

# Hear what others don't hear!

Festival guide

**67**



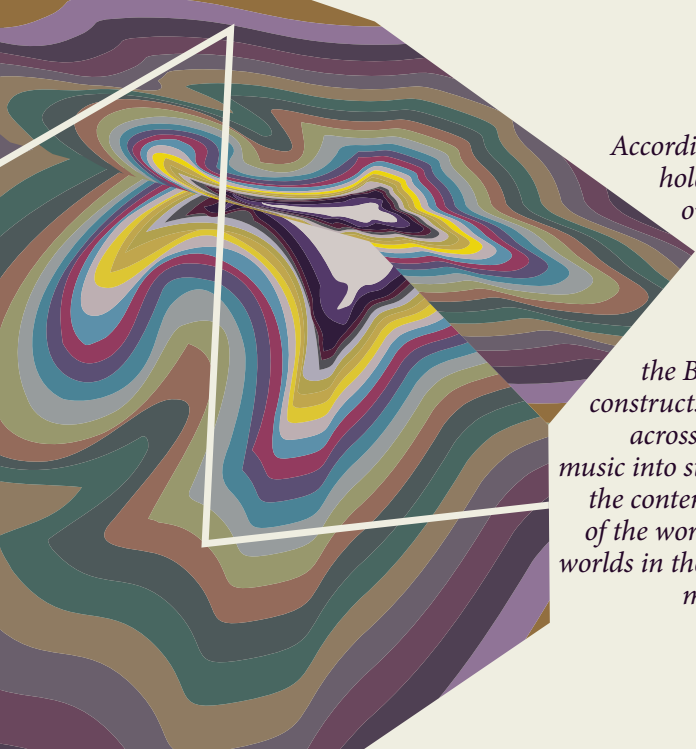
**Warsaw Autumn**

International Festival of Contemporary Music

**20-28**  
September  
**2024**



# PERMEATIONS

An abstract, colorful background on the left side of the page. It features a complex, layered pattern of swirling, organic shapes in various colors including purple, blue, green, yellow, and brown. A white, irregular geometric shape, resembling a stylized triangle or a corner cut-off, is overlaid on the left side, framing the text area.

*According to philosopher Zbigniew Bauman, “liquids, unlike solids, cannot easily hold their shape. Fluids travel easily. They ‘flow,’ ‘spill,’ ‘run out,’ ‘splash,’ ‘pour over,’ ‘leak,’ ‘flood,’ ‘spray,’ ‘drip,’ ‘seep,’ ‘ooze’ ... From the meeting with solids they emerge unscathed. These are reasons to consider ‘fluidity’ or ‘liquidity’ as fitting metaphors when we wish to grasp the nature of the present, in many ways novel, phase in the history of modernity.”*

*Fluidity is one of the keywords of this year’s Warsaw Autumn. Here, the Baroque morphs into today’s existential loneliness, Classicism into abstract constructs, traditional music and early instruments into studies of timbre, journeys across musical eras into music assemblages, club music into experiments, dance music into structural permutations—and much more. But has this movement become the content of music? What is there, then, beyond the “frontier of nothing,” to quote of the works by Krzysztof Knittel? Perhaps the Great Nostalgia? And with it, musical worlds in the imagination or identified in reality? Anchor up! Let us navigate towards meanings on the horizon. The frigate of new music has power. All forward!*

*Jerzy Kornowicz, Director of the Festival*

Friday / **20 September**

– Sunday / **29 September** / 17:00

## **Festival Internet Radio**

## **AUTUMN RADIO**

Do you want to structure your festival impressions and hear the opinions of others? Every day of the festival and the day after, connect at 17:00 to the Festival Internet Radio tab on the Warsaw Autumn website. Talks are curated by Monika Pasiecznik and Tomasz Biernacki.

