

# Koncert 2

## 12.10.2019

### CEAMMC, Russia

**Anna Pospelova - Dvo\_YE** for bass flute and electronics (2019) 8:00

The piece is built on elements of words from the poem by Elizaveta Mnatsakanova. The voice, reproducing the poem, is integrating into a flute part.

**Anna Pospelova** was born in Moscow, Russia in 1986. Pianist and composer. Graduated from Moscow State conservatory, where studied composition and electronic composition. Took part at some international festivals, academies and workshops in France, Spain, Germany, Russia, etc.

**Nikolai Popov - Edit(a)Fill** – multimedia composition for soloist, electronics and video (2015) 7:00  
Videoart by Alexander Plakhin and Alexandra Golikova.

The main idea of this composition is a special view of the composer on a process of a spontaneous improvisation. The composer and video artists are creating a form based on visual and audial reactions of a human beings on themselves, trying to structurize all the components, representing by the one human being

**Nikolai Popov** (born on August 30, 1986 in Belebey of Republic of Bashkortostan) is a composer, pedagogue, researcher, a member of the Union of Russian Composers, a member of Creative Union of Russian Artists, research associate at the Center of Electroacoustic Music in the Moscow Conservatory, lecturer of the Department of Music History and Theory in The Russian Academy of Theatre Arts (GITIS). He graduated from a College of Music in Ufa specializing in music for accordion (professor N. I. Makhney) and composing (professor I. I. Khisamutdinova). He continued his studies in the Moscow Conservatory with a major in composing (professors V. G. Agafonnikova and I. L. Kefalidi), after which he took postgraduate studies under the guidance of V. V. Zaderatsky. Nikolai is the author of a number of chamber, symphonic, electroacoustic, and multimedia compositions, as well as music for theatre and cinema. He closely collaborates with video artists such as Andrew Quinn (Italy), Todor Pozarev (Serbia), Irina Matinyan (Russia), etc. His compositions were performed in Russia, Germany, France, Italy, Spain, Norway, Portugal, USA, the Czech Republic, at such festivals as “Moscow Autumn”, “The Other Space”, “Drum Days of Mark Pekarsky”, “Exposition XXI”, “Opus 52”, “Europe-Asia”, “The New-Age Music of Milan Conservatory”, “Venice Biennale”, “Rudolph Nuriev International Classical Ballet Festival”, “EMUfest” the festival of electroacoustic music, etc.

### Miso Music Portugal

**Miguel Azguime - SheBeingBrand** (2010-14) 6:00

This piece was composed to be included in a Miso Music Portugal project, namely “Erotic Sound Fictions” and it questions eroticism in music. I took as a starting point an erotic poem by e.e. cummings and I’ve asked Frances M. Lynch and David Moss to freely read and interpret the poem. To these two interpretations I have add my own and I’ve then composed a three-voice development that follows the poem form. To this contrapuntal voice polyphony I have added other concrete and vocal sounds as well as synthesis sounds devised to simulate vocal sounds of sexual human pleasure. In the end eroticism is probably not part of this music, but humor is!

**Miguel Azguime** (1960, Lisbon, Portugal). Distinguished for his work’s originality and diversity, Miguel Azguime’s musical world reflects an approach that relies on his multifaceted capabilities as composer, performer and poet. As composer, poet and performer, Miguel Azguime relentlessly challenges the boundaries between music, text and drama, hence shaping new grounds in contemporary music and redefining music theatre and opera within the concept of New Op-Era. Miguel Azguime’s music has been performed all around the globe by renowned soloists, ensembles and conductors, being regularly presented at major international contemporary music

festivals. Besides his creative work, he is actively engaged in promoting Portuguese New Music, as artistic director of numerous projects, namely Miso Music Portugal, Música Viva Festival, Miso Records, the Portuguese Music Research & Information Centre, ..., and also as a researcher. In 2006 Miguel Azguime was DAAD composer-in-residence in Berlin and this context allowed him to create and produce his multimedia opera *Salt Itinerary*, for which he was awarded, in 2008, at the UNESCO's Music Theatre Now Competition. His more recent opera *A Laugh to Cry*, where he continues to explore his interest in speech as music, music as speech, was commissioned and premiered in September 2013 at the Warsaw Autumn International Festival of Contemporary Music.

**Filipe Esteves - Estuário (2019) 12:00**

**Filipe Esteve** (b.1978) was still a child when he started studying classical piano. In his teens, he became interested in music improvisation and took piano lessons at Escola de Jazz Luís Villas-Boas. After this experience, he became motivated in creating his own compositions. He studied composition at Escola Superior de Música de Lisboa with António Pinho Vargas, João Madureira and Luís Tinoco. He also studied electroacoustic music with Carlos Caires and José Luis Ferreira, at the same faculty. His music has been performed mainly in Portugal - exception for a presentation at Synthèse festival in Bourges (2009).

