



Hear what others can't hear!

Festival guide

18-26
September
2020

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Warsaw Autumn

International Festival of Contemporary Music

C *a â ã d é*

MUSIC AND LANGUAGE

We are surrounded by a miraculous medley of languages—chaotic or ordered in many ways. The language of music “speaks” through sounds, motifs, phrases, and form. The language of speech resounds with phonemes, words, sentences, and overall shape. At this year’s Warsaw Autumn, we shall explore the links between these two ways of expressing ourselves and communicating. The ways of construing works and the intentions of creative action. The ways of grasping reality and telling truths, both through abstraction and “speaking out” on specific issues: describing reality to perhaps change it. Wherever you are, Warsaw Autumn is nearby. You can come to one of our concerts but also follow our Festival events on the internet. Whichever your choice, we are glad to have you with us. Let’s start!

Jerzy Kornowicz, director of the Festival



Friday / **18 September** – Sunday / **27 September**



Warsaw Autumn Contexts

Archive recordings broadcasts, memorable concerts, shows and audio features. A way to be at Warsaw Autumn and its “memory,” but also new works. Visit us at www.warsaw-autumn.art.pl or switch on TVP Kultura. The full programme is available on the Festival’s website.

Warsaw Autumn Contexts broadcasts

Friday / **18 September** / **22:30**

Osvaldas Balakauskas *La lointaine* (*The Distant One*): broadcast on TVP Kultura. The opera was recorded at the Mały Theatre during the 45th Warsaw Autumn Festival in 2002. It is the second part of the opera triptych *The Land of Ulro*, commissioned by Warsaw Autumn.

Friday / **25 September** / **22:30**

Spiritual Electronic Music: broadcast on TVP Kultura
Recording of a concert at the Augsburg Evangelical Trinity Church during the 47th Warsaw Autumn Festival in 2004. The programme includes John Tavener’s *The Bridegroom* for four female voices and string quartet, Jonathan Harvey’s *Mortuos plango vivos voco* for tape, and Anna Zawadzka-Gołosz *Concerto* for eight-string guitar, strings and piano.

Friday / **18 September** – Sunday / **27 September** / **17:00**



Festival Internet Radio

Live broadcast and podcasts available on the Festival's website: www.warsaw-autumn.art.pl

AUTUMN RADIO

You want to structure your Festival impressions and hear the opinions of others? Each day of Warsaw Autumn, join us at 17:00 on the Festival Internet Radio website: talks tutored by Monika Pasiecznik and Tomasz Biernacki.

Friday / **18 September / 19:30**

Warsaw Philharmonic / Concert Hall



Agata Zubel soprano

ElettroVoce: Agata Zubel soprano,

Cezary Duchnowski electronics

Tom Pauwels electric guitar

proMODERN

Grzegorz Łukawski speaker

POLISH RADIO CHOIR

Maria Piotrowska-Bogalecka choirmaster

POLISH NATIONAL RADIO SYMPHONY

ORCHESTRA IN KATOWICE

Monika Wolińska conductor



Georges Aperghis Pubs-Reklamen, movement 1 *

François-Bernard Mâche Synergies

ElettroVoce Whims for semantoabsorbing
phonotyser ** (Warsaw Autumn commission with the support
by Society of Authors ZAiKS)

Juliana Hodgkinson ...can modify completely /
in this case / not that it will make any difference... *

Krzysztof Penderecki Eclogue VIII

Aleksandra Kaca rilievo ** (Warsaw Autumn commission
with the support by Society of Authors ZAiKS)

ElettroVoce Whims for desemantric verbaphoney **
(Warsaw Autumn commission with the support by Society of
Authors ZAiKS)

Mauricio Kagel Vox humana? *

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SOUNDS, WORDS, SIGNS

Can you write music for a toothpaste ad? For Georges Aperghis, it is no problem. He also set cornflakes to music—and we shall hear this at a concert. The circumstantial texts of *Pubs-Reklamen*, featured in our opening concert, feel like everyday music. In François-Bernard Mâche's music, there is no text but musical signs and symbols, acting like a sound matrix of language. Two contrasting performances by the ElettroVoce duo: op-ed versus a quest for the crucial “first” word. In Juliana Hodkinson's newspaper writing is encoded in Morse code. Aleksandra Kaca enters into a dialogue with the reliefs of Yves Klein. *Eclogue* is a mysterious and mystically nostalgic work by Master Krzysztof Penderecki, to word by Virgil. Finally, the belated Polish premiere of Mauricio Kagel's work in the Ladino language, exploring the depths of human tragedy. Music and language give expression.

