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39th season | 324th & 325th events

New Music Concerts presents

Zygmunt Krauze • Agata Zubel

THE POLISH PERSPECTIVE

Sunday January 10, 2010 • Glenn Gould Studio

Monday January 11, 2010 • Gallery 345

Wednesday January 13, 2010 • The Music Gallery

New Music Concerts presents

Zygmunt Krauze • Agata Zubel

THE POLISH PERSPECTIVE



*Polish festival presented in cooperation with the
Consulate General of the Republic of Poland in Toronto*



39th season | 324th event
Sunday January 10, 2010
Glenn Gould Studio
250 Front St. West
7:15 Introduction • 8:00pm Concert

Zygmunt Krauze and the Polish Perspective

Zygmunt Krauze piano • Agata Zubel soprano
NMC Ensemble • Robert Aitken flute & direction

Programme:

Paweł Mykietyn (Poland, 1971) *3 for 13* (1994)*

Keith Atkinson oboe Max Christie clarinet Rob Carli saxophone
Fraser Jackson bassoon Ian Cowie trombone Rick Sacks percussion
Sanya Eng harp David Swan piano & celeste
Fujiko Imajishi, Corey Gemmell violins Doug Perry viola
David Hetherington cello Roberto Occhipinti contrabass
Robert Aitken conductor

Agata Zubel (Poland, 1978) *Cascando* (2007)*

Agata Zubel soprano Robert Aitken flute Max Christie clarinet
Fujiko Imajishi violin David Hetherington cello

Zygmunt Krauze (Poland, 1938) *Piano Quintet* (1993)*

Fujiko Imajishi, Corey Gemmell violins Doug Perry viola
David Hetherington cello Zygmunt Krauze piano

— Intermission —

Zygmunt Krauze

Polychromie (1968)

Max Christie clarinet Ian Cowie trombone
David Hetherington cello Zygmunt Krauze piano

Paweł Szymański (Poland, 1954)

Concerto à 4 (2004)*

Max Christie clarinet Ian Cowie trombone
David Hetherington cello David Swan piano

Wojciech Błazejczyk (Poland, 1981)

† *M.A.D.* (2007)*

[† *Mutually Assured Destruction*]

Max Christie clarinet James Gardiner trumpet
Rick Sacks, Trevor Tureski percussion David Swan piano
Fujiko Imajishi, Jennifer Thompson, Corey Gemmell,
Bridget Hunt violins Doug Perry viola
Nicholaos Papadakis viola David Hetherington, Paul Widner cellos
Roberto Occhipinti contrabass Robert Aitken conductor

* *Canadian premieres*

The concert will be preceded by the presentation of the **2009 Walter Carsen Prize for Excellence in the Performing Arts** to New Music Concerts' Artistic Director Robert Aitken. In awarding the prize to Mr. Aitken, the selection committee said: "A masterly force in the world of contemporary Canadian music, Robert Aitken has demonstrated over half a century a tireless commitment to its development, performance and promotion in every corner of the globe. As a flutist, composer, interpreter and teacher, he is a distinguished innovator and continues to exert a strong influence on upcoming generations."

ZYGMUNT KRAUZE studied composition and piano at the Fryderyk Chopin Academy of Music in Warsaw and with Nadia Boulanger in Paris. He is known as a composer of *unistic music*, based on the theory of unistic art adopted from the painting of Władysław Strzemiński (1893-1952). Unistic music lacks contrasts, tension and climaxes in the traditional sense and its form is as homogenous as possible. He is an author of three operas, several instrumental concertos, symphonic and chamber works. Together with architects he also composed spatial music, which was presented in Poland, Austria and France.

Krauze won the First Prize of the Gaudeamus Competition in Holland in 1966. Since then he has continued his career as a pianist performing mostly 20th century music. In 1967 he founded The Warsaw Music Workshop ensemble, which commissioned works from over 100 composers. He served as its artistic director and pianist for over 20 years.