## CEMI/UNT, USA

**Panayiotis Kokoras - Mosaicing (2016) CEMI UNT**

*Mosaicing* is a sound composition for flute and electronics, written for flutist Elizabeth McNutt. The piece establishes a sound ecosystem full of energetic gestures with accents and harmonic sweeps exploring both the intrinsic qualities but also the contextual potential of the sound material. There are moments where the heavy breathy flute sound evolves, almost instantly, into Gustav Holst's strings continuum to a lion's roar; fast gestural flute passages are competing with zip sounds and angry dogs under the pulses of Stravinsky's *Rite of Spring* or Stockhausen's meditative vocals of *Stimmung*. The title *Mosaicing* refers to the process of recomposing the temporal evolution of the flute part from segments cut out of *source* audio materials.

**Panayiotis Kokoras** is an internationally award-winning composer and computer music innovator, and currently an Associate Professor of composition and CEMI director (Center for Experimental Music and Intermedia) at the University of North Texas. Born in Greece, he studied classical guitar and composition in Athens, Greece and York, England; he taught for many years at Aristotle University in Thessaloniki. Kokoras's sound compositions use sound as the only structural unit. His concept of "holophonic musical texture" describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon a "virtuosity of sound," a hyper-idiomatic writing which emphasizes on the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional output is also informed by musical research in Music Information Retrieval compositional strategies, Extended techniques, Tactile sound, Hyperidiomaticity, Robotics, Sound and Consciousness. More information at <http://www.panayiotiskokoras.com>

**Jon Christopher Nelson - When Left To His Own Devices (2018) 8:40**

I have often thought of myself as a collector, or perhaps more accurately a hoarder, of sounds. These sounds come from a number of sources including household items, children's toys, musical instruments, and environmental recordings. The act of manipulating these sounds and placing them in a musical context is a process that relies both on compositional strategies and software tools that I have developed. This work represents one possible result when left to my own devices.

**Jon Christopher Nelson** (b. 1960) is currently a Professor at the University of North Texas where he serves as an associate of [CEMI](#) (Center for Experimental Music and Intermedia) and also the Associate Dean of Operations. Nelson's electroacoustic music compositions have been performed widely throughout the United States, Europe, Asia, and Latin America. He has been honored with numerous awards including fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the Fulbright Commission. He is the recipient of Luigi Russolo, Bourges Prizes (including the Euphonies d'Or prize) and the International Computer Music Association's Americas Regional Award. In addition to his electro-acoustic works, Nelson has composed a variety of acoustic compositions that have been performed by ensembles such as the New World Symphony, the Memphis Symphony, the Brazos Valley Symphony Orchestra, ALEA III, and others. He has composed in residence at Sweden's national [Electronic Music Studios](#), the [Visby International Composers Center](#) and at [IMEB](#) in Bourges, France. His works can be heard on the [Bourges](#), [Russolo Pratella](#), [Innova](#), [CDCM](#), [NEUMA](#), [ICMC](#), and [SEAMUS](#) labels.

### **Qi Shen - Aurora (2012)**

In Aurora, for computer--processed sound, source recordings of metal, glass, and paper materials were processed, multitracked, and mixed into new textures, creating an ambient soundscape. The 7--minute piece is played in quadraphonic sound. Aurora was mostly composed with sustained source recordings of glass, punctuated with hit metal and glass, and torn paper. These source recordings were time--stretched and different frequencies extracted, resulting in timbres somewhere between electronic and acoustic. The result is an ambiguous sound world for the listener. Another essential feature of the piece is the movement and direction of the sounds in space, shaped by Doppler--shift computer--processing, and spatialized through a four--channel sound system, encircling the auditorium.

**Qi Shen**, born and raised in China, is currently a doctoral composition student at the University of North Texas, studying composition with Andrew May, Jon Nelson, Panayiotis Kokoras and Joseph Klein. Her former composition instructors are Yao Zhuang, Charles Nichols and Simon Hutchinson. Her musical works reveal the perplexity and confusion in her inner world. She has been seeking the truth of life from Ancient Eastern philosophy and culture. She composes acoustic and electronic music, for large and chamber ensembles, and fixed music, interactive music and new media. Her works have been presented at conferences and festivals, such as the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States National Conference, Oregon Bach Festival Composers Symposium, MUSICACOUSTICA-BEIJING festival, Mountain Computer Music Festival, SCI Region VII Conference, CEMICircles, National Student Electronic Music Event, SCI National Student Conference and SPLICE Festival, MOXSONIC Festival, June in Buffalo.

## **Musique & Researches, Ohain, Belgium**

### **Jean-Baptiste - Zellal Ruines (2016) 8:14**

I really like rooms that are experienced as travel.

I think of these old albums from the 70s that are listened to as if in a waking dream.