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Saturday / **19 September / 19:30**

Witold Lutosławski Polish Radio Concert Studio



**NEW MUSIC ORCHESTRA
(ORKIESTRA MUZYKI NOWEJ)**

Szymon Bywalec conductor

Mark Andre riss 1, riss 2, riss 3 *

CRACK

Mark Andre makes us face the extraordinary. His music includes flutter, rattle, and soundwaves that act like of signs. They lead us to the eponymous crack—a fissure in the matter of music and the world, which allows us to look into the dimension promised by religions, hoped by many people. *Riss* is a treatise: three expeditions into another dimension—according to the composer—to meet the Christian God.

Sunday / **20 September** / **19:30**

ATM Studio



KWADROFONIK

Peter Ablinger Voices and Piano no. 3: Lech Wałęsa

Sam Pluta Seven Systems *

Peter Ablinger Voices and Piano no. 5:

Hanna Schygulla

Kuba Krzewiński Contre no. 2

Peter Ablinger Voices and Piano no. 17: Ezra Pound

Grażyna Pstrokońska-Nawratil Słowik i kamień

(The Nightingale and the Stone) **

(Warsaw Autumn commission)

Peter Ablinger Voices and Piano no. 19:

Pier Paolo Pasolini

PRIVACY

Peter Ablinger features many characters from the public sphere, including Lech Wałęsa. Their voices are “scanned” by the piano, giving an impression of a close contact. With Sam Pluta, the intricate mosaic of instrumental elements, samples, and animal voices translates into seven chapters from the composer’s life. The physical dimension of music and the intimacy of the relationship between instrument and performer are the essence of Kuba Krzewiński’s music. All sounds seem to come from the bodies of performers. Grażyna Pstrokońska-Nawratil presents her musical reportages from a trip to Japan with a leading motif of a haiku in sound. Perhaps after this concert we will be closer to each other.

Monday / **21 September / 19:30**

Witold Lutosławski Polish Radio Concert Studio



ENSEMBLE VORTEX

Marek Straszak visual layer in the work of Rafał Zapała

Szymon Kaliski interactive system in the work of Rafał Zapała

Daniel Zea Swallow! *

Arturo Corrales Tulpa *

Fernando Garnero Limae Labor *

Francisco Huguet La flor más rara *

Rafał Zapała Daremność (Futility) **

(Warsaw Autumn commission with the support by Society of Authors ZAiKS)

ALGORITHMIC TRANCE

Works with the properties of microscopic preparations: the deeper you get into them, the more layers you discover to the matter. Music forged from obsession, with sequences of returning manias mixed with ecstasy. Oh how hot!...

A musical concert becomes a futuristic manifesto, but referring to a world that is no longer destined for us; rather, for a civilisation devoured by its own creations. The vortex will hurt and fascinate at the same time.

Tuesday / **22 September** / **19:30**

Witold Lutosławski Polish Radio Concert Studio



Musica Polonica Nova at Warsaw Autumn:
A special Presence

Adam Bałdych violin
NFM LEOPOLDINUM STRING TRIO
NFM LEOPOLDINUM ORCHESTRA
Christian Danowicz conductor
Paweł Hendrich electronics

Paweł Hendrich Prismiris
Tomasz Skweres Concertino
Przemysław Scheller Dziewczynka z zapałkami
(The Little Match Girl)
Ewa Trębacz Metanoia **
(National Forum of Music commission)

IRIDESCENCE WITHOUT IRRITATION

Time for musical spectra and space. Since centuries, music has resounded thanks to knowledge of scientific laws. Paweł Hendrich draws inspirations from optics. Harmonics, microtones, and sound spaces are present in the music of Tomasz Skweres. The psychology of time perception seems important to Przemysław Scheller; Ewa Trębacz develops her composition technique on the basis of acoustics and mathematics. This concert shall feature the prism, iris, dispersion, and iridescence, as well as ambisonic (spatial) recordings made in the atomic space, and a recording sequence obtained through algorithms. Can you hear it already? On this scientific ground, we can easily be dazzled and moved—not only by *The Little Match Girl*...

