of Amadeus-Quartett and she participated at masterclasses with Sándor Vegh and Hermann Krebbers. Since 1994 she has been a lecturer at Akademie für Tonkunst

in Darmstadt. Christiane Lüder studied at Hochschule für Musik und Theater in Hannover. She had been a member of several ensembles (Ensemble Lirius, Trio Dounia, Tango Furioso) and she participated at masterclasses with Teodor Anzellotti, Mogens Ellegaard and Stefan Hussong. She was awarded on many competitions (Internationaler Akkordeonwettbewerb Klingenthal, Grand Prix de l'Accordeon, Hochschulwettbewerb Hannover). Since 1993 she has been a lecturer at Akademie für Tonkunst in Darmstadt. Barbara Brauckmann studied cello with L. Hoelscher and M. Gendron and chamber music with H. Bastiaan and D. Pandulaa. She founded and performed with Kreuzberger string quartet. Barbara Brauckmann had been a lecturer at Akademie für Tonkunst in Darmstadt.

SUNDAY 13 NOVEMBER

Slovak Radio,
Small Concert Studio
7.00 p.m.

10

MINGUET QUARTET
Ulrich Isfort 1st violin
Annette Reisinger 2nd violin
Irene Schwalb viola
Matthias Diener cello

The concert is supported by the Goethe Institut - Inter Nationes

WOLFGANG RIHM
String Quartet No. 3, "im innersten" (1976)

I. schroff
II.
III.
IV. äusserst gedehnt
V. Zwischenspiel, senza tempo
VI.

JÖRG WIDMANN
String Quartet No. 3, "Hunt" (2003)

INTERMISSION

LUIGI NONO
Fragmente – Stille, An Diotima
(1979–1980)
for string quartet

WOLFGANG RIHM (1952, Karlsruhe) studied music theory, piano and composition at Musikchochschule in Karslruhe, where attended courses of H. Searle. During 1972–1973 was a scholar of Karlheinz Stockhausen in Koln, 1973–1976 studied musicology with Hans H. Eggebrecht and composition with Klaus Huber in Freiburg. Several times he gave the lectures at New Music Courses in Darmstadt and at Musikhochschule in Karslruhe. Wolfgang Rihm is being considered to be one of the most succesful composers of his generation. Spontaneity in expression of his music ranks him among Mahler, Berg and Hartman. His style is characterized by wide-spreading melodies bearing a major portion of pathos as well as blocks of dissonant chords that are regularly substitute by tonal parts. Rihm is part of a group of composers who, during the 1970's, efected a paradigm shift in German musical culture, replacing their predecessors' essentially intellectual and structuralist conception of art with one that gave freer rein to emotion and adopted a more flexible approach to structure. Highly prolific in vocal and instrumental composition, he has also created some of the most powerful and distinctive stage works of the late 20th century.

Works (selection): 9 string quartets, 3 symphonies for soprano, baritone, mixed chorus and large orchestra on a words by F. Nietzsche and A. Rimbaud (1969, 1975, 1977), *Parusie* for organ (1970), *Sätze* for 2 pianos (1971), *String trio* (1972), *Hervorgedunkelt* for mezzo-soprano and chamber ensemble on words by P. Celan (1974), *Segmente* for 18 solo instruments (1974), *Dis-kontur* for orchestra (1974), *O Notte* for baritone and small orchestra on words by M. Buonarotti (1975), *Cuts and Dissolves* for orchestra (1976), *Nachtordnung* for 15 instruments (1976), *Lichtzwang (in memoriam Paul Celan)* for violin and orchestra (1976), *Hölderlin-Fragmente* for voice and piano or orchestra (1976), *Faust und Yorick,* chamber opera No. 1 on libretto by J. Tardieu (1977), *Jakob Lenz*, chamber opera No. 2 on words by M. Fröhling after G. Büchner (1979), *La musique creuse le ciel* for 2 pianos and orchestra (1979), *Nature morte - Still alive* for 13 instruments (1980), *Concerto for viola and orchestra* (1981), *Tuluguri*, balet for voices, soloists and orchestra after A. Artaud (1981), *Oedipus*, music theatre after Sofokles, (1986–1987), *Bruchstück 'Die Vorzeichen'* for orchestra (1988–1989), *Ungemaltes Bild* for orchestra (1989–1990), *Dritte Musik* für Violine und Orchester (1993), *Musik* für Oboe und Orchester (1994), *Nucleus* for 13 instruments (1996), *Vers une symphonie fleuve* for orchestra *I, II, III* (1994–1995), *IV* (1997–1998, rev 2000), *In-Schrift* for orchestra (1995), *Etude d'apre's Séraphin* for ensemble and tape (1997), *Marsyas*, scene for trumpet, percussion and orchestra (1998), *Toccata* for piano and orchestra (1998), *Musik* für Klarinette und Orchester (1999), *Sotto voce* for piano and orchestra (1999), *Concerto* for string quartet and orchestra (2000), *Die Stücke des Sängers* for harp and small orchestra (2000–2001), *2. Bratschenkonzert* (*Über die Linie IV*, 2000-2002), *Nach-Schrift - Eine Chiffre* for small orchestra (1982–2004), *Dritter Doppelgesang* for clarinet, viola and orchestra (2004), *Two Other Movements* (2004).

Third Quartet in six movements subtitled *im innerstein* amply demonstrates the breadth of Rihm's musical resources and his ability to turn his material to very personal ends. It is dedicated to Alfred Schlee for his birthday.

Often as I write, I have the impression that the emerging piece is the articulated search for the piece...I believe that the freedom of artistic enterprise expresses itself above all in the setting down of individual events.

Wolfgang Rihm

JÖRG WIDMANN (1973, Munich, Germany) studied clarinet at the Hochschule für Musik in Munich and at the Juilliard School of Music in New York. As a performer he won first prizes at the Carl Maria von Weber Wettbewerb in Munich and at the Wettbewerb deutscher Musikhochschulen in Berlin. Since 1996 he received several prizes (Kulturförderpreis der Landeshauptstadt München, Bayerischer Staatspreis für junge Künstler, Louis Spohr Medaille der Stadt Seesen). In summer 2001 Jörg Widmann was appointed professor of clarinet at the Staatliche Hochschule für Musik in Freiburg. At the "musica viva" in 1999 he gave the world premiere of *Musik für Klarinette und Orchester "Über die Linie II"* by Wolfgang Rihm, which was written especially for him. He is one of the founders of the Ensemble TrioLog, which aims to promote the music of the 20th and 21st century. Since 1993 he has held master classes at the Royal Academy of Music in London, conservatory in Odessa and the Academy of Music in Lisbon. At the age of eleven, Widmann received his first lessons in composition with Kay Westermann and continued with Hans Werner Henze, Wilfried Hiller and Wolfgang Rihm. Since 1999 he received several prizes (the Belmont Preis für zeitgenössische Musik of the Forberg Schneider Stiftung for his achievements in composition, the Schneider Schott Musikpreis, the Paul Hindemith Preis, Ernst von Siemens Stifung and the honorary award of the Munich Opern-Festspiele).

Works (selection): 5 string quartets (1997, 2003, 2003, 2004/05, 5th *"Versuch über die Fuge"* for soprano and string quartet, 2005), *Streichquartettsatz aus "Absences"* (1990), *Fantasie* for solo clarinet (1993), *180 beats per minute* for string sextet (1993), *Badinerie* for solo flute (1994), *3 Etudes* für Violine Solo (1995, 2001, 2002), *Three Rilke Fragments* for soprano, clarinet in Bb (also soprano sax), bass clarinet, viola, cello and double bass (1996), *Arlechino Rabbioso* for self-playing fairground organ (1997), *Duell* for trombone and electric guitar (1998), *Nachtstück* for clarinet, cello and piano (1998), *Skizze, Splitter, Mosaik* for flute, harp and string trio (1998), *Lichtstudie IV* for violin and piano (2003), *Lichtstudie V* for accordion and clarinet (2003), *Hallstudie* for piano (2003), *Oktett* for clarinet, bassoon, horn, two violins, viola, cello and double bass (2004), *Sphinxensprüche und Rätselkanons* for soprano, clarinet and piano (2005).

LUIGI NONO (1924, Venice, Italy – 1990, Venice) He is ranked among the most distinguished founders of the post-war avant-garde, alongside Karlheinz Stockhausen, Pierre Boulez and Iannis Xenakis. He studied composition with Gian-Francesco Malipiero and completed his education with the conductor and composer Bruno Maderna; Maderna was to be a close friend for the rest of his life. He also graduated in law from Padua University. Nono's first works, written between 1950 and 1953, are pointillistic, but the profound concentration of expression transcends the limitations of this style. Compositions including *Polifonica-Monodica-Ritmica* (1951), *Epitaph*

auf Federico Garcia Lorca (1952–1953), *La victoire de Guernica* (1954), and *Liebeslied* (1954), dedicated to his wife Nuria (the daughter of Arnold Schoenberg), date from this first period. *Incontri* for twenty-four instruments (1955) marks the composer's principal confrontation with serialism. At first recognized mainly in Germany with works presented at the Darmstadt summer courses, he came to international attention in 1956 with the premiere of *Il canto sospeso* for solo voices, chorus and orchestra in Cologne. His political views, reflected in membership of the Italian Communist Party (which he joined in 1953), had a deep impact on many of his pieces. He was a member of the Akademie der Künste der DDR. From 1960 he focused mainly on electroacoustic music in the Studio di Fonologia Musicale della RAI (founded by Luciano Berio and Bruno Maderna) in Milan. In 1980–1985 Nono worked in the Freiburg Experimentalstudio of the Heinrich Strobel Foundation of South-West German Radio, and came to attach increasing importance to the roles of electroacoustic instruments that could transform sound over time.

Works (selection): *Intolleranza 1960*, stage action for solo voices, choir and orchestra (1960–1961), *Al gran sole carico d'amore*, opera (1972–1974), *Prometeo, tragedia dell'ascolto* for four instrumental groups, two sopranos, two contraltos, tenor, mixed choir, two actors and live electronics (1984), *Variazioni canoniche sulla serie dell'op. 41 di Arnold Schoenberg* for orchestra (1950), *Polifonica – Monodica – Ritmica* for chamber orchestra (1951), *Composizione* for orchestra (1951), *Due espressioni* for orchestra (1953), *La victoire de Guernica* for mixed choir and orchestra (1954), *Liebeslied* for mixed choir, harp and instrumental ensemble (1954), *Canti per 13* for chamber orchestra (1955), *Incontri* for 24 instruments (1955), *Il canto sospeso* for solo voices, choir and orchestra (1955/56), *Varianti* for solo violin, arche e legni italiano (1957), *Cori di Didone* for mixed choir and percussion (1958), *Omaggio à Emilio Vedova* for tape (1960), *Canti di vita e d'amore: Sul Ponte di Hiroshima* for soprano, tenor and orchestra (1962), *Canciones a Guiomar* for solo soprano, female choir and instruments (1962–1963), *Ricorda cosa'ti hanno fatto in Auschwitz* for tape (1966), *Per Bastiana – Tai-Yang-Cheng* for orchestra and tape (1967), *Contrappunto dialettico alla mente* for tape (1968), *Musica-Manifesto No. 1: Un volto del mare – Non consumiamo Marx* for voices and tape (1968–1969), *Con Luigi Dallapiccola* for six percussionists and live electronics (1979), *Fragmente–Stille, an Diotima* for string quartet (1979–1980), *Guai ai gelidi mostri* for two voices, flute, clarinet, tuba, viola, cello, double bass and live electronics (1983), *Omaggio à György Kurtág* for wind instruments and live electronics (1983), *A Carlo Scarpa architetto, ai suoi infiniti possibili* for orchestra (1984), *A Pierre, dell'infinito azzurro silenzio, inquietum* for double-bass flute, double-bass clarinet and live electronics (1985), *Risonanze erranti* for mezzo-soprano, flute, tuba, percussion and live electronics (1986), *Caminantes...Ayacucho* for solo alto, flute, organ and orchestra (1986–1987), *La Lontananza Nostalgica Utopica Futura* for Gidon Kremer, live electronics, eight-channel tape and eight to ten music-stands (1987), *'Hay que caminar' sognando* for two violins (1989).

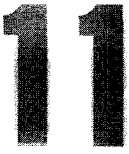
The string quartet *Fragmente – Stille, An Diotima* is a striking example of Nono's new conception of composition. This is a difficult, esoteric work, demanding a new way of listening: an almost meditative concentration on the interior of sounds, rath-

er than on their relationships. This piece hovers between sound and silence. In other words, the sound is mediated by non-sound while the silence is mediated by sound. This enables a twofold reading: one that takes sound as the primary aspect of the work; the other starts from silence with sound as its supplementary component. *Fragmente – Stille, An Diotima* consists of short fragments that are separated by long silences. Both the title and the score make one suspect that silence occurs where the music fades away during long fermates and pauses. (The tempi are indicated with extreme accuracy throughout the score. However, the fast tempo changes and the large number of silences immediately negate this metrical recording.) The silence spreads in between the fragments with the result that the composition becomes extremely discontinuous. It seems as though all these fragments are attempts to emerge from a no-longer-wholeness or not-yet-wholeness to something more substantial, something longer, an uninterrupted unity. The constantly appearing silences prohibit the sound islands from growing together to a greater whole. (...) The encounter with this process of listening, the encounter with silence, can be considered a principal idea of *Fragmente – Stille, An Diotima*. Music itself accomplishes the rearrangement or reversal of the initial conceptual hierarchy between sound and silence. A deconstructive strategy. Deconstruction at work within music.