Often my music takes this form, voluntarily or not.

Ruines is the first part of a new musical journey planned in four movements.

It takes place in a distant and bare nature, out of time. A primitive world burned by the sun and beaten by dusty winds.

Drifting in this solitary setting, ruins are gradually revealed as the horizon clears.

**Jean-Baptiste Zellal** creates and plays music in a variety of experiences. His approach integrates composition, performance, interpretation, and digital art. Artist draftsman and painter at first, he studied acousmatic composition at the Nice conservatories with Michel Pascal, Antony Maubert and Gaël Navard then Mons with Philippe Mion and Ingrid Drese. In 2017 he holds a Master's degree in Acousmatic Composition from the École Supérieure des Arts de Mons, Arts<sup>2</sup>/ Royal Conservatory. He performs as a performer-spatialiser of acousmatic music on different acousmonia from France and Belgium, notably at the MANCA festivals in Nice, ME in Monaco, JIME in Amiens and season of concerts INFLUX and festival "L'Espace du Son" from Musiques &

Recherches in Brussels. In 2017, he won first prize in the spatialised interpretation competition of the L'Espace du Son festival in Brussels. Passionate about experimental live music, he has been present on the stage for many creations since 2006 in collaboration with performers, musicians, poets, dancers, choreographers and directors. Since 2012, it has been conducting educational activities, but above all musical activities for children, amateurs and young professional musicians in associative or institutional settings. He is responsible for the library and media library, and manager of the Musiques & Recherches studios.

**Loup Mormont - Ultramarine IV 2019 10:12**

Loup Mormont studied electroacoustic composition at the Royal Conservatory of Mons under the direction of Annette Vande Gorne. Since then, his works have been performed several times in Brussels and elsewhere in Europe. He has also participated in the composition of music and/or sound design for several films, installations, dance films and theatre. He has been teaching for several years at the Royal Conservatory of Mons/ARTS2: history of electroacoustic music, electroacoustic instrumentation (studio), and from 2019-20, sound design at the IAD, institute of the diffusion arts.

**Annette Vande Gorne - Haiku: été, jeu d'insectes lancinants (2018) 2:46**

**Haiku** Inspired by the temporal brevity and long imaginative resonance of haiku, this piece evokes contrasting universes of the four seasons in a surround sound space divided into 16 channels. Nature, its cycle of seasons and related human activities is an ideal playground for the sound landscape, a genre specific to the acousmatics I approached in 1986 (landscape/velocity). Here, a series of small paintings per season, arouses in each listener, from a selection of a few classic and contemporary Japanese haiku, an imagination, mental images, emotional memories. To the primordial quality of a haiku according to Bashô's disciples: invariance and fluidity, responds the couple "permanence and variation" of Schaeffer's typology, the one that characterizes any Apollonian style "where everything is only order and beauty" (Baudelaire).

**Annette Vande Gorne:** After her classical studies (piano, writing and composition) at the Royal conservatories of Mons and Brussels and with Jean Absil, Annette Vande Gorne discovered acousmatic during a choral conducting workshop in France (1970). Convinced of the revolutionary nature of this art, she undertook musicology (ULB, Brussels) and electroacoustic composition with Guy Reibel and Pierre Schaeffer (CNSM, Paris). She founded and animates Musiques & Recherches and the Métamorphoses d'Orphée studio, as well as an annual concert cycle and the L'Espace du Son acousmatic festival, thanks to the creation of an acousmonium of 80 loudspeakers. She initiates the musical aesthetic review "Lien", the composition competitions "metamorphoses" and the spatialised interpretation "sound space" and is the only Belgian documentation centre on electroacoustics. (<http://electrodoc.musiques-recherches.be>). Professor of acousmatic composition at the Royal Conservatory of Liège (86) then Brussels (87) and Mons (93), honorary since 2011, she founded an autonomous electroacoustic music section, which includes a team of 14 specialized professors, for a master's or doctorate in acoustic composition. SABAM Prize 1985 and 1995 for his work as a whole. Nature and the physical world are models for an abstract and expressive musical language. The writing of space, considered as the fifth musical parameter, sound archetypes and communication with the listener's perception, the relationship to the word, meaning and vocal matter are areas of research that fascinate her. Her work is essentially acousmatic, which since 2003 (Ce qu'a vu le vent d'Est) and his opera Yawar fiesta (first fully acousmatic opera) renews the link between acousmatic music and the past of European erudite writing music. Last selected works : Ce qu'a vu le vent d'Est, 2003, 8' octophonic and stereo; Figures d'espace, 2004, 12'30, stereo; Yawar Fiesta, opera based on a libretto by werner Lambersy. 2006-2012. Format 7.1; Beyond reality, 2013-14, 16 channels Floods and other adventures, 2015, 16 channels on a text by Werner Lambersy.

