

MELOS-ETHOS



ISCM WORLD
NEW MUSIC
DAYS 2013
KOŠICE / BRATISLAVA / VIENNA

12th International Festival of Contemporary Music
Bratislava, 8 – 14 November 2013



Member of the European Conference of Promoters of New Music

Main organiser



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



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Festival Committee

Miloš Betko, composer

Ivan Buffa, composer, performer

Martin Burlas, composer

Ján Vladimír Michalko, performer

Oľga Smetanová, Director of the Music Centre Slovakia

Festival team

Oľga Smetanová, Director of the Music Centre Slovakia

Silvia Zvarová, Head of External Relations Department
of the Music Centre Slovakia

Eva Planková, project manager

Ivana Macaríková, production

Daniel Gajdoš, PR manager

Roman Laščiak, sound design

The organisers would like to thank all participating institutions and individuals for offered aid and support.

MELOS-ETHOS

12th International Festival of Contemporary Music
Bratislava, 8 – 14 November 2013

Friday, Nov. 8 | 5 pm

Small Hall of the Slovak Philharmonic

Kezbere, Shmurak, Bæk, Nathan, Vajó, Deleuze

Melos Ethos Ensemble, Daniel Gazon

Friday, Nov. 8 | 7 pm

Historical Building of the Slovak National Theatre

Čekovská – Pullinger

Opera of the Slovak National Theatre, Christopher Ward

Saturday, Nov. 9 | 1 pm

St. Martin's Cathedral

IAMIC Concert 1

Evans, Guðmundsson, Szeghy, Przybylski, Batterham

Marek Štrbák

Saturday, Nov. 9 | 2 pm

Tesco My Bratislava

Jonáš Gruska

Saturday, Nov. 9 | 5 pm

Small Hall of the Slovak Philharmonic

Malovec, Berio, Francesconi, Kmit'ová, Kurtág

Stadler Quartet

Saturday, Nov. 9 | 7.30 pm

Concert Hall of the Slovak Philharmonic

Tiensuu, Saariaho, Kolman, Berger

The Slovak Philharmonic

Camilla Hoitenga, Zsolt Nagy

Saturday, Nov. 9 | 9 pm

Klarisky Concert Hall

Reflections / Відображення

Jonáš Gruska, Kateryna Zavaloka

Sunday, Nov. 10 | 10.30 am

Mirbach Palace

Boroš, Kubička, Kmitová, Chudovský, Paľko, Letňan, Kadera, Krška,
Zach, Betko

Laureates of the 2013 Rajec Musical Spring International Competition

Sunday, Nov. 10 | 1 pm

Concert Hall of the Slovak Philharmonic

IAMIC Concert 2

Samuel, Lane, Filas

Monika Melcová

Sunday, Nov. 10 | 5 pm

Small Concert Studio of the Slovak Radio

Saariaho

Quasars Ensemble, Camilla Hoitenga, Eva Šušková, Lionel Peintre,
Ivan Buffa, Jean-Baptiste Barrière

Sunday, Nov. 10 | 7.30 pm

Large Concert Studio of the Slovak Radio

Dorokhov, Slezák, Chin, Ligeti, Parík

Slovak Radio Symphony Orchestra, Valentina Coladonato,
Chungki Min

Sunday, Nov. 10 | 10 pm

Chamber Studio of the Slovak Radio

Brandmüller, Láng, Bešlić-Gál, Hespos, Calleja, Kolman, Saint-Denis
Enikő Ginzery, Monika Štreitová, András Fejér

Monday, Nov. 11 | 1 pm

Large Evangelical Lutheran Church

IAMIC Concert 3

Vasks, Berger, Steptoe

Ján Vladimír Michalko

Monday, Nov. 11 | 7.30 pm

Small Concert Studio of the Slovak Radio

Lutosławski, Beneš, Duchnowski, Zeljenka, Borzík, Zubel

Orkiestra Muzyki Nowej, Petra Noskaiová, Agata Zubel, Jozef Benci,

Szymon Bywalec

Monday, Nov. 11 | 10.30 pm

A4 – Space for Contemporary Culture

Hajdu, Niggemann, Siska, Kretz, Szigetvári – Collinson, Ognjanović

European Bridges Ensemble

Tuesday, Nov. 12 | 7.30 pm

Dvorana Concert Hall

Furrer, Popović, Mochizuki, Staud, Tzortzis, Zagar, Gander

œnm . austrian ensemble for contemporary music

Wednesday, Nov. 13 | 5 pm

Tesco My Bratislava

Jonáš Gruska

Wednesday, Nov. 13 | 7.30 pm

A4 – Space for Contemporary Culture

Acher, Machajdík, M. Burlas, Jirucha, Kofroň, Piaček, Wajsar

Agon Orchestra, Petr Kofroň

Thursday, Nov. 14 | 7.30 pm

City Theatre of P. O. Hviezdoslav

Saariaho

Compagnie La Chambre aux échos, Secession Orchestra,

Clément Mao-Takacs, Aleksí Barrière, Karen Vourc'h

FRINGE EVENTS

Nov. 8 – 13

Annual Conference of the International Association of Music Information Centres (IAMIC)

„Success in Music – Self-Commitment or Claim of the Market?“

Bratislava – Vienna

Nov. 9 – 10 | 4.30 – 10 pm

The Slovak Philharmonic

Saariaho, Barrière: *Nox Borealis*

Saturday, Nov. 9 | 3 pm

Falkensteiner Hotel Bratislava

Meeting with representatives of Slovak festivals and orchestras

Sunday, Nov. 10 | 10 am

Falkensteiner Hotel Bratislava

Success in Music and the Role of Music Information Centres in Helping Composers. Kaija Saariaho in discussion with Pekka Hako.

Tuesday Nov. 12 | 10 am

Small Concert Hall of the Academy of Performing Arts

Kaija Saariaho, Camilla Hoitenga, Quasars Ensemble – workshops

Wednesday Nov. 13 | 6 pm

Pálffy Palace, Zámocká Street

Presentation of the new CD by Zita Slavíčková & Erik Rothenstein
Playing “Šach” with Mr. Bach

Friday, Nov. 15 | 8.30 am

KC Dunaj

Creative morning with Juraj Ďuriš and Jonáš Gruska

* first performance in Slovakia

** first performance

The programme and the musicians are subject to change without prior notice.

Friday, Nov. 8 | 5 pm

Small Hall of the Slovak Philharmonic

Melos Ethos Ensemble

Cyril Šikula, flutes

Robert Krchniak, oboe, English horn

Zuzana Dinková, clarinets

Arnold Plankensteiner, clarinets

Peter Kajan, bassoon

Karol Nitran, French horn

Rastislav Suchan, trumpet

Michal Motýl, trombone

Mária Kmeťková, harp

Andrea Báležová, piano

Ctibor Bártek, percussion

Zuzana Gavorníková-Paštéková, 1st violin,

Johana Motýľová, 2nd violin

Peter Vrbinčík, viola

Katarína Kleinová, violoncello

Anton Jaro, double bass

Boris Vaitovič, light design

Veronika Ivančová, voice

Daniel Gazon

conductor

Sabine Kezberē, ISCM Latvia

Monologue for double bass and cymbals (2010)*

.....

Alexey Shmurak, ISCM Ukraine

In the Chasm of Ouzel for alto flute/flute, violine and violoncello (2009)*

.....

Kári Bæk, ISCM Faroe Islands

Askur & Embla for clarinet/bass clarinet, bassoon and piano (2008)*

.....

Eric Nathan

Paestum for ensemble (2013)**

.....

Juraj Vajó

San Michele for voice and ensemble (2013)**

Melos-Ethos festival commission

Evening

Mourning

Chajim

Kaddish

.....

Jean-Pierre Deleuze

...et les sonances montent du temple qui fût
for ensemble (2012)*



NEW MUSIC:
NEW AUDIENCES



Culture



In the beginning was the myth...

“Odin and his two brothers Vé and Vili were walking by the seashore, when they noticed two logs. They raised them up and gave them human form. Odin breathed into them the spirit of life, Vili gave them intelligence and hearts that could feel, and Vé bestowed on them senses, facial features and speech. They called the male log Ask (ash) and the female Embla (elm). Ask and Embla became the founders of the human race and they received Midgård (world) as their home.”

The Nordic myth of the creation of the first human beings attended at the birth of *Askur & Embla* by the Faroese composer **Kári Bæk**, for bass clarinet (clarinet), bassoon and piano, which is the opening composition in the 12th international Melos-Ethos festival's introductory concert. The choice of the instrumental line-up is significant for a number of reasons. Composition for wind instruments is relatively very popular on the Faroe Islands, as evidenced by the *Cantus borealis* recording on the prestigious BIS label, presenting work by Faroese composers devoted precisely to this instrumental group. Kári Bæk, an all-round musician and music professor, is himself an oboist. And finally the vision of the bass clarinet and bassoon as the two “logs”, into which the musicians breathe life, may serve as a striking programme illustration. The narration of the tale is played out on the terrain of compositional traditionalism. Right from the start, however, it has that inimitable northern spirit which wafts from the music of Jón Leifs, the father of modern Icelandic music.

Flavour of Experiment

Quite a different way of working with three instruments is demonstrated by the young Ukrainian composer Alexey Shmurak. Alto flute, violin and cello appear in a common time-space and together attempt to create a fragile, misty sound image, whose contours are only very gradually outlined, as if constrained by anxiety about the danger of falling into an abyss. *In the Chasm of Ouzel* evokes feelings of distress and danger of falling, which are further amplified by the natural “ornithological” motifs of flute and violin, in this context taking on at times an almost Poe-like (or Hitchcockian?) character. The work's compositional mode is close to the world of experimental or freely improvised music, and even

though all of the musical events are captured in the score, the coherence of the music is crucially dependent on the mutual empathy and the visual and auditory communication between the musicians.

Monologue, by the Norwegian-based Latvian Sabine Kezberė, spontaneously makes one think of Patrick Süskind's monodrama *Double Bass*. The composition is similarly a monodrama for one double bassist, who apart from his instrument also has two cymbals at his disposal, hung on his left and right hips. The object of the "drama" in this case is the potential for articulation and resonance of the double bass, which participates in interesting interactions with the cymbals. Sounding them with the double bass bow has long been common practice. Kezberė, however, goes further and examines how the cymbals (and the double bass) sound when a quivering double bass string touches them. And how the sound changes if the double bass is then moving and the string slides along the cymbal's edge...

Back to Stravinsky (and Debussy)

"San Michele, a composition for chamber ensemble, came into being in the time horizon between two visits to Venice in 2011 a 2013. The first impulse was "a revelation of Nature" on 2 June 2011 when visiting the grave of Igor Stravinsky. Later I sketched a number of versions for various line-ups, where I developed the material I had recorded on that day, but I didn't complete any of them. Boris Vaitovič heard the basic version and came with me on the second day – it was the summer solstice – and took a photo of the graveyard at San Michele – and a video recording. Then we didn't know how we were going to proceed."

Juraj Vajó

Juraj Vajó (native of Košice) finally completed the work; a four-part "suite" emerged for voice and chamber ensemble, which again reveals the composer's interest in Jewish culture and history, evident especially in the titles of the two final movements *Chajim* and *Kaddish*. But the context of references and associations is much wider here. The textual side of the work is redolent of an almost forgotten history of Košice as

a place of encounter for various languages and cultures: a mixture of Christian with Jewish, Slovak with Hungarian, past with present... Fully exemplifying this is the second movement, where the instrumentalists sing excerpts from the *Lord's Prayer* in Aramaic (literally "torn" into syllables), while the solo voice recites the "valedictory" poem of the east Slovakian poet, prose-writer and dramatist Julo Zborovjan. This counterpoint of meaning is further elaborated by the surrealistic, sliding sound of the theremin and the Haydn-style "valedictory" reduction of the instrumental line-up at the conclusion of the movement.

The Belgian Jean-Pierre Deleuze alludes to another great name in the music of the last century. *Et les sonances montent du temple qui fût* is a paraphrase of the title of one of the piano *Images* by Claude Debussy, as well as a series of piano compositions *Sonances* by Phillip Boesmans, also Belgian. The central instrument is the tam-tam, usually designated as an unpitched percussion instrument, but in reality, as analysis of its sound shows, it can produce a diverse spectrum of frequencies. Those are the base material for the instruments of the chamber ensemble, which contrastingly produce definite pitches. But what is involved is not some sort of reconstruction or imitation of the sound of the tam-tam; rather it is a kind of commentary on its rich and mutable palette of microintervals, furthermore "distorted" by the nature of conventional instruments constructed in the first instance for playing on the equal tempered scale.

Robert Kolář

Paestum

„My ideas for 'Paestum' began to take shape in the summer of 2013 as I visited Paestum, an Italian site settled by the Greeks in 700 B.C., situated 50 miles outside of Naples. There, I came upon the ruins of the Temples of Athena and Hera, each temple's colossal pillars towering silently in an open field, creating solemn shrines that open to the sky above. Adjacent to these were the ruins of the ancient city, the walls of homes that now stood no more than a foot high, the mosaic floor tiles still largely intact and the road that cut through the center of the town still showing the

wagon ruts from hundreds of years past. Walking through these remnants of a time long-abandoned and imagining the lives that once flourished where I stood, and all those who had visited since, ignited my musical imagination. My piece reflects on the monumental and magical power of these temples in my music, and the sense walking amongst the ruins inspired in me.“

Eric Nathan

Friday, Nov. 8 | 7 pm

Historical Building of the
Slovak National Theatre

Opera of the Slovak National Theatre

Christopher Ward
conductor

Nicola Raab
stage direction

Annemarie Legenstein, Alix Burgstaller
set and costumes

Sibyl Vane:

Helena Becse-Szabó/Katarína Juhásová-Štúrová

Mrs. Leaf:

Terézia Kružliaková/Michaela Šebestová

Brothel Madam:

Denisa Hamarová/Denisa Šlepkovská

Dorian:

Erik Fennell/Eamonn Mulhall

Alan Campbell:

Róbert Remeselník/Martin Gyimesi

James Vane:

Ján Ďurčo/František Ďuriač

Basil:

Ján Galla/Martin Malachovský

Lord Henry:

Aleš Jeniš/Pavol Remenár

Lubica Čekovská

libretto: **Kate Pullinger**

Dorian Gray (2013)**

opera in three acts sung in English

"To know the price of everything and the value of nothing..."

To choose *The Portrait of Dorian Gray* as a theme for an opera is a bold step – especially if the author lives and works in a relatively conservative country sensitive to controversial themes and their controversial portrayal on the stage. Not to mention that this is the composer's debut in the field of opera. Now we have a story which takes in several provocative topics, in a presentation which to a notable extent distances itself from the traditions of Slovak operatic composition. And it will be sung (with only minor exceptions) in Oscar Wilde's language; no Italian or German...

Wilde's novel has genius in its multi-layered significance. What we witness is not just the unstoppable fall of the main hero (although the marks of his ever more frightful deeds are borne by his portrait instead of him). There is also the decline of the English "upper class" of the twilight of the Victorian era, whose stupidity and hollowness Lord Henry unmercifully lashes in his memorable bon mots, and against whom Dorian too quite openly expresses his disgust, even though (or rather precisely because) they both belong to that class themselves.

The Faustian tale, which begins with Dorian's innocently articulated wish to exchange his own soul for fulfilment of his dream of eternal youth, is also a minor fantasy excursion into the spirit of the time and the *fin de siècle* milieu, but with a markedly "insular" flavour and a spicing of distinctive English humour. Beneath all that, of course, the main line is unfolding – the struggle of good with the dark forces, or more precisely its absolute destruction. As Wilde presents it, the classical opposition of good and evil does not really have a black-and-white form. The painter Basil Hallward, author of Dorian's portrait, whose admiration for the rich young man has an unconcealed homosexual undertone, comes across as old-world, ridiculous and unconvincing in his attempts to reform Dorian. The adored object, in a sudden passion, responds to his moralising in the most brutal manner...

Wilde's novel certainly is not lacking in dramatic situations, yet the number of its film or stage productions is relatively small, considering its

popularity. This is due to the forbidding nature of the text, which does not easily lend itself to attempts at adaptation. Not to mention that the film viewer who has already enjoyed reading the model is scarcely ever satisfied. What can one choose from *The Portrait of Dorian Gray* so that it will “work” on the opera stage? Composer Ľubica Čekovská and librettist Kate Pullinger had an unenviable task before them – and at the same time an irresistible artistic challenge.

Decadence, the period at the end of the century before last, a flavour of something specifically English... These were among the ingredients in Wilde’s work which captivated the composer. But first and foremost it was the polarity of good and evil, personified on the one hand by Basil and on the other by the cynical, Mephistophelean, yet also brilliant and genial Henry, both of whose influences Dorian is found embracing when the opera begins. From there on, further points of the drama unfold. The libretto lays it out “classically”, so to speak, as a narrative sequence of episodes. The milieux into which Dorian is drawn by his desire to satisfy senses hungry for new stimuli, and to fill the emptiness of his existence, give the composer an opportunity for a highly-coloured musical sketch. We hear the surrealistic music of the “atonal circus” in a second-rate, cheap theatre, where Dorian, quite delusively in terms of his social standing, seeks fulfilment in love for the actress Sibyl Vane. Here, in fact, – quite in the spirit of opera tradition – there is space for an interpolation of dance. At the beginning of the second act Dorian, inflamed by a morbid passion for collecting exotic objects and curiosities, has a small Turkish boy dance in his apartment in the presence of his friend Alan Campbell, and the already introduced motif of homosexuality surfaces once more. Again, an interesting contrast (musical and dramatic) is provided by scenes from the demimonde in obscure dockland districts: lost existences, opium smokers, purchased women... Certainly there are striking parallels here with today’s world – and not merely in that superficial “Dorianism” of the urban male who spends thousands on fitness centres or face-lifting, but especially in a comparable chaos in values, when, in Lord Henry’s words, “we know the price of everything and the value of nothing”. However, Čekovská and Pullinger are not seeking present relevance by main force: their Dorian is a man of the end of the 19th century,

who nonetheless has some remnants of conscience still left. That is shown also in the context of another surrealistically conceived “bridge” to the spirit of the epoch. When the form of Sibyl Vane appears, a kind of phantom reminding Dorian of his guilt for her death, the authors symptomatically put words in her mouth from another “accursed book” that strikingly defined the character of the time, Baudelaire’s *Fleurs du Mal*.

That does not mean, however, that the musical language of the opera seeks to be deliberately historicising. Though it has its roots in the tradition of opera in our geographic-cultural context (the composer does not hide her admiration for the opera composition of Leoš Janáček, Eugen Suchoň and Ján Cikker), simultaneously it is in its own way contemporary. It is directed towards that world which Thomas Adès (currently perhaps British composer No. 1) examined, going beneath the surface, when recounting the story of the Duchess of Argyll, a truly “Dorienesque” figure from a somewhat more recent past. Just as in Dorian, we follow a series of dramatically and musically piquant episodes, at the end of which the ghastly tragedy of the principal character’s fate is shown in its full nakedness...

Lubica Čekovská:

“It’s a story of the destruction of a beautiful young man.”

Two years ago you received an offer to write an opera. Which themes were in the running and why did you decide for Dorian?

I understand opera in the first instance as a musical-dramatic genre, which requires a strong story. The libretto must “hold” the viewer from beginning to end; a striking theme is required, so that the individual dramatic scenes have a foundation to build on. I thought about other themes, for example *The Pit and the Pendulum*, alternatively *The Wild Ass’s Skin*, but in the end the choice fell upon Dorian Gray, because it offers splendid material to take as a base.

The librettist Kate Pullinger and I considered what to leave out of that tremendously rich story of Wilde’s, so as not to injure it by pruning it

too much. We tried to retain everything that belongs to it – not just about the story of loneliness, but also about the fact that this book in its time was highly controversial. Because of it Wilde was “excommunicated” from England; the question of his sexual orientation comes into it also, and so on, in short, there were powerful and suggestive “entry” moments here, which required a lot of thought. Finally, however, we reached agreement and found the fundamental “neuralgic” points, which are the pillars of the story.

An example of the transference of a striking element of the literary model to an operatic form is the portrait of Dorian itself, which is a reflection of his soul. It will be present in the opera as a musical motif – I’ve called it “Voices of Picture” – and it will gradually change. The Bratislava Boys Choir sings it, and even though compositionally it remains always the same, its sound will be progressively deformed by electroacoustic means. The beautiful boyish voice of the beginning gradually becomes uglier, until at the end, when Dorian “kills” his portrait, it returns to the initial form.

Wilde’s *Portrait of Dorian Gray* is relatively rich in motifs which correspond with the spirit of our time. Obsession with youth, with the perfect physical appearance...

Our age has a downright crazy obsession with the emphasis it puts on the exterior. *Dorian Gray* is the story of the destruction of a beautiful young man who begins as a tabula rasa, a sheet of uninscribed paper, but succumbs to the influences of his surroundings. The positive instance is the painter Basil, while the negative, “Mephistophelean” figure is Lord Henry, who relieves Dorian of his reproaches of conscience, which ultimately leads him to catastrophe. Voices of Picture are a kind of voice of his conscience: they are the voice of Dorian himself being flagellated by his deeds. I think each of us paints “our own Dorian” in ourselves, and it is good for us to listen to our inner voice. Today there are a great many Dorians out there...

The libretto presents the action in a narrative mode. Is it not perhaps more appropriate in today’s (postmodern?) world – especially with such

intimately familiar themes as Dorian Gray – to choose the procedure of some sort of commentary, to create as it were “a work about the work”?

It's a matter of opinion. In my view certain things must be retained, if the opera is to remain an opera. The librettist and I wanted the libretto to be explicitly operatic, dramatically able to take the weight. To be interesting and to be derived from Wilde's text. After that it's up to those who create the performances, which meanings they give to the work. We discussed these questions with David Pountney, an experienced opera director and librettist. We were interested in his opinions on the functioning of the text in the scene; thanks to him we were able to check that we were taking the right road. I think the libretto is done well and I felt that during the work of composing. Actually, I'm glad that it's not a sort of commentary; opera, to my mind, has to get closer to the public, not remove itself into what may be academic or over-intellectual dimensions...

Let's come to the literary connections. The story of Dorian Gray has strong Faustian features, similar, for example, to Flaubert's *Temptation of Saint Anthony*, Hesse's *Steppenwolf* or Bulgakov's *Master and Margarita*; it's also got something in common with *The Wild Ass's Skin*, which you mentioned. You also spoke, however, of Poe, and there's Baudelaire also, from whom there's a fragment in French in the opera. It seems you feel close to the atmosphere of decadence. Have you managed to bring something of it into the opera, into its musical language?

I love decadence... Decadent humour is the best humour of all. But I didn't want to involve myself in that kind of “superstructure”. What interested me were rather the oppositions stemming from the theme – beauty versus ugliness, the society of persons of high rank versus the decadence of the “underground”, light versus darkness. Those are almost elementary oppositions, upon which the whole drama stands. We needed them, so as to purposefully establish the space where the librettist and I wished to move. The question for me was what that beauty could be erected upon musically. Dorian is a beautiful young man, admired by society. He is captured in lapidary fashion in a simple melody,

which gradually undergoes changes. On the other hand, I did not wish to be too descriptive, assigning melodies to the “nice” and clusters to the “nasty”... The one case where I tried explicitly to illustrate by music is the scene in the theatre. That is an example of “theatre in theatre”, when I indicate cheapness, triviality, as it were, by circus music. Then the music becomes a kind of sign proclaiming “we’re going downwards”. The fact that the libretto is in English has also played a part. It was very interesting for me to work with English declamation, because it’s relatively divergent from the Slavic languages. While I was a student I literally fell in love with Janáček and his “tunes of speech”, his manner of working with the spoken word. And perhaps also, thanks to English, something of that decadent aristocratic affectation has got into the opera. Whether the production ultimately sounds decadent depends on the dramatic and directorial treatment. And last but not least, on the theatre-goer, on the manner in which he or she receives the work.

Robert Kolář

Saturday, Nov. 9 | 1 pm

St. Martin's Cathedral

IAMIC Concert 1

Marek Štrbák

organ

Tecwyn Evans

Dedica (2004)*

.....

Hugi Guðmundsson

Haf (2008)*

.....

Iris Szeghy

Spring Sonata (1984, rev. 2009)

III. Birds

IV. In Praise of Spring

.....

Dariusz Przybylski

Schübler Choräle für Orgel (2009)*

I. Wachet auf, ruft uns die Stimme

IV. Ach bleib bei uns, Herr Jesu Christ

.....

Andrew Batterham

Out There (2003)*

During the last five centuries organ music has had its greatest flowering in Europe, and Germany and France especially have been the countries determining its main developmental trends. It is from those two lands that the decisive impulses have emerged in all spheres related to the evolution of the art: in the mode of playing, composition, improvisation, teaching, and last but not least organ-building. Even at the present day, in the majority of organ recitals the programme is predominantly made up of works by German and French authors. This situation, however, gradually began to change in the last century, and today almost every developed country has its centres of organ music (cathedrals, churches, concert halls), where alongside traditional works the original productions of domestic composers also feature, often introducing innovations which derive from the specificities of cultures and mentalities. In the three organ concerts which are part of this year's International Melos-Ethos Festival, the programme is made up of the work of authors from ten different countries.

Tecwyn Evans is from Auckland in New Zealand. He is a composer and conductor in one person, having studied both disciplines under the direction of Professor Jack Speirs at the University of Otago. In fact, his extensive organ composition *Dedica*, premiered by Richard Appleby in St. Paul's Cathedral, Wellington, is inscribed to the memory of his teacher, who died unexpectedly in 2000. The inner construction of the composition is in five parts: a simple chorale, a more rapid idea with fanfares, a slower and more complex chorale, quasi-variations on birdsong, and an urgent repetition of a musical fragment, leading up to a brief cadence. Each part is inspired by a 4-note motif of birdsong, which had once been the subject of a conversation between Speirs as teacher and Evans as pupil. Professor Speirs used this bird motif in his most popular work *Cantico de Sole* (1989) for soprano solo, mixed choir, chamber ensemble and organ.

Haf (*Ocean*) was written by the Icelandic composer **Hugi Guðmundsson** for the occasion of the consecration of a new organ in the church at Hafnarfjörður and is dedicated to the organist Guðmundur Sigurðsson. The three-part work begins as a toccata, where under the written-out

cluster trills between the organ's manuals a simple melody sounds on the pedal. This melody takes on a distinct folk character in the increasingly dense and gradated constitution of the central part of the work. An abbreviated return of the opening toccata leads on to the conclusion in a dynamically replete organ sound.

The Slovak composer **Iris Szeghy**, who lives in Switzerland, characterises her work presented at the concert as follows: “Spring Sonata for Organ (*with movements: I. Trees, II. Flowers, III. Birds, IV. In Praise of Spring*) is from 1984; in that same year it was premiered in Bratislava by Imrich Szabó. I revised the work in 2009, and in its new form it has been heard several times in Switzerland, but not so far in Slovakia. For reasons of time – in all it is about 17 minutes long – only a fragment will be heard at today’s concert, the third and fourth movements. The composition is a celebration of the coming of Spring by the musical means of the modern organ – it uses a very wide palette of colours, dynamics, expression, instrumental techniques and musical texture from single voice to a mighty cluster, from rhythmic homophony to multi-layered polyphony. It is founded on large contrasts. The third movement is inspired by birdsong and is composed of two large gradated blocks. The second of these passes in its mighty climax *attacca* to the fourth movement *In Praise of Spring* – that movement is founded on a very simple melodic ditty and almost all of it has an air of euphoria and celebratoion.”

In composing the cycle *Schübler Choräle für Orgel*, Op. 48 (2009) the Polish organist and composer **Dariusz Przybylski** was inspired by J. S. Bach’s organ works of the same name. Using various modern techniques which are currently applied in organ composition and improvisation, he created six elaborations of Lutheran hymns (chorales) – precisely the same as those used by Bach. The collection opens with his version of the chorale *Wachet auf, ruft uns die Stimme* (Awake, the voice is calling us) – a collage where the introductory two-part sequence alternates and combines with fanfares and individual phrases of choral melody cited either as *cantus firmus* or in superposition of its fragments. The fifth piece in the collection uses a simple compositional technique with great effect. Upon a single great crescendo it twice cites the melody *Ach*

bleib bei uns, Herr Jesu Christ (Oh, stay with us, Lord Jesus Christ), while the second time it is transposed a tritone higher. The melody of the chorale sounds in the two parallel parts in perfect fifths in the upper voices. Countering it in the middle voices, a more mobile two-part texture of fifth parallelisms sounds above the peacefully fluent bass of the pedal.

Out There, by the Australian composer and arranger **Andrew Batterham**, is a rapid composition, which effectively applies virtuoso play on the organ pedal at the conclusion. Despite its name, it is a relatively accessible and harmonically conventional work of toccata character.

Stanislav Tichý



Saturday, Nov. 9 | 2 pm

Wednesday, Nov. 13 | 5 pm

Kamenné Square, Tesco My Department Store

Jonáš Gruska

Kolokoly, composition for 12 bells on the Kamenné
Square (2013)**
Melos-Ethos festival commission

For people of Bratislava, the carillon of the department store on Kamenné Square has always been a kind of ethereal gum. It adds a psychedelic accompaniment to our steps and thus, it symbolises a moment of everyday meditation. The original compositions are trivial, but the context lends to them a very specific resonance, which inevitably speaks to many a subconscious listener.

My aim was to appropriate for a short while this rare instrument and to perform something else on it. A composition tailored to its virtues and weaknesses, which are interchangeable, depending on one's taste.

Jonáš Gruska



Saturday, Nov. 9 | 5 pm

Small Hall of the Slovak Philharmonic

Stadler Quartet

Frank Stadler

1st violin

Izso Bajusz

2nd violin

Predrag Katanic

viola

Florian Simma

violoncello

Jozef Malovec

Tre bagatelli (1962)

.....

Luciano Berio

Quartetto (1956)

.....

Luca Francesconi

String Quartet No. 1 (1977)

.....

György Kurtág

Secreta in memoriam László Dobszay (2011)

* * *

Jana Kmitová

String Quartet No. 3 "Steep Bridges" (2003 – 2004)

.....

Luciano Berio

Glosse (1997)

.....

György Kurtág

Six moments musicaux, Op. 44 (2005)

Invocatio [un fragment]. Con moto, passionato

Footfalls – ...*mintha valaki jönne...* Molto sostenuto

Capriccio. Ben ritmato

In memoriam György Sebők. Mesto, pesante

...*rappel des oiseaux...* [l'étude pour les

harmoniques]. Léger, tendre, volatil

Les Adieux [in Janáček's Manier]. Parlando, rubato

The string quartet after the Second World War? What of it? It is one of the most conventional instrumental combinations in European art music. Very similar instruments comprise it; there is none of the diversity of sound found in chamber ensembles made up of instruments of differing types, which music has preferred since the early 1900s (Schönberg and his *Pierrot* and *Chamber Symphonies*). Apart from that, the string quartet personifies the spirit of domestic music-making in the 18th and 19th centuries, and it is weighed down by the canonical tradition of one of the most conservative genres, whose rules were established by such figures as Haydn and Beethoven. None of the great musical creators of the 19th century were able to escape the domination of these names, and even in the following century (at least during its first half) it was difficult, although fundamental opuses appeared which were relatively varied in their compositional modes: Schönberg, Webern, Bartók, Shostakovich...

By all the laws of musical development, having regard to the post-war situation the string quartet should by now be one of the relics of the past. Let us simply recall the distaste which Edgard Varèse, for example, cherished for string instruments as “outmoded” and irrelevant to the music of the present. What does the string quartet count for after the achievements of Darmstadt, in the era when electroacoustic music makes its appearance? In reality, however, this is a similar case to the famous “writing of poetry after the Holocaust”. There were still top-ranking ensembles which apart from playing the classics demanded new works also, and fortunately the new generation of composers was sufficiently creative not to despair of finding new means of using that “outmoded” instrumental formation weighed down by its own history.

Looking at the paths which composers have taken in the last six decades with a view to innovating this genre, we will find several possible directions. If for a moment we ignore the otherwise very interesting contribution of the Americans (without exaggeration we can say that today the quartet compositions of George Crumb and Morton Feldman are part of the “new canon” of the string quartet) and we remain in Europe, basically two different approaches may be seen here.

Naturally, keeping in mind that these are not sharply defined categories to which all work in the genre may be fitted without exception, nor are they categories which are mutually opposing or exclusive. The first approach seems to negate all tradition. Helmut Lachenmann, for example, pursues it in his quartets. It is the path of extending instrumental possibilities by discovering and testing new techniques of playing the various instruments, new modes of articulation, note creation and so on. In short, the string instruments become a source of interesting sounds: the composer attempts to distance their sound as much as possible from received convention. The second approach seems more conservative: it appears as a continuation within tradition, but what might originally have functioned as a hindrance, the burden of the legacy of the past and its genre conventions, now becomes an advantage. The composer no longer composes music on the basic level but rather approaches it in the role of commentator. He creates “music about music”, glossing what has already been written, the history of the genre, setting its typical procedures and gestures in new contexts. The music which will be heard at today’s concert moves between these two fields of thought.

The Quartet as Gloss on the Quartet

For a European composer the composition of a string quartet may also have the character of a demonstrative gesture, especially soon after completing the years of “apprenticeship”: in its own way it gives proof of mastery of the composer’s craft, technical and artistic readiness for further creative challenges. Debussy’s and Ravel’s quartets speak of this, as do, roughly 60 years later, Ligeti’s and Kurtág’s. In 1956, **Luciano Berio** found himself in a similar situation, when he composed his *String Quartet No. 1*. He dedicated it to his older friend Bruno Maderna, with whom he had founded the Milanese Studio di fonologia a year previously, and who was one of the central figures of the Darmstadt school. This dedication reveals much about the musical character of the work. On the level of note material and its arrangement it draws in the first instance on the music of Anton Webern; in terms of sound it draws from the innovations contributed to this genre by Béla Bartók.

While in his first quartet Berio chose principally the first approach, moving away from tradition, the case was entirely different when he composed the last of his string quartets more than four decades later. The subtitle itself, *Glosse*, sets it in the position of glossator, commentator. There is no question now of a string quartet as a finished, closed form: this is a gloss, a marginal note to what Berio's fourth quartet in sequence might potentially have been. Originally it was meant to be a test piece for the Premio Paolo Borciani String Quartet Competition; the composer "merely" gathered his drafts for the prepared work and complemented them with musical "commentaries" in such a way that the result did not give the impression of a homogeneous and fluent compositional work. Hence, in his own words he produced a kind of *"series of brief commentaries to a virtual quartet or, more exactly, to a quartet which does not exist"*.

A string quartet may likewise be found at the beginning of the work of Berio's younger compatriot **Luca Francesconi**. It was produced in 1977 during Francesconi's study at the Milan Conservatoire, and it was marked by a problem that has confronted not a few young composers: lack of opportunities to present the work publicly and test its qualities in practice. The work lay a long time gathering dust, until American friends of the composers initiated a private and incomplete performance. The official premiere was held only in 2010. In this work Francesconi too tackles the "burden of tradition" and how one is trapped into repeating it. The musical action unfolds always as if anew, interrupted by "cadences" of solo instruments – to begin with, the second violin and viola, then the solo cello, which culminates in a static passage where the sound is slowly lost in long, meticulously articulated notes.

A Garden Full of Associations

György Kurtág is a type of composer unambiguously inclining to the second of the modes of artistic expression referred to. His work is literally peppered with references to the personalities and the music of the past; almost continuously we find him producing compositions (mostly miniatures or series of miniatures) conceived as "hommage à...", "tom-

beau de... or “in memoriam...”, full of allusions and associations, often on various levels of meaning simultaneously. Included in this category is his *Six moments musicaux*, Op. 44 for string quartet (2005), a series of diverse shorter pieces, which already in its very name has a reference to Franz Schubert. That is, however, far from being its only evocation of the past. In the dirge *In memoriam György Sebők* dedicated to a pianist and friend with whom Kurtág shared an enthusiasm for Bach, there is an interwoven motif B-A-C-H; the penultimate movement ...*rappel des oiseaux*..., a virtuoso “study in harmonics”, refers directly to Rameau and indirectly to Messiaen, while the concluding *Les Adieux* again refers to the “horn fifths” of Beethoven’s famous piano sonata, while at the same time bearing the subtitle *In Janáček’s Manier* – and in the fifths of the empty strings one can indeed catch imitations of Janáček’s expression. The quiet, mysterious pulse (heartbeat?) at its conclusion returns to the second movement (*Footfalls*), which is again a return to Kurtág’s own *Suite for Piano* of 1943...

Secreta, Kurtág’s homage to his deceased friend László Dobszay (2011), also belongs to a long series of compositions “in memoriam...” Dobszay was one of the leading Hungarian experts on medieval music and liturgy, and together with Janka Szendrei (to whom a composition is similarly dedicated), as a researcher he was concerned also with musical culture on our territory – including via the edition series *Musicalia Danubiana*. The brief largo was composed on the day when Dobszay’s death was announced, and it was premiered by the Keller Quartet in Budapest in October 2011.

Steep Bridges (to new shores...?)

Slovak composition has an assured place in the Stadler Quartet’s repertoire: older as well as contemporary work. At last year’s festival the works of two of our composers, Jozef Sixta and Peter Kolman, were performed, and at today’s concert two others will be featured. This time the older work is represented by *Three Bagatelles* by Jozef Malovec. This little work from 1962 breathes the atmosphere of its time, with the author’s closeness to the concurrent electroacoustic production and con-

structivist work with the twelve-tone technique. In sound and expression, however, this is not an orthodox pursuit of the procedures of the Second Viennese School or Darmstadt; Malovec's diction is relieved by a distinctive humour and an inclination to lyricism and cantabile. An interesting contrast is produced by the "banality" of the quite ordinary C Major set in a dodecaphonic context, which together with the use of expressive gestures indicates that the borderline between serious and comic can sometimes be remarkably hazy...

Quite different paths are taken in the third string quartet in sequence, by **Jana Kmiťová**, which bears the poetic subtitle *Steep Bridges*. Here again the first principle predominates: the material of the quartet is, as it were, dematerialised, being made up of a diverse arsenal of flageolets, glissandi, various types of pizzicato, fluctuating microintervals, Lachenmannesque murmurs and stirrings on the threshold of audibility (or conversely, on the threshold of painfulness). Kmiťová's "steep bridges" are hanging almost in a vacuum; their fragility constantly points to the peril (or the adventure?) of a sudden rending and precipitate fall... And nonetheless one can identify here, at least hazily, "handholds". One of these might be the ternary form, in essence conceived traditionally, where the central section, a kind of scherzo with a precise, polyrhythmically ticking "clock mechanism" somewhat à la Ligeti, forms a clear contrast with the peripheral, more static, sonically more ephemeral sections. Another is the composer's (possibly intuitive) tectonic feeling and imaginative use of sound, which from the individual elements creates a perfectly coherent formal whole. Dating from 2003 – 2004, the work's premiere was presented by the Arditti String Quartet in Takefu, Japan, in June 2004.

Robert Kolář



Saturday, Nov. 9 | 7.30 pm
Concert Hall of the Slovak Philharmonic

The Slovak Philharmonic

Zsolt Nagy
conductor

Camilla Hoitenga
flute

Jukka Tiensuu, ISCM Finland

*Vie, concerto for orchestra (2007)**

.....

Kaija Saariaho

*Aile du songe, concerto for flute and orchestra (2001)**

I. *Aérienne*

Prélude

Jardin des oiseaux

D'autres rives

II. *Terrestre*

L'oiseau dansant

*Oiseau, un satellite infime de notre orbite
planétaire*

* * *

Peter Kolman

*Three Essays for Orchestra (2011)***

Distant Sounds

Stop and Go

Episoden

.....

Roman Berger

*Transformations, four compositions for large
orchestra (1964 – 1965)*

Jukka Tiensuu, generationally Kaija Saariaho's peer, divides his artistic activity between composing and several types of performance art (harp-sichord and piano playing and conducting). He says of the impulses behind his composing: *"I do not write music out of a duty felt by a composer to extend the concert repertoire incessantly. In our age every work must have some specific reason for appearing."* Normally, however, he does not identify these reasons and leaves it up to listeners what associations his music will find in them. In *Vie*, a single-movement concerto for orchestra, a characteristic rhythmically pregnant ostinato dominates (presumably embodying *vie*, "life"?), alternating with lyrical passages. The work was commissioned by Helsinki Philharmonic and was premiered under the baton of Leif Segerstam on October 4, 2007.

Kaija Saariaho is a Finnish composer, though in fact for more than 30 years she has not lived in Finland. Paris, today as in the past a city full of artistic inspiration, has become her second home, and this is inscribed very clearly in her artistic profile. When we listen to her *Laconisme de l'Aile* (1982) for solo flute or her flute concerto *Aile du songe* (The Wing of the Dream), inevitably we find that the subconscious association with Debussy's *Syrinx* immediately surfaces. Simultaneously, however, we are also aware of her links with the masters of spectral music, G. Grisey and T. Murail, as well as a peculiar kind of northern introversion. All that makes Kaija Saariaho a unique figure as a composer. Her *Aile du songe* is dedicated to the American flutist Camilla Hoitenga. Performed by her, it was first heard in Brussels on October 12, 2001, with the Flemish Radio Orchestra conducted by Marin Alsop. On the sources of inspiration for this work the composer says:

"The concerto's name, and the overall mood of the work, comes from Oiseaux (Birds), a collection of poems by Saint-John Perse. It was not my first time linking my music with Perse's poems. As early as 1981, in Laconisme de l'aile, I had used some ideas from Oiseaux. In these poems Saint-John Perse is not describing the song of birds, rather he speaks about their flight and employs rich metaphors for describing the secrets of life using abstract and multidimensional language."