Pablo Minguet was born in 18th-century Madrid, in Spain. In his philosophical writings, he was at pains to bring the Fine Arts to a broader public. Since its foundation in 1988 (and its present formation since 1996), the **MINGUET QUARTET** has aspired to follow his example. As well as studying chamber-music at the Folkwang Hochschule in Essen, the four young musicians were given additional musical guidance by Walter Levin (La Salle Quartet), and members of the Amadeus, Melos and Alban Berg Quartets. With the help of scholarships and awards, such as those from the Land North-Rhein-Westphalia, and the Berlin Mendelssohn Prize, the Quartet quickly gained recognition and began to perform widely at home and abroad. In 1997 the Minguets held a guest-lectureship at the Robert-Schumann-Hochschule, Düsseldorf. The Cologne-based Minguet Quartet performs all over the world: from Europe and Scandinavia, to Asia, and the USA. The Minguet Quartet has made recordings of the complete works for string quartet by Othmar Schoeck, Wolfgang Rihm, and first-ever recordings of the works of Robert Fuchs, a contemporary of Brahms (2000–2002). The Minguet Quartet plays on a set of instruments, kindly given on permanent loan by the Stiftung Kunst und Kultur, Nord-Rhein-Westfalen.

MONDAY 14 NOVEMBER

Slovak Radio,
Small Concert Studio
7.00 p.m.



ALEPH ENSEMBLE
Dominique Clément clarinet
Sylvie Drouin piano, accordion, electronics
Monica Jordan voice, piano
Christophe Roy cello
Jean-Charles François percussion
Noëmi Schindler violin
Lutz Mandler trumpet, Alp horn, didgeridoo

Culture 2000

The concert is supported by the European Union – Culture 2000 and the Institut Français, Bratislava

PIERRE BOULEZ
Domaines for clarinet (1968-1969)

IANNIS XENAKIS
Charisma for clarinet and cello (1971)

GEORGES APERGHIS
Les 7 crimes de l'amour (1979)
for voice, clarinet and percussion

DOMINIQUE CLÉMENT
Dépęches III
for voice, accordion, clarinet, violin, cello and percussion

CAMILLE ROY
Parmi l'arbre (2001), for violin and cello

INTERMISSION

MAURICIO KAGEL
Unguis Incarnatus est (1972)
for cello and piano

GIACINTO SCELSI
Canti del Capricorno for voice (1972)

YEVGENI IRSHAI
4.48 – Kyrie eleison (2005)*
for soprano, clarinet, 2 timpani, gran cassa, piano, violin and cello

* world première, Melos-Ethos festival commission

PIERRE BOULEZ (1925 in Montbrison) studied mathematics and technical disciplines, but in 1943 he became the disciple of Olivier Messiaen, later of Rene Leibowitz and Arthur Honegger. From 1946 he was engaged as a music director of the Theatre of Jean-Louis Barrault, where he organized concerts of the ensemble Domaine Musical. The first performance of his piece *Le Marteau sans maître* in 1955 at the ISCM Festival in Baden-Baden was the first success of Boulez-composer, confirmed by the London debut of Boulez-conductor with the BBC Symphonic Orchestra. Not only he conducted his own composition *Pli selon pli* at the Edinburgh festival, but also Berg's *Wozzeck* in Parisean Opera and in Frankfurt, Debussy's *Pelleas et Melisande* in the Covent Garden Opera, Wagner's *Tristan unci Isolde* in Japan, *Parsifal* and *Der Ring des Nibelungen* in Bayreuth. He was the principal conductor of this orchestra in 1971–1975 and he led also the New York Philharmonic Orchestra in the period 1971–1977. From 1976 to 1992 he was the director of IRCAM in Paris and president of the Ensemble InterContemporain. From 1955 Boulez lectured at the Summer Courses in Darmstadt, where he was considered with Karlheinz Stockhausen and Luigi Nono the leader of the serial school. From 1963 he lectured at the Harvard University; he led conductors' courses in Basil etc. Boulez was considered a calm rationalist and dogmatic constructionalist due to his early compositions and many radical combative views against traditional values of the musical life as a whole. Continuously, influenced by the encounter with Cage and his ideas of applying the controlled chance and open form, by Rene Mallarme's poems and recognition of electronic possibilities in elaboration of the sound and spreading of music in space, he evolved not only to acceptation but to demand for music expression. This process was helped by Boulez's career of a conductor and a close connection with living music and its direct effect. In composition as well as in performing art he left a distinct trace in the 20th-century music, produced not only by his provocative artistic activities, but by their genuity, persistance and strenght of persuasiveness. Boulez's honours include doctorates from the University of Frankfurt (1991) and Connecticut College (1998), the Theodor W. Adorno Prize of the City of Frankfurt (1992), a Grammy in the category of classical contemporary music for *Répons* (2002), as well as the Israeli Wolf Prize for the Arts (2000). Boulez's 75th birthday in 2000 was marked with a wide range of concerts featuring his music in major centres, including London, New York, Paris and Vienna. In 2001 Boulez inaugurated the Hungarian Year in France with a series of performances of Bartók's works, with the participation of Maurizio Pollini, Gil Shaham and Ensemble InterContemporain. He also conducted workshops on his *Le Marteau sans maître* at New York's Carnegie Hall. In 2002 he was giving workshops for conductors and concerts with the BBC Symphony, the Berlin Philharmonic and Ensemble InterContemporain.

Works (selection): *Le Marteau sans maître* for alto solo and 6 instalments (1953–1955), 3 piano sonatas (1949–1957), *Pli selon pli – Portrait de Mallarme* for soprano and orchestra (1958–1962), *Poesiepourpouvoir* for mixed choir, chamber orchestra, large orchestra and electronic instruments (1958, new version 1982–1983), *Figures-Doubles-Prismes* for orchestra (1964), *Eclat/Multiples* for orchestra (1965/...), *Eclat* for orchestra (1965), *Domaines* for clarinet and 21 instruments (1968–1969), *Cummings ist der Dichter* for 16 solo voices and instruments (1970), ...*exphsante-fixe*... for ensemble and live electronics (1972–1974), *Messagesquiss-*

es for cello solo and 6 celli (1976-1977), *Notations* for orchestra (1978/...), *Repons* for 6 soloists, chamber ensemble, computer sounds and live electronics (1981), *Derive* for chamber ensemble (1984), *Dialogue de l'ombre double* for clarinet and tape (1984), *Memoriale (...exphsante-fixe... originel)* for flute and chamber ensemble (1985), *Initial* for winds (1987), *Explosantefixe* (1993), *...explosante-fixe...* for flutes (midi), ensemble and live electronics (1991/93), *Incises* for piano (1994/2001), *sur Incises* for three pianos, three harps and three percussionists (1996/98), *Anthemes 2* for violin and live electronics (1997).
Theoretical studies (selection): *Miroirpour Pelléas et Melisande, Moment de Jean-Sébastien Bach.*

An interesting aspect of Boulez's creativity is his continuous revisions or rethinking, redeploying of works. *Domaines* is an excellent example of Boulez's interest in keeping an element of his work free from a fixed scheme or duration and yet probing the creative possibilities that remain fixed and static. This began with his *Third Piano Sonata*, but as that work exhibits and all subsequent ones, Boulez had mapped out fairly vigorously the routes and circumventions the works unfolding may take by the performer. Specific sections were completely written as fixed axis, almost like a mobile of fixed structural configurations that rotate around an axis, the changes however become predictable over repeated experiences. *Domaines* somewhat functions in this realm, here begun as a modest solo for B Clarinet with colourful extended timbres, multiphonics gently placed, within a shifting emphasis on the timbral registers of the instrument, from its upper piercing, strident range to its relativily dull and dark lower schalamo register.

IANNIS XENAKIS › p. 42

Charisma is one of these pieces in which the composer focuses more on the research of instrumental sounds than on the mathematical aspect of the music (which is also included in it). This piece has a violent character, based on numerous dramatic gestures: creaking of the cello, beatings, ... One can find in *Charisma* the will, so typical for Xenakis, to push the instruments at their maximum possibilities. Thus, clarinet and cello, whose sounds are sometimes close to noise, are here completely stranger to what we call "*beautiful sounds*" in our civilization. This is a work in which the clarinet produces sound with no equivalence in the literature for this instrument.

Cécile Gilly

GEORGES APERGHIS (1945, Athens, Greece) came to France in 1963 and worked with mavericks Pierre Schaeffer, Pierre Henry and Iannis Xenakis (which inspired some of Aperghisis first works). By the early 1970s he had forged his own style, establishing himself as an original creator of works that meld music and theatre. He completed the synthesis of his work in the form of opera: here the text is the unifying and determining element, the voice is the principal means of expression. His exploration of the stage began in 1971, when he composed *La Tragique histoire du nécromancien Hieronimo et de son miroir*, which has since featured him regularly in its

programming. He remains outside the mainstream of contemporary music. It is not without irony that *Machinations* (2000), Aperghis' first appearance at IRCAM, a long-overdue invitation reflecting begrudged acknowledgment from that august body, utilizes video technology over any of IRCAM's prized musical and technological innovations. Two of his latest works, composed in 2000, have achieved wide success throughout Europe : *Die Hamletmaschine-Oratorio*, based on a Heiner Müller text, and the show *Machinations*, a commission by Ircam, which was awarded a Grand Prix by the French Composers' Society. He was awarded the *Grand Prix National de la Musique* in 1998.

Works (selection): *Antistixis* for three string quartets (1967), *Anakroussis* for seven instruments (1967), *Bis* for two orchestras (1968), *La tragique histoire du nécromancien Hieronimo et de son miroir* for two women's voices, speaking and singing, lute and cello (1971), *La tragique histoire...* (1971), *Vesper* (1972), *Die Wände haben Ohren* for large orchestra (1972), *Pandaemonium*, opera (1973), *Jacques le fataliste*, opera, (1974), *Histoire de loups*, opera (1976), *Je vous dis que je suis mort*, opera (1978), *Liebestod*, opera (1981), *L'Echarpe rouge*, opera (1984), *Conversations* (1985), *Enumerations* (1988), *Jojo* (1990), *H, litanie musicale et égalitaire* (1992), *Die Hamletmaschine*, oratorio (1999–2000)

Les 7 crimes de l'amour (*The seven crimes of love*) illustrate the spirit of the instrumental theatre. Different postures are precisely indicated in the score for the performers. Body action and sound production are thus composing the events of the seven dramas. This is thus actually an action, that the music strictly hangs in sequences, with no other staging that the one imagined to produce the sound. The properties (as symbolic as an apple), the use of the instruments in a roundabout way (the corpse of the clarinet without mouthpiece, the zarb as a megaphone...) help the scenic aspect.

DOMINIQUE CLÉMENT (1959) began his musical education at the Conservatoire in Chalon-sur-Saône, whose principal, Camille Roy, infused in him a passion for musical analysis and composition. He extended his command of the language of music by reading poets and novelists such as Claude Simon or Georges Perec. His oeuvre consists of some forty pieces in a wide variety of genres, from the songs, to a piece for fifty saxophonists and video (*Temps bleu*), and including several chamber music works, many of the humorous (*Le Rire du coq, L'almanach du Père Ubu, Dépêches*). His works have been produced in French theatres and other venues including the La Péniche Opéra (Paris), Musica (Strasbourg), Musicavoix (Evreux), Les Musicades (Lyon). Alongside his activities as a composer, Dominique Clément the clarinettist is co-founder of the Ensemble Aleph, with which he has played since 1983, performing important items from the repertoire and giving numerous premieres in France, Europe and the U.S.A. He has been teaching at the CEFEDEM (College for the Training of Music Teachers) in Lyon since 1991 and at its Conservatoire since 2000. Prior to that he held a post at the Conservatoire at Chalon-sur-Saône.

Works (selection): *Quatre Fascinants* for voice, clarinet, violoncello, piano and synthetiser (1989), *La cour du dragon* for piano, 4 hands (1992), *L'intérieur de la cour*

for clarinet, violoncello and piano (1992), *Ensemble fracturé* for voice and piano (1993), *Chaud-froid* for 1 clarinet player (1993), *La boucle* for clarinet and piano (1994), *Didyme* for violoncello (1994), *Monsieur* for voice, clarinet, violoncello, 2 pianos and marimba (1994), *L'Almanach du Père Ubu* for voice and ensemble (1995), *2 études* for piano (1996), *Poème incorrect* for voice (1997), *Quintette for winds* (1998), *Poème Incorrect II* for voice, clarinet and piano (1998), *Triptyque pour une Corrida* for ensemble (2000), *Entre-deux*, version for clarinet and piano (2002), *Qu'est-ce ?* for 2 voices and 3 clarinets (2003), *Le Yin et le Yang dans les relations franco-allemandes* for clarinet, violoncello, accordion and percussion (2004)

Dépęches III – third piece of a cycle based on excerpts from the French newspaper *Le Monde* from January to March, 2001. The abrupt connection between grave, dramatic, funny, insignificant, unexpected, happy, facts creates a paradoxical, nearly unreal world which is ours.

In Brief
(extracts)
Tuesday 13th March. A man who had lost all hope threw himself off the cliff known as Shakespeare's cliff in Dover, but landed alive on a grassy bank where he was confronted by a decomposing corpse.
Wednesday 10th January during the Maha Kumh Mela Pilgrimage Indian police fined two foreign women tourists for bathing naked in the Ganges, after the example of the Naga Holy men who go their way stark naked, covered with ashes and who, at each halting place lift weights by means of a rope tied to their penis.
"The water is very cold", cried the Dalai Lama, the Buddhist spiritual leader, who didn't want to take a bath, Thursday 25th January at the Maha Kumh Mela Pilgrimage when millions of Hindus come to wash away their sins in the waters of the Ganges.
Nahum Kurman, a Jewish colonist, convicted of having beaten a Palestinian child to death was sentenced, Sunday 21st January, by an Israelian court to six month labour doing public work.