Since 1965 he has given seminars as well as master classes of composition and contemporary music performance both in Poland and abroad, including prestigious centers of new music including Darmstadt, Basle, Stockholm, Los Angeles, Tokyo, Jerusalem and Hong Kong. In 1982 he served as a visiting professor at Yale University. In 1996 he was nominated as an Eminent Corresponding Professor at Keimyung University, Daegu, South Korea. In 2002 he was appointed professor of composition at the Music Academy in Łódź, and from 2006 at The Fryderyk Chopin Academy of Music in Warsaw.

Many of his artistic activities took place outside Poland. Between 1973-74 he was an artist in residence in Berlin at the invitation of DAAD (Deutsche Akademischer Austauschdienst). In 1982 he was invited by Pierre Boulez to become a musical advisor to IRCAM in Paris. Apart from that he was a member of the repertoire committee of the Warsaw Autumn festival for ten years and in 1987-90 served as president of the International Society for Contemporary Music. He also served as president of the Witold Lutosławski Society and president of the Polish Section of the ISCM.

Among his honours and awards are: Silver Cross of Merit of Poland (1975), the Medal of Distinction from Jeunesses Musicales in Poland (1979) and the title of Chevalier de l'Ordre des Arts et des Lettres in France (1984). In addition he received the Prize of the Ministry of Culture in Poland 1989 and 2005. In 1999 he became an honorary member of ISCM. In 2004 he received the Golden Cross of Merit and in 2005 the UNESCO Heritage of Humanity Award in Valparaiso, Chile. In 2007 he was appointed by the President of the French Republic Officer dans l'Ordre National de la Legion d'honneur.

Zygmunt Krauze's works have been recorded on such labels as: Muza, Dux, ORF, Nonesuch, Thesis, Musical Observations (CP2), Collins Classics, Recommended Records and EMI.

PIANO QUINTET was composed in 1993 for the opening of an exhibition of Władysław Strzemiński's works in Museum of Modern Art (Łódź), in commemoration of the 100th anniversary of the artist's birthday. In the introduction to the first performance of the piece by the composer himself and the Silesian Quartet, Zygmunt Krauze said that the composition had been inspired by the art and tragic life of the celebrated master.

The Quintet consists of five independent instrumental songs linked by interludes to form a sort of lyrical suite consisting of images and promenades. The interludes (an example of the musical unison that forms an ideological bridge between Krauze and Strzemiński's aesthetics) are repeated by the string quartet without any changes and differ only in the piano part, or by its absence. Each of them, however, has a distinct articulation, and therefore also a distinct expression – from stupor to a dramatic or pathetic exultation.

Each part of the Quintet represents a different lyrical style, ranging from lament and an intrinsically complex and varied song without words to a nostalgic tune with accompaniment wondrously combining the melancholy of a popular dumka with the gesture of Mahlerian adagio. The singular expressive momentum of that piece focuses on what we may call the category of lyrical tenderness. In such a moving work the characteristic Krauzean ornaments sparkle with a romantic feeling while abstract sound patterns crave for a would-be not formable programme of a chamber-poem.

– Andrzej Chłopecki

POLYCHROMIE is my first work composed according to the principles of the unitary theory, created by Polish painter Władysław Strzemiński (1893-1952). The main idea of the piece is a continuation of one sound structure without changes or contrasts. Whatever the listener discovers in the first few seconds of the performance of the piece will last till the end. The beginning of the composition immediately exposes the whole scale of sounds so that nothing alien, nothing new will appear. There will be no surprises. *Polychromie* was composed for the ensemble "Warsaw Music Workshop". The first performance took place in 1968 at the Royal College of Art in London.