The composition consists of two movements: Aérienne and Terrestre. Those two names may be found in one of Perse's poems. Three sections within Aérienne describe three different situations: in the Prélude the flute gradually penetrates the space and creates music in the orchestra, in Jardin des oiseaux the flute comes in contact with the individual instruments of the orchestra, and D'autres rives compares the flute to a lonely high-flying bird, whose shadow creates varied images played by the strings above the unchanging landscape of harp and percussion. The first section of Terrestre, L'oiseau dansant, presents a profound contrast to the remaining material of the concerto. It refers to an old story, where a bird which is a virtuoso dancer teaches the whole village to dance. In writing this section I was thinking especially of Camilla Hoitenga and her flutist's personality. The finale – the second section of Terrestre – is a synthesis of all the preceding aspects. The sound of the flute afterwards gradually disappears."

The two composers **Roman Berger** and **Peter Kolman** are linked in many ways. At a young age both of them saw in their own families and experienced personally what it means to be oppressed and persecuted by totalitarian regimes. In the course of the 1960s both of them participated prominently in the avant-garde efforts of a generation of young composers. In 1972 both found themselves on the blacklist, when along with other composers and musicologists they were expelled from the Union of Slovak Composers for "incorrect political attitudes" and thereby lost the chance of practically any official support for their musical fulfilment. Both were and are emigrants – Roman Berger, born in Cieszyn in Poland, had to abandon his studies in Katowice when his family, on account of Stalinist repression, made a forced migration to Bratislava; Peter Kolman decided to emigrate to Austria in 1977 under pressure of persistent blacklisting and an overall situation that had become unbearable. All of these realities left a stamp upon their compositional work also. We would scarcely be able to find there a joke or a any carefree music-making. Very often their work is directed towards an appeal to society, leaving a memento, honouring the memory of those who became victims of the regime (P. Kolman – *Mourning Music; Monumento per 6.000.000* subtitled "In memory of those who died, in warning to those who survived"; R. Berger – *Memento After the Death of M. Filip*;

De profundis; *Adagio for J. Branny*; *Korczak in memoriam*; *Missa pro nobis* and other). A common feature of the compositional modes of both men – and indeed of the entire 1960s generation – was their openness to stimuli from the New Music circle, and in particular their acceptance of the legacy of the Second Viennese School. One must emphasise that at that time this could not be done in the official context, but was made possible principally by personal study of scores and theoretical works and also thanks to the accessibility of Viennese radio broadcasts. A further important impulse for composers was Czechoslovak Radio's Experimental Studio in Bratislava. Peter Kolman worked there from its inception as a senior staff member and became, along with Roman Berger, one of the first Slovak authors of electroacoustic compositions (together with J. Malovec, L. Kupkovič, I. Parík and M. Bázlik).

Three Essays for Orchestra is, thus far, the last completed work of Peter Kolman. Since emigrating to Austria, his authorial catalogue has only sporadically been enriched by new compositions (in the course of three decades only ten works have been added, though apart from this the composer has revised almost all his preceding works). *Three Essays* in its sound aspect follows on from his preceding orchestral composition *Concerto for Orchestra* (1995) – we find here, among other things, similarly constructed static and mobile cluster sections. On the individual movements the author comments as follows:

“Distant Sounds: Indefinite, mildly vibrating sounds from a distance, with an air of impressionism, with some commingled scraps of more concrete, nearer occurrences.

Stop and Go: Static sounds, which suddenly pass into motion. In the central movement “solo” passages for three clarinets, three oboes and three bassoons.

Episodes: Between the ascending (at the beginning) and descending (at the end) pitch structure, shorter or longer musical episodes; some pass one into another, while others are arranged alongside one another as contrast.”

Transformations is Berger's diploma work, with which he completed his studies with Dezider Kardoš at the Academy of Performing Arts. Even at a first glance, however, the work makes an impression by its uncommon maturity: it is far removed from the graduate works of Berger's peers, who composed them under the influence of their teachers. In contrast, it was Dezider Kardoš who began to revalue his artistic language at that time, under the influence of his pupil Berger. *Transformations*, after its premiere at the Bratislava Music Festival in 1966, was awarded state prizes (Ján Levoslav Bella Prize and Czechoslovak Critics' Prize). In the following year it was selected, as the sole composition by a Slovak author, for performance at the special concert of the Czechoslovak Composers' Section at the ISCM Festival in Prague. Due to the considerable response it received, it was to be included in the programme of the Warsaw Autumn for 1968. Eventually, however, it was not performed there. Roman Berger decided that in protest against the invasion of Czechoslovakia by the Warsaw Pact armies in August 1968 he would cancel that presentation, even at the price of closing the doors which were opening to recognition and international renown. By that gesture he affirmed, not for the last time in his life, that like the creative process itself, the presentation of the work too is a serious act, with which the author himself must identify in his very being.

Juraj Bubnáš

Saturday, Nov. 9 | 9 pm

Klarisky Concert Hall

Jonáš Gruska

electronics

Kateryna Zavoloka

electronics

*Reflections / Відображення (2013)***

Melos-Ethos festival commission

Nothing But DoReMi?

In an interview towards the end of his life Pierre Schaeffer, a pioneer of electroacoustic music, gave his views on its future. Despite the many years he had spent trying to make art of sound itself, outside such classical categories as melody and harmony, he finally reached the surprising conclusion that “nothing is possible except DoReMi”. Fortunately, in practice the statement is being refuted. The proclaimed end of “other” music still has not happened, in spite of a generally widespread traditional conception which copies Schaeffer’s *bon mot* and which we experience every day. Music really is everywhere, but sometimes its most inspiring and exciting visage has to be searched for. If we penetrate more deeply under the surface of today’s events, we see that ever more accessible technologies are helping to an unprecedented degree to give content to the ideas of the futurists, Cage and other visionaries who called for an extension of the boundaries of the musical world. The theoretician Joanna Demers – and she’s not the only one – points to the apparently banal fact that “just as photography instigated a philosophical crisis in visual arts, so too did the introduction of electricity into music-making at the turn of the twentieth century permanently change musical aesthetics” (*Listening Through the Noise: The Aesthetics of Experimental Electronic Music*). The rupture, however, does not simply involve the appearance of another musical ideal. Thanks to recording technologies, practically all the music that was ever created is a presence and is immediately at our disposal. These technologies have also produced a blurring of the distinction between “original” and copy, obscured the mode of representation and created a historically unique situation.

Electronic instruments – however we understand that term – are today capable of imitating acoustic instruments quite respectably. Their real significance for musical creation, however, lies elsewhere: they open up a continuum of infinite possibilities, discovery of new roads for music, including the incessant definition of the term itself. Just as at one time one could speak of the “emancipation of dissonance” in classical music, in the history of the 20th century one can speak of the liberation of sound. For some time now we have been living in a fascinating period when it is possible and legitimate for a composer to use any kind of material whatever. And this is happening not only theoretically but in reality too: from sounds created by vary-

ing kinds of synthesis, through sampling of existing music, to field recordings from various natural and urban environments... And everything in between. The multitudinous, unsurveyable tangle of authorial approaches recalls what Deleuze and Guattari called the rhizomatic structure of the world, opening up new levels of meaning and experience for those who have the courage to expose themselves to new stimuli. Furthermore, refined sound manipulations, once conceivable only at expensively equipped work stations, can be done today immediately before an audience in real time. Recent developments have also made possible the emergence of a new kind of author who is as much at home on the podium as in the studio, or in the world of experimental or popular music as in the classical concert hall.

When another of the innovators, Edgard Varèse, once proposed that electronically created music be named “organised sound”, there was something prophetic in that. Today the musician-author-composer is above all, more than ever before, an organiser of sound. This work takes its course against the background of a kind of thinking which might be designated “the open paradigm”. Everything is permitted, and that may (and also need not) lead to interesting results, which is a fact that musical theory has not yet been able fully to come to terms with. One of the chapters in Joel Chadabe’s *Electric Sound: The Past and Promise of Electronic Music* has the significant heading “The Great Opening Up of Music to All Sounds”. Here the author is describing examples from musical theory and practice during the period 1913–1958, when this opening up occurred. And it was precisely in 1958 that in Slovakia too the first experiments with electronic music were conducted in the apartments of Roman Berger and Ilja Zeljenka, which later led to the establishment of the Experimental Studio and Slovakia connecting with world activity. In the meantime, several generations of organisers of sound have grown up here, and one is bound to admit that the evolution of technologies changes not only the nature of music but also our perception of the world and ultimately also of ourselves.

What the future of music will be is something that no one can tell. But if there’s going to be any future at all, the visionaries must be let do their work.

Slávo Krekovič

Sunday, Nov. 10 | 10.30 am

Mirbach Palace

**Concert of laureates of the
2013 Rajec Musical Spring
International Competition**

Tomáš Boroš

*Bausteine***

.....

Vítězoslav Kubička

Forest Nymphs and Other Creatures

.....

Jana Kmitová

Meadow Saffrons, With a Little Verse (selection)

.....

Daniel Chudovský

Idiosyncrasis I.

.....

Michal Paľko

Thirteen Photos

.....

Július Letňan

Four Sketches for Two Flutes

.....

František Kadera

Fantasia and Fugue in F Minor

.....

Pavol Krška

Concertino 2

.....

Ján Zach

Four Lyric Pieces

.....

Miloš Betko

Harmonised Lady

One of the festival concerts is traditionally co-organised with the Sunday Matinée series held in the magnificent Mirbach Palace under the auspices of the Music Centre Slovakia and the City Gallery of Bratislava. Today's concert is dedicated to participants and laureates of the 4th Rajec Musical Spring, a competition organised by the Primary Art School in Rajec. It is a unique event, and not only in the national context, as young people (6 – 18 years of age) compete with repertoire comprising exclusively new works by Slovak composers, commissioned by the organisers. Members of the jury are renowned Slovak and foreign composers. In addition to main prizes, this year's jury (Viľazoslav Kubička, Miloš Betko, both from Slovakia, and Jan Grossman from the Czech Republic) awarded also the City of Rajec Prize, the Prize of the Director of the Primary Art School in Rajec, and the Music Centre Slovakia Prize for each category). It has to be said that the Rajec Musical Spring continues in the 17-year-old tradition of the Festival of Slovak Music for the Young.

The recent event took place on 16 May 2013 and featured 74 participants in four categories, plus the chamber ensemble category. The jury selected 23 laureates and 5 ensembles.

Viera Chalupková



FLÖTE
4'

LIEBLICH
GEDECKT
8'

OCTAVE
8'

VIOLONE
8'

FLÖTEN
BASS
3'

PRINCIPAL
18'

LIEBLICH
GEDECKT
18'

Sunday, Nov. 10 | 1 pm

Concert Hall of the Slovak Philharmonic

IAMIC Concert 2

Monika Melcová

organ

Rhian Samuel

Fel Blodeuyn (1993, rev. 2013)*

.....

Richard Lane

Reflection (1976)*

.....

Juraj Filas

Fresco (1983, rev. 1989)*

*“Man born of woman is of few days and full of trouble.
He springs up like a flower and withers away; like a fleeting shadow, he
does not endure.
Do you fix your eye on such a one? Will you bring him before you for
judgment?
Who can bring what is pure from the impure? No one!
Man’s days are determined; you have decreed the number of his months
and have set limits he cannot exceed.
So look away from him and let him alone,
till he has put in his time like a hired man.”*

Book of Job, 14, 1 – 6

The biblical quotation “He springs up like a flower and withers away” is the motto of the first composition in the concert. *The Book of Job* speaks of man’s suffering; the selected quotation affirms that he is fated to die. When a man loses everything, he feels he is isolated and all that remains for him is to put his hope in God, his Creator. The composer **Rhian Samuel** comes from Wales, whence the work’s title is in Welsh – *Fel Blodeuyn* (*Like a Flower*). The composition was produced in 1992 and was premiered in the same year in St. George’s Chapel in Windsor, with Martin Souter as soloist. In June 2013 the composer returned to it, reworked and extended it. In this elaborated form it will be heard at the concert.

The American composer and pianist **Richard Lane** loves 20th-century French music. Its atmosphere and colourfulness, and also a feeling for classical proportions and thematic development, are reflected in the tranquil organ music of *Reflection*. Karl Tricomi commissioned the work and presented its premiere in Spring 1977. The title evokes a variety of meanings – activity of light, consideration, rethinking, meditation, mirroring. The mood of the music may also call up an image of dawn breaking over the waters of a sea or lake, which during the day reflects the clouds that roam the sky, and finally in the evening, to the splendid colour of the setting sun, settles down to peaceful sleep.

The work of the Czech composer of Slovak origin **Juraj Filas** is firmly anchored in European musical tradition. That is the basis and the premise

of his philosophy and his aesthetics. He wrote *Fresco*, subtitled “single-movement sonata for organ”, in 1983, revised it in 1989, and finally dedicated it to the 150th anniversary of the birth of Antonín Dvořák (1991). The composition’s formal ground-plan is a distinctive modification of the classical sonata form. The concise description offered here is one of a number of possibilities. In the slow introduction the melody of the Czech carol *Byla cesta, byla ušlapaná, kto ju šlapal, kto ju šlapal, Matka Krista Pána* (There was a road, it was trodden, who trod there, who trod there, the Mother of Christ the Lord) surfaces from the initial pianissimo. Even before the carol has died away, the first part of the actual sonata form commences, progressively expounding individual themes or thematic complexes. The music fluently passes into a development of the expounded material, hence the extensive first part of the work may be considered a kind of fusion of exposition and development. After a general pause the slow second part follows (*Tranquillo molto – mesto cantabile*), which at the conclusion, by a gradation constructed from a new, rhythmically striking motif, passes fluently into an abbreviated recapitulation (third part). That leads to the coda, where the melody of the carol from the introduction begins to be heard in the full brilliance of organ sound.

Stanislav Tichý

Sunday, Nov. 10 | 5 pm

Small Concert Studio of the Slovak Radio

Quasars Ensemble

Ivan Buffa

conductor

Camilla Hoitenga

flute

Eva Šušková

soprano

Lionel Peintre

baritone

Jean-Baptiste Barrière

sound design

Andrea Bošková, flute

Martin Mosorjak, clarinet

Diana Buffa, piano

Tamás Schlanger, percussion

Klára Bábel, harp

Peter Mosorjak, **Maroš Potokár**, violin

Peter Zwiebel, viola

Andrej Gál, violoncello

Juraj Valenčík, double bass

Kaija Saariaho

Lichtbogen for nine musicians and live electronics
(1986)

Tempest Songbook for soprano, baritone and chamber
ensemble (2004)*

Ariel's Hail

Caliban's Dream

Miranda's Lament

Prospero's Vision

Ferdinand's Comfort

Terrestre for flute solo and chamber ensemble (2002)*

L'oiseau dansant

Oiseau, un satellite infime

Sombre for voice and chamber ensemble (2012)*

Music historians following Saariaho's career usually speak of three periods in her work. The period before 1987 is characterised by an exploration of the border between static and dynamic qualities within unbroken, homogenous textures. It is like a kind of objective poetry in music that draws inspiration from György Ligeti but also from Debussy (*Lichtbogen* is an examples of this period). At the end of the 1980s, Saariaho's art went closer to drama, the role of musical rhetoric increased. Parallel to the shift in emphasis concerning her artistic intentions, the newer compositions became fields of conflicts between layers, dramatic processes, opposing units, and sudden changes. From the middle of the 1990s the dramaturgical control became more and more strict; the meditative, lyrical processes have been subordinated to dramaturgy and the profile of previously hidden opera composer came to the forefront (her first opera was *L'Amour de loin* in 2000). Parallel to the opera, the importance of melody became central; sound analysis and electronic manipulations play a role in an increasingly classical workshop. Before, next to, and after her operas Saariaho wrote songs, song cycles and other smaller instrumental works that are preparatory materials, bypaths and commentaries to her stage works. Our programme offers some of them.

Terrestre

The piece is a re-composition of the second movement of Saariaho's flute concerto, *Aile du songe*, the first movement of which was called *Aérienne*, that is "airy", and the second one had the opposing title of *Terrestre* that refers to the notion of "terrestrialness". Composing the independent new piece, *Terrestre*, Saariaho reduced radically the original orchestration but kept up the concerto character. In spite of the omission of the full first movement, the new piece is not without a bipolar structure: the first, almost a carnivalesque section bears the title *Oiseaux dansant*, while the second, more static is entitled *Oiseau, un satellite infime*.

Even in the original concerto, the contrast of the two movements came not from illustrative oppositions between high & bright *versus* deep & dark colours in orchestration but from different temporal and figural layering, and rhythmic interplays. The same level of abstraction characterises the way Saariaho uses the cycle of poems, *Oiseaux* (1963) by the Nobel-prize winner Saint-John Perse from which she draws her

inspiration not only for the piece in question but also for several others. Although it is easy to recognise a stylised birdsong in the intensive solo part of the flute the main point here is not the real birdsong but the metaphorical meaning of the bird as an “airy”, “celestial” being, which is part of an overwhelming Nature that holds all its creatures within its gravitational field. Certainly, the bird is a human symbol, however, the monumental natural visions of Saint-John Perse remind us that the power and mystery of the *res extensa* is never to be uncovered in its full.

Like all of her other poetic “settings” to Saint-John Perse, Saariaho never approaches her task in a way of illustration or programme music but she recreates the poem’s atmosphere through her imagery-provoking instrumental means.

Lichtbogen (Arc of Light)

It is one of the most important compositions in Saariaho’s early period, a well-formed, suggestive and atmospheric masterpiece for a chamber ensemble and live electronics. Regarding its title, which – according to its author – refers to the mystical northern lights, the audience can expect a typical programme music composition. In contrast, neither in *Lichtbogen* nor in the other poetically entitled pieces we won’t encounter such kind of romantic genres, even though the titles are by no means arbitrary and ill-constructed but mirror real and genuine experiences. However, the composer is well aware of the fact that her strong visual or spatial experiences could not be easily translated into auditive ones. Notwithstanding it does mean that they are translatable. Only the operation of translation must be held as an ultimate artistic task in which the psychological-emotional state generated by the natural phenomenon becomes a source of energy for a sounding meditation.

Tempest Songbook

Although Saariaho’s work is known mainly for its close relation to visuals, the inspirations gained from poetry are not less important. Besides the literary sources of her many instrumental pieces there is a significant part in her oeuvre that consists of vocal music for high-class poetry. The smaller than operatic works are mainly songs or song cycles for solo voices and various orchestral forces (*Grammaire des rêves*, 1988; *Château de l’âme*, 1966; *Cinq reflects*, 2001; *Adriana Songs*, 2006; *Leino Songs*, 2007; *Emilie*

suite, 2011). One of these is the five-part cycle of the *Tempest Songbook* based on fragments from Shakespeare's *The Tempest*. Its movements present the five main characters of the drama in an expressive musical way. Each movement was composed at different times within a decade and each are dedicated to important teachers and colleagues of the composer.

Bálint Veres

Sombre

"Mark Rothko is an artist whose work I have felt close to for a long time. When Sarah Rothenberg proposed that I write a piece for the Da Camera ensemble, to be premiered at the Rothko Chapel, I immediately began to imagine a dark instrumentation which in my mind corresponded to the paintings in the chapel. The colour of the bass flute sound became a centre of this palette; it had in my mind a close connection to Rothko's work. I also wanted to include a baritone voice in the ensemble and I started to look for texts.

In my research I came across Ezra Pound's very last Cantos, or, more precisely, fragments of them. Their minimal form as well as their heart-breaking content seemed to suit this piece perfectly. These three short texts defined the overall structure of my piece, which is divided into three movements. All movements are then divided into two large sections, of which the first one is a musical introduction with a prominent bass flute part. The second section introduces the texts.

The formal solutions were also influenced by my visit to the Rothko Chapel with Camilla Hoitenga in March 2012. We were able to spend some time alone in the chapel with the paintings, and I noticed that of the eight walls, three walls are hung with impressive triptychs. Furthermore, some of my favourite paintings by Rothko have an overall form of two superimposed fields of living colour.

The title Sombre appeared naturally from the character of the instrumentation, of the texts and above all of these last paintings by Mark Rothko. The piece has been written for Da Camera, Camilla Hoitenga and Daniel Belcher."

Kaija Saariaho

The Tempest Songbook

(Texts from *The Tempest* by William Shakespeare)

1. Ariel's Hail

Ariel:

All hail, great master! Grave Sir, hail! I come
To answer thy best pleasure; be it to fly,
To swim, to dive into the fire, to ride
On the curled clouds, – – to thy strong bidding task
Ariel and all his quality.

I boarded the king's ship; now on the beak,
Now in the waist, the deck, in every cabin,
I flamed amazement: sometime I'd divide,
And burn in many places...

... Then I beat my tabor,
At which, like unbacked colts, they pricked their ears,
Advanced their eyelids, lifted up their noses
As they smelt music, so I charmed their ears.

2. Caliban's Dream

Caliban:

Be not afeard: the isle is full of noises,
Sounds, and sweet airs, that give delight, and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometimes voices,
That, if I then had wak'd after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me; that, when I wak'd,
I cried to dream again.

3. Miranda's Lament

Miranda:

If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to th' welkin's cheek
Dashes the fire out. O, I have suffered
With those that I saw suffer! a brave vessel
Who had, no doubt, some noble creature in her
Dashed all to pieces. O, the cry did knock
Against my very heart! Poor souls, they perished!
Had I been any god of power, I would
Have sunk the sea within the earth, or ere
It should the good ship so have swallowed, and
The fraughting souls within her.

Prospero:

Be collected.
No more amazement: tell your heart
There's no harm done.

4. Prospero's Vision

You do look, my son, in a moved sort,
As if you were dismay'd: be cheerful, sir.
Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. Sir, I am vex'd;
Bear with my weakness; my, brain is troubled:
Be not disturb'd with my infirmity:

If you be pleased, retire into my cell
And there repose: a turn or two I'll walk,
To still my beating mind.

5. Ferdinand's Comfort

Ferdinand:

Where should this music be? I'th'air or th'earth?

Sitting on a bank,
Weeping again the King my father's wrack,
This music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air. Thence I have followed it,
Or it hath drawn me, rather. But 'tis gone.
No, it begins again.

Ariel:

Full fathom five thy father lies,
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.

Ezra Pound: Cantos

I - CXVIII

[illegible]

II – CXX

I have tried to write Paradise

Do not move

Let the wind speak
that is paradise.

Let the Gods forgive what I
have made

Let those I try to forgive
what I have made.

III – Fragment (1966)

That her acts

Olga's acts
of beauty
be remembered.

Her name was Courage
& is written Olga

These lines are for the
ultimate CANTO
whatever I may write
in the interim.

[24 August 1966]



Sunday, Nov. 10 | 7.30 pm

Large Concert Studio of the Slovak Radio

Slovak Radio
Symphony Orchestra

Chungki Min
conductor

Valentina Coladonato
soprano

Georgy Dorokhov, ISCM individual submission
Deconstruction (2010)*

.....

Andrej Slezák
Pangaea (2013)** Melos-Ethos festival commission

.....

Unsub Chin
snagS & Snarls for soprano and orchestra
(2003 – 2004)*

Alice – Acrostic

Who in the World Am I? from *The Pool of Tears*

The Tale-Tail of the Mouse from *A Caucus-Race*
and a Long Tale

Speak Roughly to Your Little Boy from *Pig*
and Pepper

Twinkle, Twinkle, Little Star

.....

György Ligeti
Atmosphères (1961)

.....

Ivan Parík
Music to a Ballet. Four Fragments for Large Orchestra
(1968)

Fragment I

Fragment II

Fragment III

Fragment IV

"I'm only a composer,...

...but when they're beating my friends, I cannot stand by." The words of **Georgy Dorokhov** confirm once again the long-familiar fact that in Russia it is hard to separate the life of the artist from political events in the country. And it is unnecessary to add that this fateful linkage has always had negative consequences. That was true of Rimsky-Korsakov in Tsarist Russia in 1905; it was true of Shostakovich in Stalin's Russia in 1936; and equally it is so for a composer living in contemporary Russia, Russia of the anti-Putin protests which erupted in December 2011. In this light, the report of a stroke, as the official cause of the sudden death of the 28-year-old composer and civic activist Georgy Dorokhov in February of this year, seems almost incredible...

It was first and foremost in music, however, that Dorokhov's voice was radical and provocative. The contemporary European composer who had most influence on him was probably Helmut Lachenmann, whose work he knew intimately and admired. Like Lachenmann, Dorokhov sought for means to extend to the greatest possible extent the expressive capacities of (mainly "classical") instruments, and with the most incredible playing techniques to elicit the most varied industrial sounds. In Dorokhov's case, however, these attempts acquired an emphatically parodic dimension; his works-happenings moved on the frontier between "autonomous" experimental music and musical theatre. He delighted in ironising and calling into question the pathos of the performer or composer as messenger of "high art". In this he was close to John Cage or Mauricio Kagel, but there was something specifically Russian in his attitude: he seemed to connect with the tradition of "rayok", sarcastic dramatics, such as we find in the work of Mussorgsky and Shostakovich. And at the same time he could be a perfectly serious, constructivist-minded composer in the spirit of the post-war avant-garde branch of 20th-century music.

His *Deconstruction* also moves within these coordinates: we see a large symphony orchestra, which does not all sound, however, as we would expect. With minor exceptions, the score gives all instruments the type of notation used for percussion; what has most importance is the synchronisation of all events and the extreme dynamics. The fundamental idea is a collision of various types of sound material; in the first phase of the composition only string instruments are used, with the other instru-

ments of the orchestra added in later phases (this results in an “explosion”, culminating in “destruction”), leaving as the remnant the sound of a chamber ensemble in the concluding phase. In a certain sense this approach strongly evokes the *Requiem* of György Ligeti, though one can also catch other parallels with the music of the past, for example with Varèse and the Italian futurists, and partly with Cage (can we understand *Deconstruction* as a response to works by Cage such as *First Construction In Metal?*), while amidst the concise motifs and melodic cells of the second phase one can detect an imitation of the music of Anton Webern. This notwithstanding, the work has its unmistakable identity and is immediately recognisable on a renewed hearing.

When the Orchestra Sounds Differently

If we were to seek the forbears (in terms of ideas) of works like *Deconstruction*, we would certainly hit upon György Ligeti's *Atmosphères*. And the similarities are by no means only superficial, in the sound of piano strings being rubbed at the conclusion of both works. At the premiere of *Atmosphères* in Donaueschingen the audience succumbed to the illusion that the orchestra's sound was electronically manipulated. Although Ligeti worked exclusively with classical, acoustic instruments (and wrote everything into the score to the last detail), the audience was looking for hidden speakers amongst the orchestra performers. Ultimately, what they sensed was not that far from the truth, because what those present heard was to a notable extent determined by a compositional thinking which is more typical of electroacoustic music. The ideas taken from this field, however, were not realised in a studio, but rather by the traditional means of a symphony orchestra. Although this had been attempted already (Stockhausen with his epochal *Gruppen*, 1953 – 1955; Xenakis's *Metastaseis*, premiered in Donaueschingen in 1955 – Ligeti, however, heard it only long after he had written his own composition; or *Apparitions*, 1958 – 1959, by Ligeti himself), *Atmosphères* made its mark as a radical novelty, and the unknown Hungarian composer, who had lived in Germany for almost five years after a dramatic flight from his homeland, finally stepped out of the shadows.

How is this composition radically different? Paul Griffiths writes bluntly of the “absence of music”, or at any rate such music as we know.

Atmosphères represents the ideal case of static music, a materialisation of the idea of “frozen time”, as the composer himself expressed it. Here there is no feeling of rhythmic pulse, melody, intervals. Everything coalesces in a single sound substance that is, as it were, pouring out; sound masses fill various frequency zones. What generates movement is above all the law of contrast: probably the best-known example is the moment when the sound of piccolos in the highest registers “disappears” in a brutal tremolo in the deepest registers of the double bass... Beneath this mask of radical novelty, however, Ligeti’s identity as a classically educated composer shines forth. There are textures here created by the technique of a precise canon for a great number of instrumental voices (later the composer called it “microphonia”), which come to the forefront in ever-new and more refined forms in his subsequent works. And due precisely to this classical education, the heritage of his studies at the Liszt Academy in Budapest, he mastered the work with the orchestra literally with virtuosity, which permitted him to let it sound as it never had before.

Atmosphères, thanks to its unique sound quality, also found a way to fame through the medium of film, when (without the composer’s knowledge or permission) it appeared as a musical soundtrack to the images of outer space in the cult film *2001: A Space Odyssey* by Stanley Kubrick. Today, after more than half a century, *Atmosphères* is already almost a classic work, a model worthy to be followed...

According to the Given Atmosphere...

Ivan Parík was another who during the 1960s was activated by ideas similar to Ligeti’s. He was a composer who moved between “classical” composition and the creation of electroacoustic music; in his case both of these worlds partially overlapped. This is manifested in his *Music to a Ballet*, subtitled *Four Fragments for Large Orchestra*, in 1968. As in Ligeti’s *Atmosphères*, here also the composer works on sections with a strikingly sonoristic character and with mobile clusters, often heightened by microintervals. Indeed, here (as in Ligeti) the percussion players are required, along with a series of other bizarre effects, to use brushes, though the resulting sound is a great deal coarser... An interesting parallel with Ligeti’s music is traced particularly in the second fragment, which is to be played “*as quietly and calmly as possible (...) and as slowly as possible, at the limits of what the listener’s*

perception can bear". For Parík, however, Ligeti's idea of "frozen time" has different roots. Evidently it is based on the inspiration he repeatedly took from Japanese literature (in this case Kōbō Abe's novel *The Sand Woman*) and it is meant to be an expression "of immense calm, which in the second part takes on a nervous quality manifesting itself, as it were, beneath the surface". The composer leaves it up to the conductor and the audience how the second fragment will ultimately sound: "The conductor has a free hand in choosing the tempo of the whole and the individual sections, but he should constantly be in contact with the audience and their reactions and according to those he should adapt the performance (...) All data for tempo and dynamics are only approximate and for each performance the conductor forms a unique conception resulting from the given atmosphere." It is noteworthy that Parík mentions the audience but not the dancers: he conceived the *Four Fragments* in the first instance as an orchestral composition, and their connection with the world of art in motion was more or less imaginary.

Pangaea

That is the name given by Andrej Slezák to his latest orchestral composition. The title is highly appropriate, because *Pangaea*, like Slezák's older works *Aquarius* and *No Man's Land*, similarly evokes some kind of imaginary, abstract land of sound. Here too one can feel a waft of Ligeti's influence, in particular his *Lontano* and also his later orchestral works. *Pangaea* distinctively unfolds from a single note, and its sound dies away in the conclusion as if in a trembling vapour. The individual elements likewise surface from silence and disappear into silence again; they are refined to the last detail: musicians on the string instruments must modulate the sound with maximum precision from *sul tasto* to *sul ponticello*, the flautist must play the microinterval staccato so that it sounds like "hommage à Gérard Grisey"... The composer has achieved the selection of these elements in a highly sophisticated manner: on the one hand he has ensured that the structure has sufficient diversity, while on the other hand he does not allow the compositional ideas to become too widely diffused. This unity, indicated also in the work's name, holds sway right across the orchestral section, with all instruments, notwithstanding their varying character, in equal measure and by equal means contributing to the emergence of a poetical sound mosaic. Each of its stones by itself is in the "de luxe" class and has its secure, select place with a perfect sense of formal proportion.

In Wonderland

The Korean composer Unsuk Chin is yet another in whom we can find points of contact with Ligeti: both of them were charmed by Lewis Carroll's *Alice in Wonderland*. The bizarre characters, nonsense rhymes and riddles with no answers are, as it were, the subtext for Ligeti's virtuosic clownings (in *Zehn Stücke* for wind quintet they are also expressed by bringing Carroll citations into the score), while for Unsuk Chin Carroll's book became the key inspiration for one of the most important works of her career, the opera *Alice in Wonderland* premiered in the Bavarian State Opera in 2007. And although Chin's compositional language is based on other sources than Ligeti's, one can feel an affinity between them in their musical expression of the comic: the burlesque of absurdly inflated gestures, laughter on the fringe of madness, indistinctness of the border between the ridiculous and the deadly serious, which are well-known from *Le Grand Macabre*, *Nonsense Madrigals* or *Síppal, dobbal, nádihegedűvel*, are manifest in this opera also.

The composer considers *snagS & Snarls*, her cycle of songs for soprano and orchestra, as a series of studies for the opera. The word *snag* designates some sharp object, an obstacle that appears suddenly, while *snarl* means something entangled, confused, while also meaning "to bare one's teeth in anger". Carroll's wordplays, acrostics, exchanges of homonyms and so on, find their musical equivalents in the form of palindromes, crab canons, and anagrams, although on the surface the musical material may seem simple. It is so in the introductory *Alice-Acrostic*, also in the cycle's subsequent episodes: *Who in the World Am I?*, *The Tale-Tail of the Mouse* (Carroll performs this word-play as a poem in the form of a mousetail), *Speak Roughly to Your Little Boy* (a grotesque parody of a lullaby for a child who has been transformed into a pig) and the concluding *Twinkle, Twinkle, Little Star*, where one can recognise the well-known English popular rhyme. That is one of the central motifs of the great scene entitled *A Mad Tea-Party*, where Alice becomes caught up in a tangle of absurd, unanswerable riddles. And the music too becomes just like that...

Robert Kolář

I. Alice – Acrostic

A boat beneath a sunny sky,
Lingering onward dreamily
In an evening of July —

Children three that nestle near,
Eager eye and willing ear,
Pleased a simple tale to hear —

Long has faded that sunny sky:
Echoes fade and memories die:
Autumn frosts have slain July.

Still she haunts me, phantomwise,
Alice moving under sky
Never seen by waking eyes.

Children yet, the tales to hear,
Eager eye and willing ear,
Lovingly shall nestle near.

In a Wonderland they lie,
Dreaming as the days go by,
Dreaming as the summers die:

Ever drifting down the stream —
Lingering in the golden gleam —
Life, what is it but a dream?

If I never reach the garden,
will I ever come to leave it?
If I turn and walk away,
will I ever start to go?
One day I was a grown-up
then I grew into a baby.

It's always too late,
it's always too soon.
But it's never, ever now.

II. Who in the World Am I?

Who in the world am I?
Ah, that's the great puzzle!
I'm sure I'm not Ada,
for her hair goes in such long
ringlets, mine does not go in
ringlets at all;
I'm sure I can't be Mabel, for I
know all sorts of things, and she,
oh, she knows such a very little!
Besides, she's she and I'm I!
Who in the world am I?
Was I the same when I got up
this morning?
Ah, that's the great puzzle!
Four times five is twelve, four
times six is thirteen, four times
seven is fourteen, four times
eight is fifteen, four times nine
is sixteen, four times ten is
seventeen, four times eleven's
eighteen, oh dear, I shall never
get to twenty.
How doth the little crocodile
Improve his shining tail,
And pour the waters of the Nile,
On ev'ry golden scale!
How cheer'ly he seems to grin,
how neatly spreads his claws,
and welcomes little fishes in,
With gently smiling jaws!

I'm sure those are not the right words,
I'm sure those are not the right notes,
I must have been changed for Mabel!

Who am I, then? Tell me that first,
if I like being that person,
I'll come up: if not I'll stay down
here till I'm somebody else. Oh dear!

Who in the world am I?
Ah, that's the great puzzle! Was I the same
when I got up this morning?

How puzzling it all is!

Tell me who I am!

Tell me! Tell me! Tell me!

III. The Tale-Tail of the Mouse

Fury said to a mouse,
That he met in the house,
"Let us both go to law:
I will prosecute you. --Come,
I'll take no denial;
We must have a trial:
For really this morning
I've nothing to do."

Said the mouse to the cur,
"Such a trial,
dear Sir,
With no jury
or judge,
would be wasting
our breath."
"I'll be judge,
I'll be jury,"
Said cunning
old Fury:
"I'll try the whole
cause,
and condemn
you to death."

IV. Speak Roughly to Your Little Boy

Speak roughly to your little boy,
And beat him, push him
When he sneezes,
Pinch him when he screams,
He only does it to annoy

Because he knows it teases
Wow, wow, wow!
I speak severely to my boy, and
beat him, shake him, push him
when he cries,
for he can thoroughly enjoy the
pepper when he pleases
Wow, wow, wow!
There is nothing like pepper,
says I... Not half enough yet,
Nor a quarter enough, one for
Missus, two for the Cat, three
for Baby, four for Duchess, one,
two, three!
Boil it so easily,
Mix it so greasily,
Stir it so sneezily,
One! Two! Three!
Wow, wow, wow!
Speak roughly to your little boy,
It's love be sure to gain,
Teach it in accents rough and
wild,
It may not long remain,
Speak roughly to your little boy,
push him, pinch him, shake
him, when he sneezes,
he only does it to annoy because
he knows...
Wow, wow, wow!

V. Twinkle, Twinkle, Little Star

Twinkle, twinkle, little star,
How I wonder what you are,
Twinkle, sprinkle, brittle stew,

How I thunder what you are.
Twinkle, twinkle, little star,
How I wonder what you are,
Twinkle, twinkle, little bat,
How I wonder what you're at.
Twinkle, sprinkle, wrinkle, crinkle,
triple, treacle, scramble, scribble.
Twinkle, shrinkle, prickle, trickle,
crackle, scrabble, sparkle star.
Twinkle, sprinkle, wrinkle, crinkle,
triple, treacle, fiddle faddle, fiddle
faddle, Twinkle, shrinkle, frinkle,
giggle, gingle, trifle, twiddle liddle
wriggle star. Twinkle, twinkle little star,
How I wonder what you are,
Twinkle, tangle, gingle pig
How I wonder how you dig!
Twinkle, scrinkle, trickle, truckle,
brinkle, prinkle, trinkle, crinkle.
Twinkle tiddletaddle, frinkle,
prinkle, sprinkle, sizzle, fizzle, frizzle
star. Twinkle, dwindle, twindle, twindle.
Twinkle, twiddle, twaddle, trinkle,
trunkle, prinkle, flinkle little riddle,
drizzle, dribble, ripple star! Twinkle,
twinkle little star,
How I wonder what you are,
Twinkle, sprinkle, prinkle Pat,
How I wonder how you're fat!
Twinkle, twiddle, fiddle faddle,
crinkle, prinkle, wrinkle, sprinkle,
shrinkle, riddle liddle. Twinkle
twingle, gingle, trinkle, twinkle,
tickle tackle. Twinkle, nibble, niddle,
dibble, double, wrinkle, sprinkle,
sizzle, fizzle, fiddle, faddle, twinkle,

prinkle, needle laddle, feeble dibble,
nibble niggle.

Twinkle, twinkle, twinkle star,
How I wonder what you are!

Twinkle, crinkle, brinkle Bill,
How I wonder what you fill!

Twinkle, twinkle, little star!
How I wonder what you are!

Twinkle, twiddle, griddle Ed,
How I wonder how you're mad!
Twinkle, riddle, fiddle faddle, dibble
double, shrinkle, sprinkle, tickle
tackle.

Twinkle, scrinkle, sprinkle, nibble
dibble, needle noodle, riddle liddle,
wrinkle, prinkle, tinkle, tingle,
trickle, feeble fizzle, fiddle, faddle,
riddle liddle, middle meddle, giggle
goggle, nibble niggle, twiddle liddle,
fiddle, faddle...

Twinkle, twinkle, little star



Sunday, Nov. 10 | 10 pm
Chamber Studio of the Slovak Radio

Enikő Ginzery
cimbalom

Monika Štreitová
flute

András Fejér
trombone

Theo Brandmüller, individual submission ISCM
Bilder der Nacht “*Lass den Balkon geöffnet*” for
cimbalom (2004)*

.....

István Láng, ISCM Hungary
ConcerDUOtante for cimbalom and trombone (2010)*

.....

Belma Bešlić-Gál – Bernhard Gál, ISCM Austria
Flut for flute and electronics (2011)*

.....

Hans-Joachim Hespos, individual submission ISCM
Psallo Solo for cimbalom (2009)*

.....

Jorge Calleja, ISCM Mexico
Tierra de Pantanos for flute and electronics (2011)*

.....

Peter Kolman
Molisation for flute and cimbalom (1965)

.....