**GrupLac, Bogota, Colombia**

**Catalina Leonor Peralta Caceres - .. Per DUO BASSO II, quasi recitativo**" for violoncello, double bass and live electronics (Kyma Paca system) (1998/2019) 9:00

The fundamental idea comes from the compositional group of pieces, so called by the composer, "Recitativos", which contain some aspects like proportional notation interactions, that are free from a specific meter or measure, building an instrumental "quasi parlato" (speaking like instrumental technics) of a triple strings body (Violoncello, Double bass and live electronics); Tempo and character circular movements, in a presto-liberamente rubato, where harmonic fields complete temporal cycles, phasing out progressively; timbral transitions through irregular, slow and heavy surfaces. Also it works a certain poetry of the time detention over sound surfaces, but with inner restless impulses.

**Catalina Peralta** is an Associate Professor in the Music Department at the Universidad de Los Andes in Bogotá, where she has taught composition and electroacoustic music since 1996. As a composer she specializes in electroacoustic music, which she studied at the Institut of Electroacoustic and Experimental Music of the Vienna Academy of Music (Dieter Kaufmann and Wilhelm Zobl). Composition studies with Prof. Francis Burt, and workshops with composers like Boguslaw Schaeffer, G. Crumb, M. Kagel, Mario Lavista and Marco Stroppa, Mesias Maiguashca, among others.

Additionally she earned a Magister Artium from the University Mozarteum-Salzburg.

Her music has been performed in festivals like Kontakte VIII (Berlín), Acustica 89 (Vienna), KISS2014 (Lübeck), SBCM in Recife (Brasil), Primavera en La Habana (Cuba), Synthese 98-Bourges (Francia), Visiones Sonoras-Morelia (México), CIME-Moscú 2017. She lives and works in Bogotá, Colombia.

**Harold Vasquez-Castaneda - Residuo de estrella blanca** (Remainders of White Star) (1999-2000) 7:30

for fixed sound, 1999-2010, applies different treatments on the attack of sound, in order to generate material and weave the texture during the process. The sound is broken down so it can be progressively transformed through repetition. Loops created with the derived material overlap each other in opposite directions, to organize different sensations of tempo. The human voice emerges from this process as an element that observes itself, in order to push the dilation and compression of the attacks to their maximum limits.

**Harold Vasquez-Castaneda** In 1991 he finishes his Undergraduate Degree in Percussion and Direction, in his hometown in Cali, Colombia. He continues his studies in Composition and Electro acoustic Music with E. Gaudibert and R. Boesch in Geneva, Switzerland, where he receives a *Cum Laude* Diploma. In 1997-98 he is admitted in IRCAM, in the *Cursus* of Composition and Computer Music Technology, and in 2012 he receives a grant from the University of Montreal to pursue his PhD in Composition (Mixed Music). Harold Vasquez-Castañeda has won several national prizes (between 1998 and 2007), 2nd place in Geneva's Composition Contest (1996), and given a grant by the Swiss foundation *Nicati de Luxe*. Since 1999 he has taught in Universities in Bogota such as Javeriana University and the Conservatory of the National University of Colombia. His pedagogical work promotes a new generation of Colombian composers mainly based in Europe and the United States, at the same time proposing in his country pioneering projects revolving around Contemporary Music (deciBelio Ensemble, New Music Laboratories, U.N. Contemporary Ensemble). His compositions explore the idea of repetition and the loop as a structural base element, and the "recycling" of his works as a line of evolution in his comprehensive work, at the same time researching on new extended techniques applied mainly to stringed and percussive instruments.

## PSeME - Poland

**Dariusz Mazurowski - VIVA L'autunno** (2018), 5:00

for string ensemble (four violins I, four violins II, three violas, three cellos, double bass) and tape  
VIVA L'autunno was composed between December 2017 and February 2018. This piece was commissioned by the Screen&Sound Festival for 2018 edition. Tape part was recorded at the De eM Studio, in December 2017 / January 2018. This piece is inspired by Vivaldi's The Four Seasons