– Zygmunt Krauze

PAWEŁ MYKIETYN, composer and clarinetist, was born on 20th May 1971 in Oława. He studied composition under professor Włodzimierz Kotoński at The Fryderyk Chopin Academy of Music in Warsaw (diploma in 1997). He took part in The Summer Composition Courses in Kazimierz Dolny (1991,1992,1993) and Gaudeamus Music Week in Amsterdam (1992). He has attended lectures of such composers as Krzysztof Penderecki, Witold Lutosławski, Henryk Mikołaj Górecki, Michael Nyman, Magnus Lindberg, Louis Andriessen and François Bernard Mâche.

At the age of 22 he made his Warsaw Autumn Festival debut with his work *La Strada*. In 1995 his composition *3 for 13*, commissioned by Polish Radio, was placed first in the under 30 category at the UNESCO International Composers Rostrum in Paris. In 1996 his composition *Epifora*, commissioned by Experimental Studio of Polish Radio, took First Award in the category of young composers at the 4th UNESCO International Rostrum of Electroacoustic Music in Amsterdam; in addition it won one of the four nominations in the general category. He has written music for the Warsaw Autumn Festival, Teatr Wielki, Polish National Opera and for groups such as de Erepijs, the Belcea Quartet, Icebreaker and Kronos Quartet. Pawel Mykietyn was the founder of, and clarinetist in, the ensemble "Nonstrom" which specialized in the performance of contemporary music. Since 1996 he has composed music for most of Krzysztof Warlikowski's productions and has composed several film scores. Since 2008 he has been the musical director of the Nowy Teatr in Warsaw.

3 FOR 13 (1994) was commissioned by the Polish Radio. The premiere took place with the Sinfonia Varsovia under the direction of Jerzy Maksymiuk on 3 June 1995. The same year Mykietyn won the first prize for this work at International Rostrum of Composers in Paris in the category for Young Composers. In 2000 work represented Poland during Midem Classique in Cannes. The composition is in three movements, scored for a mixed ensemble of 13 instruments.

AGATA ZUBEL was born in Wroclaw in 1978. She graduated with honours Primus Inter Pares from the Karol Lipinski Academy of Music where she studied composition with Jan Wichrowski and voice with Danuta Paziuk-Zipser. In 2004, she received a doctorate in musical arts. She also studied in the Netherlands and took numerous courses. She is currently teaching at the Academy of Music in Wroclaw. She has received scholarships granted by the Ministry of Culture, the Rockefeller Foundation, Ernst von Siemens Musikstiftung, the Executive Board of the City of Wroclaw, and the International Foundation for Education. She is also a member of the Polish Composers' Union.

As a vocalist she has participated in many prestigious musical events. Modern music occupies a special place in her repertoire, and she established the ElettroVoce Duo together with composer and pianist Cezary Duchnowski in 2001. She has premiered and recorded numerous works by contemporary composers. In the past few years she has performed *Chantefleurs et Chantefables* by Witold Lutoslawski (Musica Polonica Nova 2006), *DW9* by Bernhard Lang (Warsaw Autumn 2004), *The Star* by Zygmunt Krauze (electroacoustic adaptation by C. Duchnowski at the Polish Theater in Wroclaw 2005) and the title role in *Phaedra*, an opera by Dobromila Jaskot (National

Polish Opera 2006). In 2004 she participated in an experimental project of improvisation during the International Courses of Composition in Darmstadt. She has performed many concerts abroad: in Italy, Belgium, Switzerland, France, the Netherlands, Austria, Germany, Ireland, Russia, Ukraine, Lithuania, Latvia, Greece, Denmark, Sweden, Korea and the United States.

She has won several competitions (including international) – for both voice and composition. At the beginning of 2005, she received the prestigious Passport of Polityka award for classical music. In the same year her 2nd Symphony – commissioned by Deutsche Welle – was premiered during the Beethoven Festival in Bonn. Subsequent commissions have included String Quartet No.1 for the Ultraschall Festival in Berlin (2007), *Of the Songs* for Wratislavia Cantans (2007), *Cascando* for the Central European Music Festival in Seattle (2007), and the 3rd Symphony with the assistance of the Rockefeller Foundation (2008). In 2009 she received the Orpheus Prize for her interpretation of *Martha's Garden* by Cezary Duchnowski during Warsaw Autumn Festival.