Patrick Saint-Denis, ISCM Canada
Trombe for flute, electronics and video projection
(2010)*

The diversity of performance interests of the outstanding Slovak cimbalom player **Enikő Ginzery** is illustrated by, among other things, her discography – from her leadership of the period music ensemble Dulci Vento to her solo project in contemporary music for cimbalom, entitled *Overflowing Crystals* (Hevhetia 2013). The flutist **Monika Štreitová** has a similarly wide-ranging performer's portfolio: with ease, and simultaneously with a perfect overview, she moves from the baroque era to the most up-to-date trends in the domain of flute-playing. Both of these musicians are known for their purposeful and unique approaches to the performance of contemporary music on cimbalom and flute respectively, where they do not merely seek out the avant-garde elements but can draw also on the rich traditional heritage of composition for these instruments.

Bilder der Nacht, subtitled *Lass den Balkon geöffnet*, for cimbalom by the German composer **Theo Brandmüller**, is a remarkable composition. From a cycle of five miniatures there are four which are gradually animated by various sound elements: evocation of pealing bells, natural sounds which recall rustling and the flapping of birds' wings, nervous, multi-sonic effects, free vocal utterance, rhythmicised reflections and an atmosphere full of mysterious resonances and echo, wildly repeated passages bordering almost on obsession. Ginzery adds that “*the absolute speciality of this work is its three-dimensional structure, which relatively few composers apply to the cimbalom. Brandmüller was a top-ranking organist, and precisely for that reason he tried to adapt the organ mode of compositional thinking (in three layers, as the pedal and two manuals) for cimbalom also. Besides, he uses special playing techniques here, combination of the natural voice with reverberating strings and playing behind the bridge. As a great admirer and pupil of Messiaen he loved to imitate birds, which actually he specifically mentions in the score.*” The author himself wrote poetically about his composition that “*the musical parameters of the cimbalom's long reverberations create a cosmic space. During the nocturnal silence someone is learning to hear the inner essence of that marvellous instrument, in an attempt to create his own images of night.*”

ConcerDUOtante for trombone and cimbalom, by the Hungarian composer **István Láng**, which Ginzery performs together with the trom-

bonist **András Fejér**, has a number of levels of content and expression. The music grows from a base of motifs created from the initial letters of the surnames of both performers and presents extravagant sound fields. The trombone sounds in extreme registers, and the brief musical “monograms” of sectional motifs laden with provocative sound seem like isolated musical elements proportionally laid out in space and time. The author considers the work as “*chamber music, which is actually a concerto for cimbalom and trombone without the orchestra*”. Enikő Ginzerly adds that “*parlando and rhythmic sections, full of emotional and dramatic character, dominate the work. One can detect in it the roots of Hungarian popular music. The cimbalom and trombone sound in equilibrium, both have a “concerto” role in the work. The combination of these two instruments with exceptional sound dispositions is an especially big adventure...*”

Flut for bass flute and quadrophonic sound projection, from 2011, comes from the Austrian composer of Slovenian-Bosnian origin **Belma Bešlić-Gál**. Her speciality is the recorded sound of sand, which forms the main element of the electroacoustic part. The acoustic registers of the bass flute and her special playing techniques evoke the movement of grains of sand merging with the overall sound of the electroacoustic projection. The work reflects the relationship between detail and the whole, and as the composer states, “*one grain of sand does not emit any audible sound, while a mass of sand provides a perceptible sound experience, with the sounds of individual grains thus merging into one whole, the undifferentiable sound of a mass of sand*”. The composer’s aim is to provide a consistent, homogeneous musical experience created from mutually combined but independent elements. This delicate and peacefully flowing composition, full of the gentle undulation of air currents, effects and glissandos, is based on a sound installation by Bernhard Gál.

Psallo Solo by **Hans Joachim Hespos** for cimbalom, receives its premiere here. The bizarre texture of the composition gives it an extremely mysterious and expressive effect. It presents dense sections filled with striking movement, in contrast with isolated points in space, emphasising the mystic atmosphere which abounds in many of the works of this German

composer. Closed sound cells create special worlds offering remarkable studies of the new techniques of cimbalom playing and the avant-garde sound fields, which present this instrument in an original light. Enikő Ginzery characterises the work as follows: “*Psallo Solo is H. J. Hespos’s fourth solo composition. In these compositions for cimbalom the composer has gradually escalated their technical difficulty and sound range. Psallo Solo is an extremely demanding solo version of a concerto for cimbalom and symphony orchestra. The composer here reaches towards the upper limit of employment of the sound and technical possibilities of the cimbalom. The character of the music is changing almost constantly and the composer determines the expression in the score with distinctive, original word creations. Extreme (in the expressive scale ranging from silence to madness, and in technical difficulty and the use of sound possibilities) – that is how I would describe this exceptionally up-to-date, demanding, and in the true sense of the word, new composition for cimbalom.*”

Tierra de Pantanos (Land of Swamps) by the Mexican composer **Jorge Calleja** for flute and electronics presents the flute in a special expressive register. The music of this multi-genre orientated composer and guitar player, who also produces film music and original projects of virtual musical illustration of natural landscape structures, provides certain stabilising elements in a lucid texture and a precise rhythmical articulation. In terms of thought content, the music refers to an isolated population living in remote places. It communicates a feeling of cheerlessness, a place where the only content of children’s games and amusement amounts to roaming around the dangerous, cold swamps.

The Slovak composer Peter Kolman was one of the greatest Slovak experimenters of the 1960s, and following a long neglect of his compositions, once again his works are intensively featured on concert podia. Hence the presentation of his aleatoric composition *Molisation* from 1966, for two unspecified instruments, which is to be performed by both soloists, will certainly be a unique experience.

The programme concludes with *Trombe* for flute, electronics and video projection from the Canadian author **Patrick Saint-Denis**. Here the flute

presents, in an architectonically ascending line, an imaginary excursion in the “life” of one note in its variously diversified rhythmic repetitions, in extreme dynamic tension and gradual expansion of the second interval space, where the note curve of the individual phrases spreads out fan-like ad absurdum. *Trombe* is part of a cycle of compositions for solo instrument and automatised objects. These works examine the relationship between objects of the real world (birds’ wings, a signal lamp) and the solo instrument, using various technological instruments, from live video and audio treatment to simple robotics. Interaction between the objects and the musical instruments is focused on the multiple significances of the objects, which are transformed into music. The composer gives special attention to the spatial characteristics of video projection, which also demands the performer’s participation. In terms of musical content the linguistic aspect also is not to be neglected here: *la trombe* in French means a powerful storm, which brings with it a great deal of rain.

Peter Katina

Monday, Nov. 11 | 1 pm
Large Evangelical Lutheran Church

IAMIC Concert 3

Ján Vladimír Michalko
organ

Pēteris Vasks

Te Deum (1991)*

.....

Roman Berger

Exodus I – Musica profana, Dies irae (1997)

.....

Roger Steptoe

Sonatine III (2010)*

The final concert of the organ minicycle is devoted to contemporary organ music, which apart from its other significant features conducts a creative dialogue with the church music of the past.

The Latvian composer **Pēteris Vasks** was born the son of a Baptist clergyman and is one of the most noted composers of contemporary music in the Baltic states. His musical language was formed under the influence of the Polish avant-garde of the 1960s and also old music, and later he took archaic elements of Latvian folklore into his music also. Vasks is concerned in his works with themes of the relationship between man and nature, the beauty of life, and the threat of an ecological and moral destruction of values. The composition for organ *Te Deum* (1991) had its premiere in New York, performed by Ingrid Gutberg. The composer does not give any citation from the famous Ambrosian hymn *Te Deum Laudamus*, although some of its elements are present (rhythmic flexibility, irregular metre resulting from the subordination of the text in Gregorian chant, gravity and modal tonality). Homophonic and polyphonic sections including two fugatos alternate in this three-part composition with a contemplative coda.

The full-length cycle *Exodus* by the Slovak composer **Roman Berger** was heard as an entirety in its Slovak premiere in the Large Evangelical Lutheran Church in Bratislava on August 13, 1998, performed by J. V. Michalko. The world premiere had been held a year previously on June 28, 1997 in Kroměříž during the eighth Forfest. The first movement of the cycle has a general bearing: *Exodus I – Musica profana, Dies irae*. The Polish organist Jerzy Kukla writes: “*Exodus I evokes some sort of visions, behind which the tragic quality of earthly existence is hidden. The initial vigoroso and swinging fades, and the Dies irae becomes dominant. The question surfaces: What good is a journey which leads nowhere?*”

In his author's commentary to the latest recording of the first three movements of the work, Roman Berger notes: “*I began composing the four-part Exodus from the Finale. It was after the declaration of the “state of war” in Poland, but I had the memory of the enthusiasm of Solidarity's victory – I had been two days in Krakow in August 1980. It was as if eve-*

rything was saying: "We have come to the promised land!" The historical narrative in the Old Testament is one of the metaphors of the journey from slavery to freedom, from enmeshment in the material world to not being compromised by its alluring snares. It is the symbol of a journey which is obligatory for society just as for the individual; in practical life as in consciousness, thinking and reflection (thinking about one's own thinking). A rumour had gone around that Exodus – Finale was an unplayable composition. At the end of 1997 Prof. Ján Vladimír Michalko called me: "...I've finished studying Exodus – Finale!" It was very important news for me – by then I was having doubts about my compositional mastery and artistic responsibility. J. V. Michalko, with his Bonhoeffer-style double responsibility (before God – for people, before people for God), gave me back a bit of inner freedom. He showed that the unplayable is not just playable but can be played masterfully. However, always and everywhere that demands the maximum of commitment, a vision that sees beneath the surface of things and an overview that reveals the meaning of the whole. There must be firm will, the ability to undergo risk and devote the proper time to the matter. J. V. Michalko reminded us that in performance of a contemporary work too it is possible to surpass the limits of common routine; that here too there is a possible exodus from the land of the slavery of market calculation to a sphere of spiritual freedom. After the lapse of years a further inspiration came. "Maybe it's time for you to compose the missing movements!" And so these emerged:

Musica profana. Dies irae

Labyrintos B-A-C-H. Melos di M. Kabeláč

Psalmus

May their recording be a reminder that on our own journey from November 1989 we became immobilised in that labyrinth and that it is high time to move on further. From a journey to The Journey."

Roger Steptoe is one of the most respected British musicians of his generation, with international renown. In *Sonatine III* for organ the composer takes his starting point from the concluding chorale of the church cantata *Erhalt uns, Herr, bei deinen Wort* (Preserve us, Lord, in your word), BWV 126 of Johann Sebastian Bach. Notwithstanding the cantata's title, this is a four-part arrangement by Bach of the traditional

Lutheran church hymn *Verleih uns Frieden gnädiglich* (Graciously grant us peace), which Martin Luther in 1529 adapted from the old church antiphon *Da pacem, Domine*. Roger Steptoe uses the melody of the chorale very freely, grafting only a few selected phrases that he combines and integrates into his work, which on the basic level is apparently based on alternation of the introductory *Allegro* (a chromatic total), the tranquil *Lento* and the triplet rhythm. Shortly before the close he cites the final phrase from Bach's music, hence in the last analysis (in the author's words) *Sonatine* may be heard as a sequence of free variations on an imaginary theme.

Stanislav Tichý



Monday, Nov. 11 | 7.30 pm
Small Concert Studio of the Slovak Radio

Orkiestra Muzyki Nowej

Szymon Bywalec, conductor

Agata Zubel, soprano

Petra Noskaiová, mezzo-soprano

Jozef Benci, bass

Agnieszka Gajgier-Otręba, flute

Adam Stachula, oboe

Jadwiga Czarkowska, clarinet

Piotr Otręba, bassoon

Mirosław Kuchlewski, French horn

Tomasz Soswa, trumpet

Mateusz Konopka, trombone

Jakub Sznajder, tuba

Wojciech Herzyk, percussion

Bartłomiej Merta, percussion

Anna Gburek, keyboard

Aleksandra Gajecka-Antosiewicz, piano, harpsichord

Marta Glenszczyk, harp

Dawid Bonk, guitar

Krzysztof Lasoń, violin, viola

Agnieszka Lasoń, violin

Krzysztof Batog, viola

Stanisław Lasoń, violoncello

Łukasz Beblot, double bass

Cezary Duchnowski, electronics (computer)

Witold Lutosławski

Chain I for 14 instruments (1983)

.....

Juraj Beneš

Préférence per 9 strumenti (1974)

.....

Cezary Duchnowski

“I”*

.....

Ilja Zeljenka

Mutations, music for soprano, 3 tom-toms, bass, cymbals, bass drum, flute, oboe, clarinet, bassoon and violin (1979)

.....

Lukáš Borzík

you are not and you are for mezzo-soprano and chamber ensemble (2013)** Melos-Ethos festival commission

.....

Agata Zubel

Not I for voice, chamber ensemble and electronics to words by Samuel Beckett (2010)*



Culture

Six compositions and six distinctive compositional modes encounter one another in the programme of this Slovakian-Polish concert. The three vocal works present various approaches by composers to the appropriation of the word – from the traditional musical setting, through working with the word, laying emphasis on its sound form with partial or complete obscuration of its meaning, to the arrangement of an onomatopoeic “text” from meaningless syllables, vowels and consonants... The three instrumental works likewise show varying possibilities for the colour differentiation of chamber instrumental formations.

The title of **Witold Lutosławski's** *Łańcuch 1* (1983) translates as “chain”. The composer named it so on account of its specific “chain” form, which he had frequently used in his works from the early 1950s (e.g. in *Passacaglia* of the *Concerto for Orchestra*) up to his late creative period. Its principle consists in the fact that the individual passages do not begin or end together, but intersect. While in one “strand” the original passage (thematic material) is still in progress, in another “strand” a new one is already appearing. Lutosławski wrote as many as three works with this title (*Chain 1* for 14 instruments, *Chain 2* for violin and orchestra, and *Chain 3* for symphony orchestra); these, however, are mutually unconnected works, linked purely by the use of the same chain principle. *Chain 1* was commissioned by the London Sinfonietta ensemble and premiered in London in July 1983.

In the course of the 1970s playfulness began to manifest itself more strikingly in the work of **Juraj Beneš**, though in a certain sense it had always been close to his heart (beginning with the opera which was his graduation work, *The Emperor's New Clothes*). This may be evidenced from many of his compositions during this period, for example the loosely emerging cycle *Musique pour Grock*, or such pieces as *Préférence* and *Waltz for Colonel Brumble*. The idea of *Préférence per 9 strumenti* (1974) relates to preference, a card game for three players. The number 3 therefore has symbolic meaning in the entire work. The composer divided the nine instruments used into three groups of three and in such a way that instruments of different character are represented in each: violin-guitar-French horn; flute-harp-cello; clarinet-trumpet-double

bass. The work is also divided into three movements, which may be seen as analogous to the card game. First of all, the “cards” are gradually laid out (at all times one instrument from each group is playing) and later on they are “shuffled”. One may presume that Beneš might have taken inspiration from Igor Stravinsky’s ballet *Card Game*. Aside from the thematic inspiration and the name, we can see analogies here in the symbolism of the number 3, as well as in the use of citations from famous works of classical music (in Stravinsky the overture to the *Barber of Seville*, in Beneš the overture to the *Marriage of Figaro*).

The mysterious title of Cezary Duchowski’s *I* must be understood in the sense of the Polish conjunction “i” (“and”). Though the composer acknowledges also a specific connotation with the English personal pronoun “I”, in the first instance the title is meant to express the fundamental idea of the composition, which is synthesis, linking of stories, situations, things, thoughts and questions. Encountering one another and coexisting in a single common world there are various components: acoustic instruments and their electronic modifications, strictly projected musical processes with improvisation, precise microtonal sound language with performers’ approximation, the world of “academic” aesthetics with the aesthetic of “the club”.

The playful nature of Ilja Zeljenka, who loved so much to use asemantic text in his vocal works, beginning with *Games for 13 Singers Playing Percussion Instruments* (1969), found a new form in *Mutations* (1979). It is designed for two singers (soprano and bass), who simultaneously have charge of percussion instruments (tom-toms, cymbals and bass drum), accompanied by violin and wind quartet. This work was produced during Zeljenka’s so-called cellular creative period, when the organisation of horizontal and vertical relationships in musical structures was based on 4-note formations made up of minor second and major second intervals. Those are present here also, though not in their thoroughgoing form. This work was first performed at the Week of New Slovak Music in 1980, rendered by Elena Holičková, Sergej Kopčák, members of the Bratislava Wind Quintet and violinist Viktor Šimčisko, conducted by Ladislav Holásek.

Lukáš Borzík is a composer for whom musical work is indissolubly linked with questions of being. He understands being in a Christian sense as the dual combination of spirit and matter, which mutually interpenetrate and thus acquire a new sublimity (Benedict XVI, encyclical *Deus Caritas Est*). His works are in essence spiritual, though not liturgical. Composed to the text of a poem by Daniel Pastirčák, *you are not and you are* for mezzo-soprano and chamber ensemble has been commissioned by the Melos-Ethos Festival and is dedicated to the memory of Silvester Krčméry.

Agata Zubel's *Not I* for voice, chamber ensemble and electronics is composed to the text of the eponymous dramatic monologue by Samuel Beckett from 1972. A woman, dumb from birth, here relates her life story in an endless flow of words. Agata Zubel, who as singer specialises in the performance of compositions using extended vocal techniques, has tried literally to “get to grips” with it, and with theatrical and vocal virtuosity commits herself to the 20-minute monologue (which is also a dialogue conducted with her own electronically modified voice and her mouth screened on video projection). The work had its premiere in Krakow in September 2012 at the Sacrum Profanum Festival, performed by the author and the Klangforum Wien ensemble, conducted by Clement Power. In 2013 Polish Radio nominated a recording of the work for the International Rostrum of Composers Competition, where it received the winner's prize in the main category.

Juraj Bubnáš

Samuel Beckett
Not I

MOUTH: . . . out . . . into this world . . . this world . . . tiny little thing . . . before its time . . . in a godfor— . . . what? . . . girl? . . . yes . . . tiny little girl . . . into this . . . out into this . . . before her time . . . godforsaken hole called . . . called . . . no matter . . . parents unknown . . . unheard of . . . he having vanished . . . thin air . . . no sooner buttoned up his breeches . . . she similarly . . . eight months later . . . almost to the tick . . . so no love . . . spared that . . . no love such as normally vented on the . . . speechless infant . . . in the home . . . no . . . nor indeed for that matter any of any kind . . . no love of any kind . . . at any subsequent stage . . . so typical affair . . . nothing of any note till coming up to sixty when— . . . what? . . . seventy? . . . good God! . . . coming up to seventy . . . wandering in a field . . . looking aimlessly for cowslips . . . to make a ball . . . a few steps then stop . . . stare into space . . . then on . . . a few more . . . stop and stare again . . . so on . . . drifting around . . . when suddenly . . . gradually . . . all went out . . . all that early April morning light . . . and she found herself in the--- . . . what? . . . who? . . . no! . . . she! . . . *[Pause and movement 1.]* . . . found herself in the dark . . . and if not exactly . . . insentient . . . insentient . . . for she could still hear the buzzing . . . so-called . . . in the ears . . . and a ray of light came and went . . . came and went . . . such as the moon might cast . . . drifting . . . in and out of cloud . . . but so dulled . . . feeling . . . feeling so dulled . . . she did not know . . . what position she was in . . . imagine! . . . what position she was in! . . . whether standing . . . or sitting . . . but the brain— . . . what? . . . kneeling? . . . yes . . . whether standing . . . or sitting . . . or kneeling . . . but the brain— . . . what? . . . lying? . . . yes . . . whether standing . . . or sitting . . . or kneeling . . . or lying . . . but the brain still . . . still . . . in a way . . . for her first thought was . . . oh long after . . . sudden flash . . . brought up as she had been to believe . . . with the other waifs . . . in a merciful . . . *[Brief laugh.]* . . . God . . . *[Good laugh.]* . . . first thought was . . . oh long after . . . sudden flash . . . she was being punished . . . for her sins . . . a number of which then . . . further proof if proof were needed . . . flashed through her mind . . . one after another . . . then dismissed as foolish . . . oh long after . . . this thought dismissed . . . as she suddenly realized . . . gradually realized . . . she was not suffering . . .

imagine! . . . not suffering! . . . indeed could not remember . . . off-hand . . . when she had suffered less . . . unless of course she was . . . meant to be suffering . . . ha! . . . thought to be suffering . . . just as the odd time . . . in her life . . . when clearly intended to be having pleasure . . . she was in fact . . . having none . . . not the slightest . . . in which case of course . . . that notion of punishment . . . for some sin or other . . . or for the lot . . . or no particular reason . . . for its own sake . . . thing she understood perfectly . . . that notion of punishment . . . which had first occurred to her . . . brought up as she had been to believe . . . with the other waifs . . . in a merciful . . . [*Brief laugh.*] . . . God . . . [*Good laugh.*] . . . first occurred to her . . . then dismissed . . . as foolish . . . was perhaps not so foolish . . . after all . . . so on . . . all that . . . vain reasonings . . . till another thought . . . oh long after . . . sudden flash . . . very foolish really but— . . . what? . . . the buzzing? . . . yes . . . all the time buzzing . . . so-called . . . in the ears . . . though of course actually . . . not in the ears at all . . . in the skull . . . dull roar in the skull . . . and all the time this ray or beam . . . like moonbeam . . . but probably not . . . certainly not . . . always the same spot . . . now bright . . . now shrouded . . . but always the same spot . . . as no moon could . . . no . . . no moon . . . just all part of the same wish to . . . torment . . . though actually in point of fact . . . not in the least . . . not a twinge . . . so far . . . ha! . . . so far . . . this other thought then . . . oh long after . . . sudden flash . . . very foolish really but so like her . . . in a way . . . that she might do well to . . . groan . . . on and off . . . writhe she could not . . . as if in actual agony . . . but could not . . . could not bring herself . . . some flaw in her make-up . . . incapable of deceit . . . or the machine . . . more likely the machine . . . so disconnected . . . never got the message . . . or powerless to respond . . . like numbed . . . couldn't make the sound . . . not any sound . . . no sound of any kind . . . no screaming for help for example . . . should she feel so inclined . . . scream . . . [*Screams.*] . . . then listen . . . [*Silence.*] . . . scream again . . . [*Screams again.*] . . . then listen again . . . [*Silence.*] . . . no . . . spared that . . . all silent as the grave . . . no part— . . . what? . . . the buzzing? . . . yes . . . all silent but for the buzzing . . . so-called . . . no part of her moving . . . that she could feel . . . just the eyelids . . . presumably . . . on and off . . . shut out the light . . . reflex they call it . . . no feeling of any kind . . . but the lids . . . even best of times . . . who feels them? . .

opening . . . shutting . . . all that moisture . . . but the brain still . . . still sufficiently . . . oh very much so! . . . at this stage . . . in control . . . under control . . . to question even this . . . for on that April morning . . . so it reasoned . . . that April morning . . . she fixing with her eye . . . a distant bell . . . as she hastened towards it . . . fixing it with her eye . . . lest it elude her . . . had not all gone out . . . all that light . . . of itself . . . without any . . . any . . . on her part . . . so on . . . so on it reasoned . . . vain questionings . . . and all dead still . . . sweet silent as the grave . . . when suddenly . . . gradually . . . she realiz- . . . what? . . . the buzzing? . . . yes . . . all dead still but for the buzzing . . . when suddenly she realized . . . words were- . . . what? . . . who? . . . no! . . . she! . . . *[Pause and movement 2.]* . . . realized . . . words were coming . . . imagine! . . . words were coming . . . a voice she did not recognize at first so long since it had sounded . . . then finally had to admit . . . could be none other . . . than her own . . . certain vowel sounds . . . she had never heard . . . elsewhere . . . so that people would stare . . . the rare occasions . . . once or twice a year . . . always winter some strange reason . . . stare at her uncomprehending . . . and now this stream . . . steady stream . . . she who had never . . . on the contrary . . . practically speechless . . . all her days . . . how she survived! . . . even shopping . . . out shopping . . . busy shopping centre . . . supermart . . . just hand in the list . . . with the bag . . . old black shopping bag . . . then stand there waiting . . . any length of time . . . middle of the throng . . . motionless . . . staring into space . . . mouth half open as usual . . . till it was back in her hand . . . the bag back in her hand . . . then pay and go . . . not as much as good-bye . . . how she survived! . . . and now this stream . . . not catching the half of it . . . not the quarter . . . no idea . . . what she was saying . . . imagine! . . . no idea what she was saying! . . . till she began trying to . . . delude herself . . . it was not hers at all . . . not her voice at all . . . and no doubt would have . . . vital she should . . . was on the point . . . after long efforts . . . when suddenly she felt . . . gradually she felt . . . her lips moving . . . imagine! . . . her lips moving! . . . as of course till then she had not . . . and not alone the lips . . . the cheeks . . . the jaws . . . the whole face . . . all those- . . . what? . . . the tongue? . . . yes . . . the tongue in the mouth . . . all those contortions without which . . . no speech possible . . . and yet in the ordinary way . . . not felt at all . . . so intent one is . . . on what one is saying . . . the whole being . . . hanging on its

words . . . so that not only she had . . . had she . . . not only had she . . . to give up . . . admit hers alone . . . her voice alone . . . but this other awful thought . . . oh long after . . . sudden flash . . . even more awful if possible . . . that feeling was coming back . . . imagine! . . . feeling coming back! . . . starting at the top . . . then working down . . . the whole machine . . . but no . . . spared that . . . the mouth alone . . . so far . . . ha! . . . so far . . . then thinking . . . oh long after . . . sudden flash . . . it can't go on . . . all this . . . all that . . . steady stream . . . straining to hear . . . make some-thing of it . . . and her own thoughts . . . make something of them . . . all- . . . what? . . . the buzzing? . . . yes . . . all the time the buzzing . . . so-called . . . all that together . . . imagine! . . . whole body like gone . . . just the mouth . . . lips . . . cheeks . . . jaws . . . never- . . . what? . . . tongue? . . . yes . . . lips . . . cheeks . . . jaws . . . tongue . . . never still a second . . . mouth on fire . . . stream of words . . . in her ear . . . practically in her ear . . . not catching the half . . . not the quarter . . . no idea what she's saying . . . imagine! . . . no idea what she's saying! . . . and can't stop . . . no stopping it . . . she who but a moment before . . . but a moment! . . . could not make a sound . . . no sound of any kind . . . now can't stop . . . imagine! . . . can't stop the stream . . . and the whole brain begging . . . something begging in the brain . . . begging the mouth to stop . . . pause a moment . . . if only for a moment . . . and no response . . . as if it hadn't heard . . . or couldn't . . . couldn't pause a second . . . like maddened . . . all that together . . . straining to hear . . . piece it together . . . and the brain . . . raving away on its own . . . trying to make sense of it . . . or make it stop . . . or in the past . . . dragging up the past . . . flashes from all over . . . walks mostly . . . walking all her days . . . day after day . . . a few steps then stop . . . stare into space . . . then on . . . a few more . . . stop and stare again . . . so on . . . drifting around . . . day after day . . . or that time she cried . . . the one time she could remember . . . since she was a baby . . . must have cried as a baby . . . perhaps not . . . not essential to life . . . just the birth cry to get her going . . . breathing . . . then no more till this . . . old hag already . . . sitting staring at her hand . . . where was it? . . . Croker's Acres . . . one evening on the way home . . . home! . . . a little mound in Croker's Acres . . . dusk . . . sitting staring at her hand . . . there in her lap . . . palm upward . . . suddenly saw it wet . . . the palm . . . tears presumably . . . hers presumably . . . no one else for miles . . .

no sound . . . just the tears . . . sat and watched them dry . . . all over in a second . . . or grabbing at straw . . . the brain . . . flickering away on its own . . . quick grab and on . . . nothing there . . . on to the next . . . bad as the voice . . . worse . . . as little sense . . . all that together . . . can't- . . . what? . . . the buzzing? . . . yes . . . all the time the buzzing . . . dull roar like falls . . . and the beam . . . flickering on and off . . . starting to move around . . . like moonbeam but not . . . all part of the same . . . keep an eye on that too . . . corner of the eye . . . all that together . . . can't go on . . . God is love . . . she'll be purged . . . back in the field . . . morning sun . . . April . . . sink face down in the grass . . . nothing but the larks . . . so on . . . grabbing at the straw . . . straining to hear . . . the odd word . . . make some sense of it . . . whole body like gone . . . just the mouth . . . like maddened . . . and can't stop . . . no stopping it . . . something she- . . . something she had to- . . . what? . . . who? . . . no! . . . she! . . . [*Pause and movement 3.*] . . . something she had to- . . . what? . . . the buzzing? . . . yes . . . all the time the buzzing . . . dull roar . . . in the skull . . . and the beam . . . ferreting around . . . painless . . . so far . . . ha! . . . so far . . . then thinking . . . oh long after . . . sudden flash . . . perhaps something she had to . . . had to . . . tell . . . could that be it? . . . something she had to . . . tell . . . tiny little thing . . . before its time . . . godforsaken hole . . . no love . . . spared that . . . speechless all her days . . . practically speechless . . . how she survived! . . . that time in court . . . what had she to say for herself . . . guilty or not guilty . . . stand up woman . . . speak up woman . . . stood there staring into space . . . mouth half open as usual . . . waiting to be led away . . . glad of the hand on her arm . . . now this . . . something she had to tell . . . could that be it? . . . something that would tell . . . how it was . . . how she- . . . what? . . . had been? . . . yes . . . something that would tell how it had been . . . how she had lived . . . lived on and on . . . guilty or not . . . on and on . . . to be sixty . . . something she- . . . what? . . . seventy? . . . good God! . . . on and on to be seventy . . . something she didn't know herself . . . wouldn't know if she heard . . . then forgiven . . . God is love . . . tender mercies . . . new every morning . . . back in the field . . . April morning . . . face in the grass . . . nothing but the larks . . . pick it up there . . . get on with it from there . . . another few- . . . what? . . . not that? . . . nothing to do with that? . . . nothing she could tell? . . . all right . . . nothing she could tell . . . try something else . . . think of

something else . . . oh long after . . . sudden flash . . . not that either . . . all right . . . something else again . . . so on . . . hit on it in the end . . . think everything keep on long enough . . . then forgiven . . . back in the- . . . what? . . . not that either? . . . nothing to do with that either? . . . nothing she could think? . . . all right . . . nothing she could tell . . . nothing she could think . . . nothing she- . . . what? . . . who? . . . no! . . . she! . . . [*Pause and movement 4.*] . . . tiny little thing . . . out before its time . . . godforsaken hole . . . no love . . . spared that . . . speechless all her days . . . practically speechless . . . even to herself . . . never out loud . . . but not completely . . . sometimes sudden urge . . . once or twice a year . . . always winter some strange reason . . . the long evenings . . . hours of darkness . . . sudden urge to . . . tell . . . then rush out stop the first she saw . . . nearest lavatory . . . start pouring it out . . . steady stream . . . mad stuff . . . half the vowels wrong . . . no one could follow . . . till she saw the stare she was getting . . . then die of shame . . . crawl back in . . . once or twice a year . . . always winter some strange reason . . . long hours of darkness . . . now this . . . this . . . quicker and quicker . . . the words . . . the brain . . . flickering away like mad . . . quick grab and on . . . nothing there . . . on somewhere else . . . try somewhere else . . . all the time something begging . . . something in her begging . . . begging it all to stop . . . unanswered . . . prayer unanswered . . . or unheard . . . too faint . . . so on . . . keep on . . . trying . . . not knowing what . . . what she was trying . . . what to try . . . whole body like gone . . . just the mouth . . . like maddened . . . so on . . . keep- . . . what? . . . the buzzing? . . . yes . . . all the time the buzzing . . . dull roar like falls . . . in the skull . . . and the beam . . . poking around . . . painless . . . so far . . . ha! . . . so far . . . all that . . . keep on . . . not knowing what . . . what she was- . . . what? . . . who? . . . no! . . . she! . . . SHE! . . . [*Pause.*] . . . what she was trying . . . what to try . . . no matter . . . keep on . . . [*Curtain starts down.*] . . . hit on it in the end . . . then back . . . God is love . . . tender mercies . . . new every morning . . . back in the field . . . April morning . . . face in the grass . . . nothing but the larks . . . pick it up-

Daniel Pastirčák:
you are not and you are

i am like you
though you're not like me

you have no hands
and you create
you have no mind
and you think
you have no eyes
and you see
you are not
and you are

i don't know if you have hands
and yet i create
i don't know if you have mind
and yet i think
i don't know if you have eyes
and yet i see
i don't know if you are
and yet i am

i don't know if i am
and yet you are

Monday, Nov. 11 | 10.30 pm

A4 – Space for Contemporary Culture
Porgy & Bess, Vienna

INTERACTIVE ONLINE PERFORMANCE

European Bridges Ensemble

Bratislava:

Andrea Szigetvári, laptop

Stewart Collinson, video

Georg Hajdu, conductor

Kai Niggemann, laptop

Vienna:

Johannes Kretz, laptop

Ádám Siska, laptop

Ivana Ognjanović, laptop

Mahdieh Bayat, video

Georg Hajdu

MindTrip Reloaded (2013)*

.....

Kai Niggemann

From the Distance There Is Harmony (2013)*

.....

Ádám Siska, YCA candidate

2'45" (2013)*

.....

Johannes Kretz

Mining (2013)*

.....

Andrea Szigetvári – Stewart Collinson

ShadowPlace (2013)*

.....

Ivana Ognjanović

Lonesome Skyscraper (2013)*

The European Bridges Ensemble

The European Bridges Ensemble was established for Internet and network performance. Using the term bridges as a metaphor, our initiative makes an attempt to bridge cultures, regions, locations and individuals, each with their particular history. Particularly Europe with its historical and ethnic diversity has repeatedly gone through massive changes separating and reuniting people often living in close vicinity.

Their concerts, which bring together musicians from the former West (Germany and Austria) and East (Hungary) as well as a participant from Serbia (which is still some kind of pariah state in the heart of Europe) – all connected by the river Danube –, demonstrate the potential of Internet performance as a means to overcome national borders and political single-mindedness. The aim of the project is to further explore the potential of taking participating musicians and artists out of their political and social isolation by creating communities of like-minded artists united by their creativity and mutual interests.

MindTrip Reloaded

With its premiere in the year 2000, *MindTrip* was the first composition ever performed with Quintet.net, my networked multimedia performance environment. The 13 years which separate the two performances, have lead to numerous general technological advances as well as a personal evolution which resulted in a sharpening of my conceptual, aesthetic and musical visions. The story is still the same: A man receives a brain implant in order to communicate with a distant civilization. In the end, he has every reason to doubt that his experiences have been authentic. This can be taken as a metaphor for digital art with its Turing test-like issues.

Georg Hajdu

From the Distance There Is Harmony

It is a piece for five networked performers and the network connecting them. The piece is about long-distance-relationships, in every sense of the word relationship. It is also an exploration of how to use network parameters that signify distance to influence how the EBE performers interact musically.

Kai Niggemann

2'45"

2'45" is the approximate distance of Bratislava and Vienna – as perceived by the propagating sound. My work explores how this distance, both temporal and spatial, may influence our comprehension of matters that, at first glance, seem to be unambiguous. What may happen even to the most naive action once the tiny ‘distances’ in time and space, history and culture, people and values (etc.) reinforce themselves? Would these differences strengthen or destroy an initial coherence of our initiatives?

Ádám Siska

Mining

The composition “mining” is focusing acoustically and visually on the phenomenon of an uranium mine in Pécs, Hungary, with the characteristic emotionality of the miner’s village and the strange paradoxes between machines, propaganda and sentimentality.

Johannes Kretz

ShadowPlace

Taking Tanizaki’s *In Praise of Shadows* as its starting point, the work explores the luminal zone existing between illumination and occultation, light and shade. The deep metaphors of occidental thought, identifiable in concepts such as “the dark ages” and “the enlightenment”, reveal a binary opposition, a division. Attempting a synthesis, Jung wrote, “Everyone carries a shadow and the less it is embodied in the individual’s conscious life, the blacker and denser it is.”

ShadowPlace is a meditation in sound and Super8 film on the inevitability of shadows.

Andrea Szigetvári, Stewart Collinson

Lonesome Skyscraper

Lonesome Skyscraper is an electronic version of the piece, composed for Quintet.net software environment, inspired by fascinating abandoned skyscraper in Pécs, Hungary.

Ivana Ognjanović

Tuesday, Nov. 12 | 7.30 pm

Dvorana Concert Hall

**œnm . österreichisches
ensemble für neue musik**

Irmgard Messin

flute

Theodor Burkali

clarinet

Nora Skuta

piano

Ivana Pristašová-Zaugg

violin

Georges-Emmanuel Schneider

violin

Jutas Jávorka

viola

Peter Sigl

violoncello

Beat Furrer

Presto (1997)*

.....

Branka Popović, ISCM Serbia

out of nowhere (2004)*

.....

Misato Mochizuki

All That Is Including Me (1996)*

.....

Johannes Maria Staud

Lagrein (2008)*

.....

* * *

Nicolas Tzortzis, individual submission ISCM

Femme-tête-temps (2010)*

.....

Peter Zagar

Song for Emőke (2013)**

.....

Bernhard Gander

Schlechtecharakterstücke (2008)*

œnm . austrian ensemble for contemporary music, one of the leading ensembles for contemporary music in Austria, is among the regular guests at the Melos Ethos Festival. An additional justification for this is the fact that it includes two prominent Slovak performers. The ensemble has established a programme tradition of presenting examples of the latest work of Austrian composers and confronting it with the music of their foreign colleagues (sometimes from non-European lands). That will be the pattern this evening also.

Presto, presto, presto...

The two compositions for string quartet on today's programme have much in common. Their authors come from south-eastern Europe, they are generational peers (born in the second half of the 1970s), both works have a characteristic manner of treating musical time and the crafting of the string quartet, and there is a preference for polyrhythm, faster tempos, and a sound quality that has a nervous, even jerky effect.

The Serbian composer **Branka Popović** defines her *out of nowhere*, inspired by the celebrated *Scream* of Edvard Munch: "*The composition consists of six sections based on the same motif. The individual sections are extremely compressed, so as to give the impression that they are only fragments of a greater whole which cannot be seen in its entirety.*" The principle functions simply. Two types of material regularly alternate in the work, constructed in a narrow range round the "central" D note; sometimes in a fast, rhythmically sharply articulated form, at other times slowly, veiled in a mysterious haze of flageolets and glissandi.

The Greek composer **Nicolas Tzortzis** conceived the quartet *Femme-tête-temps* as a certain kind of record "*of the speed with which the human mind works, particularly in states of disquiet*". The rhythmically complex score, typified especially by the sudden changes of instrumental registers, thus evokes visually, as well as in its sound, the dense convolution of nervous tissue.

We might also include in this category **Beat Furrer's** attractive *Presto* for flute and piano, which was premiered in 1998 by the composer's "court" performers, Eva Furrer and Marino Formenti. The basically symmetri-

cally constructed “scherzo” is a kind of acrobatic dance solo of the flute round the strongly percussive part of the piano. The skein of metrically almost ungraspable patterns unwinds with a centrifugal energy, such as characterises the famous piano *Etudes* of Ligeti. Here too there is a present aura of an almost mechanical instrument, but the flute, with its affinity to human breath and capacity to make contact with human affections, introduces an elemental humanity.

All That Is, Including Me...

The Japanese composer **Misato Mochizuki** was inspired by various sources to compose *All That Is Including Me*. The title is a line from an improvised poem of Buckminster Fuller's:

Environment to each must be
“All that is excepting me”,
Universe in turn must be
“All that is including me”.

Apart from that, the composer was inspired by the experiences of American cosmonauts on space flights and also by the scientific problem of orbiting cosmic bodies (Sun – Earth – Moon). From these the rational organisation of the composition's musical material unfolds. The characteristic elements include repetition, the beginning and ending of phrases on a long note, time articulation created from simple rhythmic cells and their combination, and the circling of each of the three instruments around simple formations such as trill, glissando, long held note, or pause.

Austrian Duel

The contemporary music of the ensemble's native country will be represented at today's concert by two authors whose artistic premises and compositional language are markedly different. For his *Schlechte Charakterstücke* Furrer's pupil **Bernhard Gander** has chosen the conservative line-up of a piano trio, perhaps in accordance with what the name of the work indicates. The wordplay evokes the traditional romantic “character pieces”, but the word “schlecht” (bad) is sufficient warning against any expectation of innocent salon music. So as to avoid

misunderstanding, the composer has not used this adjective in relation to the compositional quality of his pieces; what is involved is a musical expression of mutually resembling bad human characters (or qualities). Three of the six pieces express greed, envy and miserliness. After each of them a lamento follows. The music too is of that kind: coarsely expressive, sometimes literally metal-hard, at various moments revealing the author's "extra-classical" musical preferences.

Inclining to an entirely different manner of expression is **Johannes Maria Staud**, whose compositional utterance was formed by men such as Michael Jarrell, Brian Ferneyhough and Alois Piños. His *Lagrein* for a similarly traditional chamber line-up (very much a favourite of composers in the period since Messiaen's *Quartet for the End of Time*) represents a supremely European type of chamber music influenced by the work of György Ligeti, orientated towards sonoristics and detailed compositional elaboration. The expressiveness of this music is significantly muted (compared to the immediacy of Gander), always under the composer's care and sensitive control. Granted, here too there are certain moments when it comes right to the surface, when the composer allows the Ligetian "onset of catastrophe", which has been "gathering" and preparing practically from the start, its unobstructed course. An interesting point is that while composing it Staud let himself be led by synesthetic feeling, following a sequence of complex sense perceptions: "Medium garnet red with ruby tones. A rich, quite noticeable spicy fragrance with a chocolate character, flower impressions (violet), red fruit, dried plums. Soft, downy, full flavour with hints of skin and tar. Firm, dry and somewhat earthy surface..."