(Le quattro stagioni), especially third movement, Concerto No. 3 in F major, Op. 8, RV 293, "Autumn" (L'autunno). Obviously, the title is a kind of joke, combining Vivaldi's last name and the title of above mentioned concerto. Musical inspiration is much more complex and not so direct, as it may be expected. VIVA L'autunno has nothing to do with Vivaldi's aesthetics and his period in music history. However there are several important things we have to keep in mind. The Four Seasons was a pretty revolutionary piece and way ahead of its time. With lots of onomatopoeic effects, Vivaldi recreates with the use of traditional instruments several sound, natural, man made etc. Like flowing creeks, singing birds, a shepherd and his barking dog, buzzing flies, storms, drunken dancers, hunting parties from both the hunters' and the prey's point of view, frozen landscapes, and warm winter fires. The same idea was a starting point in case of VIVA L'autunno. In this piece I focused on sounds typical for European autumn (fall). Like cold winds, rains (sometimes combined with early snow), breaking trees (hurricanes during this season are still more and more dangerous), decreasing temperature. Also some animal sounds, like migrating birds (esp. wild geese), wild boars and deers running across forests and meadows in search of food. Autumn is a very special season, colorful, but also fading to gray and finally white. Season with quiet, silent periods and short, but very dynamic changes of weather. It's also a time, when a lot of species (incl. human beings) have to prepare themselves for a winter time. All these aspects I tried to translate into musical language. To avoid simple, direct allusions, I decided to express everything using processed and transformed instrumental sound – only various strings were used, mainly violin, viola, cello and double bass. These concrete textures were also processed through phase vocoder algorithms and used for additive resynthesis, to gain pure electronic tones, also very prominent in case of this piece. Since spatial diffusion and 3D audio imaging are very important factors for me, the tape part is multichannel. It's also recommended to set musicians in three dimensional space for more acoustic sensations and better coexistence of tape and live sounds. Premiered and recorded with the orchestra in March 15, 2018 at the S-5 studio of Radio Krakow. Conducted by Maciej Koczur.

**Dariusz Mazurowski** is a Polish electroacoustic music composer, producer and performer born and currently residing in Gdansk. While the majority of his compositional activity has focused on electronic / acousmatic works, he has also composed instrumental music in conjunction with electronics (including music for various sound objects, both acoustic and electronic), audio installations, radiophonic collages and improvised electroacoustic music. Dariusz Mazurowski's compositional career began in the late 1980s, creating works that were initially presented to a club audience, eventually leading to their concert debut in December 1988. During the 1990s he resided mainly in Prague and composed several electroacoustic works before returning to Gdansk in 2000. His works combine traditional analog instruments with the sonic potential of digital technology and computers, i.e., electronic / synthesized sounds with processed microphone recordings (concrete sounds) and samples. His compositional approach is dynamic in that it involves live electronics and live sound diffusion across multi-speaker systems. During solo concerts, he often combines fixed media with extracted "parts" that he then performs (sometimes improvises) on live electronic devices. Mazurowski is also active as a visual artist (graphics, drawings, photography and video) and as a journalist (publishing texts mainly devoted to contemporary music: history, perspectives, theory, technical aspects and studio technology in such journals as Estrada i Studio and Muzyka21). His professional activities include producing various electroacoustic music concerts and participation in and contribution to several scientific conferences and workshops. Mazurowski's music has been broadcast by various radio stations all over the world, and he has performed at festivals and other events in Europe, North America, South America and Asia. His installations, visual works and graphics have been exhibited worldwide in numerous galleries. Recent performances / exhibitions include : Audio Art (Krakow 2012, 2013, 2014, 2015, 2016, 2017), MUSICACOUSTICA (Beijing 2012), Resonance (Krakow 2013), ohrenhoch der Geräuschladen (a sound gallery in Berlin, 2012, 2014), Echofluxx14 (Prague 2014), LEMESG (Saint Petersburg 2014), Music for No Tape / ERARTA (Saint Petersburg 2014), ICMC / SMC (Athens 2014), Cross-Art 2015 (Saint Petersburg 2015), CIME 2015 (Lisbon), MUSLAB 2015 (Buenos Aires), NYCEMF 2016 (New York), Visiones Sonoras 2016 (Morelia / Mexico), MUSLAB 2016 (Mexico), NYCEMF 2017 (New York), TIES 2017 (Toronto), CIME 2017 (Moscow), the Brussels Electronic Marathon 2017, Screen&Sound 2017 (Krakow), MUSLAB 2017

(Mexico), Festival de Arte Nuevo 2017 (Chihuahua, Mexico), Vox Electronica 2018 (Lviv), EM-VISIA 2018 (Kyiv), NYCEMF 2018 (New York) and others. He is an active member of The Polish Society of Electroacoustic Music (PSeME) and currently a member of the executive board. Also a producer of the concert series New Music in the Old Town at the Baltic Sea Cultural Center in Gdansk. His compositions has been released on numerous discs (CD and DVD), including Pseudaria / Divertimento (Acte Préalable), Different Types of Fall cies (Audiomat), Back in Time (Mathka), Non Acoustic Symphony (Neuma), Hidden Dimensions (Neuma). He has also designed and built numerous custom analog experimental instruments (including synthesizers) and has collected various sound objects such as stones, pieces of wood, old mechanisms, etc., to use as acoustic source material for further transformations.

### **Elżbieta Sikora - Aquamarina (1998) 10:00**

**Aquamarina** (1998) commissioned by the International Institute of Electroacoustic Music, Bourges Magistère Prize, Bourges 1999. Fascinating universe with incessant movement, the sea has always been for me a source of imagination, of vital energy and also of appeasement. Between the endless horizon and the tracks that the waves are ruthlessly erasing on the shore, the ship of memories floats before mooring on a land still unknown. The recordings of the sea were made in Etretat and Cabourg on Sony DAT. Other sources of sound come from various places including the house of composers in Bourges. The work was done at the IMEB studios, Bourges.