Tuesday / **22 September / 22:30**

ATM Studio



19/91: Aleksandra Kaca, Teoniki Rożynek,
Żaneta Rydzewska performance, instruments,
live electronics

ELECTRIC PRIMITIVO:

Arturo Corrales electronics

Emilio Guim electric guitar

Aleksandra Kaca, Teoniki Rożynek,
Żaneta Rydzewska Ultimate errors compilation **

Emilio Guim Lies the Snake *

Arturo Corrales Riff (negro) *

19/91 + ELECTRIC PRIMITIVO improvisation

FORKS, HISSES AND THRUST

First an improvisation for three female performers, objects (including a liner, forks, and sugar), instruments and electronics. Juxtaposed particles of hiss: the microcosmos of life. The ear needs to come forward to meet them. Then Electric Primitivo: thrusts of energy, riffs of the electric guitar, “fat distortions” of sound and film clichés. Music that keeps running, perhaps thanks to 30 days of drinking coffee, as chronicled in the work of Emilio Guim. “We do not live in times of nations or ideologies...”: these are the words from Arturo Corrales’s work, borrowed from *The Network* movie: many of us are surprised. And finally, an improvised meeting of both ensembles: the charm of the detail and the abundance of sound masses. Get saturated.

Wednesday / **23 September**
/ **19:30**

Witold Lutoslawski Polish Radio Concert Studio



**EUROPEAN WORKSHOP
FOR CONTEMPORARY MUSIC**

Pia Davila soprano

Rüdiger Bohn conductor

Oliver Schneller Diastema *

François-Bernard Mâche Le son d'une voix

Teoniki Rożynek Float **

(Warsaw Autumn commission with the support by
Society of Authors ZAiKS)

José María Sánchez-Verdú Paraíso cerrado II *

UPHEAVAL IN PARADISE

Great diversity of forms and textures. Oliver Schneller's sequence of discontinuous musical events. François-Bernard Mâche translates the timbre of Paul Éluard's poem into instruments, with the innovative (in 1963) use of the sonograph. We shall not hear the poem, but its acoustic reflection. The sound flows of Teoniki Rożynek, with the texture of layers, with their rising and gliding. José María Sánchez-Verdú's "closed paradise" features scenes from the palaces, fountains, and gardens of Grenada's Alhambra. The texts of fourteenth-century Arab poet Ibn Zamrak were introduced on the buildings of the architectural complex, creating "Palaces of Writing," as one of the work's many movements is called. As long as Sánchez-Verdú music resounds, the paradise will remain open. For the 18th time at Warsaw Autumn, there will be a concert of the Polish-German orchestra of the European Workshop for Contemporary Music, organised with the German Music Council. This year, in cooperation with the Fryderyk Chopin University of Music, soloists of Ensemble Recherche and Chopin University Modern will lead the masterclass. All under the youthful guidance of Rüdiger Bohn.

Wednesday / **23 September / 22:30**

ATM Studio



Barbara Mglej violin

Paulina Woś-Gucik violin

Martyna Zakrzewska piano

Aleksandra Gołaj percussion

Alena Budziňáková-Palus accordion, electronics, video

Feminine Forms

Monika Szpyrka Zoom in/dolly out **

Żaneta Rydzewska don't look **

Martyna Kosecka Isorropía. In search of balance **

(Spółdzielnia Muzyczna Society commission)

Anna Sowa Message for the Year of the Metal Rat II **

Nina Fukuoka Sugar, Spice & All Things Nice **

CONFUSIONS AND CONCLUSIONS

How does “dolly zoom” work in music? This is about the limited capabilities of our perception of simultaneous processes (after Stanisław Lem’s *Solaris*). About the fight of two groups of sound spectra. About nature, meditation, and silence opposed to technology, destruction, and noise. Words from the speech of a Chinese party leader versus a woman’s emotionality and musicianship. These are the selected issues from a musical show that resembles another bold manifesto. But the tropes can be misleading. Authors and performers seem to be playing some sort of game with us. Nothing needs to be obvious. It is best to check for yourself—especially since music is a woman.