CASCANDO (2007) for voice, flute, clarinet, violin and cello is a setting of a 1936 poem of the same title by Samuel Beckett. Interestingly, the word "Cascando" also appears in Beckett's writings as the title of one of his six short radio plays (1961), which was originally entitled "Calando" (in music: calming down, slowing down, quieting down). The quasi-musical term *cascando* suggests similar associations – with cascades and descending – but contains a much greater inner tension and a staccato rhythm.

The text – devoid of punctuation, consisting of eight stanzas with varying numbers of lines, divided into three sections numbered by the poet – abounds in musical devices, the most important of which is the use of a dialectic opposition: repetition-with-a-difference. The so often repeated, well worn word *l o v e* has a different taste and sound each time it reappears here. It becomes, even in the writer's imagination, "the clatter of an old dasher churning in the heart, as in a butter churn, always the same butter milk of words": love, love, love. There are also other repetitions and recurring phrases, e.g. "saying again".

The topic of the poem – rejected love – may sound banal. But the sense of this piece lies in a dramatic attempt at finding solace by establishing distance – transforming emotions into expression. Relieving pain with streams of words and reducing it all to logical constructs.

Agata Zubel's composition translates these poetic devices, in a fascinating way, into music and vocal expression. The first two stanzas – the two questions fundamental for the whole, asked in "the hours after you are gone" – build up hesitantly at first, with single sounds, rustling noises, repeated gestures of the instruments and an ascetic vocal line. Later the descending

cascades of melodic lines unfold ever more boldly and more painfully penetrate to the bottom of this affliction. The “breathing” noises of the flute and the clarinet in the background enhance the already very intense emotions. After a brief “sobering” moment on the words “saying again”, which introduce distance to the vocal line, anxiety grows even further on the quiet, prolonged glissando in the cello.

The repeated phrase “saying again” opens the second stanza – which constitutes the culmination, shared as in hocket between a voice and a choir of instruments. The staccato articulated text is first split into individual words, then into syllables, sounds and phonemes. Using *sprechgesang* and ordinary speech, the voice repeated with horror, at a dizzying speed, the painful, hurtful words, till it comes to the words about “all the others that will have you” shouted out in a vast falling glissando.

And then the epilogue – a genuinely Beckettian finale. Though it consists of four words of text – “unless they love you” – it is paradoxically the longest part of the composition. It induces a kind of stupor and dies down extremely slowly, through dispassionate repetitions of a looped motif made up of quiet instrumental noises and individual words uttered in a whisper – monotonously, like a gramophone needle in the last groove of a vinyl record.

With this composition, it seems, Agata Zubel has crossed another threshold. She has submitted the almost unlimited technical abilities of her voice, and her temperament as a composer and singer, to the ascetic text, perfectly conveying the psychological truth of Beckett’s reductionism, the chilling logic of his world and the suppressed emotions and despair that underlie that chill.

Cascando was commissioned by Seattle Chamber Players and first performed by that ensemble with the composer herself at the festival in Seattle, in June 2007.

– Joanna Grotkowska

PAWEL SZYMAŃSKI was born in Warsaw on 28th March 1954. He graduated with honours from the National Higher School of Music in Warsaw, where he studied composition with Włodzimierz Kotoński (1974-78) and Tadeusz Baird (1978). In 1976 Szymański took part in the International Summer Academy Of Ancient Music at Innsbruck, and in 1978, 1980 and 1982 participated in the International Summer Courses of New Music at Darmstadt, working also with the Experimental Studio of the Polish Radio in 1979-81, the Independent Studio of Electroacoustic Music in 1982-84 and the Electronic Music Studio of the Cracow Academy of Music in 1983. As a Herder scholar, Szymański continued his studies with Roman Haubenstock-Ramati in Vienna in 1984-85, and as a holder of the Deutscher Akademischer Austauschdienst grant in 1987-89, worked at the Electronic Studio of the Technische Universitaet.