Friday / **20 September** / 19:30

Warsaw Philharmonic / Concert Hall

**Rei Nakamura** piano

**Maria Pomianowska** Płock fiddle, Biłgoraj suka

**Łukasz Długosz** flute

**Mariam Rezaei** turntablist

## **SIMULTANEO VOCAL OCTET**

**Karol Kisiel** conductor of Simultaneo

## **POLISH NATIONAL RADIO SYMPHONY ORCHESTRA IN KATOWICE**

**Yaroslav Shemet** conductor

**Piotr Papier** sound projection

**Christian Winther Christensen** Piano Concerto \*

**Helena Tulse** Geh bis an deiner Sehnsucht Rand \*\* (Polihymnia Foundation commission)

**Paweł Szymański** it's fine, isn't it? \*\* (Fifth Essence Foundation commission)

**Żaneta Rydzewska** Fire \*\*

**Matthew Shlomowitz, Mariam Rezaei** Six Scenes for Turntables and Orchestra \*

## TURNING SOUNDS

Christensen's puzzles: sound blocks removed from the pyramid of music history and arranged in a new construction. All that remains of the piano concerto is the three-movement structure and the obsessively repeated final A minor chord: the label of Romanticism. Tulse's melismas to lyrics by Rilke, which refer in mood and style to the poetry of the Baroque and Renaissance mystics. Accompanied by a vocal ensemble and instruments with a medieval pedigree: the Płock fiddle and Biłgoraj suka. Paweł Szymański's figures: crumbs of musical memory arranged with the dexterity of a watchmaker. An essay on the airiness and precision of music and ... words. Or even politics. Żaneta Rydzewska's unharried glowing, reaching the ultimate cells of the work. Snippets of different musics by Matthew Shlomowitz: rock, dance, club music. In a sequence of slapstick frames topped with energetic improvisation. Juggling turns into authentic memorisation. Really crazy!



Friday / **20 September** / 22:30

Fryderyk Chopin University of Music

**Tomek Szczepaniak** percussion

**Anna Arkushyna** electronics in the work *Énouement*

**Raphaël Cendo** electronics in the work *Another Path*

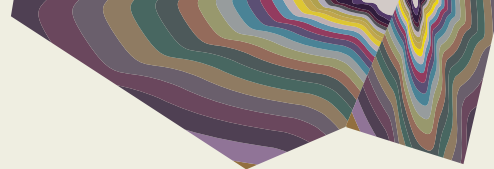
**Maciej Zadroga** sound projection

**Xavier Bonfill** hikikomori (solo) \*\*

**Viacheslav Kyrylov** recurrences in the lower realm/  
solar hymns \*\* (Warsaw Autumn commission)

**Anna Arkushyna** *Énouement* \*\*

**Raphaël Cendo** *Another Path* \*\*  
(Warsaw Autumn commission)



## THE RIDGE OF TIME

Tomek Szczepaniak is not just a music performer. He sometimes co-writes concerts. The composers whose music he performs are his allies in timbral imagery. He also builds instruments, some together with Paweł Romańczuk. Today, there is also a bandura brought from Ukraine. The music responds to its time: in Raphaël Cendo's planes of anxiety, Xavier Bonfill's dramatic performative, Anna Arkushyna's portrayal of the permeations of past and present, Viacheslav Kyrylov's experience of states of transition: when "the diluted and annihilated soul moves towards the Sun, towards the contemplation of unity." Tomek Szczepaniak creates a musical workshop where music is sculpted from all kinds of material: matter, people, meanings, and surroundings. First performance time!

Saturday / **21 September** / 15:00

Sunday / **22 September** / 15:00

Żoliborz Cultural Center – Sokolnicki Fort

**BUI** What Are You Building There?!  
(performance)

BUI interacts with the location of its actions. The ensemble, the audience, and random passers-by create a sound sculpture and a kind of playground. The performance consists of compositions, objects, and soundscapes. We shall encounter saxophone with “feedback,” stereo trombone and “divisive rhythms,” whatever that means.