Róbert Kolář

Song for Emőke

When I was about thirty years old, I read Josef Škvorecký's story *The Legend of Emőke* and the following passage lodged in my memory: "I looked at the thriving, sensual, weather-beaten face of the clay dwarf, and that was me, I myself, thirty years old, still single, involved in a relationship with Margitka, a married woman, a guy who didn't believe in anything anymore or take anything very seriously, who knew what the world was all about, life, politics, fame and happiness and everything,

who was alone, not from incapacity but of necessity, quite successful, with a good salary and reasonable health, for whom life held no surprises and with nothing left to learn that I didn't already know, at an age when the first minor physical problems begin to herald the passing of time, at an age when people get married at the last moment so as still to be able to have children and watch them grow up only to find out equally fast exactly what life's all about..."

Peter Zagar

Wednesday, Nov. 13 | 7.30 pm

A4 – Space for Contemporary Culture

Agon Orchestra

Petr Kofroň

conductor

Martin Čech, flute, piccolo

Tomáš Čistecký, clarinet, saxophones

Jan Musil, French horn

Jan Jirucha, trombone

Jan Jaroš, tuba

Ivan Acher, sampler, video

Petr Wajsar, sampler, keyboards

Tibor Adamský, drums

Jaroslav Novák, electric guitar

Jan Šimůnek, violin

Igor Lecian, violin

Mikoláš Čech, viola

Vít Petrášek, violoncello

Ivan Bierhanzl, double bass, bass guitar

Jaromír Mikeš, sound engineer

Ivan Acher

*Typornamento (2012)**

.....

Peter Machajdík

*The Immanent Lines in Blue Deep**

.....

Martin Burlas

*Amnesia**

.....

Jan Jirucha

*Rondo (Quartet for Ludovít Fulla)**

.....

Petr Kofroň

*Transfiguration of Manfred for Two Ayes**

.....

Marek Piaček

*From Correspondence (From My Life)**

.....

Petr Wajsar

*Minimini from the Albumblätter Cycle**



ČESKÉ CENTRUM

CZECH CENTRE

Adamčiak is Adamčiak is Adamčiak...

"There were no notes. Both of us smiled then: Professor Suchoň knew well which notes should be there. And in fact he wrote them into a large conductor's score, where nothing was left out. And I knew definitely that I was not going to write notes."

Milan Adamčiak's recollection of his meeting with Eugen Suchoň (recorded in an interview with Michal Murin in the recently-published *Archív III*) contains Adamčiak's explicitly stated artistic credo. The last sentence is about adopting a fundamental, uncompromising position. As if the famous dialogue between John Cage and Arnold Schönberg about beating one's head off the wall were being replayed. The reasons go back to the 1960s, when new possibilities of artistic creation were opening up for Adamčiak, thanks to the Warsaw Autumn Festival and in particular through Bogusław Schaeffer. The work of Schaeffer and John Cage, which became accessible to him at that time, along with those two artists' ideas, convinced Adamčiak that music could be made by other means besides recording its course via traditional notation. Graphic scores became his main communication medium, not least because the fields of music (or sound art), the word, and visual art, which were equally attractive for Adamčiak, were combined here on the basis of free associations, and their coexistence was more interesting than the hermetically sealed world of "pure" music. To all this one can add the theatrical dimension, if things were to go as far as actual performance (which was not a condition: his graphic scores also had artistic meaning as fine art objects), where parallels were outlined with the musical-theatrical events of Mauricio Kagel, including possible satiric, (self-)ironising undertones.

Adamčiak's scores were a relatively long time waiting for their realisation in sound. Their creator, with his loner's attitude, stood on the artistic (and later also on the social) periphery. In recent years, however, interest in his work has awakened. Undoubtedly that is connected with the fact that in Slovakia over the last two decades musicians have appeared who have no difficulty orientating themselves in the field of experimental, freely improvised, or electronic music. A stable scene is functioning

here. Adamčiak's graphic scores, with their openness and ability to work on performers' imagination, orientating it in a certain direction without directive prescription of specific material, find a grateful response in that milieu.

The number of scores which Adamčiak has created since the late 1960s is enormous, and equally remarkable is their diversity of types. We find among them scores of the most various formats (including large-scale and three-dimensional) and types of depiction or modes of use (framed, contoured, block, zoned, modelled, lettrist, numerical, linear; a number of them are rotatable, some are verbal-instructive, and so on). Mostly they offer the performer a concept, guiding him towards a certain type of performance action, but to repeat Adamčiak's own words, there are no notes. Precisely for this reason, the project launched last year by the Prague ensemble **Agon Orchestra** had rather the flavour of a paradox. Seven composers, closely related generationally and in style preference, accepted an offer to create compositions inspired by Adamčiak's graphic scores. What was once intended for an open performance, was now transformed into a fixed form, and the instrumentation was now given by the line-up of the ensemble.

Hence just as Adamčiak's scores, for all their diversity, are linked by a clearly identifiable authorial signature, so also the selected composers are linked by their inclinations towards various types of minimal music and the tendencies which emerged from it. To a great extent that is understandable, since Adamčiak often operates with recurring elements, repetition and association of structures similar one to another, with "meditative" elements, and also with the phenomenon of reduction. Despite that, the supply of compositions thus created is not monotonous, and one can sense the individual signatures of the authors. The circle ranges from the "impressionistically" fragile sound picture by **Jan Jirucha** entitled *Rondo (Quartet for Ludovít Fulla)*, based on Adamčiak's circular collage of the same name, through the "classically" repetitive *Minimini* of **Petr Wajsar**, to the tendencies towards an explicitly non-classical genre (always with a strong accent on repetitiveness) in **Ivan Acher** and **Petr Kofroň**. The works by **Martin Burlas**,

Peter Machajdík and Marek Piaček are again created by overlaying a static sound surface (played live with acoustic instruments) with seemingly alien, dynamising elements: in the case of Burlas there is the characteristic “breached”, deformed rhythm of the drums, deceleration and gradual dissolution of the models, while Machajdík and Piaček lay the surface with sampled human voices: the first-mentioned has the voices of Milan Adamčiak and John Cage poetically poured one into the other, while the second lets us hear excerpts from letters addressed to Adamčiak, greetings and so on, as recorded in Adamčiak’s collage *From Correspondence (From My Life)*. Here, however, there is a digital imitation of Adamčiak’s voice, which against the background of the consonant section takes on an almost morbid air. Or is it a parody...? That, however, would be fully in harmony with Adamčiak’s aesthetic, since he himself has said that “...all these experiences, the phenomena of social communication through the medium of music, stage or theatricalisation can be taken in deadly earnest, but at the same time with a smile on one’s face. And with a large dose of self-ironisation (self-parody).”

Robert Kolář



Thursday, Nov. 14 | 7.30 pm

City Theatre of P. O. Hviezdoslav

La Chambre aux échos

Karen Vourc'h, solo soprano

Raquel Camarinha, soprano

Magali Paliès, mezzo-soprano

Johan Viau, tenor

Florent Baffi, bass-baritone

Isabelle Seleskovitch, actress

Secession Orchestra

Julien Vern, flute

Edouard Sabo, flute/piccolo/alto flute

Vincent Arnoult, oboe

Bertrand Laude, clarinet

Mehdi El Hammami, bassoon/contrabassoon

Alexis Crouzil, Grégory Sarrazin, horn

Johann Nardeau, trumpet

Matthieu Adam, trombone

Jehanne Draï, harp

Yoan Hereau, celesta

Aurore Bassez, timpani

Guillaume Le Picard, Thibault Lepri percussion

Joseph Metral, Jules Dussap, violin

Cécile Marsaudon, viola

Dima Tsypkin, violoncello

Benjamin Ziai, double bass

Kaija Saariaho

*La Passion de Simone***

world premiere of the chamber version

Libretto: **Amin Maalouf**

Concept and realisation: **Compagnie La Chambre aux échos**

Musical direction: **Clément Mao-Takacs**

Stage direction: **Aleksi Barrière**

Set designer and stage manager: **Pauline Squelbut**

Lighting designer: **Étienne Exbrayat**

Costume designer: **Liisa Nieminen**

Répétiteur: **Yoan Hereau**

Production and administration for La Chambre aux échos:

Clémentine Marin

Production by: **La Chambre aux échos.**

Co-production and co-commission of the new chamber version
by **Music Centre Slovakia, Melos-Ethos Festival and Festival
de Saint-Denis**, with the support of **ADAMI**.

The artistic team wishes to thank all its partners for their
long-lasting support, and especially Kaija Saariaho,
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Rushton and Gill Graham (Chester Music) and
Francis Auboyneau (Secession Orchestra) and Arcal (rehearsal space) for
making this project possible.

The Project takes place in collaboration with Bratislava Culture and
Informations Centre.



“Music theatre, theatre of the mind”

La Passion de Simone, a “musical path in fifteen stations”, with words by Amin Maalouf and music by Kaija Saariaho, premiered in Vienna in November 2006, in a stage version by Peter Sellars. It was born from a spark ignited six years earlier, when the trio was working on its first collaboration, the now famous opera *L'Amour de loin*. Without knowing he was quoting one of the composer's favorite authors, Sellars read texts by Simone Weil to the singers. Upon discovering this extraordinary philosopher/activist and her life, Maalouf, a master in the art of biographical fictions, was immediately drawn to her intensity. They later agreed to pay together an artistic tribute to the life and thought of a woman who consumed herself in trying to live up to her moral standards and hopes for mankind.

The newborn work, however, so original in its form that no better term could be found to name it than “oratorio”, was not an opera in the same way as *L'Amour de loin*, but still required great vocal and instrumental manpower, and therefore never enjoyed the same success or interest within the institution. This is why we hope this new chamber version Kaija Saariaho so generously crafted for us will give it a new life, more adapted to the means of small companies, theatres and festivals willing to explore its dense and meditative mysteries.

The very fact that *La Passion de Simone* is not a conventional opera is what makes it so interesting and necessary: rather than putting Simone Weil's life on stage as drama, the work addresses it from the perspective of our present time, and becomes therefore a collective meditation to which we are all invited to participate, as individuals and as a society; very much like Bach's Passion-plays inspire a community to contemplate from a contemporary perspective what “binds it together” (the literal meaning of the Latin *religare*, from which the word *religion* supposedly originated). Rather than witnessing a patronising attempt to reconstruct events and situations as in a commercial “biopic”, we have the opportunity to dig in deeper, under the surface, and reflect on the extremely complex and controversial life-choices of an individual who, against all odds, tried to fight ideas bigger than herself and the force of what could be called “History”, in ways that can seem extreme or even at times absurd to us.

All the participants of this exceptional ritual will be gathered on the stage because this new chamber version allows us to avoid hiding the orchestra into a pit. Therefore, all the performers, whether singers, actress or instrumentalists, will share one space to tell together a story that belongs to our shared past. Each interaction this collective retelling is made of will be visible to us, and give birth to an intimate and unknown form of theatre we tried to set in space and pictures. A theatre born from the music, an invisible theatre of the mind, most relevant to explore subtle questions at the core of our society and its memory.

This attempt, based on close collaboration of all partners, emanates from the deep belief that art can play a role in public debate, and that music is, perhaps, the purest and most refined form of theatre.

Aleksi Barrière & Clément Mao-Takacs

“A form of theatre that has to be entirely invented”

Three questions to director Aleksi Barrière

How is Simone Weil interesting to us as an audience in 2013?

Simone Weil is one of the most fascinating figures in the history of philosophy. Seldom has a philosopher so fully attempted to understand the mechanisms of oppression in our civilisation, to the point of wanting to experience them by herself, by working in a factory – that is, in the most horrible conditions, just before the French labour laws of 1936 that finally put order and boundaries to the way the working class were being exploited. On the other hand, her refusal of any kind of dogmatism, ideology and “political correctness” was dazzling and rather unique. Although she started in the Communist ranks, she was among to the first Western intellectuals to criticise Stalinism; fighting on the field alongside the Republicans during the Spanish Civil War didn’t stop her from opposing massacres executed by both parties and bringing them to public knowledge; and, in the end, she found solace in Christian faith but refused to be part of the Roman Catholic

Church. But her independency stemmed from a form of intransigence, a craving for the absolute, that could only be destructive to herself and people around her. Amin Maalouf's libretto coins this contradiction of a woman trying to live a completely pure life, entirely dedicated to others – in other words, trying to be a saint. How far can we follow her on that dangerous path? And what can we learn from her, in a time of new ideologies and new slaveries that is not so distant from hers?

How is *La Passion de Simone* a “Passion”?

The purpose is obviously not to create a religious performance, or to interpret Simone Weil's life solely from a mystical point of view – apart from being a well-informed scientific mind, she looked for answers in many religions and never converted to any. Also, we are not dealing with a pure eulogy, since the work also emphasises how problematic her choices have been. The idea of having a narrator, an “Evangelist” from our time tell this story and comment it step by step, thematically (following a structure loosely inspired by the traditional *Via Crucis*), rather than simply trying to “enact” it on stage, is really powerful, and brings us into an extremely topical, “here and now” conception of what a performance is: people gathering to share an experience, as a community, rather than just buying a ticket to enjoy some music.

Is this what makes this unusual form compelling as a stage work?

Exactly. *La Passion de Simone* belongs to a tradition of works that, rather than using a pre-existing convention to convey their message, create their own convention and form. This is very exciting, because we are dealing with a form of theatre that has to be entirely invented, and that is highly challenging for the creative team as well as for the audience. We are witnessing one of these moments where music, literature and theatre cross-fertilise each other to create something previously unseen and unheard. When Bach's *Matthäus-Passion* was performed for the first time, Leipzig's Lutheran audience was bewildered to see that the church had become the stage to an unknown, vivid form of theatre that brought the story of this man who had accepted all the world's suffering

as his burden to its most contemporary expression, as a direct response to their everyday lives. In the same way, not only does *La Passion de Simone* bring huge questions on our society into the concert hall, but it also elevates us musically to moments of pure meditation that are unknown to the pace of our daily routine. From such an ability to bring forward new off-beat dimensions, new ways to approach reality, can great art be recognised.

(Interview by Clémentine Marin)

"Dark and bright music"

Three questions to conductor Clément Mao-Takacs

This is the first time you conduct Saariaho's music, but you do have a special relationship to it...

I discovered Kaija's music in the early 1990s, when I was a young boy fascinated by all forms of music, especially contemporary music. I was immediately attracted by her poetic world, always intense – both in the dreamlike moments and the violent ones. Her language is based on complex and elaborate structures, but these structures never conceal the clarity of the musical discourse. I also particularly liked very early on the voice of soprano Dawn Upshaw, and therefore all the ingredients were there for me to fall in love with works such as *Lonh, Château de l'Âme, L'Amour de loin...*! The word "love" is an accurate description of my feelings for Kaija's works and that is why I have done much scholarly work on the subject. We met several times, and gradually, a trustful relationship developed, one of its consequences being the idea of this production, a long-standing project I shared with my collaborator Aleksis Barrière.

Why are you so particularly interested by the stage works of Kaija Saariaho?

I have to declare that I do love her instrumental works too! But, indeed, I am very much interested in her operatic work. One of the main

reasons to that is that, in my opinion, there is a rare balance between text and music in Saariaho's operas: you can hear every word of the text, yet the voice's lines are so expressive. And this does not exclude the use of voice as an instrument, or the use of syllables, or phonemes as a sung material: her writing of voice and text offers a rather broad spectrum! Another feature is the choice of subjects, which are not totally biographical topics neither mythical ones: I mean Kaija's stage works develop precisely on this distance between reality and fiction. Jaufré Rudel existed, but his *Vida* – on which the opera is based – is already a fiction; *Adriana Mater* is built on the structure of Greek tragedy, but could be based on a contemporary reportage; *Émilie* is both a historical and realistic portrait, and a metaphor of womanhood and creation in a male-centered society. *La Passion de Simone*, even more original in its form, dramatises our conflicted relationship of identification and criticism to a historical figure that is also approached as a "saint", i.e., a myth. Saariaho's stage works address your emotions as much as your mind, and not only your identification with a character: you live intensely an experience as an auditor with a high level of consciousness. Finally, one of the other interesting features of these stage works is their formal development in a totally different way from the tradition of opera. Of course, you can detect some connections with other composers (Berg, Messiaen...), but in my opinion, Saariaho has discovered a new dramatic form with the desire to represent a path, and a spiritual path rather than an action. This is particularly noticeable in *La Passion de Simone*.

So, what could you tell us about music and form in *La Passion de Simone*?

La Passion de Simone is not exactly an opera, neither an oratorio, nor hybrid between these two forms; it is not comparable to anything else! Of course, we can detect the features of the "Saariaho style": some suspended periods, in which very fast repetitive musical cells are self-varied – often used as a support for speaking text said by the actress; the string writing, with these bow movement, going gradually from *sul ponticello* to *sul tasto*; the succession of violent explosions and medi-

tative sequences... This juxtaposition of contrasting elements is quite present in *La Passion de Simone*; and far from being a heavy and austere work, *La Passion de Simone* instead offers bright colours and a remarkable fluidity of musical discourse. Beyond the general structure in 15 stations, we can divide the work into two blocks: from the *First* to *Seventh Station* of the *Ninth* to the *Fifteenth*; moreover, the *Ninth Station* obviously reprises, as you will notice, some harmonic elements of the *First*. Between these two parts is the *Eighth Station*, almost entirely an instrumental meditation, a kind of island in the middle of a work predominantly devoted to the voices. This is the heart of the work, a dark and bright one, and probably one of the most fascinating sequences of *La Passion de Simone*.

(Interview by Clémentine Marin)

Kaija Saariaho: La Passion de Simone

Chemin musical en quinze stations

Livret par Amin Maalouf

1 Première station

Chant: Simone, grande soeur,
Petite soeur, Simone !
Je contemple ton visage
Au dernier printemps de ta vie
Pour refaire avec toi, en pensée,
Le chemin de ton agonie.

Tu es née longtemps avant moi
Puis, un jour, tu as renoncé à vieillir.
Je t'admire d'avoir fait de ta vie
Une traversée lumineuse,
Mais je t'en veux d'avoir préféré la mort.

Lecture: « Rien de ce qui existe n'est
absolument digne d'amour, il faut donc aimer
ce qui n'existe pas ».

Kaija Saariaho: The Passion of Simone
Musical path in fifteen stations
Libretto by Amin Maalouf

1 First Station

Singer: Simone, my elder sister,
My little sister, Simone!
I contemplate your face
In the last spring of your life
To travel with you, in my mind,
The way of your agony.

You were born long before me
Then, one day, you gave up growing old.
I admire you for making of your life
A shining crossing,
But I resent that you preferred death.

Reader: *"Nothing that exists is absolutely
worthy of love, so we must love what does
not exist".*

2 Deuxième station

Chœur: Simone, grande soeur,
Petite soeur, Simone !

Chant: Tu as choisi de porter ta croix.
Non, je sais, tu n'as pas tout choisi.
Tu n'as pas choisi d'être femme, ni d'être juive.
Femme dans un monde où tes soeurs
Avaient si peu de place ;
Juive dans un monde où la haine
Se déchaînait contre les tiens.
Et tu n'as pas choisi non plus
Ces douleurs...

Chœur: Ne jamais chercher
Une consolation...

Chant: Ces douleurs qui ne quittaient jamais
Ta tête d'écolière ni tes mains d'enfant,
Tes mains naines qui te faisaient
Honte de ton corps jusqu'aux larmes.

Chœur: Ne jamais chercher à la douleur
Une consolation...

3 Troisième station

Chant: Une autre que toi
Se serait détournée du monde
Pour se soucier de sa propre souffrance.
Toi, tu t'es détournée de toi-même
Pour fixer ton regard sur le monde.

Lecture: « *Avoir l'attention tendue...* »

2 Second Station

Chorus: Simone, my elder sister,
My little sister, Simone!

Singer: You chose to carry your cross.
No, I know that you did not choose everything.
You did not choose to be a woman, nor to be Jewish.
A woman in a world where your sisters
Had so little place;
Jewish in a world where hatred
Unleashed its fury against your people.
And neither did you choose
These torments...

Chorus: Never seek
Consolation...

Singer: These torments that never left
Your schoolgirl's head nor your child's hands,
Your lame hands that made you
Ashamed of your body to the point of tears.

Chorus: Never seek consolation
For your pain...

3 Third Station

Singer: Another person
Would have turned away from the world
To care for his own suffering.
You turned away from yourself
To fix your gaze upon the world.

Reader: *"To hold one's attention towards..."*

Chant: N'être plus qu'un regard, comme si
Celle qui regardait n'était rien, comme si
Elle voulait se fondre dans ce qu'elle contemplant.
Se fondre, se dissoudre, s'anéantir.
N'exister que par son attention au monde,
A ses soupirs, à ses chuchotements,
A son silence.

Lecture: « *Savoir écouter le silence... Avoir
l'attention tendue vers l'absence de bruit... »*

4 Quatrième station

Chant: Attentive à la souffrance des humains,
Tu étais peu sensible à celle de tes proches.
Une mère, un père, les yeux fixés sur toi,
Prêts à te suivre loin, Simone,
Jusqu'aux frontières de ton dévouement,
Ou de ton inconscience.

Sans doute, tu les aimais, cette mère et ce père,
Mais sur leur souffrance ton attention ne se fixait pas.
Parce qu'ils étaient proches, tu ne les voyais pas.
Du mouvement dont tu désirais t'abolir,
Tu les abolissais.
Sans doute avais-tu peur qu'ils veuillent te retenir
Sur le chemin qui mène au dernier sacrifice.

5 Cinquième station

Choeur: Travailler de tes mains,
Simone ?

Chant: Les ouvriers, tu as voulu partager leur sort,
Te fondre au milieu de leur foule asservie,

Singer: To be no more than a gaze, as if
She who was looking was nothing, as if
She wanted to melt into what she gazed upon.
To melt, to dissolve, to vanish.
To exist only thru her attention to the world,
To its sighs, to its whispers,
To its silence.

Reader: *"To know how to listen to silence...
To hold one's attention towards the absence of noise..."*

4 Fourth Station

Singer: Attentive to the suffering of mankind,
You scarcely noticed that of those close to you.
A mother, a father, their eyes fixed upon you,
Ready to follow you far away, Simone,
Right to the frontiers of your devotion,
Or of your recklessness.

No doubt you loved them, this mother and father,
But their suffering never held your attention.
Because they were close, you did not see them.
By the impulse that you sought to abolish yourself,
You abolished them.
No doubt you were afraid that they would hold you back
On the way that leads to the final sacrifice.

5 Fifth Station

Chorus: Working with your hands,
Simone?

Singer: You wanted to share the fate of the workers,
To melt into their enslaved mass,

Choeur: Travailler de tes mains,
A l'usine ?

Chant: Tu t'es enchaînée à la machine,
Comme s'enchaînent les galériens,
Et la machine t'a volé ta gaîté,
Ta jeunesse, Simone, ta dignité,
Peut-être un peu aussi ta foi en l'homme.
Au bout de quelques mois, épuisée, malade,
Tu as posé ta croix à terre, tu as quitté l'usine,
Avec le sentiment d'avoir été marquée à vie,
Marquée au fer, comme sont marqués les
esclaves.

6 Sixième station

Choeur: Et puis il y a cette image, Simone,
Cette image sur ta carte d'usine.
A-neuf-six-six-trois-zéro-Weil.
Cette image de charbon et d'ivoire
Comme un suaire
Où seraient venus s'imprimer
Les traits creusés d'un visage perdu.
A-neuf-six-six-trois-zéro-Weil.

Lecture: « *Méthode pour comprendre les
images, les symboles... Ne pas essayer
de les interpréter, mais les regarder,
les regarder, jusqu'à ce que la lumière
jaillisse... »*

Choeur: Cette photo, Simone,
Sur ta carte d'usine,
On dirait celle d'une déportée
En attente de la mort,
Avec un matricule gravé sur le bras,

Chorus: Working with your hands,
At the factory?

Singer: You chained yourself to a machine,
As the galley-slaves were chained,
And the machine robbed you of your gaiety,
Your youth, Simone, your dignity,
Perhaps also a little of your faith in mankind.
After some months, exhausted, ill,
You laid your cross on the ground; you left the factory,
With the feeling of having been scarred for life,
Branded, as slaves are
branded.

6 Sixth Station

Chorus: And then there is this image, Simone,
This image on your factory card.
A-nine-six-six-three-zero-Weil.
This image of charcoal and ivory
Like a shroud
Where had just been imprinted
The hollowed-out features of a lost face.
A-nine-six-six-three-zero-Weil.

Reader: *“Method for understanding
images, symbols... Don’t try
to interpret them, just look at them,
look at them, until light bursts
forth...”*

Chorus: This photograph, Simone,
On your factory card,
One would say it belonged to a deportee
Waiting for impending death,
With a number engraved on her arm,

Ou sur la poitrine,
A-neuf-six-six-trois-zéro-Weil.

Lecture: *« Comme Dieu est impuissant
à faire le bien parmi les hommes sans la
coopération des hommes, de même le
démon à faire le mal... »*

7 Septième station

Chant: En sortant de l'usine, grande soeur,
Tu ne croyais plus aux sociétés humaines,
A leurs mythes joyeux, ni à leurs
promesses.

Choeur: *« Deux forces... »*

Chant: Leurs révolutions ? Elles naissent
dans la violence,
Et s'achèvent dans la tyrannie.
Leur démocratie ? Un autre mode
d'asservissement.

Choeur: *« Deux forces règnent
Sur l'univers... »*

Chant: Tu te méfiais des partis, des
nations, des Églises,
Rien que des prisons, des prisons pour
l'esprit !
A quoi donc croyais-tu encore, Simone,
grande soeur ?
Seulement à cette flamme...

Choeur: *« ... lumière et pesanteur... »*

Or on her chest,
A-nine-six-six-three-zero-Weil.

Reader: *"As God is powerless to do good
amongst mankind without the cooperation
of men, it is the same with the devil doing
evil..."*

7 Seventh Station

Singer: Leaving the factory, my elder sister,
You no longer believed in human societies,
In their joyous myths, nor in their
promises.

Chorus: *"Two powers..."*

Singer: Their revolutions? They are born
in violence
And end in tyranny.
Their democracy? Another form
of slavery.

Chorus: *"Two powers hold sway
Over the universe..."*

Singer: You distrusted parties,
nations, churches,
As nothing but prisons, prisons for
the spirit!
What did you believe in, then, Simone,
my elder sister?
Only in that flame...

Chorus: *"... light and gravity..."*

Chant: a cette flamme fragile
Qui brûle en chacun d'entre nous,
Et se nourrit de nos souffrances.

Choeur: « ...*lumière et pesanteur.* »

Chant: Tu croyais seulement à cette
flamme tremblante
Qui nous éclaire, nous purifie,
Et nous élève vers notre liberté,
Quand la pesanteur du monde nous entraîne
Vers la voracité, et vers la servitude.

8 Huitième station

Chant et Lecture: « *Dieu se retire
Pour ne pas être aimé
Comme un trésor par un avare.* »

9 Neuvième station

Chant: Savoir aimer — Dieu, pour Lui-même,
Les autres, pour eux-mêmes,
Sans bassesse, sans complaisance.

Choeur: Savoir aimer
Dieu, pour lui-même.

Chant: Ne pas seulement s'aimer, soi,
Ni seulement trembler pour les siens.
Aimer, en premier, ceux qui sont différents,
Ceux qui sont éloignés, et jusqu'aux ennemis.

Choeur: Savoir aimer
Les autres, pour eux-mêmes.

Singer: In that fragile flame
That burns within each one of us,
And is nourished by our suffering.

Chorus: “... *light and gravity...*”

Singer: You believed only in that
trembling flame
That enlightens us, purifies us,
And raises us towards our freedom,
When the gravity of earth drags us down
Towards greed, and towards servitude.

8 Eighth Station

Singer and Reader: “*God withdraws
So as not to be loved
As a treasure is loved by a miser.*”

9 Ninth Station

Singer: One should know how to love God for
Himself,
Others, for themselves,
Without servility, without complacency.

Chorus: One should know how to love
God, for himself.

Singer: Not only to love oneself,
Not only to fear for one's own.
To love, foremost, those who are different,
Those who are remote, and even one's enemies.

Chorus: One should know how to love
Others, for themselves.

Chant: Ne pas seulement s'aimer, soi.
Ce fut ta grandeur, ton message le plus
poignant.
Ce fut aussi ta faute. Toujours tu as été
Incapable de t'aimer toi-même,
Incapable de gémir si la victime était toi,
Ou un aspect de toi.

Choeur: Savoir aimer...

Chant: Quand ton peuple a été affamé, tu
t'es affamée ;
Quand ton peuple a été crucifié, tu t'es
crucifiée.
Mais tu n'as jamais su dire: « Nous
souffrons ! »
Tu n'as jamais su dire « nous ».

10 Dixième station

Lecture et Choeur: « *Se dépouiller...* »

Chant: Et tu t'es retrouvée seule,
Ma grande soeur obstinée, ma petite
soeur fragile.
Seule dans un monde qui se décompose,
Seule avec tes carnets tapissés
De mots sanskrits, ou grecs,
Seule avec ton regard d'écolière mystique.

Lecture et choeur: « *Se dépouiller de la
royauté imaginaire du monde...* »

Chant: Seule, debout, au milieu des
Ténèbres,
Invisible.

Singer: Not only to love oneself,
That was your greatness, your most
poignant message.
But that was also your poignant fault. You have always been
Incapable of loving yourself,
Incapable of moaning if the victim was you,
Or a facet of yourself.

Chorus: One should know how to love...

Singer: When your people were starving, you
starved yourself;
When your people were crucified, you
crucified yourself.
But you were never able to say: "We are
suffering!"
You were never able to say "we".

10 Tenth Station

Reader and Chorus: *"To cast off..."*

Singer: And you found yourself alone once more,
My obstinate elder sister, my
fragile little sister.
Alone in a world that was decomposing,
Alone with your notebooks filled with
Sanskrit words, or Greek words,
Alone with your look of a mystic schoolgirl.

Reader and Chorus: *"To cast off one's illusory
sense of worldly sovereignty..."*

Singer: Alone, standing, in the middle of
Darkness,
Invisible.

Lecture: *« Se dépouiller de la royauté imaginaire du monde pour se réduire au point qu'on occupe dans l'espace et le temps. Solitude absolue. Alors on a la vérité du monde. »*

11 Onzième station

Chant: Tu as longtemps cru qu'il fallait
A tout prix éviter la guerre.

Lecture: *« Tout ce qui est soumis au contact de la force est avili, quel que soit le contact. Frapper ou être frappé, c'est une seule et même souillure ».*

Chant: Finalement, tu t'es résignée à
entrer en guerre,
Un peu plus tard que d'autres,
Mais alors, tu as voulu aller jusqu'au bout.
Il émanait de toi
Une telle soif pour le sacrifice !

Lecture: *« Crainte de la mort, fondement de l'esclavage. »*

Chant: Une telle soif pour le sacrifice !
Les résistants se sont méfiés,
Ils ont refusé de t'envoyer
Derrière les lignes ennemies.
Pour toi, ce fut la blessure ultime.

12 Douzième station

Choeur: Alors tu as choisi
De te sacrifier autrement :

Reader: *"To cast off the imaginary royalty of the world in order to reduce oneself to the point that one occupies in space and time. Absolute solitude. Then one has the truth of the world."*

11 Eleventh Station

Singer: You have long believed that it was necessary,
At all costs, to prevent war.

Reader: *"Everything that is subject to contact with force is demeaned, whatever that contact may be. To strike or to be struck is one single identical stain."*

Singer: Finally, you resigned yourself to
go to war,
A little later than others,
But then, you wanted to go to the very end.
There loomed from you
Such a thirst for sacrifice!

Reader: *"Fear of death. The foundation of slavery."*

Singer: Such a thirst for sacrifice!
The Resistance mistrusted you,
They refused to send you
Behind enemy lines.
For you, that was the final wound.

12 Twelfth Station

Chorus: Then you chose
To sacrifice yourself in another way:

En te retirant d'un monde
Qui s'enfonçait dans la bestialité.
Un jour, tu as cessé de te nourrir
Parce que les enfants de France
Étaient privés de lait.

Lecture: « *Quand la douleur et l'épuisement
arrivent au point de faire naître dans l'âme
le sentiment de la perpétuité... »*

Choeur: Un jour, tu as renoncé à la vie
Parce que le monde avait cessé de vivre
Dans la dignité.

13 Treizième station

Chant: Lentement,
Tu as rendu l'âme,
Petite soeur, Simone,

Choeur: a trente-quatr'ans,
Dans un hôpital d'Angleterre.

Chant: L'âge d'Alexandre, ou presque —
Celui qui avait refusé de boire
Parce que ses hommes avaient soif.
Lentement, tu as rendu l'âme,
Petite soeur, Simone,

Choeur: a trente-quatre ans,
Dans un hôpital d'Angleterre.

Chant: L'âge du Christ, ou presque —
Celui que tu as voulu imiter.

By withdrawing from a world
Plunged into bestiality.
One day, you stopped eating
Because the children of France
Were deprived of milk.

Reader: *"When pain and exhaustion reach
the point where a feeling of perpetuity is born
within a soul..."*

Chorus: One day, you gave up life
Because the world had ceased to live
In dignity.

13 Thirteenth Station

Singer: Slowly,
You gave up the ghost,
My little sister, Simone.

Chorus: At the age of thirty-four,
In a hospital in England.

Singer: The same age as Alexander, more or less –
He who had refused to drink
Because his men were thirsty.
Slowly, you gave up the ghost,
Little sister, Simone,

Chorus: At the age of thirty-four,
In a hospital in England.

Singer: The same age as Christ, more or less –
He whom you sought to imitate.

Lecture: *« Pour le privilège de me trouver avant de mourir dans un état parfaitement semblable à celui du Christ quand, sur la croix, il disait: 'Mon Dieu, pourquoi m'as-tu abandonné ?' — pour ce privilège, je renoncerais volontiers à tout ce qu'on nomme le Paradis. »*

14 Quatorzième station

Chant: C'était en août quarante-trois,
Et l'humanité n'a pas su alors qu'elle te perdait.

Lecture: *« Tout mal suscité dans le monde voyage de tête en tête jusqu'à ce qu'il tombe sur une victime parfaitement pure qui le subit tout entier et le détruit ».*

Chant: C'était en août quarante-trois,
Les hommes n'ont pas su
Qu'une femme s'était immolée pour eux,
Pour leurs mensonges, leurs trahisons,
Pour leur bestialité.

15 Ultime station

Chant: Par ta mort, tout ce que tu avais dit
S'est transformé en testament.

Choeur: Tu as marché
Vers l'anéantissement de toi-même,
Et tu as obtenu
Une résurrection.

Speaker: *“For the privilege of discovering myself before death in a state exactly similar to that of Christ when, on the cross, he said: ‘My God, why hast thou forsaken me?’ – for this privilege, I willingly would renounce everything that is called Paradise.”*

14 Fourteenth Station

Singer: It was in August forty-three,
And humanity did not know then that it was
losing you.

Reader: *“Every evil aroused in the world
travels from head to head until it falls upon
a perfectly pure victim whom is subjected to
all the suffering and whom evil is ultimately destroyed.”*

Singer: It was in August forty-three,
Mankind didn’t know
That a woman had sacrificed herself for them,
For their lies, their betrayals,
For their bestiality.

15 Final Station

Singer: By your death, everything that you had said
Was transformed into a testament.

Chorus: You walked
Towards your own annihilation
And you won
A resurrection.

Lecture: *« Ne pas croire à l'immortalité
de l'âme, mais regarder toute la vie
comme destinée à préparer l'instant de la mort... »*

Chant: Ta passion, Simone, grande soeur,
Ta passion a vaincu l'oubli,
Ta grâce a triomphé
De la pesanteur du monde.

Lecture: *« Rien de ce qui existe n'est
absolument digne d'amour, il faut donc
aimer ce qui n'existe pas ».*

Chant: Ta grâce s'est libérée
De la pesanteur du monde.
Mais la terre où tu nous as abandonnés
Est toujours ce royaume trompeur
Où tremblent les innocents..

Reader: *“Not to believe in the immortality of the soul, and still to regard the whole of life as a preparation for the moment of death...”*

Singer: Your passion, Simone, my elder sister,
Your passion defeated oblivion,
Your grace was liberated
From the gravity of the world.

Reader: *“Nothing that exists is absolutely worthy of love, so we must love that which does not exist”.*

Singer: Your grace was liberated
From the gravity of the world.
But the earth where you abandoned us
Is always this kingdom of deceit
Where innocents tremble.

French philosopher and activist Simone Weil (1909 – 1943) was born into a wealthy, agnostic Jewish family of intellectuals in Paris. She studied and eventually taught philosophy, attracting attention for her radical Marxist opinions. Hoping to understand the working class, she also worked in fields and factories and even participated in the Spanish Civil War. Over time she lost faith in political ideologies and was drawn to Christianity. Her religious writings often emphasized sacrifice and martyrdom through an ascetic lifestyle, a lifestyle that Weil personally adopted and which led to her early death at age 34 from tuberculosis.



FRINGE EVENTS

**Kaija Saariaho, Distinguished Guest
Composer**

Nov. 9 – 10 | 4.30 – 10 pm

The Slovak Philharmonic

Nox Borealis,
multimedia installation

General concept: **Jean-Baptiste Barrière**

Music: **Kaija Saariaho**

Realisation of the electronic part:
Jean-Baptiste Barrière,
Avanti! Ensemble, dir. Hannu Lintu

Visual concept: **Jean-Baptiste Barrière**

Images: **François Galard**

Production: **Cartes/Institut finlandais/
Image Auditive**

Nox Borealis is a musical and visual installation which finds its inspiration in two very different sources: one musical, the piece *Lichtbogen* by Kaija Saariaho, the other sonic, the recordings realised during aurora borealis by professor Unto K. Laine (Helsinki University of Technology).

Lichtbogen (1986), “arc of light” in German, is a piece for instrumental ensemble (9 musicians) and live electronics, that Kaija Saariaho composed after a journey, in 1986, beyond the polar circle, where she could witness with Jean-Baptiste Barrière, the magical and enigmatic spectacle of aurora borealis unfolding in the sky.

For *Nox Borealis*, from a multi-track studio recording of *Lichtbogen*, which was remixed, processed and spatialised on eight tracks around the audience, Saariaho and Barrière have imagined a visual dimension, with synthesis of abstract images.

These images are inspired by the music as well as aurora borealis, and projected on a largest possible screen on the ceiling of a hall, the spectators lying comfortably on the ground, immersed in sound and image in a situation evocating one of the spectators of these natural phenomena, lying in the snow and scanning the vast movements of lights which furrow the Nordic winter skies.

Starting from this reflexion on aurora borealis and from the analysis of musical forms, and more specifically, of timbres in *Lichtbogen*, this visual part sketches a speculative work about the exploration of cross relations of music and image, through an exploration of light and colour.

Source: www.petals.org/Barriere/NoxBorealis-english

Sunday, Nov. 10 | 10 am

Falkensteiner Hotel Bratislava
Kaija Saariaho in discussion
with Pekka Hako.

Tuesday, Nov. 12 | 10 am

Small Concert Hall of the Academy
of Performing Arts

Workshops:

Kaija Saariaho,
Camilla Hoitenga
Quasars Ensemble

Other Events

Nov. 8 – 10

Falkensteiner Hotel Bratislava

Annual Conference of the International
Association of Music Information Centres
(IAMIC) *Success in Music – Self-Commitment or
Claim of the Market?*
Bratislava – Vienna

Public event within the conference, Nov. 9, 3 pm:

**Meeting with representatives
of Slovak festivals and orchestras**

Michal Kaščák (Pohoda), Ivan Marton (The
Slovak Philharmonic), Mario Košík (Slovak
Radio Symphony Orchestra), Jozef Lupták
(Convergence), Peter Lipa (Bratislava Jazz Days)

Wednesday, Nov. 13 | 6 pm

Pálffy Palace, Zámocká Street

Presentation of the new CD
by Zita Slavíčková & Erik Rothenstein
Playing "Šach" with Mr. Bach

Friday, Nov. 15 | 8.30 am

KC Dunaj

Creative morning with Juraj Ďuriš
and Jonáš Gruska

APPENDIX

Composers 2013

Performers 2013

Documentation

Venues

Tickets

Acher, Ivan (1973) – Czech composer, poet, graphic artist, director and multimedia creator. He studied textile design at the Technical University at Liberec. He is the author of music for theatrical productions, dance performances, and radio plays. He writes music for films and television documentaries and for various musical formations (Agon Orchestra, Nusle Art Orchestra, Orbis Pictus, SLET BUBENÍKŮ 04), with whom he has performed at many festivals at home and abroad. He is one of the founding members of the Free Radicals artistic association. He has collaborated with the F. X. Šalda Theatre in Liberec, Naive Theatre in Liberec, the Prague theatre Na zábradlí, the Drama Studio in Ústí nad Labem, the National Theatres in Brno and Prague, the Alfa Theatre in Pilsen, the Karlovy Vary Town Theatre, and others.