**Elżbieta Sikora** b. 1943 in Lviv, she graduated from the Music Directing Department at the State College of Music in Warsaw. In 1968-70 she studied electroacoustic music in Paris, at the Groupe de Recherches Musicales, under the direction of Pierre Schaeffer and François Bayle. After returning to Warsaw, she studied composition with Tadeusz Baird and Zbigniew Rudziński at the university. During her studies, together with Krzysztof Knittel and Wojciech Michniewski, she formed a composer group KEW, with which she performed at concerts in Poland, Sweden, Austria and West Germany. He has lived in France since 1981. As a scholarship holder of the French Government, she participated in a computer music course at IRCAM and studied composition with Betsy Jolas in Paris. For years, she taught electroacoustic music at the Conservatory in Angoulême and at the School of Fine Arts. She was a scholarship holder of the city of Mannheim and the Kościuszko Foundation while studying computer music at the Center for Computer Research for Music and Acoustics (CCRMA) at Stanford University under the direction of John Chowning. She is a laureate of the Youth Competition of the Polish Composers' Union (1978, distinction for ... according to Pascal), Weber in Dresden (1978, 2nd prize for the Ariadne chamber opera), the Electroacoustic Music Competition in Bourges (1980, honorable mentions for The Waste Land and Letters to M., 1999, Prix Magistere for Aquamarina) and the composer competition in Mannheim (1982, I award for Guernica). Elżbieta Sikora received two SACEM awards in 1994: the Prix Pédagogique for the song Chant'Europe, and the Prix du Printemps for lifetime achievement. In 1996 she was awarded the "Nouveau Talent Musique" SACD (Association of Authors and Dramatic Composers) in Paris for the opera Wyrwacz heart. In 1997, Elżbieta Sikora was awarded the Knight's Cross of Merit of the Republic of Poland. In 2000 she received the "Künstlerinnenpreise" awarded by the city of Heidelberg. In 2003, the Special Jury de l'Académie du Disque Lyrique in Paris for "Le Chant de Salomon" and "Eine Rose als Stütze" (CD Chant du Monde). In 2004, Elżbieta Sikora was awarded the Order of Chevalier des Arts et des Lettres by the French Minister of Culture. In February 2012, Elżbieta Sikora together with Anna Mikołajczyk, the actress of the main role, received the award "Storm of the Year 2011" for the opera Madame Curie, the world premiere performed by the Opera The Baltic Sea took place on November 25, 2011 in Paris. In 2012, for this song Elżbieta Sikora also received the "Splendor Gedanensis" award of the Mayor of Gdańsk and the Artistic Award of the Marshal of the Pomeranian Voivodeship "Gryf". In the years 2011-2017 Elżbieta Sikora was the Artistic Director of the Musica Electronica Nova festival in Wrocław.

Elżbieta Sikora's pieces published by PWM and Chant du Monde are performed all over the world. Many of them appeared on records.

Major compositions: Songs Cheering the Heart for soprano and five instruments (1973), String Quartet No. 1 (1975), Guernica - Hommage a Pablo Picasso for choir (1975-79), Second Journey for tape (1976), According to Pascal for trumpet, harp, harpsichord, cello and reciter (1977), Ariadna, chamber opera (1977), Jałowa land, radio broadcast according to TS Eliota (1979), String



Quartet II (1980), Sands for flute and percussion (1980), Head of Orpheus for tape (1981), Third Journey for flute (1981), Head of Orpheus II for flute and tape (1981), Janek Wiśniewski , December, Poland for tape (1981-82), Derrière son double, radio opera for voice, instrumental ensemble and electronic sounds (1983), Solo for violin (1983), Shadows for orchestra (1984-90), L'Arrache– coeur, opera (1984,1992), Rappel II for orchestra and transformations (1988), Suite for cellos and tape (1990), Suite II for harpsichord, tape and transformations (1990), Chant de Salomon for soprano and chamber ensemble (1991) , Géometries variables for tape (1991), String sexture, homage and Witold Lutosławski (Sextuor a cordes) (1993), Canzon for violin da gamba and instrumental ensemble (1994-95), Suite III (baroque) for orchestra (1997) , Omnia Tempus Habent, Gdańsk Oratory for solo voice-alt, boys' choir, mixed choir, organs and orchestra (1997), E cce Homo for orchestra (1998), Aquamarina na tasme (1998), In Memoriam Ursula, String Quartet No. 3 (1998), Lisboa, tramway 28 for saxophone and tape (1999), Concerto for piano and orchestra, homage a Frédéric Chopin ( 1999-2000). ), Eine Rose als Stütze, drei Lieder nach dem Texten von Hilde Domin, for soprano and piano (2000), Innocentines to texts by René de Obaldia for mixed choir a capella (2001), Eine Rose als Stütze Hörspiel (2002), Grain de sable, Rouge d'été, electroacoustic music, (2002), Eine Rose als Stütze Hörspiel (2002), Michelangelo Concerto for saxophone and orchestra (2005), Reflts irisés for piano in electornike (2007), South Shore for harp and orchestra (2008), Chicago al fresco, tape (2009), Madame Curie (libretto Agata Miklaszewska, adaptation by Elżbieta Sikora) opera (2009-20... [www.elzbietasikora.com](http://www.elzbietasikora.com)