Saturday / **21 September** / 19:30

Creative Products Development Centre

**Cezary Duchnowski, Maciej Michaluk,**  
**Marcin Rupociński, Agata Zemla** music  
**Laura Adel, radzikows, Aleksandra Trojanowska,**  
**Maja Wolińska** video  
**Kaya Kołodziejczyk** choreography  
**Laura Adel, Maciej Michaluk, radzikows,**  
**Marcin Rupociński** media programming  
**Marcin Rupociński** artistic concept and coordination

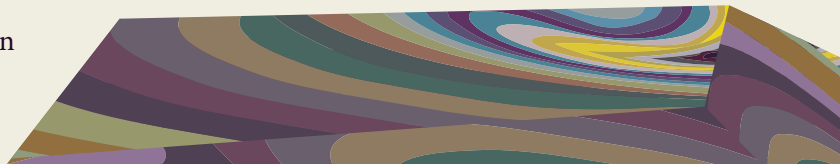
**RANDOM CHECK MEDIA ENSEMBLE:**

**Cezary Duchnowski, Maciej Michaluk,**  
**Marcin Rupociński, Agata Zemla, Laura Adel,**  
**radzikows, Aleksandra Trojanowska, Maja Wolińska**  
**Cezary Konrad** percussion instruments  
**Kaya Kołodziejczyk, Ilona Gumowska** performative action

Random Check – Matching Components \*\*

**INTENSITY**

Another edition of the multimedia art project Random Check. With electronics, video, performance and improvisation. A meta-composition consisting of pieces positioned between the initial music of *Immersion* and the final, *Emergence*. The project is the fruit of collaboration between the communities of two artistic universities in Wrocław: the Academy of Music and Academy of Fine Arts. The whole project was conceived and is coordinated by Marcin Rupociński. Those looking for abstraction will find it. Those looking for content shall find it: from environmental issues to the sounds of a combat drone with its 'colour palette unique like a fingerprint.' Take a deep breath before diving into the boil of this music.





Sunday / **22 September** / 19:30

Witold Lutosławski Polish Radio Concert Studio

**Christina Daletska** mezzo-soprano

**Raphael Clamer** narrator

**BASEL SINFONIETTA**

**Titus Engel** conductor

**Jacek Gładkowski** sound projection

They and Us?

**Yurii Pikush** Domi Res Militaris \*\* (Warsaw Autumn and Adam Mickiewicz Institute commission)

**Sergej Newski** Göttin der Geschichte \*\*  
(Basel Sinfonietta commission)

**Aleksandra Styż** Suspended in Ratios \*\* (Warsaw Autumn and Adam Mickiewicz Institute commission)

**Stefan Keller** Ein sicherer Hafen \*\*  
(Basel Sinfonietta commission)

## THEY AND US?

A vocal space for artists with different backgrounds, experiences and worldviews. Four works commissioned for the concert: Sergej Newski, a refugee from Russia, set a text by Lithuanian Tomas Venclova, which places Russia's invasion of Ukraine in the context of previous Russian aggressions; the Swiss Stefan Keller commissioned a text with Hungarian–Swiss writer Melinda Nadj Abonji about a Ukrainian refugee confronted in Switzerland with slogans about the country's neutrality; Yurii Pikush from Ukraine; and Polish sound artist Aleksandra Styż, expressing their attitudes towards the choices they face in the current world situation. There is also the creation of Ukrainian soprano Christina Daletska, who lives in Switzerland and works as an Amnesty International volunteer in refugee camps in Serbia. The mention of nationalities is eminently justifiable. Together, we are not indifferent.

Monday / **23 September** / 19:30

Witold Lutosławski Polish Radio Concert Studio

**Piotr Sałajczyk** piano

**Bartłomiej Sutt, Kateryna Liashchevska** percussion

**EUROPEAN WORKSHOP FOR CONTEMPORARY  
MUSIC**

**Rüdiger Bohn** conductor

**Jacek Gładkowski** sound projection

**Clara Iannotta** paw-marks in wet cement (ii) \*

**Mikel Urquiza** Opus vermiculatum \*

**Magdalena Gorwa** Four Roots of All Matter \*\*

(Warsaw Autumn commission)