Thursday / **24 September** / **19:30**

Warsaw Philharmonic / Chamber Hall



ENSEMBLE NIKEL

Enno Poppe Fleisch *

Hugues Dufourt L'Atelier rouge d'après Matisse *

Clara Iannotta Outer Space *

Matthew Shlomowitz Graveyard Slot (with guest appearance) *

SERIOUS CONSEQUENCES OF SEQUENCES

Here, a crucial role is played by concentration and meticulously dosed silence, which becomes almost graveyard-like toward the end of the concert. Enno Poppe translates rock into avant-garde. If this is a rubble, as the composer says, it is classically designed, almost elegant. Hugues Dufourt shows sounds as objects from Matisse's painting *L'atelier rouge*. Music follows the "timetable," processually and slowly, like a monumental passacaglia. Clara Iannotta traps us into a slowed rhythmisation of events, hiss after hiss; her music creates a whole with the visual layer. Matthew Shlomowitz undertakes a formal play with the "graveyard slot," the dead time slot in TV programmes between 2 and 6 a.m., when almost no-one watches and content is taken less seriously. This is vintage Shlomowitz: he always composes with contexts, provocations, and puns. It feels awkward to invite to the graveyard slot, but let us be cordial there, too.

Friday / **25 September** / **19:30**

ATM Studio



François Sarhan concept, video, set design

ENSEMBLE GARAGE

Yann Philippe video assistance

François Sarhan The Right Ear **

WORLD UNDER SUPERVISION

François Sarhan is definitely in favour of “engaged music.” It comes the more naturally that he is immersed in theatre, props, with a free use of conventions, using signs and trans-media language. The Garage Ensemble was born to perform this kind of music, with theatre and multimedia. The work of Sarhan sits between a musical show and “manual cinema.” It is an invitation to watch the backstage of a musical performance, following the “absurd mechanisms governing the Kafkaesque character, caught in the act of consumption.” Consumption of what? Check out for yourself. World premiere!

Saturday / **26 September / 19:30**

Warsaw Philharmonic / Concert Hall



Leszek Lorent performer

Jörg Widmann clarinet

CHOPIN UNIVERSITY BIG BAND

Piotr Kostrzewa big band coaching

WARSAW PHILHARMONIC CHOIR

Bartosz Michałowski conductor

WARSAW PHILHARMONIC ORCHESTRA

Andrzej Boreyko conductor

Maciej Tomasiewicz conductor

Mark Applebaum *Aphasia*

Christian Winther Christensen

Concerto for a Movie Loop *

Mikołaj Laskowski *Infectious (Feel It®)* **

(Warsaw Autumn commission with the support by
Society of Authors ZAiKS)

Joanna Woźny *canti in/versi* **

(Warsaw Autumn and Warsaw Philharmonic commission)

Miroslav Srnka *Speed of Truth* *

TESTED TRUTHS

Unusual chamber ensemble compositions with no fewer than three conductors. Words expressed with gestures in the work *Aphasia* by Mark Applebaum. Christian Winther Christensen's video instrumental "translation" of Rachmaninov's Prelude in C sharp minor: pompous speech into musical club slang. Rich social content in the music of Mikołaj Laskowski. Joanna Woźny reflects on the difficulties of human communication. Miroslav Srnka translates the words of philosophers, writers, and poets from English into various languages and back using automatic web translators, with the meaning becoming increasingly disparate. As the composer writes, nothing becomes the truth "through propaganda devices... the endless repeating that something is true." Music also seeks the truth. We shall continue this thread at next year's Warsaw Autumn!

Not just sounds

Sunday / **27 September / 12:00**



MUSIC IN DIALOGUE

Meeting with Director **Jerzy Kornowicz** and members of the Warsaw Autumn Programme Committee, with online participation of the audience. We shall talk about the Festival and the music composed today.

COMPOSERS SPEAK

Austrian Cultural Forum

Come meet the composers, find out who they are and what they really think, to better understand their music—and yourself. Meetings moderated by Aleksandra Bilińska and Krzysztof Kwiatkowski.

Saturday / **19 September / 12:00**
Juliana Hodkinson

Sunday / **20 September / 12:00**
Mark Andre

COMPOSERS' WORKSHOPS

Austrian Cultural Forum

You can discover various ways of writing music both by young composers, active participants of these workshops, and master composers who will comment on their work. Composing is an endless discovery. You will also find something for yourself, especially if you are a composer. Workshops moderated by Aleksandra Bilińska.