Szymański won numerous composing competitions. His 1979 *Gloria* for female choir and instrumental ensemble earned him 1st Prize at the Young Composers’ Competition of The Polish Composers’ Association in 1979 and 4th Prize in the Works by Young Composers category at the Unesco International Composers’ Tribune in Paris in 1981. *Lux Aeterna*, Szymański’s 1984 work for voices and instruments, won an award at the Sacred Music Composition Contest of the Internationale Bachakademie in Stuttgart in 1985, while *Partita III* for amplified harpsichord and orchestra (1985-86) won the Benjamin Britten Composing Competition in Aldeburgh in 1988. In 1993 Szymański received the annual award of the Polish Composers’ Association, followed by the Grand Prix of the Culture Foundation in January 1994. *Miserere* for voices and instruments (1993), presented by Channel 2 of the Polish Radio at the Unesco International Composers’ Tribune in Paris, made it to the group of works recommended by the Tribune in May 1994, and the *In Paradisum* motet for male choir earned the composer the main prize at the Competition Of The International Foundation Of Polish Music in 1995.

Paweł Szymański’s output, starting from *Partita II*, the 1978 diploma work crowning his studies with Włodzimierz Kotoński, has been uniquely homogeneous with regard to stylistics. The composer confesses that while he had previously kept searching for new inspirations, ever since *Partita II* he has operated within the area of certain musical ideas. “All I have since done has explored this area”, says Szymański. The area can be defined as creating a new context from elements of the language of tradition. The source sound material of Szymański’s works is rooted in the past, with many a reference to the Baroque era, yet it is always composed. Szymański processes this source material in the second phase of the creative process, giving it a new structure and inviting the listener to a play on musical conventions.

Says Szymański: “The modern artist, and this includes composers, finds himself tossed within two extremes. If he chooses to renounce the tradition altogether, there is the danger of falling into the trap of blah-blah; if he follows the tradition too closely, he may prove trivial. This is the paradox of practising art in modern times. What is the way out? Since you cannot fully free yourself from the trivial, you need to play a game with it, treat it as a material allowing you to stick to certain elements of the convention, while keeping it at bay through the use of quotation marks, metaphors and paradoxes. Such treatment may result in a tangle of means leading to eclecticism. Censured and rejected in avant-garde times, and, to a large extent, rightly so, eclecticism is now coming back under the guise of postmodernism. However, there are many methods to stay out of eclecticism despite playing games with tradition. An important method for me is to violate the rules of the traditional language and to create a new context using the elements of that language.”

(“Studio” 1996 No. 9)

Paweł Szymański's music is highly sophisticated and always subject to strict technical discipline, yet it entralls the listener with its variety of emotions and moods ranging from sensuous sound play to metaphysical musings.

— © Andrzej Swietlik

CONCERTO à 4 (2004) for clarinet, trombone, cello and piano, was commissioned by the Aukso Music Foundation within the "Musical Seismograph" project for the Nonstrom ensemble. The work is dedicated to the memory of the composer's father ZDZISŁAW SZYMAŃSKI.

WOJCIECH BŁAŻEJCZYK was born in 1981. He graduated from the faculty of sound engineering at The Fryderyk Chopin Academy of Music in Warsaw and the faculty of international relations at Warsaw University. Błażejczyk is currently studying composition at the The Fryderyk Chopin Academy of Music with professor Zygmunt Krauze. He was a finalist in the Composers Competition for Classical Guitar in Tychy in 2002 and the prizewinner of the National Composers' "Youth Forum" Competition in Warsaw for a piece for chamber orchestra and tape, and a prizewinner in the Classical Recording Competition of the 24th Convention of Audio Engineering Society in Amsterdam. Błażejczyk received the scholarship of the Minister of Culture and National Heritage in 2006 and the scholarship of Keimyung Research Foundation in 2007.