Baek, Kári (1950) – Faroese choirmaster, conductor, arranger, and composer. For almost 30 years, he has been a dominating presence in the Faroe Islands musical scene. At first, he devoted himself to work for choir, later for solo instruments and various instrumental line-ups. He is an active member and also President of the Association of Faroese Composers. His works are frequently presented by Faroese and Norwegian ensembles at festivals at home and abroad. In 2012, he was nominated for the Nordic Council's Music Prize for *Askur & Embla*. He collaborates actively with the Faroese ensemble Aldubáran.

Batterham, Andrew (1968) – American composer, trumpet player, and arranger. He studied composition at the University of Melbourne with Peter Tahourdin and Brenton Broadstock. He has taken part in master courses of composition as part of the Young Composer in Sydney programme, under the direction of Graham Hair. In 1995, he was winner of the Queensland Philharmonic's Corbould Composition Prize, awarded for his orchestral work *Thugine Legend*. At the end of the 1990s, Batterham began devoting himself to pedagogic works, creating a number of such compositions for Balwyn High School (*Creating the Future*, 2008; *Life Long Learning*, 2010; *Imagine, Inspire, Innovate*, 2011). In his

work, he moves among various genres, from classical music through popular and film music to work of a commercial character. He creates music for rock, wind, and jazz orchestras. His works are published by Reed Music and Future Music.

Beneš, Juraj (1940 – 2004) – Slovak composer, music professor and pianist. Studied piano at the Conservatoire in Bratislava with Roman Rychlo and composition with Ján Cikker at the Academy of Performing Arts. He worked as a répétiteur, later as repertory advisor in the SND Opera. He has taught at universities at home (Bratislava academy, Trnava University) and abroad (London, York, Krakow, Prague). Already in his earliest work as a composer, Juraj Beneš constructed a distinctive language, proceeding from an untraditional employment of the human voice and the use of untypical instrumental formations. From the second half of the 1970s modality entered his music, first of all in linear thinking and later penetrating also into harmony. The literary text as a lasting source of inspiration becomes an entirely new entity in his works. Beneš manifests a special relationship to renaissance and baroque music. He does not attempt a synthesis of contemporary and old music, but rather, by using compositional techniques, he implants the old principles in new musical thinking. A significant part of his work consists of operas and vocal composition, to which he transmits his distinctive and unique conception of the antipsychological fashioning of characters. He has also produced dozens of compositions for orchestra, chamber ensembles, choirs, chamber vocal-instrumental works, and pieces for solo instruments. He is the holder of the Ján Levoslav Bella Prize for the compositions *Three Monodies* (1979) and *Quartetto d'archi No. 2* (1984).

Berger, Roman (1930) – Slovak composer and pianist of Polish origin. Studied musical theory, piano and organ with J. Gawlas in Katowice. After taking his final secondary examination he studied at the University of Music in Katowice, until his family was compelled to migrate to Bratislava. There he continued to study piano at the Academy of Performing Arts (F. Kafenda, Š. Németh-Šamorínsky) and afterwards composition (D. Kardoš). His graduation composition *Transformations* became an embodiment of the efforts of the contemporary avant-garde.

He taught piano at the Bratislava Conservatoire, worked in the sound studio of Czechoslovak Television, and afterwards worked as external lecturer at the Faculty of Musical Theory at the Academy of Performing Arts. From 1976, he worked at the SAV Institute for the Study of Art. He was involved in the committee of the Melos-Ethos Festival at its inception. In 1988 Vienna University awarded him the Gottfried von Herder Prize; in 2010 the Music Fund presented him with the Ján Levoslav Bella Prize for life's work, and in 2012 he received the Polish Composers' Union Prize for outstanding compositional work and inspiring work in the field of philosophy and music theory (*Mathematics and Music*, 1997; *The Drama of Music*, 2001; *Principle of Composition*, 2005; *Journey with Music*, 2012).

Berio, Luciano (1925 – 2003) – Italian composer. He studied composition at the Milan Conservatoire and later in Tanglewood (USA) with L. Dallapiccola. He became known for his experimental efforts and pioneering activity in the field of electronic music. These are evident already in his early work, where he confronts acoustic instruments with electronic sounds (*Momenti*, 1957; *Thema. Omaggio a Joyce*, 1958; *Visage*, 1961). His fascination with the human voice spurred him on to create compositions where he made untraditional use of vocal expressive means (*Circles*, 1960; *Sequenza III*, 1965). These new methods of using the human voice later became an important compositional element in Berio's work for stage. Experimentation with sound was manifested also in solo instrumental works (the cycle *Sequenzas I-XVI*, 1958 – 2002), where he explored and utilised the timbral and technical potential of individual instruments. His work also shows perceptible influences of folk and rock music (*Folk Songs*, 1964; *Wasserklavier*, 1965; *Erdenklavier*, 1968). Berio was active in a number of spheres of musical life. In 1955 with Bruno Maderna he founded the Studio di Fonologia Musicale in Milan. Apart from teaching activity, he led master courses in Europe and the USA (Darmstadt, Tanglewood, Mills College, Juilliard School of Music, Harvard University). He became an active propagator of contemporary music. From 1974 to 1980, he was director of the IRCAM Institute in Paris, and in 1987, he founded the Centro Tempo Reale in Florence.

Bešlić-Gál, Belma (1978) – Austrian composer and pianist of Slovenian-Bosnian origin. She was born in Tuzla (Bosnia and Hercegovina) and lives in Vienna and Salzburg. She studied piano at the Liszt School of Music in Weimar (G. Otto and L. Berman). Since 2003, she has been studying composition and music theory at the University of Graz (Bernhard Lang, Klaus Lang). She is curator of the interdisciplinary festival “shut up and listen!” in Vienna. She writes works for ensembles of varying line-up, creates sound projections, and engages in audiovisual projects. With the composer Bernhard Gál, who was exploring various aspects of the perception of time, she collaborated on an interdisciplinary project. She has received several awards and educational grants in Austria and Germany.

Betko, Miloš (1964) – Slovak composer and music producer. He studied violin and composition at the Conservatoire in Bratislava. From 1986 to 1992, he continued his study of composition (V. Bokes) at the Academy of Performing Arts and concurrently studied composition (P. Méfano) and electroacoustics at the Paris Conservatoire. As a violinist, he has performed in a number of ensembles, including Ad libitum, VENI ensemble, Musa ludens. Since 1996, he has made more than 100 CD recordings of various genres for a variety of recording studios and film production societies. In 1998 he founded the music publishing and art agency MM-33 and in 2006, with Vladimír Sirota, the first Slovak online publisher of classical music, Slovak Music Bridge. One of his most remarkable projects is the collected work *Fifth Variations by Slovak Composers* (2011), which contains 44 piano miniatures from contemporary Slovak composers. As a staff member of Slovak Radio, he has been involved in the making of numerous recordings of classical and popular music. Miloš Betko is also an accredited instructor of the Sibelius notation programme. He conducts courses and lectures, where he has summarised his experience in using information-communication technology in the compositional process (Zeros and Ones in Slovak, Music Notes on Web, Musician in the Digital World, Digitalisation of the Music Education Process, Application of Music Software in Teaching, etc.).

Boroš, Tomáš (1971) – Slovak composer, pianist and music professor. Having completed secondary school in Bratislava, he studied the Slovak

language and musical education at the University of Pedagogy in Nitra (1989 – 1994). From 1992 to 1994, he attended private lessons in composition with Tadeáš Salva and continued his studies at the Academy of Performing Arts in Bratislava with Vladimír Bokes (composition) and Zuzana Paulechová (piano). In 2009, he completed his doctoral study at the Academy of Performing Arts and at the Pedagogical Faculty of Comenius University in Bratislava. Since 1995, he has been an editor in Slovak Radio, and since 2011 he has been head of the Department of Musical Education at the PdF UK. He devotes himself particularly to chamber works and composing for piano. His compositions have been heard at festivals of contemporary music (Melos-Ethos, New Slovak Music and Evenings of New Music).

Borzík, Lukáš (1979) – Slovak composer. Studied guitar at the Conservatoire in Žilina (Peter Remeník) and simultaneously took private lessons in composition with Pavel Krška. He continued his study of composition at Bratislava's Academy of Performing Arts with Prof. Vladimír Bokes, where he also completed his doctoral study (Prof. Evgeny Irshai). His compositional style is based on a combination of tonal structures with atonal elements, especially the twelve-tone organisation of harmonic and melodic elements, and serialism. In his instrumental and vocal-instrumental works, he prefers free and untraditional compositional forms, which are bound up with an extra-musical content. In 2006, he gained first place at the international Alexander Moyzes Composition Competition in the category of works for chamber ensemble with *Ask the Mirror*, and he also received the prize for the best Slovak composer. Later on this work, performed by the Austrian ensemble reconsil wien, was released by the German label Spectral Records. In 2011, the Music Fund released his profile CD *Cantico delle Creature*, which presents a selection of his vocal-instrumental and instrumental chamber production. The orchestral version of his *Waiting for Górecki* was presented in Žilina in March 2013 on the occasion of the 80th birthday of H. M. Górecki. Currently he works as an assistant at the Faculty of Composition and Conducting at the Academy of Performing Arts. His works are often performed at festivals in Slovakia (New Slovak Music, Melos-Ethos, Orfeus, ABB), and also abroad.

Brandmüller, Theo (1948 – 2012) – German organist, music professor and composer. He studied composition with Mauricio Kagel, Cristóbal Halffter and Olivier Messiaen, and organ with Gaston Litaiz. In 1979, he became professor of composition at the Saar Academy and also led master courses in composition and organ. In 1986 – 1988, he lectured at the international summer courses at Darmstadt. He was one of the directors of the young composers' competition Musikalische Jugend Deutschlands e. V. at Weikersheim Castle. Along with organ composition, he is the author of orchestral, chamber, vocal, and stage works. The most important of his works for organ is *Concerto for Organ and Orchestra* (1981). Apart from composition, he also devoted himself to concert activity. The repertoire of his organ recitals mainly comprised works of contemporary music. He received numerous awards for his work, among others the Paris Stipend of Cité internationale des arts and the Roman Villa Massimo Prize in 1979. To the end of his life he was the organist at the Ludwigskirche in Saarbrücken.

Burlas, Martin (1955) – Slovak composer, guitarist and player on keyboard instruments. While studying at secondary school in 1971 – 1975, he took private lessons of piano with Mária Masariková and composition with Juraj Hatrík. In 1975 – 1980, he studied composition at the Academy of Performing Arts with Ján Cikker. As a composer, from the very beginning he concerned himself with the achievements of the European avant-garde and also with rock music. Minimalistic music offered him a marked creative stimulus (*Summer Before Last*, 1983; *Tracks Without Trains*, 1984; *Decrescendo*, 1986). He writes orchestral, chamber and solo works, stage works and operas, electronic and electroacoustic music. He is a prominent figure on the Slovak alternative rock scene. Burlas founded a number of ensembles (Matthews, Sleepy Motion), and later in the 1990s, with Daniel Matej and other composers, he was involved in the emergence of VENI ensemble, Transmusic Comp., Vitebsk Broken, Požož sentimentál, VAPORI del CUORE. He is a founder-member of the formation Dogma (1999) and of the Association for Contemporary Opera (2000).

Calleja, Jorge (1971) – Mexican composer and guitarist. In his compositions, he combines minimal music with other genres, such as pro-

gressive rock, fusion music, and traditional Mexican music. Born in Mexico City, he studied composition at the National University of Mexico. In 2011, he received a creative grant from the National Fund for Culture and Art (FONCA). In 2010, he composed music for the film *The Revolution of Juan Escopeta*, produced by Aeroplano Films. He founded the ensemble Gallina Negra, which concentrates on progressive rock, the chamber ensemble Calleja de las Ánimas, and a traditional Mexican music group Chilaquiles Verdes. He has issued a number of CDs: *Ciénaga del sueño* (2006); *En aquellas tierras* (2012); *La ventana exterior* (2012; all in Axolotl Records). Currently he is working on a project entitled *GEA* for guitar, cello, and flute, inspired by the “music” of landscape paintings.

Collinson, Stewart – English visual artist and creator of audio-visual projects, live performances and installations. He collaborates with various international organisations, musicians, composers, and dancers. He has created audio-visual works for festivals of contemporary music (The Making New Waves, Huddersfield Contemporary Music Festival) and for organisations (Sonic Arts Network, BBC 2iCC). Since 2006, he has been a member of the European Bridges Ensemble. Currently he teaches at the Faculty of Art, Architecture and Design at Lincoln University in Great Britain.

Čekovská, Ľubica (1975) – Slovak composer and pianist. After her study of composition (Dušan Martinček) and musical theory (Juraj Beneš), she completed a two-year postgraduate study of composition (P. Patterson) at the Royal Academy of Music in London, which she completed with the orchestral work *Turbulence* (1999 – 2000). She is also a successful author of music for stage and film. In 2000 – 2011, she taught at the Faculty of Composition and Conducting at the Academy of Performing Arts. Since 2008, she has been a member of the Artistic Council of the Prague Spring Festival, as Slovakia’s sole representative on that body. Her musical language is influenced by Ligeti, Lutosławski, Messiaen, Schnittke, Boulez, Grisey and Janáček. She seeks, however, to create her own compositional language in her works. Čekovská’s works have been heard at important domestic and foreign festivals of con-

temporary music (Spitalfields in London, Aspekte in Salzburg, Prague Spring, Melos-Ethos in Bratislava, ISCM World New Music Days, and others). In 2010 – 2011, she was composer-in-residence at the Altenburg-Gera Philharmonic Orchestra in Germany, and currently she is the house composer of the Bärenreiter publishing house. In Hevhetia she released a CD entitled *Passing Impressions* (2005). For a number of years she has performed as a pianist in the Bratislava Hot Serenaders orchestra. *Four Movements for Piano* (commissioned by the Terezín Music Foundation) was presented in 2013 at the Prague Spring Festival, presented by Garrick Ohlsson. She has received several awards, including the Ján Levoslav Bella Prize for the piano concerto *Two Portraits* (2004).

Deleuze, Jean-Pierre (1954) – Belgian composer and music professor. He studied at the Royal Academy in Brussels under Jean-Marie Simonis. From 1981 to 1986, he studied composition and musical analysis with Marcel Quinet. Master courses with Olivier Messiaen in 1987 gave a decisive direction to his aesthetic orientation. At first he was influenced by the later works of A. Scriabin; later, however, he began to use a microtonal structure in some of his compositions (*Lethamorphos XXI*, 1996). The aesthetic tendencies of Giacinto Scelsi and Tristan Murail and a tendency towards spectral music are progressively more evident in works such as *Quatre Haïku, évocations poétiques pour orgue* (2004) for solo organ, *Âlap* (2005) for bansuri, arpeggione and guitar, and *Vues sur le jardin de lumières* (2009) for piano and string quartet. In 1989, he was appointed professor at the Conservatoire Royal de Mons. There he developed an original pedagogy based on the rational study of forms, styles, and compositional techniques from the Renaissance to the 20th century. In January 2007, he was elected a member of the Royal Academy of Brussels.

Dorokhov, Georgy (1984 – 2013) – Russian composer, conductor, violinist, representative of the Russian experimental scene. He studied composition at the Edison Denisov Academy of Music and at the P. I. Tchaikovsky State Conservatoire in Moscow with Vladimir Tarnopolski. While still a student, Dorokhov acquired a profile as an avant-garde composer exploring new possibilities of the use of sound.

He participated in the composition courses Fondation Royaumont – Voix Nouvelles (2009) and Domaine Forget (2011) and in master courses given by Krzysztof Meyer, Alain Gaussin, and Martijn Padding. He took first place at the P. Jürgenson Compositional Competition for Young Composers (2007 a 2009). His compositions were presented at the Edison Denisov Festival of Contemporary Music. He found an inspirational source for his works in fine art and design and also in instrumental theatre. His works *Inventions* and *Expositions IV* were presented in premiere by Ensemble Linea at Royaumont Abbey (2009, 2011). His works are performed by leading ensembles such as Nouvel Ensemble Moderne, Ensemble Offspring, Ensemble Nostri Temporis and others.

Duchnowski, Cezary (1971) – Polish composer, pianist and music professor. His artistic activities in recent years have been focused on the creation of electroacoustic compositions. Currently he teaches computer music at the Karol Lipiński Academy of Music in Wrocław, where he also studied composition (Leszek Wiśłocki), and later was one of those involved in the foundation of the Academic Studio for Computer Music. He is the holder of a number of grants and awards (Warsaw Autumn Foundation, Ernst von Siemens Musikstiftung, AUKSO Musical Foundation, Wrocław Music Prize). In 2002, together with Agata Zubel (the Elettro Voce duo), he received a special prize at the Gaudeamus international performance competition in Amsterdam. As an enthusiast for improvised music, he collaborates with jazzmen and other artists, whose passion it is to create freely improvised music. Together with Paweł Hendrich and Sławomir Kupczak he founded the experimental ensemble Phonosek Mechanes, which concentrates on a special type of improvisation: so-called human electronics, where computers are directed by acoustic instruments. Duchnowski has also written music for film and theatre.

Evans, Tecwyn – conductor and composer, born in New Zealand, where he trained in composition and conducting at the University of Otago (Jack Speirs) before studying conducting with Brian Priestman and Simon Carrington in the USA. Following his early career as Chorus Master at Glyndebourne and success as a finalist in the prestigious

Leeds' Conducting Competition, his work with several of the UK's leading orchestras and ensembles and his continued success at the highest level in his homeland have established Tecwyn as one of New Zealand's most successful and sought after conductors. Tecwyn's skills as a choral trainer, voice coach, composer and conductor enable him to work in a wider variety of situations than many conductors drawing on nearly twenty years of professional experience in each discipline.

Filas, Juraj (1955) – Slovak composer, singer and pianist living in the Czech Republic. He studied singing and composition at the Prague Conservatoire and the AMU in Prague. For some years, he worked as répétiteur in various ensembles and also held concerts with several soloists (Eva Urbanová, Joseph Alessi, Otto Sauter, among others). From 1985 to 1990, he worked as editor for contemporary music in the Supraphon publishing house. His compositional language is based on tonality and generally on European musical tradition. He composes mainly on commission from prominent soloists, chamber groups, festivals or institutions. He is the author of more than one hundred opuses, which include chamber and orchestral compositions, cantatas, concertos, the television opera *Momento mori, Te Deum*, the requiem *Oratio Spei*, and compositions for wind orchestra. In 2008, the European Union awarded him the prestigious Gustav Mahler Prize. Since 1985, he has taught at the Department of Composition at AMU in Prague.

Francesconi, Luca (1956) – Italian composer and founder of *Agon Acustica Informatica Musica* in Milan. He studied piano at the Giuseppe Verdi Conservatoire in Milan, and afterwards composition with Azio Corghi, Karlheinz Stockhausen, and Luciano Berio. He is involved with electronic music and is the author of orchestral, vocal and instrumental works and multimedia projects, of which many were commissioned by national radio companies and other leading musical institutions. He regularly collaborates with prestigious artists and orchestras throughout the entire world. The Stradivarius publishing house has released a number of his CDs (*Etymo*, 1994; *Let me Bleed*, 2001; *La voce*, 1988). He has acquired many awards at home and abroad – Kranichsteiner Musikpreis (Darmstadt 1990), Förderpreis der Ernst-von-Siemens-Musikstiftung

(Munich 1994); Prix Italia (Turín 1994). Since February 2008, he has been artistic director of the musical section of the Biennale interdisciplinary exhibition of contemporary art in Venice. In 2011, he was appointed artistic advisor to the Ultima Festival of Contemporary Music in Oslo. Currently he is a professor and head of the faculty of composition at Musikhögskolan in Malmö in Sweden.

Furrer, Beat (1954) – Austrian composer. He studied piano at the Conservatoire in Vienna, and afterwards composition with Roman Haubenstock-Ramati and conducting with Otmar Suitner. In 1985, he founded the internationally recognised orchestra for contemporary music Klangforum Wien, where he was artistic director for a number of years. Since the 1980s, many of his compositions have been published by Universal Edition (*Die Blinden*, 1989; *Narcissus*, 1994; *Madrigal*, 1992). Music critics frequently describe Furrer's music as conceptual. The composer constantly invents new stable systems and each composition is based on a new concept. Furrer often finds inspiration for his work in visual art. The paintings of Yves Klein contributed to the emergence of *Nuun*, composed for two pianos and orchestra (1996). Furrer is the holder of a number of prizes. He became laureate of the Junge Generation Competition in Europe (1984), won the Music Prize of the city of Duisburg (1993), the Music Prize of the City of Vienna (2003), and the Gold Lion Prize at the Venice Biennale for the monodrama *Fama* (2006). In 2010, on the occasion of the 25th anniversary of the founding of his Klangforum Wien, his *Xenos-Szenen* for eight voices and orchestra was presented in premiere. Since 1991, he has been professor of composition in Graz.

Gander, Bernhard (1969) – Austrian composer. Studied at the Tyrol Conservatoire (piano, conducting) and also at the Musical Academy (composing) at Graz with Beat Furrer. He has completed study stays for electroacoustic music at the UPIC Studio in Paris under the direction of Julio Estrada and Curtis Roads and at the Centre for Computer Music in Zürich. In 2004, he received the Music Prize of the City of Vienna, in 2005 the Erste Bank Prize, and Austrian state stipend. His works have been presented at concerts in Zürich, Paris, New York, Seattle, Greece, Japan, Korea, and at festivals, including Donaueschingen Festival,

Munich Biennale, Wiener Festwochen, Klangspuren Schwaz, and Musica Strasbourg. His music has been released on CD by the Neos and Kairos publishing houses.

Gruska, Jonáš – Slovak multimedia artist and musician. He studied contemporary experimental and computer music in The Hague and at the Academy of Music in Krakow. During his studies, he also attended private lessons with Bastiaan Kuijt and Paul Jeukendrup. He is especially involved in work with sound, interactive performances, graphic design, and visual poetics. He organises workshops and exhibits his works in Belgium, Czech Republic, Finland, Holland, and Poland, and at festivals, including the Kraak Festival in Aalst in Belgium, Audio Art in Krakow, Next in Bratislava. In 2011, he established his own label LOM, focused on Central European experimental art and music. He is author of the projects *Mrkva/Bolka* (2012), *Nocturnal Oscillations for One* (2012), *Binmatu – Crystyls* (2013) a. o.

Guðmundsson, Hugl (1977) – Irish composer living in Denmark. He studied composition at the Academy of Music in Reykjavik (Thorkell Sigurbjörnsson, Úlfar Ingi Haraldsson) and at the Royal Danish Academy of Music in Copenhagen (Bent Sorensen, Hans Abrahamsen, Niels Rosing-Schow). In 2007, he completed the study of electronic music at the Sonological Institute in Holland. He has been five times nominated for the Irish Musical Prize and received an award for the orchestral composition *Orkestur* (2013) and *Apocrypha* (2008) for baroque orchestra and electronics. He was also nominated for the ISCM Young Composer Award (2011). His string quartet *Matins* (2010) was performed by the JACK Quartet as one of twenty works selected from the five hundred submitted for the MATA Festival in New York. In 2012, he was honorary guest at the Musicarama Festival in Hong Kong. He composes vocal, instrumental, and electroacoustic works, where he frequently uses electronics (*Eq. IV: Windbells*, 2005; *Mur*, 2010; *Equilibrium V: Covert*, 2012; *Ice Age*, 2012 a. d.). Currently he is a freelance composer.

Hajdu, Georg (1960) – German composer of Hungarian origin. He is one of the first composers of his generation who has concurrently devoted

ed himself to music, science, and calculating technique. He studied molecular biology and composition at Köln. As a stipendiary, he completed a study programme in the discipline of composition at the University of California Berkeley. During the 1990s, he collaborated closely with the Centre for New Music and Sound Technology (CNMAT). In 1999, he created a full-length opera **Der Sprung – Beschreibung einer Oper** (1994 – 1998) to a libretto by director Thomas Brasch. He publishes articles on various themes connected with science and music. Hajdu is interested in microtonal music, computer and software music. He organises many international projects, multimedia, and interactive performances. He is a co-founder of Ensemble Wire Works and European Bridges Ensemble, specialising in the performance of multimedia compositions. Currently he is professor of multimedia composition and music theory at the University of Music and Theatre in Hamburg.

Hespos, Hans-Joachim (1938) – German composer and experimenter. He is one of the most radical figures in the German avant-garde. Since 1964, he has produced an enormous number of works, which are extremely demanding even in the context of German New Music. A notable feature of Hespos's compositional technique is that during the past thirty years it has not registered any very notable evolution. Despite the fact that he is usually regarded as an avant-gardist, he was never directly linked with any of the tendencies of European music in the post-war period. His music is highly unconventional. Besides laying heavy demands on the performer in terms of the creation of sound (in some of his pieces the demands go to the limit of human capacities), Hespos urges performers to collaborate and coordinate with one another during the concert without the conductor's participation. Particularly in his solo works, he explores the limits of the timbre potential of instruments, while using various techniques of playing and effects for the creation of uncommon sounds. In scores, alongside traditional notation, he often also uses graphic notation, verbal instructions, or a combination of these. In many of his works, he leaves room for improvisation. He often writes for untraditional instruments (*Abutak* for *bajan*, 1983; *Padouk* for *marimba*, 1980; *Gantárog* for *tárogató*, 2006). He does not collaborate with any publishing house and publishes his scores himself. With their

uncompromising attitude and spontaneous energy, his works remain to this day a unique phenomenon in the context of European music.

Chin, Unsu (1961) – Korean composer. While studying at university in Seoul, she became acquainted with electronic music and the compositional techniques of the western avant-garde. In 1985 – 1988, she completed an exchange stay at university in Hamburg, where she studied under György Ligeti. After completing her studies, she worked as a freelance composer (electronic studio of the Technical University in Berlin). She achieved a striking success with her violin concerto in 2002 in Berlin, for which she received the prestigious Grawemeyer Award. Her musical language is based on the models of European musical modernism, associated with the work of Bartók, Stravinsky, Webern, and Xenakis. She has also been inspired by Balinese gamelan music. Her work is characterised by virtuosity, which may be felt especially in her electronic compositions (*Gradus ad infinitum* for eight pianos, 1989 – 1990). She bases her vocal work on experimental poetry, taking inspiration from the works of Inger Christensen, Harry Mathews, and Gerhard Rühm. Her first opera *Wonderland* had its premiere in 2007 at the opening concert of the opera festival in Munich. Opera critics included this production, with the title of “world premiere of the year”, in the Los Angeles Times “Best of 2007”. Many of her works have appeared in collaboration with such prominent formations as Ensemble intercontemporain, Kronos Quartet, Montréal Symphony Orchestra, The Hilliard Ensemble, and London Philharmonic Orchestra. For some years, she was composer in residence at the German Symphony Orchestra in Berlin, the Philharmonic Orchestra in Seoul and the Essen Philharmonic. Unsu Chin has received many awards including the Arnold Schönberg Prize (2005), Prince Pierre Foundation Prize for *Gougalōn* (2010), and the Ho-Am Prize (2012). Since 2011, she has been artistic director of the Music of Today series of concerts by the London Philharmonic Orchestra. Currently she is working on her second opera *Alice Through the Looking Glass*, which will be premiered at the Royal Opera in London in 2018.

Chudovský Daniel (1991) – Slovak composer. He studied singing and piano at the Žilina Conservatoire, and later studied composition

privately with J. Hatrík. In 2008, he received an honourable citation at the Slovak Conservatoires' Competition for his *Analyses for Oboe and Piano*. Since 2010, he has been a student at the Academy of Musical Arts in Prague (I. Kurz). His works have been presented by Pardubice Chamber Philharmonic, Moravia Philharmonic Olomouc, and the City Orchestra of Bolzano; he is also the author of music for film and stage. His recent successes as a composer include a prize for *Funfair of the Mind* at the Z. Fibich International Competition in the Performance of Melodramas (2012).

Jirucha, Jan (1982) – Czech composer, trombone player and arranger. Founder and leader of the Bucinatores Orchestra big band formation. He is a graduate of the Jaroslav Ježek Conservatoire in Prague. He continued his studies at the Karol Szymanowski Academy of Music in Katowice, where he attended lessons in composition and arrangement with Edo Partyka. In 2012, his *Prelude for Jazz Orchestra* won the OSA Composers' Competition at the Bohemia Jazz Fest in Prague. He attracted the attention of the musical public when he adapted organ compositions by Miroslav Kabeláč for his Bucinatores Orchestra. Compositions for jazz formations predominate in his work. In 2012, he participated in Agon Orchestra's *TYPORNAMENTO* project, in the course of which Czech and Slovak composers created a set of works according to graphic scores by the Slovak composer and intermedia artist Milan Adamčiak.

Kadera František (1990) – Slovak composer. He graduated from the Church Conservatoire in Bratislava in the disciplines of church music, composition, and the specialised study of popular music and jazz. Currently he is a student of composition at the Academy of Performing Arts with Ivan Buffa. In 2008, he was the winner of the Gramodeska Composers' Competition in the Czech Republic. He is a piano teacher and répétiteur at the Sekule Primary Art School.

Kezbera, Sabine (1985) – Latvian composer living in Norway. She studied composition at Selga Mencová's composition class at the Latvian Musical Academy. In 2009 – 2010, she continued her studies in the context of the Erasmus programme for student exchange, at the Norwegian

Musical Academy in Oslo with Peter Tornquist and Lasse Thoresen. There, under Thoresen's influence, she began to take an interest in spectromorphology and its use in acoustic music. She writes orchestral, chamber, solo works, often for untraditional instrumental formations, and compositions for mixed choir. She has participated in international courses and composers' competitions in Norway, Germany, and Latvia. *Monologue* (2011) was successfully presented at the Ung Nordisk Musikk Festival in Copenhagen. *Do not* (2009) and *The Dowry Song* (2008) have also been released on CD. Apart from composition, Kezberė also devotes herself to fine art. Currently she is interested in sociological and psychological questions, snobbism, manipulation, and escapism, which she reflects on through the medium of music.

Kmířová, Jana (1976) – Slovak composer. She studied piano (Melánia Hermanová) and composition (Jozef Podprocký) at the Conservatoire in Košice. She continued her studies of composition at the Academy of Performing Arts (Dušan Martinček) and at the Musical Academy in Vienna (Michael Jarrell). Jana Kmířová works as a freelance composer. She has completed several compositional courses in France, Germany, Canada, Czech Republic, Austria, and Switzerland. In 2008 she received the Ján Levoslav Bella Prize for the vocal-instrumental composition *Ravensbrück II* and the instrumental composition *Stille Macht*. Chamber works make up a large part of her work. Along with composing, she devotes herself to literature and fine art. She has collaborated with musical formations including Klangforum Wien, Deutsches Symphonie-Orchester Berlin, Arditti Quartet and Nouvel Ensemble Moderne. Her composition *Metamerie* for fujara solo and ensemble was commissioned by the Melos-Ethos Festival in 2009.

Kofroň, Petr (1955) – Czech composer. Studied composition with Alois Piňos at the Janáček Academy of Performing Arts in Brno, while taking private lessons with Marek Kopelent (1971 – 1979). He worked in the Pedagogical Faculty of Charles University, briefly as a music editor at the Panton publishing house, and afterwards as a freelance composer. From 1996 to 2004, he was artistic director of the opera in Pilsen, and during this period, he began to devote himself more systematically to

conducting also. Since returning to the Pilsen Opera in 2011, he has prepared a number of productions: Borodin's opera *Prince Igor* (2011), *Anna Karenina* with music by D. Shostakovich (2012) and Puccini's *Tosca* (2013). In his early work at the beginning of the 1970s, Kofroň's starting point was principally conceptualism; from 1975 on a distinctive form of diatonics and an original formation of musical sentiment became assertive features of his work. From 1983, under the influence of the hermetic philosophy of Aleister Crowley, he created a number of ritual compositions; later this influence was expressed in a tendency towards aggressive music, which in contrast to the traditional musical parameters works with the concept of sound energy and play. From 1993, the composer began to devote himself to creating graphic scores and alternative rock. Also inspired by rock and pop are his musical *Magic Flute* (2006) and the opera *May 68* (2008). He is the co-founder of Agon Orchestra (1983), where he functions both as conductor and repertoire director, and he has appeared with the ensemble on the most prestigious stages in Europe and the USA. Currently he works as composer, conductor, and freelance writer.

Kolman, Peter (1937) – Slovak composer living in Austria. Studied composition at the Conservatoire in Bratislava and at the Academy of Performing Arts. He belongs to the Slovak avant-garde generation of the 1960s and is one of pioneers of electroacoustic music in Slovakia. At first, he took his point of departure from traditional compositional styles, but later he began tending more towards the techniques of the Darmstadt avant-garde. His works from the 1960s show an integration of the various techniques and approaches of the New Music (*Three Piano Compositions to the Memory of Arnold Schönberg*, 1960; *Panegyrikos*, 1964; *Monumento per 6,000,000*, 1964). In 1965 – 1977, he was head of the Slovak Radio Electroacoustic Studio in Bratislava, to whose foundation and development he contributed to a notable degree. During the period of political normalisation, performance of his works was forbidden. In 1977, he left for Austria, where he worked as an editor of the Universal Edition until 2002. After a long-term silence as a composer, his work appeared again on the musical scene in 1995 with the performance of his *Concerto for Orchestra* (1995). Kolman's works have been heard at many

international music festivals: festival ISCM in Madrid (*Sonata canonica*, 1965), Steirischer Herbst in Graz (*Laudatio from the cycle Three Organ Compositions*, 1983), Warsaw Autumn (*Molisation*, 1966; *Monumento per 6,000,000*, 1967), Melos-Ethos (*Concerto for Orchestra*, 1995), etc.

Kretz, Johannes (1968) – Austrian composer, music professor and member of the European Bridges Ensemble. He was born in Vienna, where he studied composition and pedagogy at the Academy of Music (F. Burt and M. Jarrell) and mathematics at Vienna University. In 1992 – 1993, he continued his studies at IRCAM in Paris (M. Stroppa and B. Ferneyhough). He began to engage in composition at the age of thirteen, when he wrote his first work, a cantata in the baroque style. For his works, he draws inspiration from literature, film, nature, and fine art. Another marked source of inspiration in Kretz's music is science, especially biology, the theory of evolution, and the cognitive sciences. He is the co-founder of NewTon Ensemble, the international composers' group PRISMA, the portal ikultur.com, and the Viennese festival aNOther. Since 1997, he has taught computer music, music theory, and composition at the Academy of Music in Vienna. Since 2008, he has been director of ZiMT (Centre for Innovative Musical Technology) and from 2013, he has been head of the Institute for Composition and Electroacoustics. Apart from electroacoustic work, he writes works for stage, orchestral and chamber works, and church music.

Krška, Pavol (1949) – Slovak composer and music professor. In 1975, he graduated in composition from the Academy of Performing Arts in Bratislava in Moyzes's class. From 1976 to 2009, he taught music theory subjects and composition at the Žilina Conservatoire. He devotes himself mainly to sacral vocal-instrumental, chamber, and choral work. He is also the author of orchestral and instrumental compositions, where he follows on from the compositional principles of A. Moyzes. Contact over many years with the Slovak Sinfonietta and the students at the Conservatoire in Žilina stimulated him to create a number of works of an instructive character. His *Requiem* (1989), *Stabat mater* (1990), *Omša* ("Mass", 1993) and *Te Deum* (1998) have been presented by Slovak choirs in churches and concert halls in Slovakia (Slovak

Philharmonic Choir, Apollo Choir, Choir of the Church Conservatoire in Bratislava). He was the first artist-musician to be awarded the Fra Angelico Prize, conferred on him by the Slovak Bishops' Conference in 2003 for his contribution in the field of spiritual music. The highly successful world premiere of his opera-oratorio *Cyril and Methodius* (2012) in concert performance was held in St. Martin's Cathedral in Bratislava in July of this year.

Kubička, Vítězslav (1953) – Slovak composer. He studied composition at the Bratislava Conservatoire with Juraj Pospíšil and at the Academy of Performing Arts with Ján Cikker, while also attending private lessons with Ilja Zeljenka. He worked as a music editor in Slovak Radio, and simultaneously as a producer in Slovak Radio's Experimental Studio and the organiser of chamber concerts of contemporary music. He found his main source of inspiration in the work of Janáček, Stravinsky, and I. Zeljenka, but he also frequently draws on visual art. He has composed almost two hundred chamber, orchestral and choral works and songs, along with a number of important electroacoustic compositions. Kubička is the author of music for radio, television, theatre, and film. His works have been heard in Japan, Germany, Switzerland, Croatia, Austria, Italy, Czech Republic, and Australia. He has collaborated with prominent Slovak orchestras, choirs and soloists. In 2005, the Košice State Philharmonic, conducted by Peter Feranec, performed his *Requiem*, and in 2012, his opera *Jakub Kray* was presented in premiere, with the ZOE Christian Chamber Orchestra in Kežmarok. From 2002 to 2011, he taught composition at the Church Conservatoire in Bratislava and currently he is a freelance composer. Kubička's works have received a number of awards, the most important being the 9th place at the UNESCO International Composers' Tribune in 1981 in Paris, awarded for his *Fantasia for Flute and Piano, Op. 1* (1979).

Kurtág, György (1926) – Hungarian composer, pianist and music professor. He is one of the high-profiled figures in the Hungarian musical avant-garde. From 1940, he took lessons in piano with Max Eisikovits in Timisoara. Following the end of World War II, he migrated to Budapest in hopes of becoming the pupil of Béla Bartók. He contin-

ued his studies at the Franz Liszt Academy of Music in Budapest with Sándor Veress, Ferenc Farkas (composition), Pál Kadosa (piano) and Leo Weiner (chamber music). Afterwards he studied in Paris, where he attended the courses of Olivier Messiaen and Darius Milhaud. After his studies, he worked as répétiteur in the National Philharmonic (1960 – 1968) and professor of piano and chamber music at the Academy of Music in Budapest (1967 – 1993). His pupils include Zoltán Kocsis and András Schiff. He has also been composer in residence in Berlin, Vienna, and Paris. In 1995 he participated in a common project by 15 composers (L. Berio, F. Cerha, P. H. Dittrich, M. Kopelent, G. Kurtág, J. Harbison, A. Nordheim, B. Rands, M.-A. Dalbavie, J. Weir, K. Penderecki, W. Rihm, A. Schnittke, J. Yuasa) who together composed the *Requiem of Reconciliation*, premiered in Stuttgart by Helmut Rilling.

The decisive influence on the formation of Kurtág's musical language came especially from Anton Webern and Béla Bartók. Kurtág found a further source of inspiration in the work of several Hungarian poets, to whose poems he created a number of song cycles (*Four Songs to Poems by János Pilinszky* for bass and chamber ensemble, 1975; *Fragments of Attila József* for soprano, 1981). The central element of his work consists of chamber music, in miniature and in fragment, which he often combines into large wholes. One of his most important works is his seven-part cycle of instructive pieces *Games* (1973 – 1976), which has been heard many times at the Melos-Ethos Festival. György Kurtág is holder of many awards at home and abroad (Erkel Prize, Kossuth Prize, Herder Prize, Ernst von Siemens Prize, Grawemeyer Prize, John Cage Prize, etc.).

Lane, Richard (1933 – 2004) – American composer and pianist. He studied piano (José Echaniz and Armand Basile) and composition (Louis Mennini, Wayne Barlow and Bernard Rogers) at the Eastman School of Music in Rochester. He is the author of chamber, choral and vocal works, and also solo compositions for various instruments. His work is presented not only in the USA but also in Europe, Africa, Australia and Mexico, performed by leading soloists and ensembles, including Stanley Drucker, Philip Smith and the New York Philharmonic,

Donald Peck and the Chicago Symphony Orchestra, etc. He worked as composer-in-residence, teacher of piano and composition, and also as répétiteur for choirs (Orpheus and Ridgewood Choral). His works are published by Boosey & Hawkes, Editions Bim and Mills Music and the recording companies Music-Minus-One and Mercury Records.

Láng, István (1933) – Hungarian composer and music professor. He studied composition at the Franz Liszt Academy of Music in Budapest with János Viski and Ferenc Szabó. While still young he took an interest in the new musical trends, used the serial technique, and later devoted himself to electroacoustic music. His early works from the 1960s show the influence of Schönberg, Boulez, and Bartók (*Variazioni ed Allegro*, 1965). Works from this period convey elements of theatre also, including in the chamber and instrumental work. They include, for example, *Monody for Clarinet* (1965), which is designed for stage and concert performance. A further characteristic mark of his compositional style is the use of cyclical forms consisting of minor movements which come into being through the combination of short motifs: Lang calls these micro-organisms. We find these tendencies, for example, in *Wind Quintet No. 2* (1966) and *String Quartet No. 3* (1978). Although Lang wrote his first electroacoustic composition as early as 1974, he began to devote himself fully to electroacoustic work only in the 1990s (*Nightfall*, 1996; *Capriccio metronomico* for tape, 1999; *Inquieto – shakuhachi*, 2004 – 2005). Furthermore, he is the author of many choir compositions and writes cantatas, ballet and film music, music for radio plays, and music for theatre. He teaches at a number of universities in the USA and for some years has been director of the State Puppet Theatre in Budapest.