Monday / **21 September / 10:00**
Peter Ablinger

Monday / **21 September / 12:00**
Grażyna Pstrokońska-Nawratil

Saturday / **26 September / 12:00**
François Sarhan

Saturday / **19 September / 15:00**
Juliana Hodkinson

Sunday / **20 September / 15:00**
Mark Andre

Monday / **21 September / 15:00**
Grażyna Pstrokońska-Nawratil

Saturday / **26 September / 15:00**
François Sarhan

Warsaw Autumn



little

for children aged 4–12

FOUR NEW MUSICAL EXPEDITIONS:

to the Sculpture Park in Królikarnia, to discover **Michał Silski's sound installation** Trambambula, playing on tables similar to table football, generating fantastical sounds. We need more compositions like this at Warsaw Autumn;

once again to the Sculpture Park in Królikarnia, for the Musical Olympics **of the Kwartludium ensemble**, to exercise after a time of learning and work, while listening to amplified sounds of our bodies during various sports activities. Before coming to Królikarnia, do a warm-up for the Olympics: see our website www.warsaw-autumn.art.pl;

to the Museum of Warsaw, following on the previous years' experience to track stories hidden in the nooks of the Museum. This time with sounds extracted from the many "small instruments" from the unique Wrocław collection of **Paweł Romańczuk, author of this concert-installation.** Those who can't join us at the Museum can discover musical mysteries thanks to recordings made available online;

again to the Museum of Warsaw to the Syrena Cinema, for **Aleksandra Cieślak and Edward Sielicki's radio feature opera** Basements, Mysteries from under the floor. Basements are places of "permanence" of strange objects, containing knowledge about the external world—and even more. There are riddles and the discovery of mysteries. Events are translated into Polish sign language and uploaded on the web with an audiodescriptive version.

Friday / **18 September**
– Sunday / **27 September**
/ **10:00–18:00**

Sculpture Park in Królikarnia

Michał Silski Trambambula **
sound installation (Warsaw Autumn commission
with the support by Society of Authors ZAiKS)

Saturday / **19 September**
/ **11:00** and **16:00**

Sculpture Park in Królikarnia



KWARTLUDIUM

Kwartludium Olimpiada muzyczna
(Musical Olympics) **
music performance (Warsaw Autumn commission
with the support by Society of Authors ZAiKS)

Sunday / **20 September**
/ **11:00** and **16:00**

Museum of Warsaw



Agata Harz, Katarzyna Smoluk-Moczyłowska
siren songs

Paweł Romańczuk dan bau, theremin, shruti box,
harmony whirries, ashbory bass, slide flute

**Igor Gawlikowski, Jędrzej Kuziela, Robert
Niziński, Marek Ołdak, Maciej Rodakowski**
percussion instruments

Marcin Ożóg recordings

Paweł Romańczuk Ekspozuty (Exhibitones) **
concert/installation (Warsaw Autumn commission
with the support by Society of Authors ZAiKS)

Saturday / **26 September**

Sunday / **27 September**

/ **11:00, 13:00** and **16:00**

Museum of Warsaw, Syrena Cinema



Aleksandra Cieślak text, adaptation, direction, **Edward Sielicki**
music, electronics, **Marta Grzywacz, Maciej Nerkowski** voice,
Piotr Dąbrowski percussion instruments, **Katarzyna Kijek,**
Przemysław Adamski animations, editing, **Małgorzata Limanówka,**
Magda Schromová original translation into Polish sign language,
Rafał Smoliński recordings, sound production, **Jarosław Paczyński**
recordings, video production, **Katarzyna Wojtasik** makeup

Aleksandra Cieślak, Edward Sielicki Piwnice. Zagadki
spod podłogi (Basements. Mysteries from under the floor) **
radio feature-opera (Warsaw Autumn commission
with the support of Society of Authors ZAiKS)

Warsaw Autumn Hits the Club

Saturday / **19 September** / **22:30**

Pardon, To Tu



Ida Lundén voice, electronics

Hubert Zemler percussion, electronics

Ida Lundén Han *

Huber Zemler Prądy telluryczne (Telluric Currents) **

RECONFIGURATIONS

Three works by Ida Lundén, inspired by keywords from the recordings of religious singer Artur Eriksson, obtained from the composer's grandparents. Signs circulate between generations. With Hubert Zemler, magnetic storms represent the texture of his music: the sound matter is created solely by percussive membranophones and sound transformation devices. Structures are created that depart far away from their purely percussive sources.