His works have been performed at the young composers concerts at the Warsaw Autumn Festival, Baltic Philharmony, Musica Moderna in Łódź, and the ComIn Festival in Warsaw. Błażejczyk has written works for the Orchestra and Choir of the Association Mozart 2003, An_ arche New Music Ensemble, Kwadrofonik, and the Unplugged Orchestra along with music for film and the theatre. Błażejczyk says: "I play contemporary, experimental and improvised music on electric guitar with electronics. Some of my projects are the trio Sonofrenia, guitar duo Duoturboro ec, a progressive-rock band Demer di, and the experimental jazz project Alive! Music. Since 2007 I have worked as a sound engineer at the Warsaw Autumn Festival and beginning in 2009 I'm an assistant lecturer at The Fryderyk Chopin Academy of Music in Warsaw."

M.A.D. (MUTUAL ASSURED DESTRUCTION) was written in 2007. The first performance of the piece was given at Fryderyk Chopin Academy of Music in Warsaw in April 2008 (Unplugged Orchestra, conductor: Michał Migielski). Mutual assured destruction (MAD) is a doctrine of military strategy in which a full-scale use of nuclear weapons by two opposing sides would effectively result in the destruction of both the attacker and the defender. It is based on the theory of deterrence according to which the deployment of

strong weapons is essential to threaten the enemy in order to prevent the use of the very same weapons. The strategy is effectively a form of Nash equilibrium, in which both sides are attempting to avoid their worst possible outcome — nuclear annihilation. During the cold war MAD caused a permanent tension leading to the arms race. That was the policy of fear and permanent anxiety.

Special event this Tuesday:

• TUESDAY JANUARY 12 AT 7:00PM •
Public Lecture by Zygmunt Krauze
Faculty of Music, University of Toronto,
Edward Johnson Building Room 216
Free Admission

Upcoming events:

Sunday February 14, 2010

Chinese New Year / Valentine's Day
Betty Oliphant Theatre, 404 Jarvis Street
NMC Ensemble • Robert Aitken, direction
Beverley Johnston, marimba, William Lau, dancer
Music by 🍁 Christos Hatzis, Chinary Ung,
🍁 Chan Ka Nin and 🍁 Alice Ho

Friday March 12, 2010

Jonathan Harvey
Betty Oliphant Theatre, 404 Jarvis Street
NMC Ensemble • Robert Aitken, direction
Music by Jonathan Harvey and Geoffrey Palmer



• MONDAY JANUARY 11, 2010 AT 7:00PM •
Special (non-subscription) Fundraising Event:

Zygmunt Krauze, piano

Fryderyk Chopin (Poland, 1810-1849)
Mazurka in A minor op. 67, no. 4 (1846)
with improvisations

Witold Lutosławski (Poland, 1913-1994)
Mémoires populaires (1945)
with improvisations

Zygmunt Krauze (Poland, 1938)
Six folk melodies (1958); *Refrain* (1993);
Nightmare Tango (1987);
Stone Music (1972); *Gloves Music* (1972)

The \$50 admission includes a wine and cheese reception
and a charitable receipt will be issued for the portion
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39th season | 325th event
Wednesday January 13, 2010
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Church of St George the Martyr
197 John Street
7:15 Introduction • 8:00pm Concert

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Toronto's Centre for Creative Music

Contemporary Vocal Recital

Agata Zubel soprano • **Peter Tiefenbach** piano

Paul Hodge sound technician

Programme:

Karol Szymanowski (Poland, 1882-1937) *Kurpian Songs* (1929)

U jeziorecka — Scani Dumber — Ciamna Nocka, Ciamna

Alban Berg (Austria, 1885-1935) *Frühe Lieder* (1907)