Letňan Július (1914 – 1973) – Slovak composer and organist. He studied at the University of Commerce in Prague, while concurrently studying organ, composition (O. Šín), and conducting (P. Dědeček) at the Prague Conservatoire. He completed his study of organ playing at the Conservatoire in Bratislava. From 1949 he was administrative director of the newly-founded Slovak Philharmonia, and from 1954 he was director of the Slovak Music Fund. In his compositional work, he concentrated on works with a pedagogic focus.

Ligeti, György (1923 – 2006) – Hungarian composer. He was born in the village of Dicsőszentmárton in Transylvania (modern Romania). His work has gained him a place among the most important composers of the 20th century. In 1941 – 1943, he studied at the Conservatoire in Cluj with Ferenc Farkas and privately with Pál Kadosa in Budapest. Later in 1945 – 1949 at the Ferenc Liszt University of Music in Budapest, he studied under the direction of Ferenc Farkas and Sándor Veress. From 1950, he taught harmony, counterpoint, and compositional analysis at the Ferenc Liszt University of Music in Budapest. In December 1956 for political and artistic reasons, he left his native land and settled in Vienna. During the following two years he lived in Köln, where he worked in the WDR (Westdeutscher Rundfunk) electroacoustic studio. In 1959 he returned to Vienna. From 1961, he worked as guest professor at the Royal Musical Academy in Stockholm. After 1969, he lived mainly in West Berlin. For his life's work he was conferred with many musical awards, including Beethovenpreis der Stadt Bonn, Berliner Kunstpreis, Bachpreis der Stadt Hamburg, Prix Maurice Ravel, Prix Arthur Honegger, Grawemeyer Award. On his 80th birthday, he was awarded the senate medal of the city of Hamburg, and in September 2003 Frankfurt presented him with the Theodore W. Adorno Prize. His most important compositions include *Apparitions* (1958 – 1959), *Atmosphères* (1961) and *Lontano* for orchestra (1967), *Poème symphonique* for a hundred metronomes (1962); the vocal works *Aventures* (1962), *Nouvelles Aventures* (1962 – 1965) and *Lux Aeterna* (1966), *Continuum* for harp-sichord (1968), *Ramifications* for string orchestra or 12 string instruments (1969), the electroacoustic compositions *Glissandi* (1957) and *Artikulation* (1958), the opera *Le Grand Macabre* (1975 – 1977, second version 1996) and many more.

Lutosławski, Witold (1913 – 1994) – Polish composer, an important figure in the European New Music of the 20th century. In his early years, he attended private composition lessons with Witold Maliszewski. He completed his studies at the Warsaw Conservatoire with *Requiem* for soprano, choir and orchestra (1937). His early works reflect elements of European neoclassicism and the influence of Polish popular music (*First Symphony*, 1947; *Small Suite*, 1950; *Concerto for Orchestra*, 1950 – 1954).

Lutosławski gained international recognition with *Funeral Music* (1958) for string orchestra, composed in honour of Béla Bartók, which received the UNESCO Prize in 1959. This composition, together with *Five Songs* (1956 – 1958), shows Lutosławski turning away from classical procedures and moving towards twelve-tone technique. His manner of using the series, however, had little in common with the classic Schönberg form of dodecaphony, which was alien to him. In a subsequent phase, the composer moved on to new experiments based on aleatoric principles. The use of this “guided freedom” is evident in his *Venetian Games* (1961), *String Quartet* (1964) and *Second Symphony* (1965 – 1967). *Concerto for Cello* from the years 1969 – 1970 is already the product of an author of mature style, with a new quality appearing in his work, that of dramatic and structural thinking. His last creative stage produced exceptionally important works such as *Piano Concerto* (1986), *Interlude* (1989), and *Fourth Symphony* (1992), which are characterised by a synthesis of expressiveness and lyricism. Apart from his composing activity, he devoted himself to the organisation of musical life in Poland. He was a member of the Polish Composers’ Union and contributed in large measure to the establishment of the Warsaw Autumn festival of contemporary music. He led master courses, and as conductor, he collaborated with world-ranking soloists and orchestras. In 1959, as the first Pole, he became a member of the presidency of the ISCM Festival. His works have been presented at the Zagreb Biennale and at the festival in Aldeburgh. Lutosławski received numerous awards for his works, including the Maurice Ravel Prize (1971), Jean Sibelius Prize (1973), Ernst von Siemens Prize (1983), and Grawemeyer Award (1985).

Machajdík, Peter (1961) – Slovak composer. Composes and collaborates with prominent personalities in the international music scene, including Jon Anderson from the legendary artrock group Yes, extreme vocalist and drummer David Moss, harpist Floraleda Sacchi, harpsichordist Elina Mustonen, clarinetist Guido Arbonelli, organist Carson Cooman, violinist Milan Paľa, etc. Over the years his chamber and orchestral works have been performed by Janáček Philharmonic Ostrava, Camerata Europaea, Bohdan Warchal’s Slovak Chamber Orchestra, the Slovak Sinfonietta Žilina, the Bydgoszcz Philharmonic and the Luganski

Symphony Orchestra. He has received a number of important awards for his work at home (including the Ján Levoslav Bella Prize), and abroad. Apart from composition, he has devoted himself to the realisation of sound environments and multimedia projects in collaboration with visual artists (George Cup, Steve Elliott, Dirk Dietrich Hennig, Michal Murin, Zbyněk Prokop), dancers (Lucia Kašiarová, Dorothea Rust, Petra Fornayová), and film-makers (Hanno Brühl, Tomáš Hulík, Maroš Hečko).

Malovec, Jozef (1933 – 1988) – Slovak composer. While studying at secondary school, he took private lessons in harmony, counterpoint, and musical forms with Ján Zimmer. He continued his studies at the Academy of Performing Arts (Alexander Moyzes) and at AMU in Prague (Jaroslav Řídký, Vladimír Sommer). He was one of the key figures of Slovak New Music. From 1957 to 1981, he worked as an editor and producer in Czechoslovak Radio in Bratislava; later he was an editor in the electroacoustic studio. Malovec's work is characterised by a synthesis of dodecaphony and tonality. Works of his from the 1960s show a marked taste for sonoristics with the use of percussion instruments (*Little Chamber Music* 1964; *Concert Music* 1967; *Cryptogram I* 1964). His orientation towards the techniques of New Music led him on to the composition of electroacoustic works, which are among the fundamental works in Malovec's oeuvre (*Punctum Alfa* 1968; *Cement* 1968; *Tabu* 1970; *Theorema* 1971). In 1969 *Orthogenesis* (1966 – 1968), the first autonomous electroacoustic composition in Slovakia, won 3rd place in the final of the world competition in Dartmouth College Hanover (New Hampshire, USA). During the 1970s, he turned to folklore as a source of inspiration. His interest in other artistic media led him to create music for many documentaries, feature films, and animations. He also composed music for poetry to texts by Slovak poets; some of his works drew on the poetry of his wife Helena Malovcová (*Music for Bass and Chamber Orchestra*, 1977).

Mochizuki, Misato (1969) – Japanese composer. Studied at the National University in Tokyo. Continued her studies at the Paris Conservatoire in the class of Paul Méfano and Emmanuel Nunes. In

1996 – 1997, she completed the programme of composition and computer music at IRCAM under the direction of Tristan Murail. In her compositions, she tries to interweave European musical tradition with Asian culture in an original manner. Her music is distinguished by clear rhythmic structures and sound colour. She has produced orchestral, chamber and vocal works and writes music for film and stage. Many of her works have received awards at competitions and festivals of contemporary music – UNESCO International Tribune of Composers (1999, 2008), Akutagawa Award (2000), Ars Musica Brussels (2002), Heidelberger Künstlerinnenpreis (2010). She has lectured at compositional courses at Darmstadt, Caracas, Takefu and Royaumont. Since 2007, she has taught at Meiji Gakuin University in Tokyo. Currently she is composer-in-residence of the Besançon International Musical Festival.

Nathan, Eric (1983) – American composer, conductor and trumpet player. He studied at the Juilliard School in New York and at universities in New Haven and Indiana. Later he continued with the study of composition at Cornell University in New York, where he gained a doctorate. His compositional language crystallised under the direction of such prominent figures as Steven Stucky, Roberto Sierra, Claude Baker, Sven-David Sandström and Kevin Ernste. In his works he frequently takes inspiration from visual art (*Bright Light*, 2010; *Spires*, 2010, 2013; *Walls of Light*, 2009), as well as Nature (*Timbered Bells*, 2011; *Four to One*, 2011) or from the work of old masters (*Omaggio a Gesualdo*, 2013). The core of his work comprises compositions for wind instruments. Nathan has won many awards at home and abroad and his works are presented at international events such as Aldeburgh Music Festival (UK), Aspen Music Festival (USA), ISCM World Music Days (Belgium), Chelsea Music Festival (New York, USA), Chamber Music Campania (Italy), and Ravinia Music Festival (USA). In 2013, he received the prestigious Rome Prize for a project entitled *Moltitude, Solitude* for string quartet. Currently he is working on a number of projects including a composition for trombone solo for the New York Philharmonic and a song cycle for soprano, baritone, and the chamber group Ensemble Meme, inspired by the correspondence of Emily Dickinson and Th. W. Higgins.

Niggemann, Kai (1972) – German composer, lyrics writer, producer and sound designer in the fields of film and theatre. He studied popular culture, music, and film at the University of Münster. He works for music, dance and drama theatres in Germany and is also involved in a number of independent theatrical productions. Niggemann is the author of a number of soundtracks (*Disco Pigs*, *The Shape of Things*, *Mother Courage and her Children*) and of film music (*Morgana*, *Tema*, *Hasenalarm*). In 2008, along with the director Ruth Schultz, he founded the theatre production company “paradeiserproductions”. He is a co-founder of the musical duo Resonator and of the European Bridges Ensemble. Niggemann is an aficionado of live performance and has his own publishers WAF80 Music and rawcanine_records. His recordings *Trust* (2011), *men of good will* (2008), *Catwalk* (2006) and *Red Room Diner* (2003) can be found on iTunes and have also appeared on CD.

Ognjanović, Ivana (1971) – Serbian composer, pianist and programmer. She studied music at the Faculty of Music at the University of Belgrade with Zoran Erić. In 2007, she acquired the title of Master of Arts in the discipline of multimedia composition at the Hochschule für Musik und Theater in Hamburg and is currently a doctoral student of composition at the University of Belgrade. She is interested not only in multimedia music but also in aesthetics, web programming, film music, and video art. Her highest aim as a composer is the creation of a virtual opera, since, in her own words, opera is the musical form closest to multimedia and provides space for enabling the creation of virtual reality. Her aim is to combine operas and multimedia into one form and to study the relations between opera and media, focusing on virtual elements on all levels. She has created the musical-theatrical projects *Falschgeld*, *Coda* and *Whole*, the interactive installation *Play With Me*, the street installation *Lipanj*, music for the documentary films *Judenlager Semlin* and *Anhaltelager Semlin*. In 2003, she came into contact with Quintet.net, for whom she composed the interactive work *Talk to Me* (2003). Two years later, she became a member of European Bridges Ensemble (EBE) and presents her own compositions in collaboration with them.

Parík, Ivan (1936 – 2005) – Slovak composer and music professor. He studied composition (Andrej Očenáš) and conducting (Kornel Schimpl) at the Bratislava Conservatoire. He continued his studies at the Academy of Performing Arts in Alexander Moyzes's composition class. From 1962 to 1997, he taught music theory and composition at the Academy of Performing Arts. During his early years as a composer, he associated himself particularly with the achievements of the Second Viennese School, especially the legacy of Webern (*Sonata for Flute*, 1962; *Music for Three*, 1964). His interest in electroacoustic technologies led him to Slovak Radio's Experimental Studio, where he created an entire series of avant-garde compositions (*In memoriam Ockeghem*, 1971; *Music to an Exhibition II*, 1970). From 1968 to 1970, he was co-organiser of seminars for contemporary music in Smolenice. Apart from chamber and orchestral compositions, he devoted himself also to stage, film, and radio music. During the last years of his life he was head of the Department of Musical Education at the Pedagogical Faculty of the University of Constantine the Philosopher in Nitra.

Piaček, Marek (1972) – Slovak composer, conductor and flutist. Studied composition with Ilja Zeljenka at the Academy of Performing Arts in Bratislava and privately studied electroacoustic music with Juraj Ďuriš. He is interested in multimedia projects synthesising musical utterance with elements of naive theatre. Piaček is active as a musician, performance artist, and improviser – since 1991 he has been a member of VENI ensemble. He is the co-founder of the Middle-class Chamber Orchestra Požož sentimentál (1993) and VAPORI del CUORE (1994). Additionally, he collaborates actively with the experimental and improvisation groups Mio-Mio, don@u.com, Voice Over Noise, Skuta & Piacek, Frutti di mare, and conducts the improvisational orchestra *Musica falsa et ficta*. His work is based on the principle of play, using techniques of collage, citation, and allusion. He is the author of music for films by Peter Kerekes (*Morytats and Legends of Ladomirova*, *66 Seasons*, *Cooking History*), for animated films by Ivana Šebestová (*Lionardo mio*, *Four*), Katarína Kerekesová (*Stones*, *Mimi & Lisa*). Apart from his compositional and performing activities he also works as a music professor, organiser and producer of events devoted to new music; he leads work-

shops in improvised music and film and stage music for children and youth. His opera *66 Seasons* had its premiere in November 2012, in collaboration with the State Theatre Košice.

Popović, Branka (1977) – Serbian composer. She studied musical science and composition (Zoran Erić) at the Faculty of Music in Belgrade and at the London Guildhall School of Music and Drama (Judith Bingham). Currently she is completing her doctoral study of composition at the Faculty of Music in Belgrade (Z. Erić). She participated in a project by the pianist Stephen Gutman entitled *What Strikes the Clocke?* for the Sir Harrison Birtwistle Festival (London 2004), where her *Alarmclock*, composed for clarinet, piano and percussion, was presented. *Dream (I.S. o. F)*, for clarinet, cello and piano, won third prize at the Budapest-Prague-Vienna Summer Academy of Music. Branka Popović won a prize for best music in the film *The Breaking Point* (directed by Igor M. Toholj) at the 56th festival of short and documentary films in Belgrade (2009). Her *Lorem ipsum* for mixed choir was chosen as one of the four compositions presented by *The BBC Singers* in a workshop devoted to new choral music. Works such as *The Other* (2001), *Dream* (2002), *Song Without Words* (2005), *Behind the Closed Door* (2005) are regularly presented at international compositional reviews.

Przybylski, Dariusz (1984) – Polish organist and composer. In 2008 he completed the study of composition (Marcin Błażewicz) and organ (Andrzej Chorosinski) at the Fryderyk Chopin Academy of Music in Warsaw. In 2006 – 2007 he attended the Hochschule für Musik in Köln, where apart from the study of organ he also devoted himself to electronic composition. Compositions for organ form the central element in his work. In 2006 Przybylski participated in the Mozart Pyramid international project, which was undertaken in Canterbury as part of the celebrations of the year of W. A. Mozart. Przybylski's works are on many CDs; his most recent albums include *Aeration* (A-SHAMS Records 2011), *Satin* (Sarton 2012) and *Kwartludium & Scanner* (DUX 2012). Since 2008 he has been president of the Youth Association in the Polish Composers' Union. He has received many awards at various composers' and organists' competitions.

Saariaho, Kaija (1952) – Finnish composer living in France. Studied composition at the Sibelius Academy in Helsinki (Paavo Heininen), later in Freiburg with Brian Ferneyhough and Klaus Huber. During her studies in the Paris musical research institute IRCAM she became interested in the new sound possibilities, electronics, and new techniques of instrumental and computer music. These attempts are already perceptible in her early work – *Verblendungen* (1982 – 1984), *Lichtbogen* (1985 – 1986), *Nymphéa* (1987). The composer characterises this period as a quest for her own compositional language, in the context of which she drew from the musical heritage of Ligeti and partly of Debussy. In the early 1990s, her music tended more towards drama and expressiveness (*Mirrors*, 1997; *Couleurs du vent*, 1998). Her inclination towards larger forms and emphasis on melodiousness can be sensed in her first opera *L'Amour de loin* (1999 – 2000), which was presented at the Salzburg Festival in 2000. In contrast to her preceding works, here Saariaho uses a simpler musical language and relatively few electronic sounds. In a similar spirit, other operas of hers followed: *Adriana Mater* (2005) and *Émilie* (2010) to texts by Amin Maalouf. Along with the composition of operas, she produced some smaller instrumental and vocal-instrumental works such as *Aer* (1991), *Terrestre* (2002), *Je sens un deuxième cœur* (2003), *The Tempest Songbook* (2004). Her oratorio *La Passion de Simone*, whose original version was premiered in Vienna in 2006, met with a particularly warm response. The author of the text is again Amin Maalouf. This composition portrays the life and work of the philosopher Simone Weil and poses general questions about human existence. For her wide-ranging work Kaija Saariaho has been awarded many prizes: Wihuri-Sibelius, Léonie Sonning Music Prize, Grawemeyer Award, Polar Music Prize, and others. In 1989, she was one of the first to receive the main prize of Ars Electronica in Graz, for her electroacoustic compositions created in IRCAM. Many of her works originated as commissions or are devoted to prominent performers of contemporary music: *Maa* for the Finnish National Ballet, *Laterna Magica* for the Berlin Philharmonic, *Notes on Light* for the Boston Symphony Orchestra, *Orion* for the Cleveland Symphony Orchestra, *Terra Memoria* for the Emerson Quartet, *Violin Concerto* for Gidon Kremer, *Concerto for Clarinet and Orchestra* for Kari Kriikku, *Concerto for Flute and Orchestra* for Camilla Hoitenga and

Lonh for Dawn Upshaw. She is the holder of a Grammy Prize for best opera production (*L'Amour de loin*, 2011).

Saint-Denis, Patrick (1975) – Canadian composer. He studied violin, oboe, electric guitar, and singing at the CÉGEP de Sainte-Foy. From 1996 to 2000, he continued his study of composition at conservatories in Quebec City, Montreal and The Hague. He has been influenced by the composers Charles Ives, Anton Webern, and Gérard Grisey, the choreographer Anne Teresa de Keersmaecker, the dramatist Robert Lepage, the writer Peter Handke and the artist Ann Hamilton. His music has been heard at many festivals of contemporary music, such as the International Music Week Gaudeamus (Holland 2003, 2004), the Montreal Festival of New Music (2005, 2009), the ISCM World New Music Days (Croatia 2005), Mois Multi (Canada 2008), Cervantino Festival (Mexico 2009) and Festival ICMC (Great Britain 2011). His many awards include the Jules Léger Prize (2004). He is the co-founder of the contemporary music ensemble *Erreur de type 27*, which presents his works also. Currently he is working in The Hague and is engaged in a theatrical project inspired by Virginia Woolf's *Waves*.

Samuel, Rhian (1944) – Welsh composer. She studied composition in England and the USA. She is the author of more than one hundred compositions, and her work is presented at concerts and festivals throughout the world. She writes orchestral and chamber music, vocal, and choral works. Rhian Samuel collaborates with many prominent contemporary artists and also with several poets; she has composed a number of vocal works to their texts (*Trinity*, 2005; *The Flowing Sand*, 2006; *Colours*, 2007). Her composition *Daughters' Letters* (2010) was produced in collaboration with the poet Anne Stevenson and was premiered in 1997, performed by the Canadian soprano Valdine Anderson and the Sinfonia 21 ensemble. Rhian Samuel is the co-editor of *Norton/New Grove Dictionary of Women Composers* (1994). Currently she teaches at the City University in London and Magdalen College in Oxford.

Shmurak, Alexey (1986) – Ukrainian composer, pianist, multi-instrumentalist, keyboard instruments player, and artistic manager of

various musical and multi-disciplinary projects. He studied composition at the Conservatoire in Kiev (Alla Zagaykevich, Yuri Ishenko) and concurrently attended private lessons of piano (Borys Arkhimovich). In 2007, with Maksym Kolomiiets, he founded the creative group Ensemble *Nostri Temporis*, which aims not merely to present the work of young Ukrainian and foreign composers, but also to organise various lectures, audiovisual and interactive projects (3/5 – short meter in the music of young composers in Ukraine and Poland, 2009; Chopin: Transcriptions for Our Time, 2010; Small Tragedies, AudioVisual, *Zvukoizolyatsia*, Transit, *Das musikalische Opfer* dem Mahler, 2011; *Zvukoizolyatsia-2: outside*, 2012). He has received several awards at international composers' competitions, e. g. Convergence, in Switzerland (2011) and Step to the Left, in St. Petersburg (2009). He has completed masters courses with a number of world-ranked composers (Brian Ferneyhough, Vladimir Tarnopolski, Enno Poppe) and is also coordinator of the so-called COURSE – International Master Courses for New Music. For Shmurak, his collaboration with prominent Ukrainian writers has brought new experiences and experimentation, and examination of new voice techniques, improvisation, electronics, and interaction between music and theatre. He has presented his compositions at many international festivals in Great Britain, Germany, Poland, Russia, Byelorussia, and the Ukraine.

Siska, Ádám (1983) – Hungarian composer and information scientist. His primary interest is in experimental development in the field of electronic music. He studied composition at the Liszt Academy in Budapest in Zoltán Jeney's class. In 2010 – 2011, he completed a stipendiary programme at the Musikhochschule in Stuttgart with Marc Stroppa. After composing a number of works for acoustic instruments, from 2006 he devoted himself to electronic music, and in 2007, he became a member of the pan-European ensemble for computer music European Bridges Ensemble. As a researcher he studies algorithms, graphic notation and software analysis, and he has collaborated on the development of a number of software systems such as Max/MSP, KlangPilot and MaxScore. He participated in the Co-Me-Di-a project, examining the potential for the artistic use of network, especially of the Internet.

Slezák, Andrej (1980) – Slovak-Hungarian composer and pianist. Studied piano and composition with Juraj Tandler at the Conservatoire in Bratislava, and later at the Liszt Academy in Budapest, where he also devoted himself to jazz composition and improvisation (with Károly Binder). In 2006 – 2007 he studied at the Conservatoire national supérieur de musique et de danse in Paris. He has received numerous awards at competitions (International Jazz Composers' Competition Budapest, 2006, Zeitklang International Composers' Competition Vienna, 2008, Dimitris Mitropoulos International Composers' Competition Athens, 2009, Toru Takemitsu International Composers' Competition Tokyo, 2010).

Staud, Johannes Maria (1974) – Austrian composer. From the inception of his collaboration with the Universal Edition publishing house, he became one of the most successful composers of his generation. He studied composition and electroacoustic music at the Hochschule für Musik Hanns Eisler in Berlin (Iván Erőd, Dieter Kaufmann, Hanspeter Kyburz). He has completed master courses with Brian Ferneyhough and Alois Piños. Staud's music has received the highest appreciation from music critics and currently is performed by prominent soloists and orchestras concentrating on contemporary music. In his work he draws on world literature (*Bewegungen*, 1996; *Die Ebene*, 1997), contemporary fine art (*Polygon*, 2002), film (*Black Moon*, 1998; *Hommage à Bruce Nauman* 2005 – 2006), as well as various scientific disciplines (*A map is not the territory*, 2001; *Dichotomie*, 1997). *Segue* (2006 – 2008), for violoncello and orchestra, includes fragments from the works of Mozart, while Staud's opera *Berenice* (2003 – 2006) is an excursion into the world of popular music. *Concerto for Violoncello* was commissioned by the Salzburg Festival and was premiered as part of the celebrations for the 150th anniversary of the birth of Mozart in 2006. For the 2010/2011 season Staud became composer in residence of the Dresden orchestra Sächsische Staatskapelle. He is the co-founder of the composers' group Gegenklang in Vienna. He has gained many prestigious awards: Kompositionswettbewerb (2000), International Rostrum of Composers (2003), Ernst-von-Siemens-Musikstiftung (2004), Paul Hindemith-Prize (2009), Music Award of the City of Vienna (2012).

Steptoe, Roger (1953) – English composer, pianist and music professor living in France. Studied composition at the University of Reading and afterwards at the Royal Academy of Music in London. While still a student, he became a répétiteur at the Academy's singing department, which inspired him to compose several vocal works (*Five Songs*, 1976; *Three Sonnets to Delia*, 1993; *Three Paul Verlaine Songs*, 2009). He is a pioneer and propagator of little-known English composers, whose works he often performs at his recitals, whether as soloist or chamber player. Since the 1990s Steptoe has been a regular guest at festivals, concerts, and other musical events in the USA. He has conducted composition courses at Purchase College and seminars at the Juilliard School of Music in New York. His work hitherto comprises orchestral, chamber, and vocal works, and instrumental concertos. He publishes his works with Stainer & Bell and Editions BIM publishing houses. He works as composer-in-residence and teaches composition, musical analysis, harmony, and history at the Conservatoire de Brive-la-Gaillarde in Limousin.

Szeghy, Iris (1956) – Slovak composer living in Switzerland. She bases herself on the European musical tradition, while simultaneously absorbing the achievements of the avant-garde of the second half of the last century, integrating both these tendencies into a whole. She has mastered this synthetic process by using the most varied means and components – from the sound of electroacoustic instruments to the application of traditional forms. Her major sources of inspiration include impulses from literature (*Afforismi*), fine art (*Hommage à Rodin*), archaic folklore (*Midsummer Night's Mystery*), nature, the life of society, and philosophy. She has received many awards for her work – Generace Composers' Competition '84, '85 and '89 in Ostrava, Choral Singing Competition in Jihlava (1989, 1998), Aleksander Tansman International Competition (Łódź, 2006). Her works have been heard at several prestigious European musical events (UNESCO in Paris, ISCM Festival in Warsaw, International Courses of New Music in Darmstadt) and at profile concerts in Stuttgart (1993), San Diego (1994), and Hamburg (1996).

Szigetvári, Andrea – Hungarian composer of electroacoustic music. Her creative and research interests are influenced by new music, interactive performances and the syncretism of audiovisual art. She studied in Warsaw and afterwards as a stipendiary of the Fulbright Foundation in the USA. After returning to Hungary, she established the Hungarian Foundation for Computer Music. She composes and lectures on electroacoustic music and musical information science at several universities. Her compositions are created for live electronics, multimedia installations, and interactive sound installations. She is a member of European Bridges Ensemble. For Dióbel publishing house, she recorded a profile CD *My Everyday Silences* (2013), containing four compositions, which appeared in 2002 – 2013.

Tiensuu, Jukka (1948) – Finnish composer, pianist, harpsichordist, and conductor. Studied in Freiburg, Helsinki and New York. As a composer he devotes himself to electroacoustic music, works for jazz ensemble, baroque and modern symphony orchestra. He writes pieces for solo instruments, including for a traditional Finnish instrument, the kantele. He performs music from baroque to John Cage, engages in free improvisation, and organises performers' courses.

Tzortzis, Nicolas (1978) – Greek composer. Studied composition and electronic music in France, Switzerland, and Canada (Philippe Leroux, Georges Aperghis, Horacio Vaggione, José Manuel López). He continued his studies at university in Montreal under the direction of Philippe Leroux and Denis Gougeon, where he was awarded the title of PhD. in 2013. He has participated in master courses with Karlheinz Stockhausen, Brian Ferneyhough, Beat Furrer and François Paris. From 2009 to 2012, he attended computer music courses in IRCAM, where he successfully presented his composition *Incompatible(s) V* for “silent” piano and live electronics. Tzortzis has received many awards for his work at a variety of composers' competitions and reviews (1st Prize at the “Music Today 21” Composers' Competition in 2007 in Seoul for *Amenable*, 1st Prize at the “Irino Prize” Composers' Competition in Japan for *Voiceless*). He has completed concert tours throughout Europe, America, Asia, and Australia. Currently he lives and works in Paris.

Vajó, Juraj (1970) – Slovak composer, who regards himself rather as an experimental artist. He devotes himself to electroacoustic and electronic music, musical improvisation, performance, and intermedia projects. Vajó studied composition at the Academy of Performing Arts in Bratislava in Ivan Parík's class and subsequently pursued his doctoral study under Vladimír Bokes. He has completed compositional courses at home and abroad with such prominent composers as Alvin Lucier, Tristan Murail, Christian Wolff, and Kurt Schwertsik. For some years, he was frontman in the Košice bigbeat formation Woman with a Flea. His work is predominantly made up of instrumental and vocal-instrumental works. In 2004 – 2008, he produced works which he called "music on a limited surface", using non-standard forms of notation. In his compositions, he captures his personal quest for truth and for the way to a knowledge of truth. During recent years he has returned to standard notation and working with computer. He collaborates closely with the Slovak visual artist Boris Vaitovič. Their collaboration also produced the concert prelude *Midrash*, for which Vajó won the Ján Levoslav Bella Prize (2011). His works have been heard at reviews of young composers at Prague, Bratislava, Trenčianske Teplice, Ostrava, and at festivals including Melos-Ethos, Košice Musical Spring, New Slovak Music, and at concerts in Slovak Radio. Vajó teaches at the Conservatoire in Košice, at the Greek Catholic Theological Faculty at Prešov University, and at the Faculty of Art at the Technical University in Košice, and works as an external musical editor in Slovak Radio. He is a member of the alternative formation Urban Hudák.

Vasks, Pēteris (1946) – Latvian composer and double bass player. He studied double bass at the Lithuanian State Conservatoire, and he has worked in parallel as a double bass player in several symphony and chamber orchestras (Latvian Philharmonic, Lithuanian Philharmonic Chamber Orchestra, Latvian Radio and Television Symphony Orchestra). From 1973, he went on to study composition with Valentin Utkin at the Latvian Academy of Music in Riga. At first, he was influenced by the music of Lutosławski, Penderecki and Crumb. Later he assimilated elements of Latvian folklore into his works. In the view of many critics, Vasks' music reflects the socio-political events in his

country. His symphonies in particular give symbolic expression to the political situation at the time of the Baltic States' struggle for independence. His *Wind Quintet No. 2* (1977) also may be understood as an expression of hope and desire for freedom during the period of Soviet occupation. The majority of his works have a programmatic character, and they include frequent references to natural processes. The complex mutual interaction between man and nature, the value and beauty of life, and the ecological and moral destruction of these values are themes which are mirrored in his most recent compositions. The many awards he has won include the 2004 Cannes Classical Award in the categories "CD of the Year" and "Best Orchestral Work" for the recording of his second symphony and his *Violin Concerto "Distant Light"*. Currently Vasks lives in Riga as a freelance composer.

Zagar, Peter (1961) – Slovak composer, pianist, producer, and editor. He is a leading personality among the composers of his generation, representing the postmodern current. During his secondary school studies, he devoted himself to piano and concurrently attended private lessons of composition with Vítězslav Kubička. In 1981 – 1986, he studied at the Academy of Performing Arts in Bratislava with Ivan Hrušovský. He collaborates with Slovak Philharmonic, Bratislava Chamber Soloists, the Camerata Bratislava Choir, OPERA APERTA ensemble, Arcana Ensemble (Toronto), etc. Zagar is the author of more than 100 compositions of various genres (stage, choir, vocal-instrumental, solo, instructive and electroacoustic) and transcriptions of the works of Mozart, Suchoň, Vivaldi, Ravel, Brahms, etc. For the Andrej Bagar Theatre in Nitra he created music for productions of *A Wedding Proposal*, *The Bear* (1998), *Wedding* (2002), *Terezka* (2001), *Mariša* (2003) and *Bezkyšlíkovce* (2004) and he has collaborated with modern dance groups (Zuzana Hájková, Marta Poláková). He is a performer in the ensembles Požoň sentimentál and VAPORI del CUORE. He is holder of the Slovak Musicological Association Prize, The Dosky '98 Prize (music for the theatre) and the Ján Levoslav Bella Prize (*They Kissed and Wept...*). His compositions have been presented in Prague, Vienna, Krakow, London, Paris, Amsterdam, New York, St. Petersburg, etc. As a member of programme committees, he has taken

part in preparing the Bratislava Music Festival, Melos-Ethos, and the Evenings of New Music. Currently he is head of the Music Centre's publishing section.

Zach, Ján (1967) – Slovak composer and flautist. He studied flute at the Conservatoire in Bratislava and composition at the Academy of Performing Arts (V. Bokes). His work comprises predominantly instrumental works (chamber and orchestral), which have been presented at festivals at home and abroad. As a composer of music for theatre, he has collaborated with leading Slovak stage directors. Apart from composition, he engages in consultant psychotherapy.

Zavoloka, Kateryna (1981) – Ukrainian composer, improviser and graphic designer. Her main interest is in combining Ukrainian traditional music with modern technologies. In her work, she combines experimental elements with her own recordings of folk songs, which she made during her travels in the Ukraine. Apart from solo works, she has completed a number of multimedia projects in collaboration with prominent artists (Kotra, Mark Clifford, Antye Greie, Anders Dahl, Katya Chilly). She recorded her profile album *Suspenzia* ("Suspension", 2003) with Nexsound publishers. As a graphic designer, she collaborates with Kvitnu publishers, who have released her most recent CD recordings (*Wagthe Swing*, 2006; *Viter*, 2007; *Vedana*, 2011). Zavoloka regularly gives concerts and her music is presented at open-air festivals throughout the world (Kvitnu Fest, Unsound New York, Stimul, Presences Electronique, Being the Future, Interferenze).

Zeljenka, Ilya (1932 – 2007) – Slovak composer. Concurrently with his secondary school studies, he privately studied harmony and counterpoint with Ján Zimmer and piano with Rudolf Macudziński. In 1956, he completed the study of composition with Ján Cikker at the Academy of Performing Arts in Bratislava with his *First Symphony*. He worked as repertory advisor in Slovak Philharmonic and Slovak Radio, and afterwards as a freelance. His numerous works include ten symphonies, twenty-five piano sonatas, fourteen string quartets, and many other chamber and concert compositions. He also produced music for more

than one hundred films. Zeljenka was one of the most prominent figures of the generation of Slovak composers which was formed under the influence of the 20th-century musical classics and the European avant-garde of the 1950s and 1960s. Stylistically his work was clearly individualised even from his very first opuses. In the formation of Zeljenka's musical language, there are several notable registers, from neoclassicism, through post-Webern conceptions and the influence of the new music of the 1960s, to the folklore-inspired work and neoromantic orientation of the 1970s. Outgrowing tradition and striving for new expressive nuances, Ilja Zeljenka sketched out a new, distinctive mode of shaping sound and form, thanks to which his works were successfully presented both in Slovakia and abroad. He received numerous domestic and foreign awards for his composition.

Zubel, Agata (1978) – Polish composer, soprano. Completed the study of composition (Jan Wichrowski) and singing (Danuta Paziuk-Zipser) at the Karol Lipiński Musical Academy in Wrocław. She is the author of chamber, vocal and orchestral works, as well as electroacoustic music. Along with the composer and pianist Cezary Duchnowski, in 2001 she established the formation ElettroVoce Duo. Her work has received awards at various composers' competitions (1st Prize at the International Krzysztof Penderecki Competition in Krakow, 2nd Prize for *Re-Cycle* at the International P. J. Jurgenson Composers' Competition in Moscow) and has been presented at international events such as Ultraschall Festival (Berlin), Beethoven Festival (Bonn), Wratislavia Cantans (Wrocław), Central Europe Music Festival (Seattle), Corso Polonia (Rome), and Warsaw Autumn. As performer, she has presented the premieres of works by many contemporary composers (Lutosławski, Bernhard Lang, Salvatore Sciarrino, Philip Glass). One of the most important events at the Sacrum Profanum Festival in 2012 was the concert devoted to her work, rendered by the Klangforum Wien ensemble. In 2013, her composition *Not I* received the highest award at the UNESCO International Rostrum of Composers. Currently she lectures at the Karol Lipiński Musical Academy in Wrocław.

PERFORMERS 2013

Agon Orchestra – Czech ensemble, which devotes itself exclusively to contemporary serious music associated with the New Music aesthetic. The ensemble was founded by the conductor Petr Kořouň in 1983 with the composers Miroslav Pudlák and Martin Smolka. Since the 1990s, Agon Orchestra has organised thematic concert tours, at which it has presented the works of Iannis Xenakis, Heiner Goebbels, John Adams, Frank Zappa, and Philip Glass. The orchestra's repertoire includes minimal music, as well as work from the fields of postminimalism and New York downtown. It has collaborated with many prominent musicians and ensembles, including Blix Bargeld from Einstürzende Neubauten, MCH Band, Filip Topol and The Plastic People of the Universe. In 2010, Agon Orchestra set to music poems by a legend of the Czech underground, the dissident Ivan Martin Jirous. The ensemble regularly gives concerts at prestigious festivals at home and abroad (Warsaw Autumn, Prague Spring, Spring Festival in Budapest, Ultraschall Berlin, Wien Modern, Melos-Ethos, etc.).

Barrière, Aleksi (1989) – director, first started his career in the theatre as an assistant to directors Sarah Méadé and Peter Sellars, after studying at the Theatre Faculty of Prague. His activities as an author, playwright, translator and academic are closely linked to his direction of theatre plays (*La Leçon* by Ionesco and *Les Bonnes* by Jean Genet, *La Sorcière d'Edmonton*) and operas (*Wozzeck* in London in 2009 with the multimedia art association Image Auditive), especially in the various productions he conceives and develops with the company he founded with Clément Mao-Takacs, La Chambre aux échos.

Benci, Jozef (1975) – Slovak opera singer. After completing the study of singing at Bratislava's Conservatoire, in 1997 he continued his studies at the Academy of Performing Arts in Bratislava with Sergej Kopčák and at the Janáček Academy of Performing Arts in Brno. In 2004, he made his debut at the SND Opera in Bratislava (*Nabucco*) and since January 2007, he has been a soloist there. He achieved great success with his concert presentation of Smetana's *Bartered Bride* at the Barbican Hall in

London with the BBC Symphony Orchestra in 2011, where he played the role of Kecal. His most evocative roles include Pimen in Mussorgsky's *Boris Godunov*, Colline in Puccini's *La Bohème* and the Water-Goblin in *Rusalka* by Dvořák. Jozef Benci engages intensively in concert activity at home and abroad. Since 2002, he has been guest soloist of the State Opera in Banská Bystrica.

Buffa, Ivan (1979) – Slovak pianist, composer, conductor, and music professor. Studied piano (O. Reiprich, P. Kaščák) and composition (J. Podprocký) at the Conservatoire in Košice. He continued his study at the Universität für Musik und darstellende Kunst in Vienna (D. Schermann, M. Kopelent and M. Jarrell) and concurrently at the Academy of Performing Arts in Bratislava (V. Bokes, I. Gajan), where he also completed his doctoral study. He collaborates with the Austrian soprano Petra Chiba, is a member of the Austrian Ensemble Lux and artistic leader of Quasars Ensemble. As composer and performer, he has been active at many festivals at home and abroad. In 2006 at the Aspekt Festival in Salzburg, the Slovak Sinfonietta Žilina premiered his *Ritual*, for which the Music Fund in the following year awarded him the Ján Levoslav Bella Prize. For the Hevhetia publishing house, he recorded the CD *New Slovak Music for Piano* with Diana Buffa. From 2008, he has taught at the Faculty of Composition and Conducting at the Academy of Performing Arts in Bratislava.

Bywalec, Szymon (1974) – Polish conductor. He studied conducting with Jan Wincenty Hawel at the Academy of Music in Katowice, where he currently teaches. He is artistic director of the Karol Szymanowski Academic Symphony Orchestra. He has collaborated with conductors of renown, including Krzysztof Penderecki, Gabriel Chmura, Takuo Yuasa, Arturo Tamayo, and Paul McCreesh. Bywalec is the holder of numerous awards from at home and abroad. Currently he is conductor of the New Music Orchestra, which participates in festivals of contemporary music in Poland and elsewhere (in 2003 it was a guest at the Melos-Ethos Festival). The ensemble has presented many premieres of contemporary music and has recorded a number of CDs with domestic and foreign publishing houses. Bywalec collaborates with many other ensembles as guest conductor.

Coladonato, Valentina – soprano, earned a Master in Foreign Languages Degree and graduated in voice with top marks, going on to improve her technique with Renata Scotto, Regina Resnik, Paride Venturi, Edith Wiens, Claudio Desderi. She won various international singing competitions, and several critics, audience and jury prizes. She has sung leading roles in operas by Monteverdi, Cavalli, Vivaldi, A. Scarlatti, Spontini, Jommelli, Mozart, Bellini and Verdi. Her concert activity and repertoire range today from Baroque to contemporary sacred and secular music with specialized groups. She has sung in major musical institutions such as the Teatro alla Scala, Milan, Opéra National de Paris, Salzburg Festival, Vienna Musikverein, Flanders Festival, St. Petersburg Philharmonia, Frick Collection- New York, de Singel Antwerp, Kölner Philharmonie, WDR Radio, Ravenna Festival, Festival Pergolesi-Spontini-Jesi, RAI- Turin, Southbank Centre and many other venues in Europe, North and South America, Asia, Oceania. She has collaborated with stage directors including Maurizio Scaparro, Colin Graham, and Cesare Lievi; and conductors Riccardo Muti, Roberto Abbado, David Robertson, Lior Shambadal, Peter Eötvös, John Axelrod, Michel Tabachnik and Peter Rundel. She has sung many compositions in world première; she is a favourite performer from the composer Ivan Fedele, who currently writes for her voice.