CAMILLE ROY (1934) studied analysis and composition at Conservatoire National Superiour de Musique de Paris in classes of Yves Nat and Olivier Messiaen. Since 1965 he had musical responsable for Maison de la Culture in Thonon les Bains, 3 cultural centers in Saône et Loire (Châlon, Macon, Le Creusot). Since 1991 he was general inspector in Direction de la Musique (Culture Ministry) and manager of Ecole Nationale de Musique de Villeurbanne.

Works (selection): *Concerto* for saxophone(s) and orchestra (1991), *Discontinuo* for cello and piano (1991), *D'ailleurs* for violin (1998), *Quatre-un Daniel Kientzy* and ensemble of saxophones (1998), *Saxstuck* (1999), *La Voix de son Maître* for accordion (2001), *Le voyage d'Ulysse*, musical performance (2002), *Edom Oeuvre* for saxophone and ten instruments (2003).

A violin; a cello: an abyss between both instruments, not only by the register; a diametrically different sound envelope. The absence of viola: absent median, hol-

low space. It is the opposite of the writing for only one instrument that often supposes the use of fictitious polyphony. Here, the important thing seems to be the dual situation in which every instrumental entity has to assume completely its difference within the *accordement*. Illusion of evidence arisen from the sensitive community, from the total confidence in the intuition of the interpreters? As the double speech displays, it discloses new sites, new arborescence.
Approach this work bare-handed without appeal to the outside techniques; be deprived, but not of desire, the image that the friendly demand of the interpreters created in me. Among the tree: this expression of Valéry is in the centre of the gesture to write, ceaselessly sought by roads about which we do not know where they lead you? Maybe the most beautiful ones lead you "nowhere": sap of unknown roots but of the quirk of the nature and its laws. Not appealing to a mode of formal and abstract generation, but to sometimes distant, not systematic relationships, to structures which, we do not know how, call to each other.

Camille Roy

MAURICIO KAGEL (1931, Buenos Aires) studied music (mainly privately), literature and philosophy at the university in Buenos Aires. In 1949 he became an artistic adviser of Agrupación Nueva Musica. Between 1952–1956 he wrote film reviews for Gente de Cine and Nueva Vision magazines. In 1955 he took the post of rehearsal pianist and conductor in Teatro Colón. With the DAAD scholarship he moved in 1957 to West Germany and has been living here since. In 1960 he started lecturing at Darmstadter Ferienkurse, between 1964–1965 he worked at New York State University in Buffalo and in 1967 at the Academy of Film and Television in West Berlin. He led New Music courses in Cologne and Scandinavian New Music Courses in Goteborg. Starting from 1974 he lectured on new music theatre at the Academy of Music in Cologne. Between 1988–1989 he was composer-in-residence at Cologne Philharmonic. As a lecturer and performer he traveled extensively. Kagel's work comprises drama, chamber, vocal, orchestral music, films and radio plays. Around 1960 Kagel created the "instrumental theatre", staging for instance a complete music performance or prescribing a game of dice for the cello player, etc. He worked on discovering new sound spaces and enjoyed using new instruments or unusual sound sources. Since *Ludwig van* (1969) he focused on the role of the composer in transforming classical music, which meant decomposing it (the opera itself is the subject of Staatstheater). Kagel's interest in historic collages led to *Sankt-Bach-Passion*, which tells the story of Bach's life in music. Occasionally he aboarded political topics (*Der Tribun*) and touched also "acoustic theology" (*Die Erschöpfung der Welt*). In the 1980s Kagel was even more involved in joining tradition with collage, as if checking the past for its capability to merge with the present, not excluding the rule of introducing specific details into rich contexts: this results in deliberate estrangement, playing with habits, expectations, illusions. Kagel aims at activating the mind and concentration of the listener, viewer: nothing is certain. Scepsis and paradox, as the basic rule of creation.

Works (selection): *String Sextet* (1953-1957), *Pas de cinq* (1965), *Himmelsmechanik* (1965), *Staatstheater* (1967), *Acustica* (1968-1970), *Heterophonie* (1959–1961), *Die Erschöpfung der Welt* (1982), *Ludwig van* (1969), *Händelvariationen* (1971–

1972), *Aus Deutschland* (1977–1980), *Sankt-Bach-Passion* (1984-1985), *String Quartet No. 3* (1988), *Quodlibet* for female voice and orchestra (1989), *Les idérs fixes*, rondo for orchestra (1989), *Fragmente Ode* for double chorus, wind instruments and percussion (1989), *Liturgien* for solo voices, two choruses and large orchestra (1990), *Die Stücke der Windrose* pre salon orchestra (1989–1991), *Konzertstück* for timpani and orchestra (1992), *Südwesten aus: Die Stücke der Windrose for salon orchestra* (1993), *Nah und Fern*, acoustic piece to listening, for bells a trumpets in background (1993–1994), *Interview avec D. pour Monsieur Croche et orchestre* – Texts of Claude Debussy (1994), *Serenade for 3 players* (1995), *L'art bruit*, solo for two (1995), *Orchestrion-Straat* for chamber orchestra (1996), *Playback*. Hörspiel (1997), *Duodramen* for voices and orchestra (1999).

GIACINTO SCELSI (1905, La Spezia – 1988, Rome) was brought up in an aristocratic family and given a quality education. Allthough he showed interest and talent for music very early, his professional career took off only later in his life, if we ignore the course of harmony he took with Giacinto Sallustio and occassional encouragement from Respighi and Casella. After intense studies of Scriabin with Egon Koehler in Geneva, he studied composition with Schoenberg's pupil Walther Klein in Vienna (1935–1936). In 1937 he settled in Rome, where he and Gofreddo Petrassi organized avantgarde music concerts; in the 1940s he suffered a major personal and health crisis, but he continued travelling to Africa and the Far East until the 1950s. Most of the time, though, he spent in Paris, London and Switzerland: there he contributed to the magazine Suisse contemporaine (1943–1945). In 1952 he finally came back to Rome, and in the early 1960s he joined the Nuova consonanza group, gathered around Franco Evangelisti. He maintained contact with celebrated personalities, artist, composers, and writers. Between 1949–1987 he published six collections of poems in French and an autobiographical story in Italian.
Giacinto Scelsi is a perfect example of an outsider in 20th century European music. In many ways, his work is unprecedented, starting with his technique of notation: setting up precise rules, he used somebody else to write down his music. Scelsi was interested in spatial qualities of individual sounds, he looked for it depth. "Composition" (he rejected this word) was for him more of a contemplation of a sound, or sound complex, whose size, density, or intensity can be modified without changing its unity, with no regard to inner relations. For him, the primary quality of the sound was depth, and music should illustrate this dimension. Ko-lho goes further in this tendency, as does all Scelsi's music after the late 1950s, by using limited material, restricting itself to one or two pitches, employing the technique of continuous rhythmic variation, and using quarter-tones.

Works (selection): *Rotative*, symphonic poem for 3 pianos, winds and percussion (1929), *40 Preludes* for piano (1930-1940), 5 string quartets (1944, 1961, 1963, 1964, 1984), *Suite No. 8 (BOT-BA), Tibet Rituals, Prayers and Dances* (1952), *Puyll* for flute (1954), *Coeloconath* for viola (1955), *Ixor* for B-clarinet (1956), *Yamaon* for bass and 5 instruments (alto saxophone, baritone saxophone, contrabassoon, double bass and percussion) (1954-1958), *TRe canti sacri* (1958), *I presagi* for 9 instruments (1958), *Kya* for B clarinet solo and 7 instruments (English horn, horn, bass

clarinet, trumpet, trombone, viola and cello) (1959), *Quattro pezzi su una nota sola* for chamber orchestra (1959), Wo-ma for bass (1960), Hurqualia for orchestra with electric amplified instruments (1960), *Aion (4 episodes of one Brahma's day)* for orchestra (1961), *Taiagarú (5 invocations)* for soprano (1962), *Khoom* for soprano and 7 instrumentalists (2 violins, viola, cello, horn and 2 percussion) (1962), *Chukrum* for string orchestra (1963), *Yliam* for female chorus (1964), *Anahit (Lyrical Poem dedicated to Venus)* for violin solo and 18 instruments (1965), *Ko-lho* for flute and clarinet (1966), *Uaxuctum* for mixed chorus, orchestra and Ondes Martenot (1966), *Ohoi (Creative principles)* for 16 strings (1966), *Ckckc* for soprano with mandoline (1967), *Tkrdg* for 6-part male chorus, electric guitar and percussion (1968), *Okanagon* for harp, tom-toms and double bass (1968), *Konx-om-pax* for mixed chorus, organ and orchestra (1969), *Pranam I* for soprano, 12 instrumentalists and tape (1972), *Pranam II* for 9 instrumentalists (1973), *Sauh (Two Liturgies)* for soprano and tape (1973), *Manto (per quattro)* for voice, flute, trombone and cello (1974), *Pfhat ("Un éclat... et le ciel s'ouvrit")* for mixed chorus, large orchestra, organ and dinner bells (1974), *Et maintenant c'est de vous de jouer* for cello and double bass (1974), *In Nomine Lucis* for organ (1974).

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 Conservatoire – composition with A. A. Tchernov and V. A. Uspenski (graduated in 1975) and piano with P. A. Serebriakov (in 1978). As a pianist he preformed in Spain, Bulgaria and Hungary. He taught at the Special Music School of the Leningrad / Petrograd Conservatoire till 1991. In 1991–1992 he worked as a rehearsal pianist of the State Opera in Banská Bystrica and as composition and piano teacher at the Conservatoire of Ján Levoslav Bella, and as a guest teacher at the Department of Music and Aesthetic Education of the Teachers' Training College in Banská Bystrica, since 1996 he is a lecturer at the Department of music and aesthetics of the Matej Bel University in the same city. 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 United States. S. Vasenko labeled his music as "late post-conservativism" (in Sovetskaya muzyka 1990, No. 2). Last year his profile CD called *omni tempore* (*Sedem reflexií in C, Sonáta pre Edvarda Griega, BACH..., Omni tempore, Musical Remake, Concetto rituale*) had been released by Slovak Music Fund.

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.

Hosťovecká (1994), *Die Tage wollen länger werden*, 7 songs for mezzo-soprano and piano on poems of Ingeborg Bachmann, *Quintet* (1996), *Toccata* for 12 cellos and piano (1996), *Exodus* (1996), *I'm not going to die today, I'm only going again away* for organ (1997), *Variations* for violoncello (1996), *Hate*, sonata for violin and piano (2003), *Star* on texts of A. Fet for choir (1996–1997), *Omni tempore* for violin (1999–2000), *BACH...* for violin, viola, cello and piano (2000), *Musical Remake* for violoncello and piano (2002), *Concetto rituale* for accordion (2003).

Neither title nor the composition itself *4.48 – Kyrie Eleison* has, by no means, anything to do with John Cage and his important composition *4'33"*. It is inspired by Sarah Kane's play *Psychosis*. It is very difficult to talk about this singular and very complex play, you would have to read it. It is, in a certain way, a kind of a manifesto and the last will of the author. Sarah Kane was born in February 1971 and in February 1999, at the age of 28, she committed a suicide which she had described in her play. In this play, which very quickly gained a worldwide recognition, you would find neither patology nor a banal illness. It is a monologue of a man who made the decision and 4.48 is the time when this person escapes... This unusual monologue has an incredible power and a mortally "simple element of pain". Pain of not only one man, but perhaps of a whole generation. The composition is inspired by Sarah Kane's story and dedicated to her.

Yevgeni Irshai

Founded in 1983, **ENSEMBLE ALEPH** is a partnership of soloists, in a flexible formation including composers (Dominique Clément and Jean-Charles François), an ensemble of musicians united by their enthusiasm for living theatre, innovators who want to serve composers while also exploring new ways to relate sound and text, movement and music. Ensemble Aleph resists precise definition and attempts to give it an inadequate and restrictive label. Audiences at performances by Ensemble Aleph – of staged works, or concerts offering an overview of contemporary music – are invited to embark upon an exciting discovery voyage. To encourage a novel approach to well-known works (Cage revisited through Sophie Mathey's choreography, for instance), and to present new talent such as Eric de Clerq: both are natural for Aleph. With more than 150 world premieres to its credit, Ensemble Aleph is considered to be an "instrument of choice" by composers of diverse aesthetic directions. Ensemble performed on many worldwide festivals (Day of contemporary music Cluny, "XX's music" Angers, Radio France Paris, Musica Nova, Brazil, A Tempo, Caracas).

TUESDAY 15 NOVEMBER

Slovak Radio,
Small Concert Studio
7.00 p.m.

12

MELOS ETHOS ENSEMBLE

Marián Lejava conductor
Zsolt Nagy conductor

TOSHIO HOSOKAWA
Slow Dance

JANA KMIŤOVÁ
Wound (2003)
for 13 instruments

LUCIA PAPANETZOVÁ
Zahir (2005)*

MEI-FANG LIN
Time-Tracks

INTERMISSION

PIERRE BOULEZ
Dérive (1984)
for flute, clarinet, violin, cello, vibraphone and piano

MARIÁN LEJAVA
Flat Lands and Plains (2003/2005)
for chamber ensemble

EDGARD VARÈSE
Octandre (1923)
for wind instruments ensemble

* world première, Melos-Ethos festival comission

TOSHIO HOSOKAWA (1955, Hiroshima, Japan) went to West Berlin to study composition with Isang Yun at the Hochschule der Künste. He subsequently studied with Klaus Huber at the Hochschule für Musik in Freiburg (1983–1986). In 1980, he participated for the first time in the International Summer Courses for New Music in Darmstadt, where his work was performed. Since then, he has presented his works in Europe and Japan, gaining an international reputation and winning numerous awards and prizes, including First Prize in the Composers' Competition to mark the centenary of the Berlin Philharmonic Orchestra (1982), the Rheingau Musikpreis (1998), the Duisburger Musikpreis (1998) and 'musica viva-Preises der ard und bmw ag' (2001). In 2001, Hosokawa became a member of Akademie der Künste in Berlin. He has been invited to nearly all of the major contemporary festivals in Europe as composer-in-residence, guest composer or lecturer (Darmstadt Courses, the Venice Biennale, the 'Mozarteum' Summer Academy in Salzburg, the International Music Week in Lucerne, 'musica viva' in München). His latest orchestral work, *Circulating Ocean*, was commissioned by the Salzburg Festival and premiered there in August 2005 by the Vienna Philharmonic under Valery Gergiev.