Die Nachtigall — Traumgekrönt — Im Zimmer

Paweł Szymański (Poland, 1954) *Drei Lieder nach Trakl* (2002)*

Ein Traum — Einer Vorübergehenden — Im Herbst

— *Intermission* —

Luciano Berio (Italy 1925-2003) *Sequenza III* (1966)

for solo voice

Cezary Duchnowski (Poland, 1971) *Dishevelled Grasses* (2002)*

for voice and sound files

Agata Zubel (Poland, 1978) *Parlando* (2000)*

for voice and sound files

Alejandro Viñao (Argentina/UK, 1951) *Chant d'Ailleurs* (1991)*

for voice and sound files

* *Canadian premiere*

Karol Szymanowski (Poland, 1882-1937) *Kurpian Songs* (1929)

Kurpie, located in Poland on a lowland plain called the Mazovian Region (Mazowsze), is one of a number of ethnic regions in Poland, noted for its unique traditional customs. Kurpie is also the name of the people of this culture, whose music is very different from that of its neighbors. Over one thousand original Kurpie songs were recorded by the Polish priest, Wł. Skierkowski, in his book "Puszcza Kurpiowska w pieśni". Towards the end of his life Szymanowski completed two compositions based on Kurpian folk music, the Kurpie Songs for chorus (1928-29) and the Kurpie Songs of 1930-33.

Alban Berg (Austria, 1885-1935) *Frühe Lieder* (1907)

Seven Early Songs (Sieben frühe Lieder) were composed by Alban Berg in 1905-08, during his studies with Arnold Schoenberg, the prominent Viennese modernist, who had already written *Gurrelieder* and *Verklärte Nacht*. Of the 116 compositions in Berg's juvenile oeuvre, more than 80 are songs. Even though in 1912 Berg abandoned song writing almost completely, he returned to the songs from the period of his study with Schoenberg in 1928 – directly before beginning his work on his second opera, *Lulu*. He chose seven of them and had them published both in the original version for voice and piano and in orchestral arrangements.

Paweł Szumański (Poland, 1954) *Drei Lieder nach Trakl* (2002)*

— for Paweł Szumański's biography please see page 8 —

The three poems by Trakl set by Paweł Szumański belong to the lyrical genre and have little in common with his apocalyptic vision of the decline of contemporary world. "The world that has fallen apart / is like a broken kaleidoscope / whose broken pieces / are not united by any order." It was not the content but the form and structure of the poem, its musicality, that fascinated the composer. The descending cascades of sounds, the repetitiveness of some phrases frozen in movement, the shimmering reflections against the "broken glass of the kaleidoscope" – create an ideal scenery for Trakl's poems.

Luciano Berio (Italy 1925-2003) *Sequenza III* (1966)

SEQUENZA III, written in 1966 for vocalist Cathy Berberian, is one of several works in which Berio sought a new relationship between the text and its 'setting' by destroying it semantically so as to recreate it musically. Markus Kutter's text is a sequence of gestures adding up to an abstract music theatre; one outlining an imaginary scenario where the narrative is the relationship of the performer to her voice. – *Richard Whitehouse*

Cezary Duchnowski (Poland, 1971) *Dishevelled Grasses* (2002)*

Cezary Duchnowski is a composer, pianist, performer and lecturer. He helped found the Studio of Computer Composition at the Academy of Music, Wrocław. He is also a co-founder of the interdisciplinary artistic group "Morphai". Electroacoustic music has been the focus of his artistic activity for the past few years.