### **Wojciech Błażejczyk - Étude semi-concrète** 2019 10:22

Étude semi-concrète. Study for Many Strokes on Different Objects” is a half-composed, half-improvised piece for objectophones, electric guitar and electronics. The piece was commissioned by Polish Radio. It was written in tribute to Włodzimierz Kotoński, for a concert commemorating the 60<sup>th</sup> anniversary of the premiere of Kotoński's composition „Étude concrète (Study for One Cymbal Stroke), which was first polish electroacoustic composition. Unlike in the piece of Kotoński, many sound sources are used, and most of them are played and transformed live (that's why it is semi-concrete). But the idea is similar: composing music of sound objects, sound events, by transforming the original sound in various ways. Electric guitar is detuned to pitches: B – B – D# - F# - A – A#. Notes D# and F# are tuned in natural tuning (as harmonics, lower than in equal temperament). Contact microphone is attached to the head of the guitar, to amplify notes played on head part of strings, and bitones – notes plucked to the left of left hand, not to the right, as usual. In that way guitar is divided into two instruments, one tuned normally, another – microtonally. The piece can be performed with or without bass guitar, which produce some more sound events. Objectophones are everyday objects, which sound is amplified using contact microphones and transformed live. I use them in my composed and improvised music. They are played as instruments, using bow, mallets, plectrum etc. Sound processing can be controlled using pedals. In this piece 4 objectophones are used: carton box (boxophone), egg cutter (eggophone), tinware (tinwarophone) and chimney cleaner made of thin rhodes (thin-rhodophone). Live electronics is prepared in MAX software.

**Wojciech Błażejczyk** was born in 1981, graduated from composition at the Fryderyk Chopin University of Music in Warsaw in the class of prof. Zygmunt Krauze, sound director at the FCUM in the class of prof. Andrzej Lupa and the Faculty of Journalism and Political Science at the University of Warsaw. He is an adjunct at the Department of Composition at the FCUM, head of the Electronic and Computer Music Studio. His works have been performed at many festivals in Poland and abroad, including New Music Concerts (Toronto), Warsaw Autumn, Polish Modern: New Directions in Polish Music Since 1945 (New York), Visegard Portraits, Musica Moderna, Musica Electronica Nova, Musica Polonica Nova, Poznań Music Spring, Warsaw Music Meetings, AudioArt, by bands such as MusikFabrik, Polish Radio Orchestra, Lucilin, Filharmonia Gorzowska, New Music Concerts Ensemble, Orkiestra Wratlavia, Radom Chamber Orchestra, Kwadrofonik, Sinfonia Iuventus, Hashtag Ensemble. In the 2014/15 season he was a resident composer at the Academic Choir of prof. Jan Szyrocki ZUT in Szczecin as part of the IMIT program. He creates both acoustic and electroacoustic music, he also composes theater and film music.

He is a laureate of a number of awards in composers' competitions, including III prize in the 1st International Composers' Competition of K. Penderecki Arboretum, I prize in the 52nd Competition



of Young Composers Tadeusz Baird (2011); II prizes in the 51st Competition for Young Composers T. Baird (2010). His song Warsaw Music was in the final of the European Radio Union EBU Palm Ars Acustica 2016 competition. In 2013, he participated in the IRCAM Forum Workshops in Paris, in 2017 - in the Composer Collider program with the MusikFabrik band. In 2013, he published the monographic album Loopowizje with songs for electric guitar solo, in chamber ensembles and with electronics by For Tune Publishing House. In 2018, Requiem Records released his monographic album Trash Music. He released two improvised albums with the Hashtag Ensemble - Visegrad Songs (2015) and #Witkacy (2018, both albums released by Requiem Records). Wojciech Błażejczyk is also an active guitarist. He performs new and improvised music on an electric guitar and with the use of electronics, as well as objectophones - the instruments he created (these are everyday objects whose sound is processed live). Has performed, among others at the following festivals: Warsaw Autumn, Sacrum Profanum, Musica Polonica Nova, Musica Electronica Nova, AdLibitum, Musica Moderna, Audio Art, Ankunft: Neue Musik, Olympus Jazz Festival, Visegard Portraits, Meridien, Poznańska Spring, Afekt Festival. He performs with the new music band Hashtag Ensemble, he also collaborates with Delirium Ensemble. He also performs improvised music (he has performed, among others, with the Knights of the Mud, Electronishes Gluck, Adam Pierończyk, Agata Zubel, Krzysztof Knittel, Joëlle Léandre). Co-founder of the Niemy Movie band performing live music for silent films. As a sound director, he specializes in recording and projection of sound at new music concerts and creating sound design for movies. He conducted workshops on electroacoustic music at the Synthesis International Composers' Course in Radziejowice. He also runs workshops for children related to electroacoustic music and the use of objects in music. He conducts his own classes in sound design at the F. Chopin University of Music.