Works (selection): *Sen I* for flute (1984, rev. 1986), *New Seeds of Contemplation for four singing monks and five gagaku musicians* (1986, rev. 1995), *Ferne Landschaft I–III* for orchestra (1987, 1996, 1996), *Flute Concerto 'Per-Sonare'* (1988), *Voiceless Voice in Hiroshima* for soloists, narrators, choir, tape and orchestra (1989, rev. 2000–2001), *Landscape I* for string quatret (1992), *Landscape III* for violin and orchestra (1993), *Sen VI* for percussion (1993), *Super Flumina Babylonis* for soprano, alto and chamber orchestra with string orchestra ad lib. (1995), *Utsurohi-Nagi* for shô and symphony orchestra with harp, celesta and percussion (1996), *Cello Concerto – In Memory of Toru Takemitsu* (1997), *Vision of Lear*, opera (1997–1998), *Cloudscapes – Moon Night* for shô and accordion (1998), *Memory of the Sea (Hiroshima Symphony)* for orchestra (1998–1999), *Koto-Uta* for voice and koto (1999), *Somon-ka* for voice, koto, cello and ensemble (2001–2002), *Garden at First Light* for gagaku ensemble (2003), *Wind from the ocean* for orchestra (2003), *Hanjo*, opera (2003–2004), *Mein Herzensgrund, unendlich tief* for mixed choir and marimba (2004), *Drawing* for eight musicians (2004), *Circulating Ocean* for orchestra (2005).

JANA KMIŤOVÁ › p. 59

Several nice as well unpleasant events took place when I was writing this composition, and even though some time has passed since then, it is still not easy for me to talk about them. Well, I will start with the nice ones. In 2003 I had the privilege to participate in a German project called Musik for Ravensbrück. Ravensbrück had been a concentration camp for women and German musicologists found out that during her stay there, Ludmila Peškárová, a Czech teacher, was composing songs which were then sung in secret and, to a great extent, helped the people in their everyday fight for survival. My task in the project was to make these songs, which survived in short, often hardly legible fragments, performable. Moreover, as a part of the project, I was writing my own composition for soprano, flute, two acordeons and piano. Every-

thing was going all right, the rehearsals with the great interpreters Monika Štreitová, Aďka Mudroňová, Žuzka Rašiová, Marika Kormanová and Ana Krsmanovič, who were participating in both of my tasks always took place in a very pleasant atmosphere and all of us were looking forward to our trip to Ravensbrück.
At last, the day D came and we found ourselves in Ravensbrück. However, here the pleasant side of the things was slowly but inevitably drawing to a close. From the moment we crossed the gate of the former death camp, rehearsals, meetings and concerts became something secondary to me. Every day, more and more, we had to face something we could not understand, something which was becoming unbearable...barracks, of which only holes in the ground remained; the lake, where the ashes of the burnt bodies had been thrown; the gas chambers whose mechanism was explained to us; a complete name list of the people who had been deported here from Prešov (the town I was born in!), the exhibition of pictures from the "medical" experiments, pictures of the faces who had been deported here, pictures of the dead, of the injured... I must admit that after two days I could not wait for the moment when I would take the train home and get away from this horrible place.
Right after the concert I was going to do some composition workskops in Lugano. All week I had been thinking about the nice time I was going to have in that sunny town, which would help me get over the "phantasms" of Ravensbrück. However, the reality could not have been more different. When I finally got to Lugano, I could not enjoy the town, could not sleep, could not forget...I was in shock. The only thing I could do was to work.
(...) And, so, *Rana* (*Wound*) was born. The composition whose history is a little bit different to those of my other works, and which, due to the short time and circumstances under which it was written, has a special place among my compositions. Therefore, I hope the reader forgives me this long discourse I have dedicated to it...

Jana Kmiťová

LUCIA PAPANETZOVÁ (1978, Lučenec) 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 Bratislave 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.

Works (selection): *Meditation Thanks to Bach* for string orchestra (2001), *Imagination* for piano (2002), *Passacaglia* for piano and orchestra (2003), *Piano Trio* (2003), *Songs of Distance* for alts a basses on poetry of Daniel Pastirčák's *Tehilim* (2004), *Teleportation* for accordion and string orchestra (2004), *Apeiron* for saxophone quartet (2004), *Three sketches* for cello solo (2004), *Threesome* for baritonsaxophone, guitar and three bongas (2004), *Shadows – Sonata for violin and piano* (2005).

Writer Jorge Luis Borges claims, that *Zahir* faith has a islamic origination came probably from 18th century. The notion *Zahir* comes from Arabic and it means the visible, the present, the noticeable. Someone or something which gradually takes a controll of our mind and we are not able to concentrate to anything else. We can consider it as holiness or madness. This is true also for my music which is one of my fateful *Zahirs*.

Lucia Papanetzová

MEI-FANG LIN (1973, Taichung, Taiwan) initially studied with Yen Lu, Ting-Lien Wu, and Hwang-Long Pan in Taiwan. Mei-Fang Lin earned her master's degree in composition from the University of Illinois at Urbana-Champaign. She is currently a doctoral student at the University of California at Berkeley. She has studied with Guy Garnett, Scott Wyatt, Sever Tipei, and Zack Browning. Now she is studying with Edmund Campion.

She was recently awarded a grant from the Frank Huntington Beebe Fund for Musicians to study composition in Paris. She won a Residence Prize in the "28th Concours International de Musique Electroacoustiques, Bourges" in 2001, the "2001 SCI/ASCAP Student Commission Award", First Prize in "Prix SCRIME 2000" Competition in France, First Prize in the "2000 NACUSA Young Composer's Competition", the "21st Century Piano Commission Competition" in 1999, Special Prize and Honorary Mention in the 1997 and 1998 "Music Taipei Composition Competition" in Taiwan. Her compositions have received numerous performances and broadcast in the United States, Europe, and Asia. Mei-Fang Lin is also very active as a pianist.

PIERRE BOULEZ › p. 93

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

Stephen Walsh

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 Composers Competition of Alexander Moy-

zes. Continued in composition study with Vladimír Bokes and conducting with Bystrík Režucha and Róbert Stankovský on Academy of Music and Performing Arts (VŠMU). Between 2002–2005 he was attending post-gradual composition study with Vladimír Bokes on 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 (Netherland), CASMI 2001 workshops in Prague. His music for dance performance *No Entry* (choreography: J. Fruček) in Prague obtained several prizes. Another apreciations were "Honorable mention" for *Chant d'Amour* from 3rd International composer's award of L. Kubík on Florida (USA), 1st prize for *String Trio* on ORFEUS Festival 2001 "Hommage à A. Schoenberg" and SOZA prize 2001 for most successful composition of young composer (*Seven Bagatelles*). As a conductor and composer, Lejava is focused on contemporary music and has collaborated with leading Slovak ensembles in the premieres of many compositions. In 2003 and 2004 he was as a conductor of the Janáček Philharmonic Ostrava and the assistant to Zsolt Nagy at Ostrava Days 2003 and Maerz Musik Berlin 2004 projects. He established the SOOZVUK ensemble and works as its program director and conductor. He is also conductor of VENI ensemble Bratislava.

Works (selection): *Three Folk Songs for Mixed choir* (1991–1992, 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 (1994–1995), *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(I)* for flute (2001–2003), *Invocation-Trance-Consternation* (2002), *Quaoar* for 4 percussionists (2003), *Langsamer Satz* for string trio (2003/2004), *Nostalgia* for 12 mixed solo voices (2003–2004), *Accordion solo* (2003–2005), *Flat Lands and Plains* for chamber ensemble (2003/2005), *Aria (for Lotz Trio)* for 3 basset horns (2005), *Capriccio (for J.L.)* for cello (2005), *Adagio (for J.B.)* for piano trio (2005).

Today's concert features a revised version of the composition from 2003 – the first part of the quintet for the Opera Aperta ensemble. During two years I "researched" this composition and, having in mind what Juraj Beneš told me after its opening-night in autumn 2003, I realized there were other possibilities of my own development. With five nocturnos since 2000, I finished successfully the *Nachtmusik* draft and I am turning on to the idea of *Mobilie*, which I hope will also bear the desired fruits.
The composition *Flat Lands and Plains* is about the country (I mean the landscape, not the country as a nation or political body) in which I have lived for almost ten years. This beautiful, timeless *Infinity*, the sky – the horizon – the fields...
This is not a conventional concert composition. It is the *time* for meditation and relaxation. The applause goes to the performers.

Marián Lejava

EDGARD VARÈSE (1883, Paris – 1965, New York) was probably the only genuinely modern composer. The biological notion of growth and shrinking doesn't apply to

his music, because Varèse's art doesn't reflect life in its molecular substance: it depicts the metallic reality, in which man is exposed to the high-tech environment he himseíf ereated but cannot control. Varèse didn't write music about machines, as Honegger did, he rather attempted to write with the help of machines, in times, when feasible means of electronic treatment of sound were not yet known. His mission was to capture the "mechanic" age by pre-eleetronic means. According to Joseph Häusler, this utopia was followed by reality that enabled it by "emancipating the noise". Varèse em-braced wailing sirens and the Morse code where others would reject them, too scared by comparable attempts... What is striking about Varèse is that he knew how to make moise, and he could organize it too. His consistency points to the visionary originality of a master: it represented not only a radical reduction of instrumental options, but also their expansion. Varèse reinvented rythm, timbre, harmony and form, he didn't care much for tradition and he didn't repeat himself. This explains the small size of his output...
Varèse studied mathematics and natural sciences at Ècole polytechnique in Paris. When he decided to become a musician, he broke relations with his parents. He became a pupil of d'Indy, Roussel, and Widor at the Schola cantorum and the Conservatoire in Paris. Until 1915 he served in the military, then he moved to America, where he obtained citizenship in 1927. In 1919 he co-founded the International Composer's Guild, and in 1926 he founded the Pan American Society that cultivated the music of North and South Americas. By then he experimented with electronic in-sturments, which became available only in the 1950s.

(after Knut Franke)

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

MELOS ETHOS ENSEMBLE has been formed in autumn 2005. The ensemble´s name refers to a Slovak most important International Contemporary Music Festival, it´s intention to present a message of festival between two festival´s period and performing the music of Slovak and foreign composers. Ensemble consists of string quintet, woodwind quintet, trumpet, trombone, percussion and piano – this allows one player to chamber orchestra flexibility. Among musicians which create the ensemble are the most prospect personalities of a young Slovak artist generation. The main conductor of the ensemble is Marián Lejava.

MARIÁN LEJAVA › p. 105

ZSOLT NAGY › p. 124

WEDNESDAY 16 NOVEMBER

Slovak Radio,
Small Concert Studio
7.00 p.m.

13

Enikő Ginzery dulcimer
Andrea Mudroňová piano
Ivan Šiller piano

GYÖRGY KURTÁG
Játékok (*Games*) (1963–1993)
for dulcimer (selection)

Prelude
Népdalféle (On folk note)
Keservesen (Sorrow)
Hommage à J.S.B.
Szerelem, szerelem játkozott gyötrelem (Love, love, cursed suffering)
Hempergős (Loafing)
Butáskodjunk együtt (Fooling around)
Veszekedés (Wrangle)
Virág az ember (Man is a flower)
Antifóna Fis
Un brin de bruyére a Witold (in memoriam W. Lutosławski)
Szilaj csárdás (Wild csardas)

VLADIMÍR BOKES
Csárdás Enikőnek (*Enikő's Csardas*) (2004)
for dulcimer

ANTON STEINECKER
Notturno VI – Silence (2003–2005)*
Notturno VII – Enikő's Dream (2004–2005)*
for dulcimer solo

THEO BRANDMÜLLER
Bilder der Nacht
for dulcimer solo

INTERMISSION

GYÖRGY KURTÁG
Játékok (*Games*) (1963–1993)
for two pianos (selection)

MARIÁN LEJAVA
Three Pieces for Two Pianos (2005)*

Spiegel-Fragment (Bewegung)
Monument – Akkordenspiel
Mobilia – Schattenspiel (Selbstportrait)

MARCEL SENEŠI
Study for Two Pianos (2005)*
(dedicated to J. B. N. H.)

GYÖRGY LIGETI
Three Pieces for Two Pianos (1976)

Monument
Selbstportrait
Bewegung

* world première

GYÖRGY KURTÁG › p. 48

VLADIMÍR BOKES › p. 80

I wrote *Enikő's Csardas* as a result of favourable dulcimer player performance impression at Young composers concert. It unifying two diverse universes - some of them is contemporary music complexity and on other hand relaxedness and rhytmical appositness of folklore. Up to the moment I'v been thinking about Kassel performance of E. Ginzery where she had premièred my new composition.