DISHEVELED GRASSES (2002) The grass is disheveled because I set out to dishevel the text in this piece. It's my own, but in this composition it does not play a very important role. It is a very convenient situation when I can write my own text for the purposes of my vocal-instrumental work. Then I can do whatever I like with this text without worrying that I might offend someone. So it was also in this piece. In the first part, I exposed only the sound aspect of the text, with its characteristic, so to speak, 'Polish' sounds. The music unfolds so as to convey only the melody of the words. In the second part, I focus on the text itself, but I am still not sure if this was the right choice. There is no sharply defined message to convey here. The words are to be much like the music, they are to affect directly our emotions, not the cerebral cortex. The words are not there to be interpreted and analyzed. It is all about pure emotion. – *Cezary Duchnowski*

Agata Zubel (Poland, 1978) *Parlando* (2000)*

PARLANDO (2000) for voice and computer, makes use of a wide range of sonoristic possibilities which are latent in speech sounds, their combinations and groups. An appropriate articulation of these speech sounds will reveal a wealth of voice possibilities, as well as the qualities that can be produced by means of voice emission, without saying any specific words or texts. The narration unfolds in this piece only through diversification of the expressive qualities of speech sounds themselves – from whisper to crying, from clear articulation to mumbling.

Alejandro Viñao (Argentina/UK, 1951) *Chant d'Ailleurs* (1991)*

Alejandro Viñao studied composition with the Russian composer Jacobo Ficher in Buenos Aires. In 1975 he moved to Britain where he continued his studies at the Royal College of Music and the City University in London. He has been resident in Britain since then. Alejandro Viñao's music is characterised by the use of pulsed rhythmic structures to create large scale form, and by a melodic writing which – as in the case of much non-European music – develops through rhythm rather than harmony.

CHANT D'AILLEURS (Chant from Elsewhere) is a set of 3 song-like chants from a fictional culture. I imagined this culture as one which had developed

technology in spite of having remained rural. This improbability accounts for the ritualistic and at times monodic nature of the singing, coupled to a computer part which seeks not to harmonize or orchestrate the songs but rather to extend the phrasing and timbre of the voice beyond its natural acoustic means. Our culture has used each new technological development to further its original musical concerns: harmony, large scale form and timbre. My imaginary culture too, used technology to develop its rural and ethnic singing tradition. Based on this idea, I developed an imaginary singing style, with its own melisma, its own ornamental identity, the identity of a chanting 'tradition' that I invented. In this tradition, the tune of each chant is less important than its ornaments, which can have a much stronger musical profile. Such a tune is difficult to remember. We may recall the 'style' of the phrasing but not the phrase itself. The computer is also part of this imaginary style. The vocal sounds it manipulates and the new timbres it creates are articulated and 'performed' in a way which is consistent with the chanting style of the singer. When the computer takes the vocal sound and transforms them into new timbres, it does so following the 'stylistic constraints' of this imaginary culture. I based the invented singing style on the traditions of different Eastern musics and in particular on one Mongolian folk tune which I specially like for its beautiful use of melisma and glottal vibrato. — A.V.

PETER TIEFENBACH enjoys an extraordinarily varied career as a performer, composer, writer and teacher. One of Canada's leading accompanists and vocal coaches, he has appeared in recital with many of the country's foremost singers. With soprano-comedienne Mary Lou Fallis, he has toured throughout Canada, to the U.S., Japan and England, and twice to Iceland. The two have also co-written numerous shows, and recently released their first recording: Fallis & Tiefenbach (more or less) LIVE at the Gould. He also appears frequently with duo piano partner Robert Kortgaard, and with the cabaret group L'Accordéoniste. A Juno Award-nominated composer, Mr. Tiefenbach's current commissions include works for the Saskatoon Children's Choir, Toronto Masque Theatre, and soprano Adrienne Pieczonka. Other recent commissions include works for soprano Wendy Nielsen, Music Niagara, Borealis String Quartet, Toronto Mendelssohn Choir, and Elora Festival Singers. Mr. Tiefenbach is a member of the vocal faculty of the Glenn Gould School at the Royal Conservatory of Music. In addition to coaching singers in the Performance Diploma and Artist Diploma programs, he teaches courses in orchestral literature.

— For Agata Zubel's biography please see page 6 —

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