**George Benjamin** At First Light

## **TENDERNESS AND BLUR**

Clara Iannotta's piece is about a dog's paw marks impressed on a concrete floor. The pianist plays the strings using bowls, magnets, a fishing rod, a fork, and other objects. Mikel Urquiza's music is a study of the ancient craft of mosaic laying using small squares. Up close, its winding lines look like worm tracks; from a distance, they form a picture. To perceive Magdalena Gorwa's piece, please study the graphics in the Programme Book; it is like an esoteric book. George Benjamin's music captures William Turner's painting *Norham Castle, Sunrise*: "[it] is a contemplation of dawn, a celebration of the colours and noises of daybreak." The European Workshop for Contemporary Music, an orchestra of students of various nationalities from Polish and German universities, will play as always under the direction of Rüdiger Bohn. With soloists, of course.

Tuesday / **24 September** / 19:30

Fryderyk Chopin University of Music

**BLACK PAGE ORCHESTRA**

**Matthias Kranebitter** electronics

**Maja Bosnić** ((mno.go)) \*

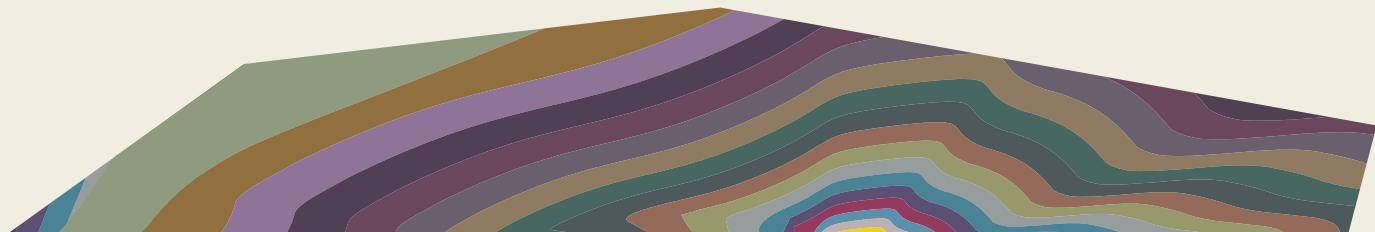
**Christof Ressi** Am Anfang war das A \*

**Jung An Tagen** Halucinatio \*

**Idin Samimi Mofakham** Blood did not seep into the ground \*\* (Warsaw Autumn commission)

**Matthias Kranebitter** Combative Music And Its Algorithmic Demystification \*

The Black Page Orchestra, one of the most daring ensembles of new music, returns to Warsaw Autumn, bearing witness to the work of equally daring artists of the younger and middle generations. There will be no shortage of surprises, powerful gestures, musical gags, and risky juxtapositions of aesthetics that perfectly capture the excess, momentum, and diversity of today's world. We shall even hear excerpts from Schubert's Ave Maria and Gregorian chant, alongside a catalogue of pop-culture hits. In this melting pot of extroversion and extravagance, one piece stands apart: *Blood did not seep into the ground* by Idina Samimi Mofakham. Critical thinking about the world is sometimes clothed in either derision or focused reflection. The artists of the Black Page Orchestra have the willpower. It sticks...