Vladimír Bokes

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 schollarship 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 The Jerusalem Rubin Academy of Music and Dance (Mark Kopytman). Between 2002-2004 he had been postgraduate 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), Darmstadt Sumer Courses 2004 (Brian Ferneyhough, Chaya Czernowin, Enno Poppe, Toshio Hosokawa, Tadeusz Wieleczky), Dni interpretačnej praxe 2003, 2004, HFM Saar (Theo Brandmüller, Toshio Hosokawa). 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 Composer's Competition and SOZA prize for most succesfull young author's composition (*String Trio*, 2003). Anton Steinecker premiered his works on many international festivals (Czech Republic, Hungary, Polland, Russia, France, Israel, Germany, Austria, USA).

Works (selection): *Ground* for oboe and viola (1993), "*Jaj, Bože môj!*" for mixed choir (1994), *Piano Trio* (1994), *Invention* for Viola (1994-1995), *String Quartet* (1996-1997), *Notturno* for horn (1997), *Wind Quintet* (2000), *String Quartet No. 2 - Choral variations in memoriam Ludovít Rajter* (2000).

Notturni VI. Silence (2003-2005) and *VII. Enikő's Dream* (2004-2005) are components of several dulcimer solo pieces cycle composed since 2001 and describes the tonal colors, the thoughts, and the feelings of night in a variety of ways. In general this pieces exploited broad-sounding and interpretatively possibilities of instrument and reflected individual content which is been shaped by specific music material. Specifically pedal technique with various unusual tone production is used in *Notturne VI. Silence. Notturno VII.* Fullness of metric-rhytmical structures is

marking out for *Enikő's Dream*. Imaginary world of dreams is suggested by determine areas of aliquot consonants. Pieces are dedicated and inspired by Enikő Ginzery.

Anton Steinecker

THEO BRANDMÜLLER (1948, Mainz, Germany) studied composition with Mauricio Kagel at Cologne Neues Musiktheater (1976), with Cristóbal Halffter in Madrid (1977), organ (classe supérieure) with Gaston Litaize and composition with Olivier Messiaen in Paris (1978). Since 1979 he has been professor of composition, analysis and organ improvisation at the Hochschule des Saarlandes fur Musik und Theater. He gave organ performances in Germany and abroad, mostly with contemporary music. He is co-director of the young composers competitions of the Musikalische Jugend Deutschlands e.V. at Schloss Weikersheim. Theo Brandmüller won several prizes for his works, among them a scholarship of the Cité Internationale des Arts, Paris and the Rome Prize of the Villa Massimo in 1979. In 1986 and 1988 he was a teacher and director of the 'Table d'orgue' at the International summer courses at Darmstadt. Since 1982 he is a titular organist at the Ludwigskirche, Saarbrücken.

Works (selection): *Aphorismen* for clarinet and piano (1972), *Apokalyptische Vision* for bass and organ (1975), *Elegia* for percusion and organ (1977/78), *La nuit de Pâques* for organ (1979/ 80), *Dramma per musica* for large orchestra (1981), *Concerto* for Organ and Orchestra (1981), *Venetian Shadows*, *Epitaph on Stravinsky* for small orchestra (1981), *7 Pieces for the Passion Time* for organ (1983), *2 Noëls* for organ (1983), *Architectura Caelestis* for clarinet, chamber choir and organ (1994), *Carillon-Fax from Gutenberg* for orchestra (1999).

Bells chiming at night, the tapping nightbirds, Morse code sent in the still of the night, intervallic calls, diatonic and pure-tuned chord progressions, as well as nightmare-inducing tremoli – all this, in various constellations, determines the sound world of these five nocturnes. The cimbalom is robbed of its folkloristic color, in favor of a cosmic effect in which the long resonance of the tones is used as a musical parameter. In nighttime's stillness, one learns to listen, to listen to the inner life of this wonderful instrument in order to create one's own images of the night. This piece is dedicated to the wonderful musician Enikő Ginzery.

MARIÁN LEJAVA › p. 105

The challenge of the piano duo Šiller-Mudroňová was the main impulse to write these compositions. Ligeti's admirer, establishing dialogue with him, in the pursuit to push his own ideas towards new solutions and contexts. A demanding task, an opportunity to be performed by the great piano duo – friends as well as old colleagues in Melos-Ethos festival.
The first composition is titled (in German) *Spiegel-Fragment* (*Bewegung*) and with its structural consistency it pays tribute to Webern. The second one, titled *Monu-*

ment-Akkordenspiel builds-up the idea of accords (vertically) and the third one, called *Mobilia-Schattenspiel* (*Selbsportrait*), combines the proper concept of *Mobilia* with an inversion of creating piano tone and its resounding.
The composition is dedicated to Andrea Mudroňová and Ivan Šiller.

MARCEL SENEŠI studied at Academy of Music and Performing Arts with Juraj Beneš (2002–2004). He won 2nd prize at composers competition Orfeus 2004 for *3 studies for piano*. He continually tries to build his own compository process in the area of different studies and possibilities.

Works (selection): *5 Studies for Viola Solo* (2003), *4 Studies for Wind Quintet* (2004), *2 Studies for Flute, Oboe and Clarinet in B* (2004), *Studies for 4 Cellos.*

GYÖRGY LIGETI › p. 38

What we actually hear in Ligeti's *Three pieces for two pianos* is not a chaotic filling up of the tonal space, but a precisely defined encounter of two or more metrical layers. Ligeti, who has a typically rational approach to composition, is interested above all in rhythmic aspects of musical processes; he takes into account the instrument's possibilities, but he needs them only as a means of materializing purely rational ideas. There is a reference to Riley in the work and, indeed, Ligeti has one thing in common with him; the notion of music being a more or less continuous flow of quivering sounds. There are only two sudden, dramatic changes in all three movements: one occurs in *Selbstportrait,* when the initial quivering changes from a static encirclement of certain pitches in low dynamics to piercing, accentuated falling patterns, and the other comes at the end of *Bewegung,* when a choral phrase interrupts the ever-present quivering idiom. A free quotation of Chopin's *Finale* from op. 35 is not dramatic either, it is not meant to draw attention. The thing that distincts Ligeti from the minimalists is, that pitches in his works do not fall into any grid, any regular pattern of occurrence, they follow rather more subtle and hardly perceivable rules of change and repetition. The result is an inner diffused movement, a heterogeneous mass of sound. In connection with *Apparitions* Ligeti described a dream from his early childhood which influenced his music. In it he was entangled in a huge network filling his room like a secrete of the silkworm. Apart from him, there were various objects and insects caught in the web-like structure and as they moved, the system moved with them. Now and then some beetles managed to free themselves only to fall into another trap the next moment. The structure gradually changed, some parts got more entangled, some were cavernous. In Ligeti's words: "There was something unspeakably sad in this process, the hopelessness of the passage of time and of the unchangeable past." Although these words refer to a different composition, the parallel is obvious.

Peter Zagar

I further worked out the concept of illusory rhythm in *Monument* for two pianos: both pianists play similar sequences, but in different metres (in 2/4 and 3/4). It has

got nothing to do with Ives' idea of heterogeneous layers, on the contrary, important thing is, that sounds of both pianos mix perfectly resulting in extremely complicated polyrhythms: two simple superimposed sequences make up an extraordinarily complex structure.

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

György Ligeti

ENIKŐ GINZERY (1975, Bratislava) studied dulcimer at Bratislava Conservatory with E. Dadáková (1989–1996), 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). Between 2002–2005 she had been postgraduate student at Hochschule des Saarlandes für Musik und Theater in Saarbrücken – major interpretation of contemporary music in the class of prof. Stefan Litwin. In the years 1997, 1998, 1999 she participated at Béla Bartók International Course in Szombathely (with György Kurtág and Gábor Csalog), courses Tage für Interpretation und Aufführungpraxis in Saarbrücken (S. Litwin, T. Brandmüller,T. Hosokawa), Internationale Ferienkurs für Neue Musik in Darmstadte (U. Wiget,N. Hodges, I. Nakamura). During her studies she appeared on many festivals and performances (Melos-Ethos, New Slovak Music, III. International Dulcimer Festival in Bratislava, Princeton University, Ostrava New Music Days, Contemporary Music Days in Prague, recitals in Merkin Concert Hall, New York, Kassel, Germany, Luck, Ukraine). 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 (I. Zeljenka, J. Beneš, V. Bokes, A. Steinecker, R. Berger, M. Lejava, H. J. Hespos, T. Brandmüller, Ch. Wolff, P. Alessandrini, Ch. Meijering, M. Kopytman, M. Košut, J. Y. Bosseur). She recorded a contemporary dulcimer music CD in 2001.

IVAN ŠILLER and **ANDREA MUDROŇOVÁ** have been performing as a piano duo since their studies at Royal Conservatoire in Gent in 2002. They had been studied chamber music with prestigeful schoolmaster Marcel Lequeux. In 2004 they had been represented Royal Conservatoire at Limburg festival as the best forward-looking chamber ensemble. They were participated at masterclasses with Jan Michiels (Belgium 2004). Between 2004-2005 they had been studied at Orpheus Instituut in Gent with Jan Michiels. As a piano duo they performed at Slovakia, Belgium, Nederland with baroque, classicism, romanticism 20th century and contemporary music repertoire. They participated at international projects with young composers (premieres of 4-hand pieces of contemporary Flemish composers in october 2004), "Your House of (New) Music" project with composer's ensemble SOOZVUK. They made a recordings for Slovak Radio (Košice, Bratislava).

THURSDAY 17 NOVEMBER

Slovak Radio,
Large Concert Studio
7.00 p.m.

14

SLOVAK RADIO SYMPHONY ORCHESTRA

Zsolt Nagy conductor
László Hudacsek percussion

PAVOL ŠIMAI
Vittoria (1963)
for orchestra

ALEXANDER SHCHETINSKY
A Prima Vista (1997)*
for orchestra

INTERMISSION

TADEUSZ WIELECKI
Surfaces (2002)
for orchestra

ISAO MATSUSHITA
Hi-Ten-Yu (*Fly-Heaven-Play*) (1994)
for Japanese drums and orchestra

* world première

PAVOL ŠIMAI (1930, Levice) studied between 1941-1943 piano and harmony in Budapest with Pal Kadosa, a native of Levice, later composition with Jan Cikker in Bratislava and with Paul Dessau in Berlin. Since 1960 he worked as a teacher at the Bratislava Conservatory, as an editor of the Czechoslovak Radio and as a music adviser of the Studio of Short Films in Bratislava. Since 1968 he lives in Sweden, where he taught at several music institutes in Sbdertalje, Arvike and in Stockholm. His latest post was at the Music School of the University in Göteborg. He also wrote music reviews and worked as a piano technician and piano tuner.
In his first creative compositional period Pavol Šimai focused his attention primarily on timbre, inspired by the melodies of the Slovak folk music. Apart from the employed composition means and techniques, his music has always a strong expressive drive. He chose very carefully the texts of his vocal compositions - by P. Neruda, E. Blomberg, G. Illyes a.o. Several of his pieces are inspired by the visual art of his wife Jarmila Šimaiová (*Sketches* for wind quintet).

Works (selection): *Flute Sonatina* (1952), *Vittoria* for orchestra (1963), *Combattimenti* for orchestra (1965), *Meditation* for alto and string quartet (1966), *Dream and Morning,* cycle of mixed choirs (1966), *Three Songs* for soprano, cello and piano (1975), *Impressions* for guitar (1976), *Nordron* for orchestra (1978), *Klartext* for soprano and clarinet (1978), *Cross-eyed Witnesses* for alto, percussion and trombone on texts by N. Sax (1989/91), *Sketches* for wind quintet (1989-1990), *Concertino rustico* for flute and string orchestra (1952/1991), *Bridges* for piano and wind quintet (1992), *Utan ridd* for wind orchestra (1992), *Message* for trumpet and wind orchestra (1993), *Fragments from Kafka's Diary* for alto and string quartet (1993), *Music for Cello and String Orchestra* (1986/94), *Tramonto dal Monte Solaro a Capri* for trumpet and organ (1994), *Gratitude* for organ (1995), *Laetitia recognitionis* for string trio (1995), *Scenes* for chamber ensemble (1995), *Hommage à Vladimír Kovář* wind orchestra (1997), *O, lappri!* for orchestra (1997), *Alle tarantella* for piano (1998), *Gonglot* for mixed choir (1998), *Marcia funebre* for flute, violin, accordion and piano (fiatti) (1998).

The opening-night of *Vittoria* (*Victory*) at the Slovak Philharmony concert in 1964 caused uneasiness of the culture officials of that time. They did not know whether the composition bearing such a pompous title and such disonant flourish was to be considered a provocation, a kind of a distorting mirror of the material glorification and a failed attempt for a contribution to it or simply a kind of an elegy. In the end, it was the latter one that prevailed, I think, in agreement with the most of the audience who had listened to this composition.
It must have been taken for an elegy also by the staff of Artia in Prague who chose it for the record titled *A Memorial to the Victims of War*. The cover of the national edition featured a really good and matter-of-fact structural analysis of the composition written by a musicologist Igor Vajda. He just touched upon the subject-matter: "As for the relationship between the subject-matter and the title, the final explanation must be left over to the author, who, nevertheless, definitely did not mean a victory in terms of false optimism and unreal ilusions. The whole composition and especially its slow coda, which can be understood as a serious reflexion, is a clear evidence of that."

The time had come for me to get the ball that had been passed to me by Igor Vajda forty years ago and score a goal. When composing this work, I followed the motto: "Music is, in its own way, a coded message about the man." And, it could be added that also about their history. *Vittoria* reflects my experience from the end of the World War II, when the name list of my friends and relatives as well as acquaintances had been reduced to a minimum. This was followed by great emptiness. In this way, perhaps, the composition, in the end, did become a memorial to those who were dear to me and whose graves lie in the wind.