### **Kazimierz Pyzik** - double-bass

(born in 1955, Kraków) He studied double bass (R. Daun), music theory (A. Frączkiewicz) and composition (M. Stachowski) at the Academy of Music in Kraków, as well as violin da gamba at the Meistersinger Conservatory in Nuremberg (H. Groth) and the Koninklijk Conservatorium in Brukserli (W. Kuijken) ). He clearly divides his concert activity into two groups. On various varieties, viol da gamba mainly performs Baroque and Renaissance music, performing solo recitals and, among others with the bands Fiori musicals and Camerata Cracovia. He also founded his own Consort Viol da Gamba and is a member of the Viola da Gamba Society of Great Britain. On modern instruments - cello, double bass - he mainly performs music of the 20th and 21st century. As a composer and performer, he has been closely associated with the Muzyka Centrum band since the association's beginning. In addition, he cooperates with the MW2 band, Olga Sz wajgier Quartet and performs solo recitals. At the beginning of his concert activity, he was a member of the Capella Cracoviensis chamber orchestra and the Krakow Oboe Quartet. He has performed in almost all European countries and the United States. Has made many world premieres, radio, television and CD recordings. As a composer, he refers to both classical forms and tonal order realized through specially constructed harmonic systems, as well as to experimental forms often realized extra-musical. He composed around 100 songs. He is a laureate of national composition competitions (A. Malawski Competition and the National Composition Competition). His works have been performed at all contemporary music festivals in Poland, and also in Germany, France, Yugoslavia and Denmark.

### **Jakub Gucik** - cello

graduated at the Academy of Music in Krakow (2013). He mainly performs chamber music. Cellist of several groups: Spółdzielnia Muzyczna contemporary ensemble, PerDuo Vnc and IPT Wójciński / Bańdur / Gucik with whom he performs in Poland and abroad. He is also associated with the Krakow Happiness and Reverse Theater group. Author of theater, electroacoustic and electronic music. As a member of the string quartet he took the 4th (2006) and I (2007) place at the Talents for Europe festival in Dolny Kubin in Slovakia and a special prize funded by Moyzes Quartet (2007). In 2010, he received a scholarship to participate in master classes as part of the Oberstdorfer Musiksommer festival. Three-time winner of the Fama festival in Świnoujście (2016, 2017, 2018), winner of the Andrzej Jakóbc at Fam 2018 and the Neptune Trident at Fam 2019. Winner of the First Prize in the J. Patkowski Polish Composers' Competition (2017). He performed

at the following festivals: Warsaw Autumn, Sacrum Profanum, All Pages of the World, Audio Art, Ensemble Akademie Freiburg, Świętokrzyskie Days of Music, Les heures musicales de la valee de la Bresle, NeoArte, Oberstdorfer Musiksommer, Audio Art Festival, Musica Moderna. He has performed world premieres and Polish world premieres many times, including Artur Zagajewski, Johannes Kreidler, Brigitta Muntendorf, Jennifer Walshe, Michael Beil, Salvatore Sciarrino, Piotr Peszat, Marta Śniada, Jacek Sotomski. He works with jazz, classical and entertainment musicians, including Hashtag Ensemble, Wojciech Błazejczyk, Michał Górczyński, Maciej Trifonidis, Szymon Wójciński, Adam Klock, Marek Chołoniewski, Leszek HeFi Wiśniowski, and the Rigid Pile of Asia. Selected discography: IPT Wójciński / Bańdur / Gucik "Diffractions" (published by For Tune), Polish Music Publisher "100 for 100. Dekady", Sztwony Pal Asia: "Fiss Pink", "Found songs of Bogdan Łyszkiewicz", "Szara" ( MTJ edition); Wojciech Błazejczyk "Thrash Music" (published by Requiem Records / Opus Series); Hashtag Ensemble "Network Music" (published by Requiem Records / Opus Series); PerDuo Vnc "18-19 January 2016", "Sound Chronicles of the Warsaw Autumn Festival 2016,2017, 2018" (published by ZKP / ZAiKS).