European Bridges Ensemble is a pan-European laptop formation focused on creating international multimedia performances using computer networks. Their performances are carried out on the basis of the network interactive software environment Quintet.net, which was developed by Georg Hajdu. The ensemble originated in 2005 from the initiatives of a number of lovers of contemporary music who had met on the Internet. The metaphorical significance of the name points to an effort at combining historically different cultures, regions, cities, and individuals. Even in its composition, EBE expresses the idea of a diversity of nationalities – Kai Niggemann (Germany), Ádám Siska (Hungary), Johannes Kretz (Austria), Andrea Szigetvári (Hungary), Ivana Ognjanović (Serbia), Georg Hajdu (Germany) and Stewart Collinson (England). The aim of the project is to give visibility to hitherto unknown artists from the whole world, who have lived in political and social isolation. Their

first concert was held in 2005 simultaneously in a number of places (Austria, Germany, Hungary, Serbia) where the artists met, and the concert itself was broadcast in three concert halls simultaneously (Münster, Stuttgart and Vienna). By this means, they sought to draw attention to the potential of Internet performance as a means of overcoming borders. The ensemble's repertoire principally comprises compositions created by its members (*Bridges*, 2005; *Ivresse '84*, 2007; *Pundit Bingo*, 2009; *D(é) RIVE*, 2010). They have taken part in festivals and conferences of experimental music, such as, for example, "Making New Waves" (Budapest 2006, 2008, 2009), "Enter⁴ Festival" (Prague 2009), "Klangwerktag" (Hamburg 2009), "Music in the Global Village Conference" (Budapest 2008) and SLEO (USA 2012). EBE is supported by the Bipolar and Co-Me-Di-A projects, and is the ensemble-in-residence at the Hochschule für Musik und Theater in Hamburg.

Fejér, András (1967) – Hungarian trombonist. He studied at the Franz Liszt Academy in Budapest with Ferenc Steiner. He was a founding member of the Academia Wind Quintet, with whom he received a number of awards. Since 1997, he has been a member of the Deutsches Symphonie-Orchester Berlin. He received the Artisjus Prize for his debut CD *Name-Game* (Hungaroton Classic, 2000). A further album, entitled *C'est la vie* (2011), contains compositions dedicated to him by contemporary Hungarian composers. He is the holder of several awards from a variety of competitions at home and abroad (3rd Prize at the Prague Spring Festival, 3rd Prize at the ARD International Competition in Munich). From 1987 to 2000, he was a member of the Hungarian National Symphony Orchestra. His repertoire is predominantly made up of works by contemporary Hungarian composers, of which many were dedicated to him. He is a holder of the prestigious Ferenc Liszt Prize (2012).

Gazon, Daniel (1955) – Belgian conductor. Studied trumpet and double bass at the Royal Conservatoire in Liège. Studied conducting with Igor Markevitch and Max Deutsch. After completing international seminars in Weimar and at the Salzburg Mozarteum Seiji Ozawa invited him to continue his studies at the Berkshire Music Center in Tanglewood, where he worked under the direction of S. Ozawa, K. Masur and J.

Silverstein. As music professor he was afterwards markedly influenced by Sergiu Celibidache, with whom he studied conducting and musical phenomenology in 1986 – 1989. He has collaborated with all prominent orchestras in Belgium and has conducted in Poland, Germany, Lithuania, etc. Besides the traditional symphonic and opera repertoire, he devotes himself mainly to the music of the 20th century. He has presented the premieres of works by composers such as M. Lindberg, L. de Pablo, A. Hölszky, R. Gerhard, J. Tiensuu and L. Zielińska. He has appeared at many prestigious European festivals (ISCM World New Music Days, Ars Musica, Kontrapunkt Düsseldorf, Warsaw Autumn, and Melos-Ethos) and he has led conducting courses in Belgium, Sweden, and Switzerland.

Ginzery, Enikő (1975) – Slovak cimbalom player. She studied at the Bratislava Conservatoire (Ľudmila Dadáková), afterwards at the Academy of Performing Arts in Bratislava. In 2000, she completed her study at the Franz Liszt Academy of Music in Budapest (Ilona Gerencsér Szeverényi) and continued in postgraduate study at the Hochschule für Musik Saar in Saarbrücken. Enikő Ginzery concentrates her performing art on presenting the cimbalom as a fully authentic concert instrument. As soloist and chamber player, she collaborates with groups such as Melos Ethos Ensemble, Sinfonietta Dresden, MusikFabrik Köln, Konzerthausorchester Berlin, Plural Ensemble, Slovak Philharmonic, etc. She focuses especially on performance of contemporary music, but her repertoire also includes her own transcriptions and music of older periods. She has appeared at numerous festivals and concert cycles at home and abroad (Melos-Ethos, New Slovak Music, Ostrava Days of New Music, International Festival of Contemporary Music in Krakow, Zoltán Kodály Festival) and is a founder of the trio Dulci Vento, which is devoted to performance of medieval music and the music of Eastern Europe from the 16th to the 18th centuries. Along with her abundant concert activity, she leads musical workshops for children and youth (Germany, Portugal, and Slovakia). She is co-organiser and producer (together with the pianist Ivan Šiller) of the Art Tokaj International Art Courses in Veľký Kamenec (2008, 2011). In 2011, she recorded the profile CD *Overflowing Crystals* for Hevhetia publishing house. Currently she is working in Germany.

Gruska, Jonáš – Slovak multimedia artist and musician. He studied contemporary experimental and computer music in The Hague and at the Academy of Music in Krakow. During his studies, he also attended private lessons with Bastiaan Kuijt and Paul Jeukendrup. He is especially involved in work with sound, interactive performances, graphic design, and visual poetics. He organises workshops and exhibits his works in Belgium, Czech Republic, Finland, Holland, and Poland, and at festivals, including the Kraak Festival in Aalst in Belgium, Audio Art in Krakow, Next in Bratislava). In 2011, he established his own label LOM, focused on Central European experimental art and music. He is author of the projects *Mrkva/Bolka* (2012), *Nocturnal Oscillations for One* (2012), *Binmatu – Crystyls* (2013) a. o.

Hoitenga, Camilla – American flutist living in Germany. She studied flute in the USA, England, and France with Darlene Dugan, Peter Lloyd, Alexander Murray and Marcel Moys. She completed further study at Calvin College (USA) with the philosopher Nicholas Wolterstorff, later at the University of Illinois (Ben Johnston, Sal Martirano, Bruno Nettle) and in Köln with Mauricio Kagel and Karlheinz Stockhausen. Her repertoire does not comprise only classic works: she also regularly performs works by contemporary composers such as Michele Rusconi, Jakub Sarwas, Andreas Wagner, Christopher Fox, Arvydas Malcys, Bryan Wolf and Miquel Lorca. She collaborates intensively with Kaija Saariaho, Peter Kőszeghy, Oliver Schneller, and contemporary Japanese composers, who have dedicated many compositions to her. Apart from her performance activity, Hoitenga also leads master courses throughout the whole world. Her recordings, especially of the work of Kaija Saariaho, have received awards in France, Great Britain, and North America.

Kofroň, Petr (1955) – Czech composer. Studied composition with Alois Piňos at the Janáček Academy of Performing Arts in Brno, while taking private lessons with Marek Kopelent (1971 – 1979). He worked in the Pedagogical Faculty of Charles University, briefly as a music editor at the Panton publishing house, and afterwards as a freelance composer. From 1996 to 2004, he was artistic director of the opera in Pilsen, and during this period, he began to devote himself more systematically

to conducting also. Since returning to the Pilsen Opera in 2011, he has prepared a number of productions: Borodin's opera *Prince Igor* (2011), *Anna Karenina* with music by Shostakovich (2012) and Puccini's *Tosca* (2013). In his early work at the beginning of the 1970s, Kofroň's starting point was principally conceptualism; from 1975 on a distinctive form of diatonics and an original formation of musical sentiment became assertive features of his work. From 1983, under the influence of the hermetic philosophy of Aleister Crowley, he created a number of ritual compositions; later this influence was expressed in a tendency towards aggressive music, which in contrast to the traditional musical parameters works with the concept of sound energy and play. From 1993, the composer began to devote himself to creating graphic scores and alternative rock. Also inspired by rock and pop are his musical *Magic Flute* (2006) and the opera *May 68* (2008). He is the co-founder of Agon Orchestra (1983), where he functions both as conductor and repertoire director, and he has appeared with the ensemble on the most prestigious stages in Europe and the USA. Currently he works as composer, conductor, and freelance writer.

Mao-Takacs, Clément – one of the rising stars of the new generation of conductors. He was awarded by the Bayreuth Festival, and by the Foundation del Duca (Institut de France/Académie des Beaux-Arts) as “Young Talent”. His great mastering of the technique and higher knowledge of the repertoire, together with a demanding artistic level, are unanimously appreciated in the realms of both classical and contemporary music. In particular, he conducted Sofia's Festival Orchestra, CNSMDP orchestra's, Camerata Città del Prato, and worked for five years at the Rome Opera. He recently created Secession Orchestra, of which he is the conductor and artistic director.

Melcová, Monika (1974) – Slovak organist and keyboard instruments player. Currently, she teaches at the Musikene Musical Academy at San Sebastian in Spain. She is a graduate of the Conservatoire in Košice and the Universität für Musik und darstellende Kunst in Vienna (Hans Haselböck and Michael Radulescu), where she completed her studies with distinction and received the Honorary Prize of the Austrian

Ministry of Culture and Education in 1999. In the same year, she continued at the Conservatoire national supérieur de musique in Paris (Olivier Latry, Michel Bouvard) and also attended the improvisation class of Loïc Mallié. While still a student, she received many awards at international competitions and participated in master performance courses at home and abroad. During her term as resident organist in the Sapporo Concert Hall KITARA in Japan in 2002/2003, she led master courses devoted to French music and improvisation for students of the Tokyo University of Music and the Sapporo Organ Academy. She collaborates with Japanese universities in Europe, where she is concerned with discovery of French organs in Versailles, Sainte Trinité, and Notre Dame de Paris. Monika Melcová regularly gives concerts on prestigious instruments at Notre Dame de Paris, Chapelle Royale de Granada, Eglise de la Madeleine, and Saint-Germain-en-Laye. She collaborates with performers of renown (Raphael Oleg, Nora Cismonti, Anne Shin, Guy Touvron, Juan Maria Pedrero, Walter Auer), and also with the Opéra de Paris, Orchestre National de France and the Musica Aeterna ensemble. In 2012, she was invited onto the jury for one of the major organ competitions, Concours international de l'orgue – Grand prix de Chartres.

Melos Ethos Ensemble – Slovak chamber ensemble, founded in 2005, focused on the performance of Slovak and foreign contemporary music. The ensemble adopted the name of the most important international festival of contemporary music in Slovakia, with the aim of presenting the idea of the festival also during the interval between two festivals and thus creating a platform for the regular presentation of works by Slovak and world composers. Melos Ethos Ensemble comprises a string quintet, wind quintet, trumpet, trombone, percussion instruments, and piano, which allows the ensemble to have dramaturgic flexibility – from one player to a chamber orchestra. At the eponymous debut recording (Music Centre Slovakia, 2005) the ensemble presented a group of domestic composers of the younger generation (Jana Kmitřová, Lucia Papanetzová, Boško Milaković, Ľubica Čekovská, Marián Lejava), who were joined by Ladislav Kupkovič and Martin Burlas, members of the older and middle generations, for the album *Slovaks for the Warsaw Autumn* (Music Centre Slovakia 2006). The most recent albums *Sotto*

voce (Azyl 2009) and *ArtMusFair Warsaw* (Music Centre Slovakia 2010) contain music by Martin Burlas, Jana Kmitová, Roman Berger and Tensy Davies. The ensemble is composed of Slovak musicians of the younger generation, with Marián Lejava as permanent conductor.

Michalko, Ján Vladimír (1951) – Slovak organist and music professor. A prominent representative of the art of organ in the domestic and international context. Studied organ at the Hochschule für Musik in Munich with Karl Richter and at the Academy of Performing Arts in Bratislava with Ferdinand Klinda. Michalko studied theology at the Evangelical Lutheran Theological Faculty of Comenius University. He regularly performs at all organ festivals in Slovakia and in important European musical centres and in the USA. He participated in the complete performance of the work of Olivier Messiaen in Bratislava (1989) and on the occasion of the centenary of the death of César Franck he presented the composer's entire organ work in Slovak Radio. Enthusiastically he propagates and performs the work of Slovak composers (Roman Berger, Miro Bázlik, Ilja Zeljenka, Juraj Beneš). He has played a meritorious part in preserving and propagating the rare historic organs in Slovakia. As president of the Society of Concert Artists, he organises yearly the international music festival Slovak Historical Organs. For his contribution to Slovak musical culture, he received the Music Critics Prize, the Frico Kafenda Prize, the annual Union of Slovak Composers and Concert Artists Prize, and the Sebastian Prize. Currently he is professor of organ at the Musical and Dance Faculty of the Academy of Performing Arts in Bratislava. Apart from performing and teaching activity, Michalko actively publishes and engages in composition. He is the author of organ music for theatrical productions and for feature and documentary films.

Min, Chungki (1971) – Korean composer, conductor and music professor. At the National University in Seoul he studied composition (Byungdong Paik) and conducting (Hunjoung Lim). In 1966, he made his conductor's debut in the Seoul Arts Center Concert Hall with a presentation of the *Second Symphony* of Gustav Mahler. He gained experience as a conductor at many music festivals. In 2002, he

migrated to Austria, where he studied conducting at the Universität Mozarteum in Salzburg with Dennis Russell Davies. He completed his studies with honours, and the International Mozart Foundation in Salzburg awarded him the B. Paumgartner Prize. He has collaborated with orchestras such as the Munich Philharmonic, Mozarteum Orchestra Salzburg, Brucknerorchester Linz, Bucheon Philharmonic Orchestra and Ensemble TIMF (South Korea). Since 2011, he has taught at the Universität Mozarteum in Salzburg. Besides conducting practice, he also teaches comparative musical analysis and performance practice. In March 2013, he was appointed conductor of the European Contemporary Composers' Orchestra (ECCO).

Nagy, Zsolt (1957) – Hungarian conductor. After completing his studies at Budapest's Liszt Academy (István Párkai) he worked as assistant to Peter Eötvös at the Institute for New Music of the Academy of Music at Karlsruhe, and as guest professor at the International Eötvös Institute in Stuttgart and Köln. Since 1999, he has been chief conductor and artistic advisor to the Israel Contemporary Players. He actively participates in many festivals at home and abroad. He has collaborated with prominent orchestras, including the BBC Symphony Orchestra, Orchestra di Santa Cecilia in Rome, Orchestra Sinfonica Nazionale della RAI, Jerusalem Symphony Orchestra, Ensemble United Berlin, Helsinki Philharmonic Orchestra, and London Sinfonietta, among others. He has also been artistic director of the Janáček Philharmonic's master courses for conductors in Ostrava and the Jerusalem Music Center's master classes for young composers of new music. Since 2002, he has been professor of conducting at the Conservatoire supérieur in Paris. In February 2003, he participated in the world premiere of the Stockhausen cycle *Hoch-Zeiten*, which was commissioned by the WDR, and in performances of the same author's *Gruppen* in Turin and Prague. He has more than 500 premieres to his credit, along with numerous radio and CD recordings. Nagy has received a special award for his propagation and presentation of Israeli music.

Noskaiová, Petra – Slovak mezzo-soprano. Studied singing at the Conservatoire in Bratislava in Ružena Illenbergerová's class. She has participated in a number of international master courses (Krieglach,

Prague), and was a student of Harry van der Kamp at the Summer Academy of Old Music at Innsbruck and of Sigiswald Kuijken at courses in the performance of Bach's cantatas in France. She has collaborated with many ensembles specialising in the performance of ancient music (Camerata Bratislava, Cappella Istropolitana, Musica Aeterna, Solamente Naturali, Musica Florea, Collegium Marianum, Musica Antiqua Praha, Academia, La Fenice, Zefiro Torna, Capella Regia) and with leading specialists in baroque music (A. Parrott, S. Kuijken, P. Hantai, P. Elliott, J. Tubery, S. Standage and others). In cooperation with these ensembles and conductors, she has completed numerous recordings of the works of A. Sartorio, J. S. Bach, Mozart, Liszt, Vivaldi, J. D. Zelenka, P. Zagar and others. Currently she performs with La Petite Bande and Huelgas Ensemble, with whom she has taken part in recordings for harmonia mundi, Accent, Radio France, and Mezzo. She participates in international festivals in Europe, USA, and Asia. Besides performing baroque and renaissance music, in collaboration with Quasars Ensemble and LOD she has also engaged in presenting works by contemporary Slovak and world composers.

Orkiestra Muzyki Nowej – a Polish ensemble founded in 1966 on the initiative of Aleksander Lasoń. All members of the ensemble are graduates of the Karol Szymanowski Musical Academy in Katowice. The orchestra, directed by conductors Szymon Bywalec and Aleksander Lasoń, regularly holds concerts at festivals of contemporary music in Poland and in other countries (Warsaw Autumn, New Polish Music Wroclaw, New Music in Bytom, International Days of Music in Krakow, Anima Mundi in Pisa). In 2003, the ensemble was a guest at the Melos-Ethos Festival in Bratislava. Since 2002, on the basis of a grant from the Ernst von Siemens Musikstiftung, it has participated in the "Förderpreis für Polen" project in Munich, which is aimed at giving visibility to works by the young generation of Polish composers. The Orkiestra Muzyki Nowej aims to arouse interest in contemporary music and 20th-century classical music among young listeners, by organising various workshops for children and concerts for students. Apart from works by contemporary authors, the orchestra's repertoire also includes works from the earlier periods of classicism and romanticism. The ensemble has presented many premieres of

modern music and has recorded CDs with publishers at home and abroad. Recordings of works by Jerzy Kornowicz and Pavel Szymański received a UNESCO International Composers' Rostrum award in 2000 and 2007.

œnm . austrian ensemble for contemporary music – an international ensemble concentrating on the presentation of contemporary music, based in Salzburg. The ensemble was founded in 1975 by the composers Klaus Ager and Ferenc Törnai. From 1997, it has worked under the artistic direction of the violinist Frank Stadler and the cellist Peter Sigl. The ensemble follows the latest tendencies in contemporary music, collaborates with young composers, and has presented the premieres of more than 300 new works. It participates in international festivals of new music, principally in Europe (Warsaw Autumn, Milano Musica, Kunstfest Weimar, Aspekte Festival Salzburg, Ultraschall Festival Berlin). Currently its guest conductor is Johannes Kalitzke. The ensemble has also played under the baton of Tito Ceccherini, Beat Furrer, Rupert Huber, Franck Ollu, Oswald Sallaberger, and others. Since 2011, the ensemble has given a series of concerts in the premises of the Salzburg Artistic Society, where the works of contemporary composers are presented.

Peintre, Lionel – French baritone. Graduate of the National Conservatoire in Paris. Studied in the class of Regine Crespin and Jean-Christoph Benoit. He devotes himself to opera, operetta, and contemporary work. He appears in many French and foreign theatres (Capitole in Toulouse, theatres in Avignon and Montpellier, Grand Théâtre in Geneva, Théâtre des Champs Élysées in Paris, Walloon Royal Opera in Liège and the National Opera Lyon). Furthermore, he regularly collaborates with Opera Peniche in Paris. Lionel Peintre has appeared in productions of the operas *Così fan tutte* (Don Alfonso), *Barber of Seville* (Bartolo), *The Ring of the Nibelung* (Alberich) and others. In 2013, he performed in a production of Jacques Offenbach's operetta *The Princess of Trebizond*, which was presented in Paris and Strasbourg.

Quasars Ensemble – originated in 2008 as a continuation of the long-term artistic activity of its members, who are active in various professional musical bodies in Slovakia and abroad. The core of the

repertoire consists of works by the French authors of spectral music (T. Murail, G. Grisey), M. Jarrell, A. Schnittke and S. Sciarrino, as well as works by Slovak composers. Many of them originated by commission of the ensemble (V. Bokes, J. Kmiťová, O. Oliveira-Bachratá, V. Janárčeková, J. Vajó). Also among the priorities of Quasars Ensemble is confrontation of the repertoire of baroque and the classical-romantic epoch with new compositions (the Bach in Context project). The ensemble has appeared at festivals at home and abroad (New Slovak Music, Bratislava Music Festival, Melos-Ethos, Festival of Contemporary Art Košice, Musica Viva Lisabon, Festivals de Outono Averio, Arcus Temporum Pannonhalma, Days of Krakow Composers' Music, Prague Spring et al.) In 2011, Hevhetia released their profile CD *Contemporary Reflections*, which was followed by further recordings with works by L. Borzík (Music Fund 2011), A. Schönberg, A. Albrecht and P. Hindemith (Hevhetia 2013). The ensemble regularly participates at the classical music festival Quasars Ensemble & Košice. This year it is the resident ensemble at the Kasárne/Kulturpark cultural centre in Košice. The artistic director and conductor of the group is Ivan Buffa.

Raab, Nicola (1972) – German opera director. She studied psychology, theatrical and musical art at the Ludwig-Maximilians-Universität München. In 2010, her production of the opera *Thais* by Massenet in Göteborg brought her international acclaim. Her successful projects include *The Soldier and the Dancers* by B. Martinů (2000, Prague), *Béatrice et Bénédicte* by Berlioz (2007, Chicago), G. Rossini's *Barber of Seville* (2010, Regensburg), R. Wagner's *Parsifal* (2011, Tallin) and others. Currently she is preparing a number of productions – Verdi's *Othello* in the Royal Opera in Copenhagen, Wagner's *Tristan and Isolde* at Novaya Opera in Moscow, and *The Cunning Little Vixen* in St. Gallen.

Secession Orchestra is an elite formation composed of an average of twenty musicians. Under the musical and artistic direction of CMT, the orchestra promotes a repertoire from the 20th and 21st centuries, working with contemporary composers and multiplying collaborations and exchanges between the arts, especially through projects developed together with the company La Chambre aux échos. The activity

of Secession Orchestra was positively acclaimed by the critics from its beginning, for the excellent quality and didactic value of the various projects (from the presentation of programmes during concerts to the partnerships with schools and universities). Each cultural action being considered a social one, Secession Orchestra conveys a new vision: it aims at reshaping the traditional classical concert, putting forward conceptual programmes and reinventing the link between musicians and the audience at the heart of the City, through original projects that are based on true ethics and a communicative enthusiasm. www.secession-orchestra.com

The Slovak Philharmonic was founded in 1949. Present at its artistic birth were Václav Talich (1949 – 1952) and Ľudovít Rajter (1949 – 1976, to 1961 as its artistic director). Further chief conductors contributed to the orchestra's artistic profiling – Tibor Frešo, Ladislav Slovák, Libor Pešek, Vladimír Verbický, Bystrík Režucha, Aldo Ceccato, Ondrej Lenárd, Jiří Bělohlávek, Vladimír Válek, Peter Feranec. In 2009, the French conductor Emmanuel Villaume became chief conductor, while since 2007 Leoš Svárovský has been permanent guest conductor and from the 2011/2012 season also Rastislav Štúr. Many leading conductors have made guest appearances at the Slovak Philharmonic (e. g. Claudio Abbado, Alain Lombard, Fabio Luisi) and composers who perform their own works, such as Krzysztof Penderecki and Aram Khachaturian. Slovak Philharmonic is a regular guest at European music festivals (Prague Spring, Wiener Festwochen, Brucknerfest Linz, Carinthischer Sommer, Berliner Festtage, Festival de Strasbourg, Warsaw Autumn, Athens Festival, Maggio Musicale Fiorentino, Sagra Musicale Umbra, and Bratislava Music Festival). In the course of numerous journeys abroad it has appeared in almost all European countries and has made many recordings for radio, television and the music publishers OPUS, Supraphon, Panton, Hungaroton, JVC Victor, RCA, Pacific Music, Naxos and Marco Polo.

Slovak Radio Symphony Orchestra (SOSR) was established in 1929 and is the oldest professional orchestral body in Slovakia. From its earliest times the orchestra has made original domestic production

prominent in its programme, and therefore its first phase of development was linked with the period of Slovak musical modernism in full bloom. Beginning with a small line-up, the orchestra gradually expanded and from 1942 began regularly to present public concerts in live radio transmission. In 1943 – 1946, the chief conductor of SOSR was the prominent Croatian artist Krešimir Baranović, under whose baton the orchestra registered a remarkable artistic growth. Later chief conductors included Ľudovít Rajter, Ladislav Slovák, Otakar Trhlík, Bystrík Režucha, Ondrej Lenárd, Róbert Stankovský and Charles Olivieri-Munroe. Besides completing many recordings for the purposes of Slovak Radio, the orchestra gives particular attention to concert appearances in the context of its own concert cycle and also performs in important musical events in Slovakia. SOSR has appeared as guests on numerous European podia, and regularly collaborates with television and musical publishers (Opus, Supraphon, Marco Polo, Naxos, Arte Nova, HNH International, MMC Recordings). World-ranking conductors and soloists have collaborated with the orchestra (Sir Charles Mackerras, Zdeněk Košler, Václav Smetáček, Gidon Kremer, Peter Dvorský, José Carreras, Juraj Bartoš, Ivan Ženaty). Currently the SOSR is led by the Slovak conductor Mario Košik.

Stadler Quartet – Austrian chamber ensemble focused on contemporary music. The quartet was founded in 1992 by Frank Stadler with the aim of presenting not only the classical repertoire of the 20th century but also the work of contemporary Austrian and world composers. Since its foundation, it has presented the premieres of more than 150 compositions, many of which were dedicated to it. The quartet has had a long-term collaboration with contemporary composers (George Crumb, Helmut Lachenmann, György Kurtág, Johannes Kalitzke, Peter Ruzicka, Jörg Widmann, Chaya Czernowin, etc.). The ensemble's outstanding successes include the performance of Stockhausen's *Helikopter-Streichquartett* in 2003 during the Salzburg Festival and Steve Reich's *Different Trains* in the documentary film about Betty Freeman. The quartet has made a number of CDs, most recently a CD with the works of Friedrich Cerha (2012).

Štrbák, Marek (1978) – Slovak organist and conductor. He studied church music and piano at the Košice Conservatoire under the direction of E. Dzemjanová and at the Universität für Musik und darstellende Kunst in Vienna in the class of Professor Michael Radulescu. From 2004 to 2008, he continued his studies at the Conservatoire national de région de Strasbourg and at the Hochschule für Musik und darstellende Kunst in Stuttgart. He has participated in master performance courses under the direction of renowned European music professors and performers (Jon Laukvik, Lorenzo Ghielmi, Edgar Krapp, Thierry Escaich, Bernard Focroulle, Jean Wolfs, Hans-Ola Ericsson, and others). He has received awards at several competitions at home and abroad. Štrbák is a sought-after solo and chamber musician and engages abundantly in concert performance in Slovakia and abroad, and he is noted for his regular presentation of works by Slovak composers (I. Szeghy, J. Podprocký). Since 2009, he has taught at the University of Constantine the Philosopher and the Private Conservatoire in Nitra.

Štreitová, Monika (1971) – Slovak flutist. She studied flute at the Janáček Conservatoire in Ostrava (Jiří Bystroň) and at Academy of Performing Arts in Bratislava (Miloš Jurkovič). Her repertoire includes the work of Slovak and world authors, particularly from the second half of the 20th century. Of the works which she has produced, presented in premiere and propagated at her public appearances, many have been dedicated to her. She has recorded many of them for composers' profile CDs. A member of Ensemble Neue Musik Bratislava, Trio Neue Musik, and Mondschein Ensemble, she is also active in various formations focused on contemporary music. Currently she is a member of the Lisbon Sond'Ar-te Electric Ensemble, which concentrates on presenting electroacoustic music in combination with acoustic instruments. She regularly collaborates with world-ranked orchestras and participates in various festivals (Melos-Ethos, Musica Iudaica Praha, Ostrava Days of New Music, Musica Viva, Warsaw Autumn). During her artistic career, she has mastered non-traditional methods of flute playing. She has led seminars on new music and performance courses. Since 2007, she has taught at the Universidade de Aveiro in Portugal.

Šušková, Eva (1979) – Slovak soprano. Graduated in singing at the Church Conservatoire and at the Academy of Performing Arts in Bratislava, where she also completed her doctoral study (with Prof. Peter Mikuláš). Her artistic range was extended at master courses and performance courses in Austria, Hungary, and Czech Republic. She collaborates with several Slovak composers, focusing particularly on 20th-century and contemporary music, and has performed their works at festivals including GAIDA, Prague Premieres, BHS, Melos-Ethos, Convergence, New Slovak Music, Pohoda and others. She has participated in the premieres of six original Slovak operas from J. Beneš, V. Kubička and S. Solovic. In 2011, she sang the part of Verdi's Desdemona at the SND Opera. She has also made guest appearances in productions of *Carmen* (Mercedes) and *The Players* (Gertrude) and she appeared as Chivria in *Sorochinsky Fair* by Mussorgsky at the State Opera in Banská Bystrica. Eva Šušková engages intensively in concert and chamber singing. As a soloist, she has collaborated with prominent Slovak orchestras and ensembles, with whom she has made dozens of concert appearance all over Europe and in the USA. From 2002 to 2007, she was a member of the actors' troupe in the GUnaGU alternative theatre in Bratislava. She has also made recordings for BrilliantClassics, Dynamic, CPO, Slovak Radio, Hudobný fond and Diskant.

Vaitovič, Boris (1976) – Slovak painter, graphic artist, intermedia artist and music professor. He studied ethics and art education at the University of Constantine the Philosopher at Nitra, and later at the Department of Visual Art and Intermedia at the Faculty of Art of the Technical University in Košice, where he is currently assistant dean. He devotes himself to painting, graphic art, videoart, photography, and new media. He has exhibited in Slovakia, Italy, Germany, Romania, Poland and Japan. His most recent exhibition is a selection from a series of photos taken during his stay in Tokyo this year. He is a member of the underground ensemble Urban Hudák.

Vourc'h, Karen – soprano, eclectic artist, particularly appreciated for her beauty of tone and for the sensitivity of her interpretations. In 2009, Karen received the del Duca Grand Prix of the Académie des Beaux-Arts

and the Victoire de la Musique Classique. She has won numerous international awards: Toulouse, New Voices, Verviers, Monserrat Caballé. After joining the Paris Conservatoire and the Opera Studio in Zurich where she sang on stage the First Lady in *Die Zauberflöte für Kinder*, Feckluscha in *Katya Kabanova* under the direction of Christoph von Dohnányi, and with Mirella Freni in *Fedora*, she was quickly engaged in many theatres in France and abroad: Musetta Tours and Avignon, Pamina in Mons (Belgium) and Avignon, Fiordiligi (*Così fan tutte*) under the direction of J. Rohrer, Violetta (*La traviata*), Donna Elvira (*Don Giovanni*) with J.-Y. Ossonce, Massenet's *Manon* at the Esplanade St Etienne, Diane (*Orpheus in the Underworld*) in Montpellier under the direction of H. Niquet. She sings her first Countess (*Marriage of Figaro*) in Lausanne, and Vincenette (*Mireille*) at the Chorégies d'Orange under the direction of A. Altinoglu. She is acclaimed for her interpretations of Melisande, at the Opéra Comique in Paris in 2010 (Gardiner/Braunschweig) and Blanche de la Force (*Dialogues des Carmelites*, Plasson/Carsen) receiving the Award E. Rostand Critics 2011. She also sings the *Fall of the House of Usher* by Debussy in Cologne conducted by E. Inbal, *King David* by Honegger in Dublin, the title role of *The Saint of Bleeker Street* by Menotti in Marseille. Karen Vourc'h is very appreciated too by contemporary composers and made frequent incursions into the contemporary repertoire: *Roméo and Juliette* by Dusapin in Paris (Altinoglu/Lagarde), *The Balcony* by P. Eötvös, *Medea* by G. Conesson, the role of Fanny in *Marius and Fanny* by V. Cosma, *Emilie* by K. Saariaho which she does in Amsterdam. In concert and recital Karen Vourc'h sings with the Philharmonic of St. Petersburg, the Orchestre de Paris, and is invited to many festivals in France and abroad: Bouffes du Nord, Aix en Provence, Bangkok, Harstadt, Essaouira, Messiaen festival, etc. She regularly collaborates in chamber music with pianist S. Manoff and V. Wagner, with the Moragues Quintet, the Trio Wanderer and the cellist S. Wieder-Atherton. Karen Vourc'h graduated in physics from the McGill University (Canada) and completed her studies in theoretical physics at the ENS/Paris.

Ward, Christopher (1980) – British conductor and pianist. He is one of the young generation of conductors who promote artistic freedom, creativity and originality in performance. Ward began his artistic career

as choirmaster in Magdalen College in Oxford. He received a stipend at the Tonbridge School in Kent and studied organ at Merton College in Oxford. After studying conducting (John Carew, Colin Metters, Georg Hurst) he became conductor at the Guildhall School of Music and Drama in London and organist at St. John's College in Cambridge. Afterwards he worked as répétiteur in the Scottish Opera and at the Royal Conservatoire in Glasgow. He has collaborated with several world-ranked conductors (Daniele Gatti, Ivor Bolton, Kent Nagano) and European opera institutions (Bavarian State Opera, Berlin Comic Opera, Salzburger Landestheater, La Scala in Milan). He has conducted many opera productions (Rossini's *Barber of Seville*, Mozart's *Marriage of Figaro*, Verdi's *La traviata*, Puccini's *Madama Butterfly*, etc.). Since 2009, he has been artistic director of the Opera Studio in Zürich.

Zavoloka, Kateryna (1981) – Ukrainian composer, improviser and graphic designer. Her main interest is in combining Ukrainian traditional music with modern technologies. In her work, she combines experimental elements with her own recordings of folk songs which she made during her travels in the Ukraine. Apart from solo works, she has completed a number of multimedia projects in collaboration with prominent artists (Kotra, Mark Clifford, Antye Greie, Anders Dahl, Katya Chilly). She recorded her profile album *Suspenzia* ("Suspension", 2003) with Nexsound publishers. As a graphic designer she collaborates with Kvitnu publishers, who have issued her most recent CD recordings (*Wagthe Swing*, 2006; *Viter*, 2007; *Vedana*, 2011). Zavoloka regularly gives concerts and her music is presented at open-air festivals throughout the world (Kvitnu Fest, Unsound New York, Stimul, Presences Electronique, Being the Future, Interferenze).

Zubel, Agata (1978) – Polish composer, soprano. Completed the study of composition (Jan Wichrowski) and singing (Danuta Paziuk-Zipser) at the Karol Lipiński Musical Academy in Wrocław. She is the author of chamber, vocal and orchestral works, as well as electroacoustic music. Along with the composer and pianist Cezary Duchnowski, in 2001 she established the formation ElettroVoce Duo. Her work has received awards at various composers' competitions (1st Prize at the

International Krzysztof Penderecki Competition in Krakow, 2nd Prize for *Re-Cycle* at the International P. J. Jurgenson Composers' Competition in Moscow) and has been presented at international events such as Ultraschall Festival (Berlin), Beethoven Festival (Bonn), Wratislavia Cantans (Wrocław), Central Europe Music Festival (Seattle), Corso Polonia (Rome), and Warsaw Autumn. As performer, she has presented the premieres of works by many contemporary composers (Lutosławski, Bernhard Lang, Salvatore Sciarrino, Philip Glass). One of the most important events at the Sacrum Profanum Festival in 2012 was the concert devoted to her work, rendered by the Klangforum Wien ensemble. In 2013, her composition *Not I* received the highest award at the UNESCO International Rostrum of Composers. Currently she lectures at the Karol Lipiński Musical Academy in Wrocław.

DOCUMENTATION

1991 / 1993 / 1995 / 1997 / 1999 / 2001 / 2003 / 2005 / 2007 /
2009 / 2011 /

(composers – compositions – performers)

Acezantez: *Ružacvijet* (97, Acezantez)

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

Adams, John: *Violin Concerto* (95, SF/P. Keuschnig, cond./K. Nikkanen, vn), *Shaker Loops* (97, Slovak Sinfonietta Žilina/J. Powolny, cond.), *Harmonielehre* (11, Slovak Philharmonic/L. Botstein, cond.),

Adès, Thomas: *Dances from the opera "Powder Her Face"* (11, Slovak Radio SO/A. Tali, cond.), *Living Toys, Op. 9* (11, London Sinfonietta/F. Ollu, cond.),

Ager, Klaus: *An die Stille* (93, I. Fábera, ob/Trávníček Quartet), *Blätter* op. 45 (03, M. Bajuszová, pf)

Aiblinger, Peter: *Verkündigung** (97, Ensemble Wien 2001)

Andriessen, Louis: *Ouverture pour Orphée* (93, E. Chojnacka, cmb), *La Voce* (95, F.-M. Uitti, vc), *Registers* (97, Z. Krauze, pf), *On Jimmy Yanceyn with New Video* (03, Orkest de Volharding), *Mausoleum* (09, VENI ensemble/M. Lejava, cond.), *De Staat* (09, VENI ensemble/M. Lejava, cond.),

Aperghis, Georges: *Les 7 crimes de l'amour* (05, Aleph Ensemble)

Arizaga, Rodolfo: *Diferencias del tercer tiento* (01, H. Sparnaay, bcl)

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

Baán, Josef: *Mirrors*, (01, Arte Quartett)

Bacewicz, Grażyna: *Concert for Cello and Orchestra No. 1* (09, M. Zdunik, vc/Slovak Radio SO/Ł. Borowicz, cond.), *Concerto for Violin and orchestra No. 3* (09, M. Paľa, vn/Slovak Radio SO/Ł. Borowicz, cond.),

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

Balakauskas, Osvaldas: *Arkada* (05, Gaida Ensemble)

Barber, Samuel *Andromache's Farewell* (07, C. Farley, s/ Slovak Radio SO/J. Serebrier, cond.)

Barrett, Richard: *Ne songe plus a 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, EA), *Concertante Music* (91, SF/W. Michniewski, cond.), *Songs on Chinese Poetry* (91, M. Beňačková, a/chamber ensemble), *Wind Quintet* (95, New Slovak Wind Quintet); *Apparition d'après Stéphane Mallarmé** (97, Melos Ensemble/A. Popovič, cond./H. Lednárová, s), *Introitus** (99, Slovak Radio SO/R. Stankovský, cond./ A. Kohútiová, s), *Septetto resonancen on B-A-C-H + poesie J. E. Vincze** (01, Ensemble SurPlus), *24 preludes for piano* (07, D. Buranovský, pf), *Canonical Variations on one choral for string quartet, bassbaritone and harpsichord** (11, S. Kopčák, b/Quasars Ensemble/I. Buffa, cond.),

Beneš, Juraj: *Intermezzo for 6 Flutes* (91, Flauti di Bratislava), *O virtú mia* (91, S. Kopčák, b/J. V. Michalko, org), *Il sogno di Poppea* (91, A. Csengery, s/M. Kurtág, pf), *Waltz for Colonel Brumble* (93, Bratislava Chamber Ensemble/D. Gazon, cond.), *Requiem** (95, State Philharmonic Brno/Brno Philharmonic Choir/R. Bernas, cond./ I. Matyášová, s/M. Beňačková, ms/I. Pasek, t/F. Ďuriač, b); *Intermezzo 3* (97, M. Škuta, pf/E. Škutová-Slaničková, pf); *Chanson triste** (97, Opera aperta); *Lunovis** (97, Slovak Radio Children's and Youth Choir); *Cantata No. 2 (déjeuner)* (97, Ensemble 2e2m), *Haiku** (99, N. Higano, s/E. Ginzery, zmb), *Music to J. S.* (99, Slovak Sinfonietta Žilina/L. Svárovský, cond.), *Going To** (01, Violoncello sextet), *Concerto for piano and orchestra** (01, Slovak Radio SO/R. Rewakowicz, cond./E. Škutová, pf), *String quartet No. 5** (03, Moyzes Quartet), *Concerto for Piano and Orchestra No. 3** (05, Slovak Philharmonic Orchestra/J. Valčuha, cond./V. Lacková, pf), *Notturmo No.1-8* (07, V. Lacková, pf), *Quartetto d'archi No. 3* (09, Moyzes Quartet),

Benjamin, George: *At First Light* (11, London Sinfonietta/F. Ollu, cond.)

