



Robert Aitken, artistic director

Dear Friends,

Just a quick note to wish you all the best of the Holiday Season(s) and to remind you that we'll be "back in the saddle" with a very busy schedule very early in the New Year. As announced last October, NMC Artistic Director **Robert Aitken** is the winner of the **2009 Walter Carsen Prize for Excellence in the Performing Arts**. The \$50,000 prize, administered and presented by the Canada Council for the Arts, recognizes the highest level of artistic excellence and distinguished career achievement by Canadian artists who have spent the major part of their career in Canada in theatre, dance or music. Bob will receive his prize as part of our January 10 concert at Glenn Gould Studio **Zygmunt Krauze and the Polish Perspective**, the first of four days of events presented in cooperation with the Consulate General of the Republic of Poland in Toronto.

Poland has long enjoyed the reputation of spawning some of the world's most successful and controversial composers. We have invited distinguished pianist and composer **Zygmunt Krauze** to curate a program of Canadian premieres by Polish composers including Pawel Szymanski, who has proved himself one of the most uncompromising voices of our time. While in Toronto Mr. Krauze offers a special benefit recital for New Music Concerts (a non-subscription event on January 11) in which he will improvise on the music Chopin and Lutoslawski, as well as a free public lecture at the Faculty of Music, University of Toronto on January 12. The Polish mini-festival ends on a high note with **Agata Zubel**, an electrifying performer who is enjoying a rising double career as composer and soprano, in music for solo voice with piano and electroacoustic accompaniment on January 13 at the Music Gallery. You will find all the details below.

I look forward to seeing you at one or all of the events and in the interim would like to wish you a warm and wonderful holiday, and a Happy New Year!

David Olds  
General Manager

January Polish festival events sponsored by the  
Consulate General of the Republic of Poland in Toronto:

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• SUNDAY JANUARY 10, 2010 •

**Zygmunt Krauze and the Polish Perspective**

Zygmunt Krauze, piano; Agata Zubel, soprano;  
NMC Ensemble: Robert Aitken, flute & direction

**Pawel Mykietyń** (Poland, 1971) – *3 for 13* (1994)

**Agata Zubel** (Poland, 1978) – *Cascando* (2007)  
for soprano, flute, clarinet, violin and cello

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

**Zygmunt Krauze** – *Polychromie* (1968)  
for clarinet, trombone, piano and cello

**Pawel Szymanski** (Poland, 1954) – *Concerto à 4* (2004)

for clarinet, trombone, piano and cello

**Wojciech Błażejczyk** (Poland, 1981) – *\*M.A.D.* (2007)

for 12 players [*\*Mutually Assured Destruction*]

**Glenn Gould Studio, 250 Front St. West**

7:15 ILLUMINATING INTRODUCTION • 8:00PM CONCERT

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• 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 Lutoslawski** (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 allowable  
under Canada Revenue Agency guidelines.*

Reservations: (416) 961-9594

**Gallery 345: 345 Sorauren Avenue**

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• TUESDAY JANUARY 12 AT 7:00PM •

**Public Lecture by Zygmunt Krauze**

Faculty of Music, University of Toronto,  
Edward Johnson Building Room 216

**Free Admission**

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• WEDNESDAY JANUARY 13, 2010 •

### Contemporary Vocal Recital

with **Agata Zubel**, soprano; **Peter Tiefenbach**, piano

**Karol Szymanowski** (Poland, 1882-1937)

(3) *Kurpian Songs* (1929) voice and piano

**Alban Berg** (Austria, 1885-1935)

(3) *Frühe Lieder* (1907) voice and piano

**Pawel Szymanski** (Poland, 1954)

*Drei Lieder nach Traktl* (2002) voice and piano

**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

### Music Gallery at St. George the Martyr: 197 John St.

7:15 ILLUMINATING INTRODUCTION / 8PM CONCERT

Individual Tickets (except January 11 event):

Tickets: \$30 / \$20 (seniors/arts workers) / \$10 (students)

**Box office: (416) 961-9594**

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**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 Wladyslaw Strzeminski (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 carrier 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.

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 commissioned by the Museum of Art in Łódź, Poland. It received its premiere on November 25, 1993 in Łódź by the Silesian String Quartet and Zygmunt Krauze. A recording is available (Thesis, TH 82059).

**POLYCHROMIE** was composed in 1968 and was premiered by The Warsaw Music Workshop Ensemble on February 22, 1968 in London.

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**PAWEŁ MYKIETYN**, composer and clarinetist, was born on 20<sup>th</sup> May 1971 in Oława. He studied composition under professor Włodzimierz Kotonski 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 Francoise Bernard Mache. He has written music for the Warsaw Autumn Festival, Teatr Wielki, Polish National Opera and for groups such as de Ereprijs, the Belcea Quartet, Icebreaker and Kronos Quartet. Paweł Mykietyń 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 Mykietyń 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.



**A**GATA 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.

**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".

Agata Zubel's composition translates these poetic devices, in a fascinating way, into music and vocal expression. 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

**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.

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**P**AWEŁ SZYMANSKI 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 Kotowski (1974-78) and Tadeusz Baird (1978). In 1976 Szymanski 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, Szymanski 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.

Pawel Szymanski's output, starting from *Partita II*, 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 Szymanski. The area can be defined as creating a new context from elements of the language of tradition. The source sound material of Szymanski's works is rooted in the past, with many a reference to the Baroque era, yet it is always composed. Szymanski 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.

– © Andrzej Swietlik

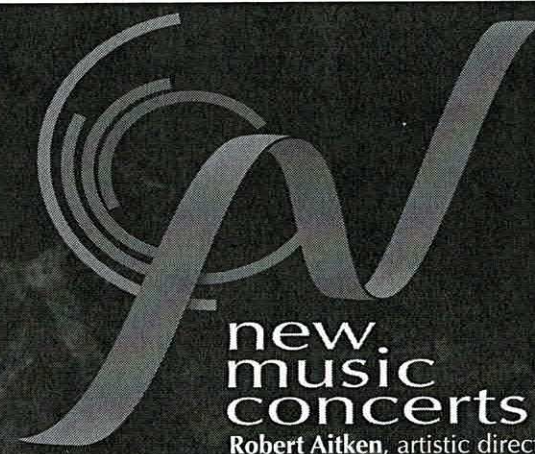


**CONCERTO a 4** (2004) for clarinet, trombone, cello and piano, was commissioned by the Aukso Music Foundation within the "Musical Seismograph" project for the Nonstrom ensemble. The work is dedicated to the memory of the composer's father ZDZISLAW SZYMANSKI.

**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 Chopin Music University with professor Zygmunt Krauze. He was a prizewinner of the National Composers' "Youth Forum" Competition in Warsaw as well as 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.

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.



**new music concerts**  
Robert Aitken, artistic director

**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

**Saturday April 10, 2010**  
**A Tribute to Gilles Tremblay**  
Betty Oliphant Theatre, 404 Jarvis Street  
Aventa Ensemble • William Linwood, director  
music by ♣ Gilles Tremblay, ♣ Dániel Péter Biró  
and ♣ Wolf Edwards

**Friday May 28, 2010**  
**Brian's Picks**  
The Music Gallery, 197 John Street  
NMC Ensemble • Brian Current, direction  
Music by ♣ Nicole Lizée, Oliver Schneller  
♣ Brian Current, Fabien Levy Enno Poppe  
and ♣ Analia Llugdar

Concerts @ 8:00 | Introductions @ 7:15  
\$30 regular | \$20 seniors / arts workers | \$10 students  
Reservations 416.961.9594

**www.NewMusicConcerts.com**

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