Thursday / **24 September / 22:30**

Pardon, To Tu



Jacaszek electronics
Piotr Kurek electronics

Jacaszek savannah speaking (2020)**
Piotr Kurek Let's Run Around in Circles.
I Know We Can (2020)**

UPBEAT

With Michał Jacaszek, music uses the “voices of the savannah,” using field recordings gathered in the Mmabolela reserve in South Africa. With Piotr Kurek, mostly synthetic but also natural human voice and computer software simulate the work of muscles, tissues, and other parts of the human body that participate in voice emission. All this contributes to a vocal group, accompanied by instrumental sounds. The borderline between nature and technology becomes blurred.

Fringe events

Thursday / **17 September**
– Friday / **30 October** / **9:00–17:00**

Austrian Cultural Forum

Karolina Breguła, Karl Salzmann After-sound **
(exhibition)

Opening of the exhibition: **Thursday** / 17 September / **18:00**
Organised by Austrian Cultural Forum

Sunday / **20 September** / **17:00**

Austrian Cultural Forum



Alfredo Ovalles – piano recital
Organised by Austrian Cultural Forum

Sunday / **20 September** / **22:30**

SPATiF Club



Concert of the Youth Circle
of the Polish Composers' Union
Organised by Polish Composers' Union – Youth Circle

Monday / **21 September**
– Wednesday / **30 September**
/ **12:00–16:00** (Monday – Wednesday, Friday)
/ **14:00–18:00** (Thursday)

XX1 Gallery

7th Performance for sounds – Andrzej Mitan
exhibition – objects, documentations
Organised by Fundacja Sztuk Krytycznych

Tuesday / **22 September / 18:00**
Mazovia Institute of Culture

7th Performance for sounds – Andrzej Mitan.
Poza czasem i przestrzenią (Beyond Time and Space)
concert
Organised by Fundacja Sztuk Krytycznych

Wednesday / **23 September / 17:00**
Fryderyk Chopin University of Music / Henryk Melcer Hall

Polish Contemporary Music 3 –
Chopin University Press
Organised by Fryderyk Chopin University of Music

Thursday / **24 September / 17:00**
PWM Edition



Concert of the Warsaw Branch of the Polish
Composers' Union, from the cycle "Musical
Seasons – Autumn"
Organised by Polish Composers' Union – Warsaw Branch

Fringe events

Saturday / **26 September / 18:00**

Warsaw Philharmonic / Chamber Hall



Concert and presentation of a new website dedicated to Roman Maciejewski
Organised by Polish Music Information Centre POLMIC

Sunday / **27 September / 16:00**

Komuna Warszawa

Cezary Duchnowski, Maciej Filipczuk

Diabelskie skrzypce (Devil's Fiddle)

staged concert

Organised by Fundacja Automatophone



Live streaming
(only available during the concert)



Video retransmission and recording



Audio broadcast and recording

available on: www.warsaw-autumn.art.pl

** first performance

* first Polish performance

The program is subject to alteration.

Information on tickets and rules of participation in free events is available on the Festival's website.

Venues:

Warsaw Philharmonic / 5 Jasna St.

Witold Lutosławski Polish Radio Concert Studio

/ 59 Modzelewskiego St.

ATM Studio / 384 Wał Miedzeszyński St.

Austrian Cultural Forum / 7/9 Próżna St.

Sculpture Park in Królikarnia / 113A Puławska St.

Museum of Warsaw / 28–42 Rynek Starego Miasta Sq.

Pardon, To Tu / 14 Armii Ludowej Ave.

SPATiF Club / 45 Ujazdowskie Ave.

XX1 Gallery / 36 Jana Pawła II Ave.

Mazovia Institute of Culture / 12 Elektoralna St.

Fryderyk Chopin University of Music / 2 Okólnik St.

PWM Edition / 8 Fredry St.

Komuna Warszawa / 31 Emilii Plater St.

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