However, *Vittoria* can not survive only on nostalgy. Today listeners will certainly charge the composition with a new meaning which would spring from their own experience. The tones of the composition will sound out in harmony in those who will open themselves to it.

Pavol Šimai

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

Works (selection): *Concerto* for cello and orchestra (1982), *Sonata* for accordion (1983), *Antiphons* for cello and piano (1983), *From the Poetry of Pavel Movchan,* song cycle (1984), *Quintet* for flute, oboe, clarinet, bassoon and horn (1985/87), *Sonata* for viola solo (1985/87), *Suite* for clarinet and piano (1987/90), *Intersections* for orchestra and oboe solo (1988), *Glossolalie* for chamber orchestra (1989), *Cryptogram* for vibraphone (1989), *Sonata* for violin and piano (1990), *Lament* for chamber ensemble (1990), *Way to Meditation* for flute, clarinet, violin, cello and piano (1990), *Face to Star* for chamber ensemble (1991), *String Quartet* (1991), *Near the Entrance* for tape (1990, *The Preacher's Word* for soprano and string quartet (1991), *Looking at the Sky* for 2 flutes and piano (1991), *Quintet for 4 Recorders, Vibraphone and Tam-Tam* (1990, *Sound for Sound* for percussion (1992), *La naissance de Jean-Baptiste* for children's choir and percussion (1992), *Three Sketches in Quarter-tones* for two guitars (1992), *Concerto* for flute and orchestra (1993), *Crosswise* for alto saxophone and cello (1993), *Aria* for trombone (1994), *Lento-pensieroso* for bassoon(1994), *Winter Elegy* for alto saxophone and chamber ensemble (1994), *In Low Voices* for clarinet, violin, 2 violas, double-bass and accordion (1995), *Annunciation*, chamber opera for soprano (also percussion) and piano (also percussion) (1998), *The Blind Swallow*, opera-essay (2002), *Verwandlung,*

opera (2004), *Romeo and Giulietta*, fragment, music and sound installation to the drama performance (2005).

Sound images of the piece follow each other spontaneously, this determined the title *A prima vista* that means sight-reading or, possibly, sight-composing. The range of sound images embraces meditation, lyrical loftiness, dramatic tension, fantastic illusions, they all being quite typical features of romanticism. The genre of the work comes also from romantic heritage: it resembles single movement symphonic poem with many contrasting sections. On the contrary, the music language totally belongs to later times and includes atonality, 12-tone harmony, irregular rhythmics, sonoristic instrumentation, etc. It is a contemporary music grown from and appealing to romantic art values as a vivid and actual guiding line.

Alexander Shchetinsky

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 à Rebours* for violin and orchestra (also performed on Melos-Ethos 2003) was listed among the recommended works at Unesco's 1999 International Composers' Tribune in Paris. In February 2005 he gave lectures at the Florida State University in Tallahassee. Tadeusz Wielecki's latest orchestral work (*Shoals*) – commissioned by the Klangspuren Festival in Schwaz, Austria – has been included in the programme of the event (September, 2005). Since 1999 Tadeusz Wielecki has been the artistic director the world-known 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), *Badrulbudura* 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), *Beggar's Ballad* for chamber ensemble (1994), *Ego-*

centric Poem for amplified piano and tape (1994–1995), *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 à Rebours* for violin and orchestra (1998), *A Study of the Gesture III* for clarinet, trombone, piano, cello and double bass (2000), *Credo, quia absurdum* for tape and female dancer (2001), *Time of Stones* for chamber ensemble and amplified double bass (2002), *Tafle* for orchestra (2002), *String Quartet* (2004), *The Whisper of Semitones* for double bass and chamber ensemble (2004), *Shoals* for symphony orchestra (2005).

ISAO MATSUSHITA (1951, Tokyo) studied composition at the city's National University of Fine Arts and Music, with Hiroaki Minami (1973–1977) and Toshiro Mayuzumi (1977–1979). He continued his studies with Isang Yun at the Hochschule für Musik in Berlin from 1979 to 1986. His honours include First Prize in the Mönchengladbach Competition (1985, for *Toki-no-ito – Threads of Time*) and the Irino Prize (1986). His music has been performed in Australia, Austria, Denmark, Estonia, Germany, the United States and Japan, including at the Winter Olympics in Nagano (1998). As a conductor, he served as Music Director of the Ensemble Kochi in Berlin from 1982–1986 and again in Tokyo since 1999. He has also served as Music Director of Camerata Nagano since 1990 and the Bunkyo Civic Orchestra in Tokyo since 1993. He has worked as a guest conductor with orchestras in Germany and Japan. Isao Matsushita is also active as an animateur of musical life. He organized concerts for the Asian Arts Festival of the Agency for Cultural Affairs of Japan in 1999 and served as executive chairman of the Asian Music Week in Yokohama (2000), the Nagano Music Festival (2000) and the Asian Music Festival in Tokyo (2003). In addition, he has served as vice-president of the Japan Federation of Composers since 1997 and as chairman of the Asian Composers League from 1999–2004. He has taught composition at the Tokyo National University of Fine Arts and Music since 1987 and has been an associate professor of Asian contemporary music and other subjects at its Performing Arts Centre since 2003.

Works (selection): *Boufuri – Mosquito Larva*, kyogen (traditional comic theatre) opera (1995), *A Midsummer Night's Dream*, kyogen opera after William Shakespeare (1995), *Shinano-no-kuni – Zenkoji Story*, opera (1997), *Minasoko-no-kan* (traditional ballet) for noh dancer and small orchestra (2002), *Diffusion* for large orchestra (1976), *Alabaster* for 3 orchestras (1977–1979), *But All Can Hear (B-A-C-H)* for marimba (1985), *Go-un – Five Buddhist Aphorisms* for cello and ensemble (1985), *Hingashi-no* for shakuhachi, shamisen a 13-string koto (1987), *Aki-no-mai 2* for 3 shakuhachi, shamisen, biwa (lute), futozao (wide-necked lute), 2 13-string koto, kokyu a 4 Japanese percussion (1989), *Legacy of a Dream* (symphonic poem) for large orchestra (1989), *Sea Space* for 13-string koto, violin and piano (1990), *Go-un kai-kuh – Sounds and Lights* for variable Asian ensemble and light installation (1991), *Grand Atoll* for 4 saxophones and large orchestra (1992), *Hi-Ten-Yu* for wadaiko (Japanese drums) and large orchestra (1994), *Dhammapada 1* for harp, violin, percussiona and ikebana (flower arrangement, 2001), *Dhammapada 2* for harp, violin, percussion and kohdoh (perfume ritual, 2002), *Dhammapada 3* for harp, violin, percus-

sion and tea ceremony (2002), *Dhammapada 4* for harp, violin, percussion and calligraphy (2003), *Kisaragi-ni (To February)* for nohkan (bamboo flute) and small orchestra (2003), *Togakushi Story*, ballet (2004), *Mantra of Flame* for four percussions (2004), *Gassho (A Prayer)*, symphony with a text from Buddhist sutras for shomyo and small orchestra (2004), *Minaduki No Oto (Sounds of June)* for vibraphone (2005), *Time for Prayer*, concerto for two violins and orchestra (2005).

Isao Matsushita's manifesto in comingling elements of Japanese philosophy and music with contemporary Western forms led to the creation of experimental works such as *Hi-Ten-Yu*. Literally meaning "fly-heaven-play", this can also be taken to mean (like the Frank Sinatra song goes) "flying to heaven to play among the stars" – and in apparition, it was an ersatz concerto for taiko drums and orchestra. Originally composed for an 8-piece ensemble of wind-and-strings, here it was performed in Matsushita's own transcription for full Western symphony. The centerpiece of attention – the oversized wadaiko – is actually a traditional Japanese drum used in special ceremonies as a representation of the unification of heaven and earth. *Hi-Ten-Yu* symbolically describes the journey of "flying to heaven to play among the stars".

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, Róbert Stankovský and Charles Olivieri-Munroe. 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).

ZSOLT NAGY (1957, Gyula, Hungary) studied conducting at the Budapest Academy of Music with Istvan Parkai. He was active participant at the Bartók Seminar and Festival with Peter Eötvös and acquired Soros Foundation Fellowship in Milano and Paris. Since 1990 he was assistent of Peter Eötvös at Institute for New Music of the Music Academy in Karlsruhe, guest professor of the International Eötvös 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. In 2002 he was appointed a professor of conducting at the Paris Conservatory. He was Artistic Director of the masterclasses for conductors organized by the Janáček Philharmonic Orchestra in Ostrava and of the Masterclass for Young Conductors for New Music (held at the Music Centre in Jerusalem). He cooperated with BBC Symphony Orchestra, Orchestra di Santa Cecilia Roma, RAI Symphony Orchestra, Jerusalem Symphony Orchestra, Ensemble United Berlin.

LÁSZLÓ HUDACSEK (Hungary) studied percussion in Debrecen with József Vrana, then in the Karlsruhe College of Music with Professor Isao Nakamura and with Prof. Péter Eötvös in

the Ensemble for new music. From 1990–1993 he was a percussionist with the Pécser Symphoniker. From 1994–2000 he was an assistant and musical partner of professor Nakamura. He has further vocational experiences with Saarland Radio Orchestra, Ensemble Modern (Frankfurt), Ensemble recherche (Freiburg), Ensemble Muskfabrik (Cologne), Ensemble Cologne, Stockhausen Ensemble, Israel Contemporary Players, Klangforum Vienna. He was also a soloist with the Berlin Sinfonie-Orchestra, Bruckner orchestra Linz, Ensemble Resonance Hamburg, Stuttgart Chamber Orchestra. He was a winners of the 13th Japan wind and Percussion Competition in Tokyo (1996). Since 1993 he lives in Karlsruhe.

8–10 NOVEMBER

Energy Consulting
and Information Centre
Konventná 9

FRINGE EVENT

From Perotinus towards Reich
Ideas of the Minimal in the Past and Present of Music

Von Perotin zu Reich
Die Ideen des "Minimalen" in der Musikgeschichte und Gegenwart

8th International Symposium in the Framework of the Melos-Ethos Festival

8. internationales Symposium im Rahmen des Festivals Melos-Ethos

Tuesday / Dienstag 8 November
10.00–12.30

Constantin Floros (Hamburg)
Die sogenannte Postmoderne

Naďa Hrčková (Bratislava)
Die heutige Minimalisierung der Werte

Regina Chlopicka (Kraków)
The Problem of Limiting Musical Means in Sacred Music

Vladimír Bokes (Bratislava)
Minimales oder Maximales?

Krzysztof Szwajgier (Kraków)
Traditionalismus und Essentialismus: Zwei Modelle der Rückkehr zu den Wurzeln

Alois Piňos (Brno)
Kompositorische Restriktionen und ihre Kompensationen vom Standpunkt des zeitgenössichen Komponisten

13.30–16.00

Peter Andraschke (Freiburg)
"Air de trois notes"
Musik mit ein bis drei Tönen

Hermann Jung (Mannheim)
"Minimalismus" bei Franz Schubert

Mieczyslaw Tomaszewski (Kraków)
Hochromantisches Lied: Drang nach dem Kleinsten und Tiefsten

Irena Poniatowska (Warszawa)
Die Idee des Minimalen in Chopins Schaffen

Wladyslav Malinowski (Poznań)
Fryderyk Chopin
Die Idee des "Minimalen" in der Auffassung von Raoul Koczalski (1885–1948)

Wednesday / Mittwoch 9 November
10.00–12.30

Rudolf Pečman (Brno)
"Minimalistische" Kompositionen Ludwig van Beethovens
(Zauber der vergessenen Albumblätter)

Helmut Loos (Leipzig)
"Minimalist" Franz Liszt

Tomi Mäkelä (Magdeburg)
Jean Sibelius und das "extraterritorial Minimale"

Agnieszka Draus (Kraków)
Karl-Heinz Stockhausen and Minimal Music

Krzysztof Droba (Kraków)
"Minimales" als "Maximales"
An Beispielen der Musik von H. M. Górecki, G. Kančeli und B. Kutavičius

Kazimierz Ploskoň (Kraków)
Music of Arvo Pärt and "Minimal Music" conception

13.30 – 14.30

Discussion with Steve Reich
Steve Reich – Konversatorium

15.00 – 17.00

Martina Homma (Köln)
Minimalismus – Maximalismus – "Substanz"
Gedanken zu Frescobaldi, Bach, Schumann und der Musik des 20. Jahrhunderts

Wolfgang Dömling (Augsburg)
Perotin "Minimalist"

Annette Kreutziger-Herr (Berlin)
Das Minimale als Provokation

Daniel Matej (Bratislava)
Musical Thinking in the Era of Minimalism

Thursday / Donnerstag 10 November
10.00–12.30

Maria Kostakeva (Hannover)
Selbstpotrait mit Reich und Riley: Ligeti und die Minimal Music

Jonas Bruveris (Vilnius)
Minimum and Minimalism: Lithuanian Experience

Erik Christensen (Copenhagen)
Two Kinds of "Minimalism" in Danish Contemporary Music: Process Music and Minimal Minimalism

Alexander Shchetinsky (Kharkov)
Traces of Minimalism in Ukrainian Music of 90s-2000s

Marek Piaček (Bratislava)
Minimal Music und die mitteleuropäische Kompositionspraxis (Ansicht eines Komponisten)

14.00–17.00

Yvetta Kajanová (Bratislava)
In the Beginning was Jazz and Rock
Minimal Means Express Maximum in Pop

Petr Macek (Brno)
Minimalismus und die Brünner Alternativszene

Stefan Weiss (Hannover)
Musiktheater als gradueller Prozess: Opern nach Samuel Beckett

Frieder Reininghaus (Köln)
Neues von Nyman – die Kammeropern des britischen Komponisten (insbesondere *Facing Goya, Man & Boy: DaDa* sowie *Love counts*)

Primož Kuret (Ljubljana)
Die Minutenopern von Slavko Osterc

Miloslav Blahynka (Bratislava)
Minimalismus in der Oper (am Beispiel des Nationaltheaters Prag)

Norbert Adamov (Bratislava)
Roman Berger and the Today's Minimisation of Values

Lubomír Spurný (Brno)
Über heutige Möglichkeiten der Mikrointervalmusik

Section of the Young / Sektion der Jungen

Magdalena Chrenkoff (Kraków)

Kinga Kiwała (Kraków)
Beatus vir
Psalm von Henryk Mikołaj Górecki

Ľubica Záborská (Bratislava)
Astor Piazzolla, the Postmodern Innovator of the New Music

Peter Motyčka (Bratislava)
Otis Taylor: Trance Blues as an Early Manner Comeback

Adela Orémusová (Bratislava)
Bach und die Minimal- und Maximal-Poetiken
(an Beispielen von slowakischen Komponisten)

MONDAY 14 NOVEMBER

Institut Français,
Bratislava
4.30 p.m.