Berger, Roman: *Exodus IV* (91, J. V. Michalko, org), *Adagio for Jan Branny* (91, M. Jokanovic, vn/N. Popovic, pf), *Epitaph for Copernicus* (91, EA), *De profundis* (91, S. Kopčák, b/tape) *Memento after the Death of Miro Filip* (93, State Philharmonic Brno/A. Tamayo, cond.), *November Music* (95, D. Buranovský, pf); *Lullaby* (97, D. Šlepkovská, ms/D. Buranovský, pf), *Korczak in memoriam* (01, Moyzes Quartet/Voci Festose), *Five studies* (07, I. Buffa, pf), *Sonata 1960* (07, I. Buffa, pf),

Sonata "da camera" No. 3 in memoriam Frico Kafenda (07, I. Buffa, pf), *Soft (November – Music I)* (07, I. Buffa, pf), *Semplice* (07, I. Buffa, pf), *Musica pro defunctis* (07, Slovenská filharmónia, Z. Nagy, cond.), *Sonata 1960* (09, D. Varínska, pf), *Tenebrae for bass and chamber ensemble** (11, S. Kopčák, b/Quasars Ensemble/I. Buffa, cond.),

Berio, Luciano: *Folk Songs* (91, S. v. Osten, s/Agon/Musica viva Pragensis/B. Kulínský, cond.), *Sequenza VIII* (93, T. Grindencko, vn), *Sinfonia* (03, Slovak Philharmonic Orchestra /Z. Nagy, cond., Synergy Vocals), *O King* (07, Melos Ethos Ensemble/E. Šušková, s/D. Gazon, cond.)

Betko, Miloš: *Office on the Road** (97, Ensemble Wien 2001), *A Movement According to Dionýz D.** (99, Slovak Radio Symphony Orchestra/R. Stankovský, cond.), *Here&There (Vectorial misanthropies)* (07 M. Drlička, cl/M. Shiraki, bat, actor/J. Illéšová-Černá vn/D. Kamenská, fl/E. Páleníková, acc/Z. Biščáková, pf/L. Kamenský, tr/O. Belšová, actress/J. Talostan, actor/B. Kelišková, actress/T. Pisár, actor/M. Horná, dancer/P. Fornayová, dancer/M. Chalmovský, dancer/J. Hatrík, M. Betko, script/V. Klimáček, stage director, script co-writer)

Bicât Nick: *Libera me, Domine* (from *Requiem – Songs in Memory*) (07, Bratislava Conservatoire Chamber Choir, A. Parrot, cond.)

Birtwistle, Harrison: *Silbury Air* (11, London Sinfonietta/F. Ollu, cond.),

Bokes, Vladimír: *Lines for 12 singers* (91, Slovak Chamber Choir/P. Procházka, zbm) *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, cond.); *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.), „...nur eine weile...“ (05, Trio Dounia), *Csárdás Enikőnek* (05, E. Ginzer, zmb), *Sequenze for 9 Instruments** (07, Melos Ethos Ensemble/D. Gazon, cond.), *Sonata for piano No. 4, Op. 48* (09, D. Varínska, pf), *Postlúdium k storočnici Eugena Suchoňa, op. 84* (11, Quasars Ensemble/I. Buffa, cond.),

Bolcsó, Bálint: *Aria* (11, VENI ACADEMY/K. Fekete Kovács, cond.),

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

Boroš, Tomáš: *Pantomíma zvuku* (97, students of the AMPA), *Resumé** (09, Melos Ethos Ensemble/Z. Nagy, cond.),

Boržík Lukáš *Vergangene Zeiten** (07),

Bosseur, Jean Ives: *Création En Quete de Tango* (99, Intervalles)

Boucoucheliev, André: *Tombeau* (97, Collegium for Contemporary Music)

Boulez, Pierre: *Don* (93, State Philharmonic Brno/A. Tamayo, cond./J. Mende, s), *Dérive* (95, Moscow Contemporary Music Ensemble/A. Vinogradov, cond.)

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

Bräm, Thüring: *Einhorn* (05, Amaltea)

Brandmüller, Theo: *Bilder der Nacht* (05, E. Ginzery, zmb)

Brough Harvey: *Vespers* (from *Valete in Pace*) for tenor, choir, and organ (07, M. Klátik, t / S. Urdová, org / Bratislava Conservatoire Chamber Choir, A. Parrot, cond.)

Bruynèl, 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, cond.)

Buffa, Ivan: *String quartet* (07, Zwiebel Quartet), *Labyrinth*, (11, VENI ACADEMY/K. Fekete Kovács, cond.),

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, cond.)

Burlas, Martin: *The Decline of Gods* (93, M. Burlas, keyboards/D. Baláž, gramoph,overhead projector/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), *7th Day Record* (05, Gaida Ensemble), *Lament* (09, Moyzes Quartet), *asylum and decay** (11, Bratislava Guitar Quartet),

Burt, Francis: *String Quartet No.2* (95, Arditti String Quartet), *Rupturologia* (07, Jozef Lupták, vc)

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, cond.) 5 *Melodies* (93, A. Malkus, pf), *The Composed Improvisation* (93, W. Konink, tamb. pic), *Two* (93, Double Edge), *Etudes Boreales I & II* (95, F.-M. Uitti, vc), *She is Asleep* (99, B. Griffith, v/E. Škutová, ppf), *Six Melodies* (05, Trio Dounia), *First Construction (in Metal)* (07, Les Percussions de Strasbourg), *Sonatas and Intrudes for Prepared Piano* (09, N. Skuta, pf), *Variations III* (09, The Bad Boys Collective), *Etudes Boreales* (09, The Bad Boys Collective), *Child of Tree* (09, The Bad Boys Collective), *Music of Changes, Book 1* (09, The Bad Boys Collective), *Ryoanji* (09, The Bad Boys Collective), *FOUR6* (09, The Bad Boys Collective),

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

Campana, Jose Luis: *Création pour quatuor* (99, Intervalles)

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

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

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

Cenova, Julia: *Das Wasser schläfert mich ein* (97, Collegium for Contemporary Music)

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

Clément, Dominique: *Dépeches III* (05, Aleph Ensemble)

Corbett, Sidney: *Supplications of Yasha the Penitent* (11, P. Katina, ac),

Corrette, Michel: *Combat Naval* (03, J. Tiensuu, cmb)

Cowell, Henry: *The Aeolian Harp* (99, Z. Krauze, pf)

Crumb, George: *Vox balaenae* (93, Trio Salomé), *Vox Balaenae* (05, Amaltea), *Black Angels* (07, Zwiebel Quartet),

Čekovská, Ľubica: *Adorations* (09, Slovak Radio SO/Ľ. Borowitz, cond.), *Fragment and Elegy, Op. 4* (09, E. Pavláková, ac),

Dalbavie Marc-André: *Chant, récitation, danse* (07, Les Percussions de Strasbourg)

Davies, Tansy: *Neon* (09, Melos Ethos Ensemble/Z. Nagy, cond.),

Dediu, Dan: *Latebrae* op. 79 (03, I. Pristašová, vn, P. Šesták, vl, M. Škuta, pf))

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

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

Detoni, Dubravko: *Assonance* (97, J. Lupták, vc/N. Škutová-Slaničková, pf), *Phonomorphia II* (97, F. Došek, pf/D. Detoni, pf), *Vergessene Musiken* (97, Moyzes Quartet), *Fairy Tale* (97, Acezantez); *Walzer* (97, Acezantez)

Dimitrova, Tzveta: *Diptychon* (03, M. Kozub, cl/T. Dimitrova, pf)

Dinescu, Violeta: *Scherzo da fantasia III* (97, I. Pristašová, vn/J. Lupták, vc)

Dlouhý, Dan: *Doubts* (95, DAMA DAMA)

Domanský, Hanuš: *Ad libitum* (93, Duo clarinettina/F. Rek, bat/ T. Gaál, pf), *Sonata-fantasia "Eternal Song"* (99, J. Palovičová, pf)

Durieux, Frédéric: *Devenir for cl and electr. operation* (93, R. Šebesta, cl/X. Chabot, supervisor/IRCAM)

Đuriš, Juraj: *Portrait* (95, EA)

Eben, Petr: *Sunday Music* (91, J. V. Michalko, org); *Festive Voluntary* (97, J. Kalfus), *Job* (99, J. V. Michalko, org/L. Chudík, spk), *Landscapes of Patmos* (99, J. V. Michalko, org/L. Cabejšek, bat)

Eckert, Gerald: *Gefaltetes Moment* (01, Ensemble SurPlus)

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

Eötvös Peter *zeroPoints* (07, Slovak Philharmonic Orchestra, Z. Nagy, cond.)

Falik Yuri: *Composition* (07, Jozef Lupták, vc),

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, bat)

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

Finnissy, Michael: *Stomp* (11, P. Katina, ac),

Firsova, Elena: *Concerto – Elegy for cello and orchestra No. 4, Op. 122* (11, J. Bárta, vc/Slovak Sinfonietta Žilina/S. Bywalec, cond.),

Flammer, Ernst Helmuth: *Etude 1; Farbenmusik* (95, Ch. M. Moosmann, org)

Ford, Ronald: *High Rise* (01, A. Gabryš, cb)

Fox, Christopher: *Straight Lines in Broken Times* (99, Opera aperta)

Freitag, Erik: *In the death's hour of Alfons Alfred Schmidt* – Scene from opera *Da Capo al Capone* (01, Ensemble Wiener Collage)

Fribec, Krešmir: *Makedonia* (97, Acezantez)

Friedl, Reinhold: *Xenakis [a]live!* (09, zeitkratzer),

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, cond.)

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), *The Strong Experience* (05, Albrecht Quartet)

Georgescu, Corneliu Dan: *String Quartet No 3* (99, Moyzes Quartet)

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

Gilbert, Anthony: *Rose Luisante* (11, P. Katina, ac),

Gismonti, Egberto: *Cherubin* (99, Intervalles)

Glass, Philip: *The Fall of the House of Usher* (99, Agon Orchestra/P. Kofroň, cond./P. Tyc, stage director)

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

Goebbels, Heiner: *Samplersuite from the "Surrogate Cities"* (11, Melos Ethos Ensemble/D. Gazon, cond.),

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, cond.), *Meditation for Violin Solo, String Orchestra and Kettle Drums** (95, Slovak Sinfonietta Žilina/L. Svárovský, cond./J. Čižmarovič, vn), *Ricercar per quattro stromenti* (97, Opera aperta), *Emmeleia** (99, Slovak Sinfonietta Žilina/L. Svárovský, cond./I. Pristašová, vn), *Partita for 54 String Instruments, Harpsichord, Timpani and Tubular Bells* (05, Slovak Philharmonic Orchestra/J. Valčuha, cond.)

Górecki, Henryk Mikołaj: *Already it is Dusk string quartet No 1* (93, Silesian Quartet), *Symphony No 3* op. 36 (93, Slovak Philharmonic Orchestra/A. Borejko, cond./E. Izykowska, s), *Musiquette IV. – Trombone Concerto* op. 28 (95, A. Hrubovčák, tn/J. Luptáčík ml., cl/J. Lupták, vc/V. Godár, pf), *String Quartet No. 2-Quasi una fantasia* op. 64 (95, Moyzes Quartet), *Recitatives and Ariosos-Lerchenmusik* op.53 (95, J. Luptáčík, cl/J. Lupták, vc/V. Godár, pf), *Amen* (95, Slovak Radio Children's and Youth Choir/Echo), *Beatus vir* (95, Slovak Philharmonic Orchestra/Technik Choir/Tempus Choir/A. Borejko, cond./P. Mikuláš, b), *Refrain* (97, Slovak Philharmonic Orchestra/P. Keuschnig, cond.), *Kleines Requiem für eine Polka* op. 66 (03, Orkiestra muzyki nowej/S. Bywalec, cond./J. Maksymiuk, pf), *Amen for choir a cappella* (07, Bratislava Conservatoire Chamber Choir/A. Parrot, cond.)

Gordon, Michael: *I buried Paul* (11, ænm . austrian ensemble for contemporary music/T. Engel, cond.)

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), *Tempus ex machina* (07, Les Percussions de Strasbourg), *Vortex Temporum I, II, III* (09, I. Buffa, pf/QUASARS ENSEMBLE),

Groll, Peter: *Megane – The Melos Ethos Music** (07, Melos Ethos Ensemble/D. Gazon, cond.), *Fontana MIX* (11, VENI ACADEMY/K. Fekete Kovács, cond.),

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

Gubaydulina, Sofiya: *De profundis* (93, E. Moser, bayan), *Seven Words* (93, Young Soloists of Bratislava/D. Gazon, cond./K. Gheorgyan, vc/E. Moser, bayan), *In croce* (93, K. Gheorgyan, vc/E. Moser, bayan), *Concordanza* (95, Moscow Contemporary Music Ensemble/A. Vinogradov, cond.), *Introitus* (03, Slovak Sinfonietta Žilina/L. Svárovský, cond./ 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, Slovak Radio SO/P. Gribanov, cond.), *Silenzio* (05, Trio Dounia)

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, pf/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, pf), *Sonata I.* op. 5 (01, M. Farkaš, pf), *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, cmb)

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

Hamilton, Andrew: *Tree* (99, Concorde)

Harrison, Bryn: *Inner Voice* (11, P. Katina, ac),

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, pf)

Hatrík, Juraj: *Canto responsoriale* (91, Slovak Chamber Choir/P. Procházka, zbm/ Slovak madrigalists/L. Holásek, zbm), *Sonata-ciaccona* (91, B. Sitzius, pf), *The Submerged Music* (93, Young Bratislava Soloists/F. Lynch, s/D. Gazon, cond.), *Moment musical avec J. S. Bach* (95, A. Kohútiová, s/V. Samec, fl/J. Budzák, cr/A. Jablůkov, 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, b), *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, pf), *Due movimenti per tre* * (03, Una anima), *Here&There (Vectorial misanscenes)* (07 M. Drlička, cl/M. Shiraki, bat, actor/J. Illéšová-Černá vn/D. Kamenská, fl/E. Páleníková, acc/Z. Biščáková, pf/L. Kamenský, tr/O. Belšová, actress/J. Talostan, actor/B. Kelíšková, actress/T. Pisár, actor/M. Horná, dancer/P. Fornayová, dancer/M. Chalmovský, dancer/J. Hatrík, M. Betko, script/V. Klimáček, stage director, script co-writer), *Sonata ciaccona* (09, D. Varínska, pf), *Icarus** (11, J. Veverica, vn/Slovak Radio SO/A. Tali, cond.),

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

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

Hellstenius, Henrik: *Sokk* (99, G. Drausvoll/tape), *Henze, Hans Werner: El Rey de Harlem* (97, Ensemble Musica temporale/A. Mounk/S. V. Osten, s)

Hespos, Hans Joachim: *Santur* (03, E. Ginzery, zmb)

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

Holt, Simon: *Lilith* (11, London Sinfonietta/F. Ollu, cond.),

Horváth, Balázs: *Magnets I/c (Crux)* (11, VENI ACADEMY/K. Fekete Kovács, cond.),

Hosokawa, Toshio: *Slow Dance* (05, Melos Ethos Ensemble/M. Lejava, cond.)

Hölszky, Adriana: *Avance* (97, Ensemble Musica temporale/A. Mounk, cond.)

Hrušovský, Ivan: *Idée fixe* (91, M. Piaček, fl), *Combinationi sonore per 9 stromenti* (93, Bratislava Chamber Ensemble/D. Gazon, cond.), *Three Studies* (93, Finnish Radio Chamber Choir/E.-O. Söderström, cond.), *Sonata for Violin and Piano No.2** (95, Ensemble Wiener Collage); *Lamento* (97, P. Šaray, vn/M. Banda, vla); *Seven Bagatelles for Piano* (S. Čáповá-Vizváryová, pf); *String Quartet No. 3* (97, Moyzes Quartet), *String Quartet No. 1* (09, Moyzes Quartet),

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

Huber, Nicolaus Anton: *Ohne Hölderlin* (01, Ensemble SurPlus), *Herbstfestival* (03, Schagquartett Köln), *String Quartet No. 3* (07, Moyzes Quartet),

Hyde, Joseph: *Songlines* (03)

Chaloupka, František: *The Book of Sand* (11, VENI ACADEMY/K. Fekete Kovács, cond.),

Chini, André: *Le chant des coquillages* (99, Kroumata Ensemble)

Chutková, Lucia: *Desertshore* (09, E. Pavláková, ac),

Ikeda, Ryoji: *datamatics [ver. 2.0]* (11, R. Ikeda),

Irshai, Evgeny: *Gospodi vozvakh* (95, Moyzes Quartet), *Anagram on the name Ernst Bloch* (99, Virtuosos of Lvov), *Hate ** (03, M. Paľa, vn/J. Iršai, pf), *4.48 – Kyrie eleison** (05, Aleph Ensemble), *Caspase, Ten** (09, D. Varínska, pf), *Bahagobu** (11, P. Katina, ac)

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

Ives, Charles: *The Unanswered Question* (93, VENI ensemble/T. Battista,

cond.), *Symphony No.2* (95, State Philharmonic Brno/R. Bernas, cond.), *Study 20 – Seven Durations Unwvenly Divided* (97, D. Vandewalle, pf), **Janárčeková, Viera:** *Aber alles war Musik* (91), *String Quartet No. 6* (03, Corona Quartet), *wabi – sabi* (05, Trio Dounia), *Nonett** (09, I. Buffa, pf, cond./QUASARS ENSEMBLE), **Járdányi, Pál:** *Love Songs* (91, A. Csengery, s) **Jarrell, Michael:** *Conversions* (03, Slovak Sinfonietta Žilina/L. Svárovský, cond.) **Jasinski, Marek:** *Beatus vir* (97, Slovak Radio Children's and Youth Choir/J. Rychlá, zbm) **Jeney, Zoltán:** *Soliloquium No 1* (91, Z. Gyöngyösi, fl), *Self quotations* (95, Componensemble), *Miserere mei, Deus* (99), *Forgácsok* (03, E. Ginzer, zmb) **Kabeláč, Miloslav:** *8 Invenzioni* (91, Cracow percussion group) **Kagel, Mauricio:** *Recitativarie* (95, L'art pour l'art/B. Griffith, s/cmb), *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), *Unguis Incarnatus est* (05, Aleph Ensemble), *Prince Igor*, *Stravinsky* (09, N. Isherwood, b/Melos Ethos Ensemble/Z. Nagy, cond.), *In der Matratzengruft* (09, M. Hill, t/musikFabrik/A. Tali, cond.), **Kaipainen, Jouni:** *Lacrimosa* op. 36 (93, Finnish Radio Chamber Choir/E.-O. Söderström, cond.), *Andamento – Trio II* (99, Storstrøms Kammerensemble) **Kancheli, Giya:** *Life without Christmas-IV. Night Prayers* (95, Moyzes Quartet), *Mourned by the wind*, (07, M. Radič, vl /Slovak Radio Symphonic Orchestra./J. Serebrier, cond.) *Time... and again for violin and piano* (07, M. Bajuszová, pf/J. Čižmarovič, vn), *In L'istesso tempo for violin and piano* (07, J. Čižmarovič, vn/J. Slávik, vc/M. Radič, vl/V. Godár, pf), **Life without Christmas** (07, Cappella Istropolitana/Women's Vocal Octet/M. Zpěvák, cl, sax/J. Kokavec boy's s/E. Matúšová, choirmJ. Čižmarovič,cond.), *Nach dem Weinen* (07, Jozef Lupták, vc) **Kapyrin, Dmitri:** *Pastorale* (95, Moscow Contemporary Music Ensemble/A. Vinogradov, cond.) **Karayev, Fara:** *...a crumb of music for George Crumb* (95, Moscow

Contemporary Music Ensemble/A. Vinogradov, cond.)

Karkowski, Zbigniew: *White* (09, zeitkratzer),

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

Kazandjiev, Vasil: *Episodes* (97, Collegium for Contemporary Music)

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 No. 2** (03, Albrecht Quartet), *Kamea* (05, Gaida Ensemble), *Wound* (05, Melos Ethos Ensemble/M. Lejava, cond.), *Metamerie** (09, M. Palko, fu/Melos Ethos Ensemble/Z. Nagy, cond.), *Fragments, I, II, III* (09, E. Pavláková, ac),

Knaifel, Alexander: *Lament* (07, Jozef Lupták, vc)

Knapik, Eugeniusz: *String Quartet* (93, Silesian Quartet)

Knittel, Krzysztof: *Nibiru* (97, Slovak Sinfonietta Žilina/J. Powolny, cond.)

Kofroň, Petr: *Enhexe* (93, Agon/P. Kofroň, cond.), *Magor* (11, Melos Ethos Ensemble/D. Gazon, cond.),

Kollert, Jiří: *Domino* (95, DAMA DAMA)

Kolkovich, Joseph: *Elegy* (03, Orkiestra muzyki nowiej/S. Bywalec, cond.), *Silent Tears of Fathers* (05, R. Gašpar, A. Jaro, P. Jurčenko, R. Sokol, R. Vizváry, cb), *Death of an Orchid** (11, aenm . austrian ensemble for contemporary music/T. Engel, cond.),

Kolman, Peter: *E 15* (91, tape), *Monumento per 6,000.000* (91, Slovak Philharmonic Orchestra/W. Michniewski, cond.), *Panegyrikos* (93, Bratislava Chamber Ensemble/D. Gazon, cond.), *Concerto for Orchestra** (95, Slovak Philharmonic Orchestra/P. Keuschnig, cond.), *Music for 14 Strings Instruments* (03, Bratislava Chamber Soloists/D. Gazon, cond.), *String Quartet, No. 2 "Refrain"** (09, Stadler Quartet)

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

Koňakovská, Lucia: *Solo for Cello* (07, K. Zajacová, vc)

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

Ensemble/A. Vinogradov, cond.), *String quartet No. 3* (03, Corona Quartet)

Košut, Michal: *Trio** (95, Sonata a tre), *A Dress for Desdemona* (95, N. Higano, s/P. Vrbinčík, vl), *Imprese* (01, N. Higano, s/E. Ginzery, zmb)

Kouneva, Penka: *Raga* (03, J. Tiensuu, cmb)

Kozarenko, Alexandr: *Sinfonia estravaganza* (99, Virtuosos of Lvov)

Krajčí, Mirko: *Laudate Dominum* (93, Young Bratislava Soloists/D. Gazon, cond.), *Proroctvá** (97, V. Račková, fl/J. Šimonovič, spk/Slovak Radio Children's and Youth Choir/J. Rychlá, zbm), *Preludium Toccata and Fugue** (99, Animae Trio)

Krák, Egón: *Panoptikum* (93, T. Gaál, pf), *Sonate en deux expressions caractéristiques* (95, J. Slávik, vc/D. Rusó, pf); *Sonate en deux expressions caractéristique francaises* (97, Ensemble 2e2m), *Lettre de mon moulin ** (99, Intervalles/D. Benčová, gui/A. Rusnák, vbf)

Krauze, Zygmunt: *Voices for ensemble* (91, Agon), *Arabesque* (97, Slovak Sinfonietta Žilina/J. Powolny, cond./Z. Krauze, pf), *Stone Music* (99, Z. Krauze, pf), *Gloves Music* (99, Z. Krauze, pf), *Quatuor pour la Naissance* (97, Opera aperta), *Concerto for piano and orchestra No. 1* (01, Slovak Radio SO/R. Rewakowicz, cond./Z. Krauze, pf)

Kroupová, Olga: *Judit** (Slovak Radio SO/L. Borowitz, cond.),

Křenek, Ernst: *Tape and Double* (01, E. Škutová, M. Škuta, pf/tape)

Kubička, Vítězslav: *Wolves op. 118* (97, Bratislava Clarinet Quartet)

Kulenty, Hana: *E for E* (93, E. Chojnacka, cmb)

Kupkovič, Ladislav: *Flesh of the Cross* (91, Cracow percussion group), „...“ (91, Moyzes Quartet), *String Quartet A major* (91, Moyzes Quartet), *Little Roco Symphony in B flat major** (93, Slovak Chamber Orchestra/B. Warchal, cond.)

Kurtág, György: *Games-Selection* (91, M. Kurtág, pf), *Attila József Fragments* (91, A. Csengery, s), *Signs* (91, J. Fehérvári), *Hommage à J. S. B.* (91), *Hommage to John Cage*; *Pilinszky János: Gerard de Nerval op. 5b*; *Ligatura-Message to Frances-Marie op. 31b* (95, F.-M. Uitti, vc), *Hommage à R. Sch. op.15d* (95, Componensemble, 97, Opera aperta), *Capriccio* (99, C. Klenyán, cl), *The words have unfaithfully deserted me...* (99, C. Klenyán, cl), *Tre pezzi per clarinetto e cimbalom* (99, C. Klenyán, cl/E. Ginzery, zmb), *Tre altre pezzi per clarinetto e cimbalom* (99, C. Klenyán, cl/E. Ginzery, zmb), *Splinters* (99, E. Ginzery, zmb), *Seven Songs* (99, A. Csereklyei, s/E. Ginzery, zmb), *Officium breve in memoriam Andreae*

Szervánszky (99, Moyzes Quartet), *Egy tély alkony emlékere* (01, N. Higano, s/E. Ginzery, zmb/F. Török, vn), *Játékok* (05, Amaltea), *Játékok* (05, E. Ginzery, zmb), *Játékok* (05, I. Šiller, pf/A. Mudroňová, pf), *Játékok* (09, I. Šiller, pf/A. Bálašová-Mudroňová, pf/pupils of music schools), **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 for Contemporary Music), *Pression* (01, E. Prochác, vc), *String Quartet No. 3 “Grido”* (09, Stadler Quartet),

Lang, David: *Pierced for cello, piano, percussion and string orchestra* (11, J. Bárta, vc/M. Berki, pf/M. Rueh, vbf/Slovak Sinfonietta Žilina/S. Bywalec, cond.),

Lejava, Marián: *Opera Aperta Quintet ** (03, Opera Aperta), *Quaoar ** (03, Schagquartett Köln), *Flat Lands and Plains* (05, Melos Ethos Ensemble/Z. Nagy, cond.), *Three Pieces for Two Pianos** (05, I. Šiller, pf/A. Mudroňová, pf), *Dickinson-Songs* (07, S. Adamíková, s/Z. Biščáková, pf)

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 Orchestra/W. Michniewski, cond.), *3 early Songs* (91, A. Csengery, s), *Éjszaka, Reggel* (93, Finnish Radio Chamber Choir/E.-O. Söderström, cond.), *Hungarian Rock* (93, E. Chojnacka, cmb), *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, cmb), *Independence* (05, Amadinda Percussion Group), *Síppal, dobbal nádihegedűvel* (05, Amadinda Percussion Group/K. Károlyi, s), *Three Pieces for Two Pianos* (05, I. Šiller, pf/A. Mudroňová, pf), *Chamber Concerto for 13 Instrumentalists*, (07, Melos Ethos Ensemble/D. Gazon, cond.), *String Quartet No. 1* (07, Zwiebel Quartet)

Lin, Mei-Fang: *Time-Tracks* (05, Melos Ethos Ensemble/M. Lejava, cond.)

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

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

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

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

Lutosławski, Witold: Piano Concerto (91, Slovak Philharmonic Orchestra/W. Michniewski, cond./E. Poblocka, pf), Two Studies for Piano (93, E. Slaničková, pf), Variations on a Theme by Paganini (93, A. Solárik, P. Pažický, pf), String Quartet (93, Silesian Quartet), Epitaph (93, J. Ďurdina, ob/O. Šebesta, pf), Grave (93, J. Lupták, vc/E. Škutová-Slaničková, pf); Sacher Variation (93, J. Lupták, vc); Partita (93, J. Rissin, vn/O. Rissin-Morenova, pf), Symphony No.4 (95, Slovak Philharmonic Orchestra/P. Keuschnig, cond.), Melodie ludowe – 2 skladby (97, Z. Krauze, pf), Symphony n. 3 (03, Slovak Philharmonic Orchestra/Z. Nagy, cond.),

Lützw-Holm, Ole: *Contour* (01, Ensemble SurPlus)

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

Macušíta, Isao: *Hi-Ten-Yu* (05, Slovak Radio SO/Z. Nagy, cond./L. Hudacsek, bat)

Machajdík, Peter: *logo** (95, tape, toy trumpet), *Wrieskalotkipaoxq* (01, Arte Quartett)

Mâche, François-Bernard: *Nuit blanche* (91, tape), *Korwar* (93, E. Chojnacka, cmb), *Trois chants sacrés; Figures; Phénix; Aulodie* (95, Ensemble Accroche Note), *Aera* (07, Les Percussions de Strasbourg),

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, cond./J. Galla, b)

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, cond./K. Georgian, vc)

Marez Oyens, Tera de: *Nam San* (93, W. Konink, marimba)

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

Martin, Frank: *Die Weise von Liebe und Tod* (01, Slovak Radio SO/R. Rewakowicz, cond./B. Balleys, ms)

Martinček, Dušan: *Coexistences** (95, Ensemble Wiener Collage), *String Quartet* (07, Moyzes Quartet), *String Quartet* (09, Moyzes Quartet), Martinček, Peter: D, Es, C, H (05, M. Benková, A. Magyarová, vn),

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, cond.), *Make love not art** (95, VENI ensemble/A. Popovič, cond.), *Rock Me, Baby! No.1 (in the style of old masters** (95, VENI ensemble/A. Popovič, cond.), *(Three) Songs & Refrains** (95, Hilliard Ensemble), *Wenn wir in höchsten Nöten sein...* * (99, Opera aperta), *Machaut* (after Ma fin est mon commentcement by Guillaume de Machaut),(01, Cracow percussion group)

Mayzumi, Toshiro: *Bunraku* (93, K. Gheorgyan, vc)

Mažulis, Rytis: *Mensurations* (03, Opera aperta), *Bézier Spline Canon* (05, Gaida Ensemble)

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, cond.)

Mence, Selga: *The Songs* (01, E. Škutová, M. Škuta, pf)

Mengjiqi, Mehdi: *Valle* (91, Cracow percussion group), *Shota* (01, Cracow percussion group)

Merzbow (Masami Akita): *Groove Attack* (09, zeitkratzer),

Messiaen, Olivier: *Réveil des oiseaux* (91, Slovak Radio SO/M. Bamert, cond./P. Crossley, pf), *Quatuor pour la fin du temps* (91, Quaderni Perugini), *Un sourire* (93, State Philharmonic Brno/A. Tamayo, cond.), *Visions de l'Amen* (95, D. Rusó, pf/E. Škutová-Slaničková, pf), *Cantéyodjaya – 3 fragments* (97, Z. Krauze, pf), *Le Merle noir* (05, Amaltea), *Vingt Regards sur l'enfant Jésus* (07, R. Muraro, 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, cond.), *Fractals III* * (03,

I. Buffa, pf)

Miki, Minoru: *Marimba Spirituals* (01, Cracow percussion group)

Milaković, Boško: *Stolen Beauty* * (03, Orkest de Volharding), *Losing My Religion...* (07, A. Bošková, fl/M. Mosorjak, cl/I. Psotková, ac/V. Halas, vn/J. Urdová, vl/K. Zajacová, vc)

Milučský, Marián: *Implantations* (97, students of the AMPA)

Moller Pedersen, Gunnar: *Periphery* (99, Paul Terracini, tr)

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

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

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

Murail, Tristan: *Territoires de l'oubli* (09, I. Buffa, pf),

Müller-Weinberg, Achim: *Ellegy for Violin Solo* (91, P. Michalica, vn), *String Quartet No. 3* (97, Moyzes Quartet)

Münz, Harald: *Parkfiguren* (99)

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), *Framente – Stille, An Diotima* (05, Minguet Quartett)

Nordin, Jesper: *Calm Like a Bomb* (03, G. Szathmáry, vn)

Norgard, 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, cond.)

Ohana, Maurice: *Trois Contes de l'Honorable Fleur* (97, Ensemble 2e2m)

Oliveira Bachratá, Petra: *Piano Trio* (97, students of the AMPA), *Ontogenesis* (99, M. Štreitová-Popelářová, fl), *Subjective risk** (07, Melos Ethos Ensemble/D. Gazon, cond.)

Onna, Peter van: *Momentum* (01, H. Sparnaay, bcl)

Orbán, György: *Duo No. 2* (91)

O'Leary, Jane: *Into the Wordless* (99, Concorde)

Padding, Martijn: *Remote Place* (03, Orkest de Volharding)

Pagh-Paan, Youngchi: *Tsi-Shin-Kut* (03, Schagquartett Köln)

Paľko, Michal: *Fujover the Fountain Square* (11, VENI ACADEMY/K. Fekete Kovács, cond.),

Papanetzová, Lucia: *Imaginations* (03, M. Bajuszová, pf), *Zahir* (05, Melos Ethos Ensemble/M. Lejava, cond.), *Shadows* (07, V. Halas, vn/V. Šarišský, pf), *Imaginations* (09, E. Pavláková, ac),

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, s/L. Marcinger, pf), *Missa Brevis** (01, Moyzes Quartet/Voci Festose), *Triptych* (03, Slovak Radio SO/P. Gribanov, cond./N. Higano,s.), *Music for Miloš Urbásek* (07, Moyzes Quartet),

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

Pärt, Arvo: *Berliner Messe* (93, Collegium iuvenae Posoniensis/Finnish Radio Chamber Choir/E.-O. Söderström, cond.), *Magnificat* (93, Finnish Radio Chamber Choir/E.-O. Söderström, cond.), *Summa; And one of the Pharisees...* (95, Hilliard Ensemble), *Festina Lente* (95, Slovak Sinfonietta Žilina/L. Svárovský, cond.), *Te Deum* (97, Chamber Soloists Bratislava/Camerata Bratislava/J. Rozehnal, cond.), *Trisagion* (01, Chamber Soloists Bratislava/A. Popovič, cond.), *...which was the son of...* (01, Camerata Bratislava/J. Rozehnal, cond.), *Orient & Occident* (01, Chamber Soloists Bratislava/A. Popovič, cond.), *The Woman with the Alabaster Box* (01, Camerata Bratislava/J. Rozehnal, cond.), *Tribute to Ceasar* (01, Camerata Bratislava/J. Rozehnal, cond.), *Cecilia, vergina romana* (01, Chamber Soloists Bratislava/Camerata Bratislava/A. Popovič, cond.), *Magnificat* (07, Bratislava Conservatoire Chamber Choir/A. Parrot, cond.), *Beatitudines* (07, Bratislava Conservatoire Chamber Choir/S. Urdová, org/A. Parrot, cond.), *Festina lente for strings and harp* (07, Bohdan Warchal Slovak Chamber Orchestra /A. Parrot, cond.), *La Sindone* (11, Slovak Philharmonic/L. Botstein, cond.),

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

Penderecki, Krzysztof: *Credo* (99, Slovak Philharmonic Orchestra/

Cracow Philharmonic Choir/Bratislava Boys' Choir/K. Penderecki, cond./A. Kohútiová, s/J. Valášková, s/M. Beňáčková, ms/A. Zdunikowski, t/R. Żukowski, b), *Concerto for Viola and Orchestra* (11, M. Zwiebel, vl/Slovak Radio SO/A. Tali, cond.),

Petrič, Ivo: *Phantasies and Nocturnes* (99, I. Pristašová, vn/R. Šebesta, cl/E. Škutová, pf)

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, cond.), *Spring has come...* (99, R. Šašina, cb/D. Šašinová, pf), *King of the Fairies** (09, Musica Falsa et ficta/Mio-Mio/Voice Over Noise/Pink Big Pig/Frutti di Mare/The Contended/Audiobrothers/Klangversuch/Marek Piaček Revival Band/First Danube Improvisational/S. Beňáčka, b/J. Chabroň, vocals, pf/authors' collective, script/M. Langer-Philippsen, stage director/authors' collective, scene/M. Ondriska, script editor/P. Važan, film director/Z. Duchová, curator/K. Kerekesová, painter/D. Baláž, discussion programme presenter),

Piazzolla, Astor: *Histoire du tango Nr. 1-3* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen, cond.), *Concerto for Bandoneon, string orchestra and percussion* (01, B. Lenko, bandoneon/Slovak Sinfonietta Žilina/L. Svárovský, cond.)

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

Podprocký, Jozef: *Two Choral Meditations* (99, J. Klein, cl), *Quasi una Fantasia** (07, Melos Ethos Ensemble/D. Gazon, cond.), *Rebuses II.** (11, P. Katina, ac),

Pospíšil, Juraj: *Piano Trio No 2* (91, Hummel 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, cond.)

Reed, Lou: *Metal Machine Music, Part 1* (09, zeitkratzer)

Reich, Steve: *Drumming* (91, Cracow percussion group); *Piano Phase* (97, M. Škuta, pf/E. Škutová-Slaničková, pf), *The Four Sections* (05, Slovak Philharmonic Orchestra/J. Valčuha, cond./Amadinda Percussion Group), *Clapping Music* (05, Z. Rácz, S. Reich, bat), *Tehillim* (05, Amadinda Percussion Group/Z. Rácz, cond./I. Fodor, s/ M. Horváth, s/K. Károlyi, s/K. Lóczi, s), *Music for 18 Musicians* (05, Amadinda Percussion Group/VENI ensemble/Chamber Soloists Bratislava/Duo Percufonia), *Drumming* (Part I.) (05, Amadinda Percussion Group), *Pendulum Music* (05), *Different Trains* (05, Zwiebel Quartet)

Resch, Gerald: *Gesten und Schleifen* (03, A. Bošková, fl/B. Černakovič, vn/A. Gál, vc/I. Buffa, pf)

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

Rihm, Wolfgang: *Hölderlin-Fragmente* (91, S. v. Osten, s), *String Quartet No. 9* (01, Moyzes Quartet), *String Quartet No. 3*, „im innersten“ (05, Minquet Quartet)

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

Romitelli, Fausto: *Professor Bad Trip* (11, œnm . austrian ensemble for contemporary music/T. Engel, cond.),

Ropek, Jiří: *Partita „Adoro te devote“* (97, J. Kalfus, org)

Rosing-Schow, Niels: *Granito y Arco Iris* (99, Storstrøms Kammerensemble/Henrik Vagn Christensen, cond.)

Roy, Camille: *Parmi l'arbre* (05, Aleph Ensemble)

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, bat), *Coming Together* (97, Ensemble Musica temporale/A. Mounk, cond./S. v. Osten, s), *The Road* (97, D. Vandewalle, pf)

Saariaho, Kajia: *Suomenkielinen Sekakuorokappale* (93, Finnish Radio Chamber Choir/E.-O. Söderström, cond.), *Laconisme de l'aile* (95, X. Chabot, fl), *Noa-Noa* (95, X. Chabot, fl/ electronics), *Lonh* (03, K. Varkondová, s), *Die Aussicht* (05, Amaltea), *Lichtbogen* (05, Gaida Ensemble)

Sakač, Branimir: *Barasou* (97, Acezantez)

Salamon-Čekovská, Lubica: *Brown's Movement** (97, students of the AMPA), *Fractal* (01, D. Buranovský, pf/Slovak Sinfonietta Žilina/L. Svárovský, cond.), *Two Portraits ** (03, Orkiestra muzyky nowej/S. Bywalec, cond./M. Škuta, pf)

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, cond.)

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

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

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

Scelsi, Giacinto: *Olehö* (91, S. v. Osten, s/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, cond.), *Anahit* (97, Agon Orchestra/J. Wyttenbach, cond./C. Fournier, vn); *Yamaon* (97, Agon Orchestra/J. Wyttenbach, cond./J. Schmidt, b), *Quattro pezzi su una sola nota* (Agon Orchestra/J. Wyttenbach, cond.), *Ko-Lho* (99, B. Wystraete, fl/A. Marschutz, cl), *C'est bien la nuit* (01, A. Gabrys, cb), *Canti del Capricorno* (05, Aleph Ensemble), *Pranam II* (11, Melos Ethos Ensemble/D. Gazon, cond.),

Schnebel, Dieter: *Lieder ohne Worte* (99)

Schnittke, Alfred: *Sonata for Cello and Piano* (91, E. Prochác, vc/M. Pivka, pf), *Pianissimo* (91, Slovak Radio SO/M. Bamert, cond.), *Concerto for Violin and Orchestra No. 4* (93, Slovak Philharmonic Orchestra/A. Boreyko, cond./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, cond.), *Sonata for Violin and Chamber Orchestra* (95, Slovak Sinfonietta Žilina/L. Svárovský, cond./J. Čižmarovič, vn), *Piano Quartet* (99, Opera aperta), *Trio sonata* (99, Slovak Sinfonietta Žilina/L. Svárovský, cond.), *Concerto No 1 for violoncello and orchestra* (99, Slovak Radio SO/R. Stankovský, cond./J. Bárta, vc), *Gospodi, Gospodi Iisuse* (07, Bratislava Conservatoire Chamber Choir/A. Parrot, cond.), *Hymns for cello and chamber ensemble, Hymn*

I (07, Jozef Lupták, vc/Adriana Antalová, ap/ Judith Izsáková, cmb/ Richard Gašpar, cb/ Peter Kajan, fg/ Peter Kosorin, tp/ Marek Štrpka, cmp), *Hymn II* (07, Jozef Lupták, vc/ Richard Gašpar, cb), *Hymn III* (07, Jozef Lupták, vc/ Judith Izsáková, cmb/ Peter Kajan, fg/ Peter Kosorin, tp/ Marek Štrpka, cmp), *Hymn IV* (07, Jozef Lupták, vc/ Adriana Antalová, ap/ Judith Izsáková, cmb/ Richard Gašpar, cb/ Peter Kajan, fg/ Peter Kosorin, tp/ Marek Štrpka, cmp),

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

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

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The programme and musicians are subject to change without prior notice.



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