French electroacoustic music

Lecture by Martina Koreňová

Broadcast series about French composers of electroacoustic music
Slovak Radio – Radio Devín
Beginning at 0.05 a.m.

Pierre Boulez	18 November 2005
Denis Cohen	25 November 2005
Philippe Manoury	2 November 2005
François-Bernard Mâche	9 November 2005
Luc Ferrari	16 November 2005
Tristan Murail	23 November 2005
Gérard Grisey	30 November 2005

DOCUMENTATION 1991 / 1993 / 1995 / 1997 / 1999 / 2001 / 2003

(composers - compositions - performers)

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. Powolny)
Ager, Klaus: *An die Stille* (93, I.Fábera, ob/Trávníček Quartet), *Blätter* op. 45 (03, M. Bajusová, pf.)
Aiblinger, Peter: *Verkündigung** (97, Ensemble Wien 2001)
Andriessen, Louis: *Ouverture pour Orphée* (93, E.Chojnacka, cemb), *La Voce* (95, F.-M.Uitti, vc), *Registers* (97 Z. Krauze, pf), *On Jimmy Yanceyn with New Video* (03, Orkest de Volharding)
Arigaza, Rodolfo: *Diferencias del tercer tiento* (01, H. Sparnaay, bcl)
Avni, Tzvi: *Mizmorei Tehilim* (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)
Bartulis, Vidmantas: *De profundis* (03, Opera Aperta)
Bázlik, Miro: Aria (91, tape), *Concertante Music* (91, SF/ W.Michniewski), *Songs on Chinese Poetry* (91, M.Beňačková, alto/chamber ensemble), *Wind Quintet* (95, New Slovak Wind Quintet); *Apparition d'apre's Stéphane Mallarmé** (97, Melos Ensemble/A. Popovič/H. Lednárová, sopr), *Introitus** (99, Slovak Radio SO/ R.Stankovský/ A.Kohútková, 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 virtů mia* (91, S.Kopčák, B/ J.V. Michalko, org), *Il sogno di Poppea* (91, A.Csengery, sopr/M.Kurtág, pf), *Waltz for Colonel Brumble* (93, Bratislava Chamber Ensemble/ D.Gazon), *Requiem** (95, Czech State Philharmonic Brno, Brno Philharmonic Choir/R.Bernas/ I.Matyášová, spor/ M.Beňačková, mezzo-sopr/I.Pasek, ten/F.Ďuriač, bass); *Intermezzo 3* (97, M. Škuta, pf/E. Škutová-Slaničková, pf); *Chanson triste** (97, Opera aperta); *Lunovis** (97, Detský a mládežnícky zbor SRo); *Cantata No. 2 (déjeuner)* (97, Ensemble 2e2m), *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), *String quartet n. 5* * (03, Moyzes Quartet)
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.Kulínský), *Sequenza VIII* (93, T.Grindenko, vn), *Sinfonia* (03, Slovak Philharmonic Orchestra / Z. Nagy, cond., Synergy Vocals)
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), *Symphony No. 6 Op. 73** (03, Slovak Philharmonic Orchestra / Z. Nagy, cond.)
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)
Burgr, Lubomír: *God, Why Have You Forgiven Me?** (97, students of the AMPA), *Out of the Picture* * (03, Opera Aperta)
Burlas, Ivan: *Spring Quartet* (93, K.Roško, tr/ M.Škuta, pf/ Reiter Quartet/M.Vach)
Burlas, Martin: *The Decline of Gods* (93, M.Burlas, keyboards/ D.Baláž, gramoph,meotar/ V.Sláma, bicycle), *Splendid Event** (95, tape), *7th Day Records* (95, VENI ensemble), *A Redundant Shudder** (99, Opera aperta/V.Zboroň, spk), *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.Grifith, 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)
Corrette, Michel: *Combat Naval* (03, J. Tiensuu, cemb)
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), *Two Portraits* * (03, Orkiestra muzyky nowej, S. Bywalec, cond./ M. Škuta, pf)
Dediu, Dan: *Latebrae* op. 79 (03)
Demierre, Jacques: *Bleu* (95, L'art pour l'art: B.Griffith, sopr)
Denisov, Edison: *Chamber Symphony No.2* (95, Moscow Contemporary Music Ensemble/ A.Vinogradov)
Detoni, Dubravko: *Assonance* (97); *Phonomorphia II* (97, F.Došek, pf, D.Detoni, pf)); *Vergessene Musiken* (97, Moyzesovo kvarteto); *Fairy Tale* (97, Acezantez); *Walzer* (97, Acezantez)
Dimitrova, Tzveta: *Diptychon* (03, M. Kozub, cl./T. Dimitrova, pn)
Dinescu, Violeta: *Scherzo da fantasia III* (97, I.Pristašová, vn, J.Lupták, vč))
Dlouhý, Dan: *Doubts* (95, DAMA DAMA)
Domanský, Hanuš: *Ad libitum* (93, Duo clarinettina/F.Rek, perc/ T.Gaál, pf), *Sonata-fantasia "Eternal Song"* (99, J.Palovičová, pf)
Durieux, Frédéric: *Devenir for cl and electr.operation* (93, R.Šebesta, cl/X.Chabot, supervisor/IRCAM)
Ďuriš, 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 1* (01, Ensemble SurPlus)
Ferneyhough, Brian: *Bone Alfabeth* (93, W.Konink, perc)
Ferrari, Luc: *Programme commun* (93, E.Chojnacka, cemb)
Flammer, Ernst Helmuth: *Etude 1; Farbenmusik* (95, Ch. M. Moosmann, org)
Ford, Ronald: *High Rise* (01, A. Gabryś, 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,Virtuosos of Lvov)
Garcia, Pablo: *Piano T* (03, I. Buffa, pf)
Gardner, Stephen: *You Never Know What's Round the Corner* (99, Concorde)
Gašparík, Róbert: *Deep-Bluew Rockturne* op. 40* (97, students of the AMPA)
Georgescu, Corneliu Dan: *String Quartet No 3* (99, Moyzes Quartet)
Gerhardt, Frank: *Nachtwärts Musik* (91, B.Sitzius, pf)
Gismonti, Egberto: *Cherubin* (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 Shklovsky for cello and piano* (91, J.Slávik, vc/D.Rusó, pf), *Barcarole** (93, Slovak Chamber Orchestra/J.Čižmarovič, vn/B.Warchal), *Meditation for Violin Solo, String Orchestra and Kettle Drums** (95, ŠKO Žilina/ L.Svárovský/ J.Čižmarovič, vn); *Ricercar* per *quattro stromenti* (97, Opera aperta), *Emmeleia** (99, Slovak Sinfonietta Žilina /L.Svárovský/I.Pristašová, vn)
Górecki, Henryk Mikolaj: *Already it is Dusk string quartet No 1* (93, Silesian Quartet), *Symphony No 3* op. 36 (93, Slovak Philharmonic/A.Borejko/E.Izykowska, sopr), *Musiquette IV.- Trombone Concerto* op. 28 (95, A.Hrubovčák, pos/J.Luptáčik ml., clar/J.Lupták, vc/ V.Godár, pf), *String Quartet No.2-Quasi una fantasia* op.64 (95, Moyzes Quartet), *Recitatives and Ariosos-Lerchenmusik* op.53 (95, J.Luptáčik, cl/J.Lupták, vc/ V.Godár, pf), *Amen* (95, Slovak Radio Children's and Youth Choir/Echo), *Beatus vir* (95, Slovak Philharmonic/ Technik Choir/Tempus Choir/A.Boreyko/P.Mikuláš, bass); *Refrain* (97, SF/P. Keuschnig), *Kleines Requiem für eine Polka* op. 66 (03, Orkiestra muzyky nowej, S. Bywalec, cond./ J. Maksymiuk, pf.)
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)
Gubaidulina, Sofia: *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), *Introitus* (03,ŠKO Žilina, L. Svárovský/ E. Škutová, pf.), *Fata Morgana: Die tanzende Sonne* (03),

Quaternion (03), *Garten von Freuden und Traurigkeiten* (03, C. Šikula, fl./A. Antalová, ar./ A. Lakatoš, vl), *Am Rande des Abgrunds* (03), *Offertorium* (03, SOSR, P. Gribanov, cond.)
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-incidence* (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)
Hakim, Naji: *from Shasta: Rondo, Aria, Toccata* (03, J. Tiensuu, cemb.)
Hamel, Peter Michael: *Kaffka-Weiss-Dialoge* (91, M.Radič, vl/E.Procháč, 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)
Haselböck, Lukas: *Two pieces* (03, A. Gál, vc./I. Buffa, pn)
Hatrík, Juraj: *The Submerged Music* (93, Young Bratislava Soloists/F.Lynch, sopr/ D.Gazon), *Moment musical avec J.S.Bach* (95, A.Kohútková, sopr/V.Samec, fl/J.Budzák, cor/A.Jablokov, vn/R.Šašina, cb/M.Lapšanský, pf); *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, Animae Trio), *The Girl and the Tree* (01, H. Bachová, s/K. Hlistová, I. Sovová, vn/J. Hatrík, p), *Due movimenti per tre* * (03, Una anima)
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)
Hespos, Hans Joachim: *Santur* (03, E. Ginzery, cimb.)
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: *Ohne Hölderlin* (01, Ensemble SurPlus), *Herbstfestival* (03, Schag-quartett Köln)
Hrušovský, Ivan: *Idée fixe* (91, M.Piaček, fl), *Combinationi sonoriche per 9 stromenti* (93, Bratislava Chamber Ensemble/D.Gazon), *Three Studies* (93, Finnish Radio Chamber Choir/ E.-O.Söderström), *Sonata for Violin and Piano No.2** (95, Ensemble Wiener Collage); *Lamento* (97, P. Šaray, vn/M. Banda, vla); *Seven Bagatelles for Piano* S. Čápová-Vizváryová, pf); *String Quartet No. 3* (97, Moyzesovo kvarteto)
Hyde, Joseph: *Songlines* (03)
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), *Hate* * (03, M. Paľa, vn. / J. Iršai, pf)
Ištvan, Miloslav: *String Quartet No.2* (91)
Ives, Charles: *The Unanswered Question* (93, Veni ensemble/ T.Battista), *Symphony No.2* (95, Czech State Philharmonic Brno/R.Bernas); *Study 20 - Seven Durations Unwvenly Divided* (97, D. Vandewalle, pf)
Janárčeková, Viera: *Aber alles war Musik* (91), *String Quartet n. 6* (03, Corona Quartet)
Jarrell, Michael: *Conversions* (03, ŠKO Žilina, L. Svárovský)
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), *Forgácsok* (03, E. Ginzery, cimb)
Kabeláč, Miloslav: *8 Invenzioni* (91, Cracow percussion group)
Kagel, Mauricio: *Recitativarie* (95, L'art pour l'art/ B.Griffith, sopr/cemb), *La Voce* (95, L'art pour l'art), *Serenade* (95, L'art pour l'art), *Trio in Three Movements* (99, Animae 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 Ensmble/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: *Paganihilismo* (99, E.Denisowa, vn/tape), *Grand Jeu* (01, R.Jurčo,acc/ tape), *Paganihilismo* - Ouverture 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)
Kmiťová, Jana: *Four Miniatures* (97, students of the AMPA), *String quartet n. 2** (03, Albrecht Quartet)
Knapik, Eugeniusz: *String Quartet* (93, Silesian Quartet)
Knittel, Krzystof: *Nibiru* (97, Slovak Sinfonietta Žilina / J.Powolny)
Kofroň, Petr: *Enhexe* (93, Agon/P.Kofroň)
Kolkovich, Joseph: *Elegy* (03, Orkiestra muzyky nowej, S. Bywalec, cond.)
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), *Music for 14 Strings Instruments* (03, Bratislava Chamber Soloists / D. Gazon, cond.)
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), *String quartet n. 3* (03, Corona Quartet)
Košut, Michal: *Trio** (95, Sonata a tre), *A Dress for Desdemona* (95, Nao Higano, sopr/ P.Vrbinčík, vl), *Imprese* (01, N.Higano,s/E.Ginzery,dulcimer)
Kouneva, Penka: Raga (03, J. Tiensuu, cemb.)
Kozarenko, Alexandr: *Sinfonia estravaganza* (99, Virtuosos of Lvov)
Krajči, 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, Animae Trio)
Krák, Egon: *Panoptikum* (93, T.Gaál, pf), *Sonate en deux expressions caractéristiques* (95,J. Slávik, vc/D.Rusó, pf); *Sonate en deux expressions caractéristique francaises* (97, Ensemble 2e2m), *Lettre de mon moulin* * (99, Intervalles/D.Benčová, 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, pf)
Křenek, Ernst: *Tape and Double* (01, E. Škutová-M. Škuta, p/tape)
Kubička, Viťazoslav: *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), *Signs* (91, J.Fehérváry), *Hommage f 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.Cserekiyei, 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 fahnen zu stehen* (91, B.Sitzius, pf)

Lachenmann, Helmut: *Dal niente -Interieur III* (97, Collegium pre súčasnú hudbu), *Pression* (01, E. Prochác, vc)

Lejava, Marián: *Opera Aperta Quintet* * (03, Opera Aperta), *Quaoar* * (03, Schagquartett Köln)

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), *Ramifications* (03, Bratislava Chamber Soloists / D. Gazon, cond.), Continuum (03, J. Tiensuu, cemb.)

Locklair, Dan: *Cluster's Last Stand* (*on the Ground*; 03, J. Tiensuu, cemb.)

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

Lombardi, Luca: *Essay* (01, A. Gabryś, cb)

Loudová, Ivana: *Canto amoroso* (97, J. Lupták, vc)

Lutosławski, Witold: *Piano Concerto* (91, Slovak Philharmonic /W.Michniewski/E.Poblocka, pf), *Two Studies for Piano* (93, E.Slaničková, pf); *Variations on a Theme by Paganini* (93, A.Solárik, P.Pažický, pf), *String Quartet* (93, Siliesian Quartet); *Epitaph* (93, J.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), *Symphony n. 3* (03, Slovak Philharmonic Orchestra / Z. Nagy, cond.)

Lützow-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), *Orthogenezis* (91, tape), *Avvenimento ricercado* (93, Trávniček Quartet/Bereník Quartet/New Slovak Quintet), *Music for Bass and Chamber Orchestra* (95, Slovak Sinfonietta Žilina/ L.Svárovský/ J.Galla, bass)

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

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. Balleys, mezzo)
Martinček, Dušan: *Coextistences** (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 commentcement by Guillaume de Machaut),(01, Cracow percussion group)
Mayzumi, Toshiro: *Bunraku* (93, K.Gheorgyan, vc), *Wenn wir in höchsten Nöten sein...** (99, Opera aperta)
Mažulis, Rytis: *Mensurations* (03, Opera Aperta)
McKay, Deirdre: *through still pollen* (99, Concorde)
McPherson, Gordon: *Western Darlings* (03, Orkest de Volharding)
Medek, Ivo: *Broken Cross, Part I* (91, DAMA-DAMA/synt/M.Vašek, pf)
Meis, Susanne: *Orthopädische Lieder* (99)
Mellnäs, Arne: *Intimate Games* (99, Slovak Sinfonietta Žilina/J. Powolny)
Mence, Selga: *The Songs* (01, E. Škutová-M. Škuta, 2 pns)
Mengjiqi, Mehdi: *Valle* (91, Cracow percussion group), *Shota* (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), *Fractals III** (03, I. Buffa, pf)
Miki, Minoru: *Marimba Spirituals* (01, Cracow percussion group)
Milakovič, Boško: *Stolen Beauty** (03, Orkest de Volharding)
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)
Nordin, Jesper: *Calm Like a Bomb* (03, G. Szathmáry, vn)
Nørgård, Per: *Hermit Crab Tango* (99, Storstrøms Kammerensemble), *Tortoise Tango* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen), *Out of This World* (03, Bratislava Chamber Soloists / D. Gazon, cond.)
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)
Padding, Martijn: *Remote Place* (03, Orkest de Volharding)
Pagh-Paan, Younghi: *Tsi-Shin-Kut* (03, Schagquartett Köln)
Papanetzová, Lucia: *Imaginations* (03, M. Bajuszová, pn)
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), *Triptych* (03, SOSR, P. Gribanov, dir./N.Higano,s.)*
Parsch, Arnošt: *Flowers* (91), Drawings (95, Sonata a tre)
Pärt, Arvo: *Berliner Messe* (93, Collegium iuvenae Posoniensis/ Finnish Radio Chamber Choir/E.-O.Söderström), *Magnificat* (93, Finnish Radio Chamber Choir/E.-O.Söderström), *Summa*; *And one of the Pharisees*...(95, Hilliard Ensemble), *Festina Lente* (95, Slovak Sinfonietta Žilina/ L. Svárovský); *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.Kohútková, sopr/J.Valášková, sopr/M.Beňačková, mezzo-soprano/ A.Zdunikowski, ten/R.Żukowski, bass)
Petrič, Ivo: *Phantasies and Nocturnes* (99, I.Pristašová, vn/R.Šebesta, cl/E.Škutová, pf)
Piazzolla, Astor: *Histoire du tango Nr. 1-3* (99, Storstroms 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)
Piňos, Alois: *Euphory* (91, DAMA DAMA/M.Vašek, pf/ D.Forró, synt/L.Couralová, vc)
Podprocký, Jozef: *Two Choral Meditations* (99, J.Klein, cl)
Pospíšil, Juraj: *Piano Trio No 2* (91, Hummelovo trio), *Little Suite for Trumpet in B* and Piano op. 54* (95, T.Svitek, tr/ V.Kelly, pf)
Psathas, Ioannis John: *Zeal**-selection (93, Double Edge)
Pudlák, Miroslav: *The Last Word** (93, Trio Salomé), *OM-Age* (01, Mondschein Ensemble)
Račingaj, Ljubo: *Metamorfoze* (03, I. Pristašová, vn./E. Prochác, vc./M. Škuta, pf)
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)
Resch, Gerald: *Gesten und Schleifen* (03)
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)
Rybář, Ján: *Psychosis* (03, I. Buffa,pf)
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, Kaija: *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), *Lonh* (03, K. Varkondová, s)
Sakač, Branimir: *Barasou* (97, Acezantez)
Salva, Tadeáš: *Ballade for Cello Solo* (91), *Slovak Concerto Grosso No I/b* (93, Trávníček Quartet/Cappella Istropolitana), *Balada* (95, tape), *Seven drawings* (97, Slovak Sinfonietta Žilina / J. Powolny)
Sandström, Sven-David: *Spring Music* (99, Kroumata Ensemble)
Sári, József: *Five sound models* (95, Componensemble)
Sáry, László: *Magnificat* (91, A.Csengery, sopr), *Hommage à Philip Glass* (01, E. Procháč)
Scelsi, Giacinto: *Olehō* (91, S.v.Osten, sopr/AGON), *Tre studi* (91 Quaderni Perugini), *Suite No 10 „KA"* (93, M.Schroeder, pf), *Ygghur* (95, F.-M.Uitti, vc), *String Quartet No.3* (95 Arditti String Quartet); *I presagi* (97, Agon Orchestra/J. Wyttenbach); *Anahit* (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-Lho* (99, B.Wystraete, fl/A.Marschutz, cl), C´*est bien la nuit* (01, A. Gabryś, cb)
Schupp, Sjeng: *Loops/Den Pijp/Beat* (03, Orkest de Volharding)
Sciarrino, Salvatore: *Centauro marino* (99, Opera aperta)
Schnittke, Alfred: *Sonata for Cello and Piano* (91, E.Procháč, vc/M.Pivka, pf), *Pianissimo* (91, Slovak Radio SO/ M.Bamert), *Concerto for Violin and Orchestra No.4* (93, Slovak Philharmonic/A.Boreyko/T.Grindenko, vn), *Sonata No.2 (Quasi una sonata)* (93, T.Grindenko, vn/A.Malkus, pf), *Little Tragedies* - version for soloists ensemble Y. Kasparov (95, Moscow Contemporary Music Ensemble/ A.Vinogradov), *Sonata for Violin and Chamber Orchestra* (95, Slovak Sinfonietta Žilina/L.Svárovský/ J.Čižmarovič, vn), *Piano Quartet* (99, Opera aperta), *Trio sonata* (99, Slovak Sinfonietta Žilina/L.Svárovský), *Concerto No I for violoncello and orchestra* (99, Slovak Radio SO/R.Stankovský/J.Bárta, vc)
Schoenberg, Arnold: *Begleitungsmusik zu einer Lichtspielszene* (91, Slovak Radio SO/ M.Bamert)
Schumann, Robert: *Märchenerzählungen op. 132* (97, Opera aperta)
Schweinitz, Wolfgang von: *Sehr kleiner Drachen* (99)
Seidmann, Kristian: *Chamber Music* (93, Ensemble Zerocento)
Semerák, Oldřich: *Prelude, Chorale and Fugue* (97, J. Kalfus, org)
Shchetinsky, Alexander: *Face to Star* (95, Moscow Contemporary Music Ensemble/ A.Vinogradov); *The Preacher's Word* (97, Moyzesovo kvarteto/N. Higano, sopr)
Shostakovich, Dmitri: *Antiformalistichesky rayok* (91)
Siegel, Wayne: *Concerto for Trumpet and ensemble "Millenium Café"* (99, Storstrřms Kammerensemble/Henrik Vagn Christensen)
Sierra, Roberto: *Con Salsa* (03, J. Tiensuu, cemb.)
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)

Slavický, Milan: *Invocation IV* (03, I. Pristašová, vn./R. Šebesta, cl./M. Škuta, pf)
Slonimskij, Sergej: *Symfónia č. 8* (03, SOSR, P. Gribanov, dir.)
Sluka, Luboš: *Via del silenzio* (97)
Smolka, Martin: *Rent a Ricercar* (93, Agon/P.Kofroň)
Spassov, 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: *Notturno* (97, students of the AMPA), *Quintet for dulcimer and string quartet* (03, Moyzes Quartet/ E. Ginzery, cimb)
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)
Suzuki, Kotoka: *Umidi Soni Colores* (03)
Szeghy, Iris: *De profundis* (93, M.Beňačková, mezzosopr/ J.Ďurdina, ob/P.Selecký, vl), *Midsummer Night's Mystery* (95, DAMA DAMA), *Oratio et gratias actio pro sanitate Matris meae** (95, Hilliard Ensemble); *In between* (97, Ensemble 2e2m), *Ha meghalok/When I Die** (99, Percussion Plus), Psalm (99, B.Griffith, voice), *Ave Maria* (99, B.Griffith, voice/A.Lakatoš, vl/ J.Lupták, vc/R.Šašina, cb), *Preludio e danza* (01, H. Sparnaay, bcl), *Musica folclorica (Hommage à Bartók)* (01, Ensemble SurPlus), *Vielleicht, dass uns etwas aufginge* (03,ŠKO Žilina, L. Svárovský/S. Nopper, s)
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.Fehérváry, vl), *Elegy* (95, Componensemble)
Szymanski, Pawel: *Bagatelle for A. W.** (95, Ensemble Wiener Collage)
Šimai, Pavol: *Dream and Morning* (91, Slovak Chamber Choir/ P.Procházka), *Laetitia recognitionis** (95, members of the Moyzes Quartet), *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.Čižmarovič, 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)
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Tormis, Veljo: *Kullervo's message*; *Orja palk* (95, Hilliard Ensemble)
Tsenova, Julia: *Das Wasser schläfert mich ein* (97, Collegium for Contemporary Music)
Türr, Erkki-Sven: *Requiem* (97, Chamber Soloists Bratislava, Camerata Bratislava/J. Rozehnal)
Tyranny, „Blue" Gene: *The De-Certified Highway of Dreams* (93, Double Edge)
Uitti, Frances-Marie: *Ricercar* (95, F.-M.Uitti, vc)
Urbanner, Erich: *Quasi una Fantasia** (95, Ensemble Wiener Collage)
Ustvolskaya, Galina: *12 Preludes, Piano Sonata No 5* (93, M.Schroeder,pf), *Sonata for Violin and Piano*, *Duo for Violin and Piano* (93, J.Rissin, vn/O.Rissin-Morenova, pf)
Vajo, Juraj: *Without Title for Three Wind Instruments* (97, students of the AMPA), *Quartet for flute, viola, cello and piano* * (03, M. Štreitová, P. Zwiebel, A. Gál, I. Buffa)
Varese, 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: *Maharasváti* (91, Agon)
Vustin, Alexander: *Music for 10* (95, Moscow Contemporary Music Ensemble/A. Vinogradov)
Wallin, Rolf: *Stonewave* (99, Kroumata Ensemble)
Walter, Caspar Johannes: *Luftspiegelung* (03, Schagquartett Köln)
Webern, Anton: *Fünf Sätze für Streichquartett* op.5 (91, Moyzes Quartet), *Variations* op. 27 - 2 fragments (99, Z. Krauze, pf), *Quartet for violin, clarinet, tenor saxophone and piano* op. 22 (03, Opera Aperta)
Weir, Judith: *King Harald's Saga* (93, F.Lynch, sopr/A.Burges, sound engineer)
Wielecki, Tadeusz: *Concerto à Rebours* (03,ŠKO Žilina, L. Svárovský/ K. Bakowski, vn)
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: *Vacilaçao e dança* (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), *Gmeeoorh* (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 Qauartet), *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.Beňačková, alto), *3 Monologues for cello solo* (91), *Sonata for Violin and Piano* (93, P.Michalica, vn/T.Gaál, pf), *Caprice; Sourire** (95, Ensemble Accroche Note); *Sonatina for Piano** (97, D. Šašinová, pf); *Toccata** (97, M. Škuta, E. Škutová-Slaničková, pf); *Marecania* (97, Collegium pre súčasnú hudbu), *Prologo e Barbaro per pecussioni** (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), *Piano sonata n. 15** (03, M. Bajuszová,pf)
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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The programme and the artists may change without prior notice!

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