Tuesday / **24 September** / 22:30  
Wednesday / **25 September** / 22:30

TR Warszawa

**HAŃBA!**

**Grzegorz Uzdański** lyrics

**Artur Zagajewski** curator

**Krzysztof Knittel** 4:15

**Katarzyna Krzewińska** 5:05 (A red-and-yellow bus)

**Artur Zagajewski** 5:05 (It's a weird feeling, a bit like shame)

**Anna Ignatowicz-Glińska** 5:05 (Marszałkowska St in the bus window)

**Monika Szpyrka** 5:30

**Paweł Malinowski** 5:40

**Katarzyna Dziewiątkowska** 6:04

**Jerzy Kornowicz** 6:20

**Rafał Zapała** 6:40

**Anna Sowa** 7:30

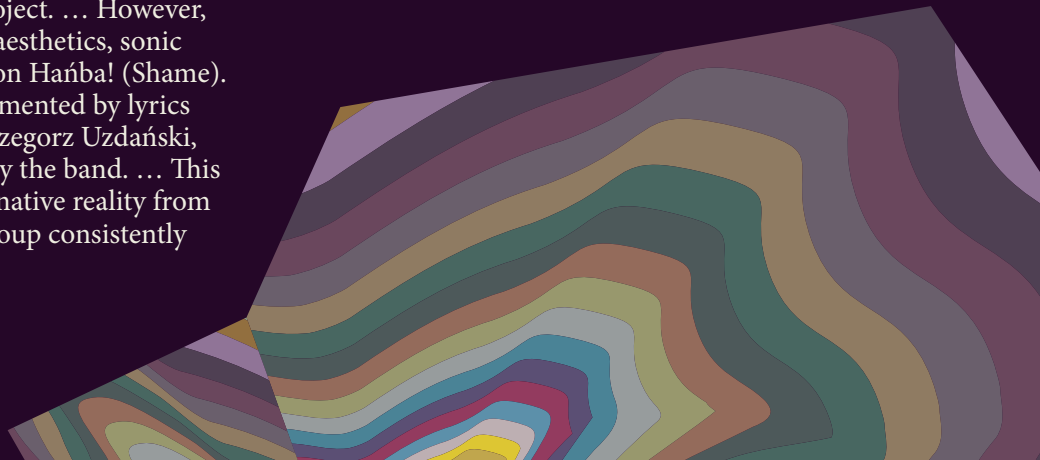
Songs commissioned by Warsaw Autumn (2024)\*\*



## WEEKDAY HOURS

Ten songs like a ceremony of hours. Says Artur Zagajewski, curator of the event: “The idea to focus on song at Warsaw Autumn popped up several years ago. ... Not just to write songs, but to include the broader aesthetic categories that characterise performers of popular music. Hence the idea to invite a whole pop music band to the project. ... However, it had to be a group with a very distinct aesthetics, sonic and expressive idiom. So the choice fell on Hańba! (Shame). The whole concept of the concert was cemented by lyrics written especially for the occasion by Grzegorz Uzdanski, who perfectly sensed the rhetoric used by the band. ... This time it was not about moving to an alternative reality from several decades ago, as this punk-folk group consistently

does in their work, but about placing the subject matter of the poems in today’s everyday life. This has led to an unprecedented situation: for the first time ever, a song concert will take place at Warsaw Autumn. It’s just a shame!”



Wednesday / **25 September** / Thursday / **26 September**  
/ 19:30 / **concert** / 10:00 / **Meeting and workshop concert**

Fryderyk Chopin University of Music

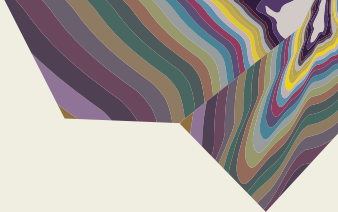
**Konstantyn Napolov** percussion  
**ORKEST DE EREPRIJS**  
**Gregory Charette** conductor  
**Aspasia Nasopoulou** artistic director  
**Szymon Nalepa, Jan Olejniczak** sound projection

Konstantyn Napolov's percussion marathon

**Martín Francisco Mayo** Boca Arriba \*  
**Peter Adriaansz** Chaser \*  
**Alice Hoi-Ching Yeung** false flicker(s) \*  
**Tansy Davies** Stone Codes \*  
**Martin Fondse** Kitchen Stories \*  
**Mateusz Ryczek** Uncertainty States \*\*  
(Warsaw Autumn commission)  
**Moritz Eggert** Master and Servant \*\*

## **HOLANDISSIMO**

Martín Francisco Mayo building an interaction of two musical worlds, alluding to Cortázar's novel *La noche boca arriba*. Peter Adriaansz draws on phenomena from the domain of physics. Alice Hoi-Ching Yeung explores flashes under closed eyelids. Tansy Davies juxtaposes rhythmic layers. Matthew Ryczek subjects us to soothing therapy, for example, against the "fear that breeds in our minds." Martin Fondse invites us into the kitchen: food bring people together, with a special mention for Ukrainian borscht. The Orkest De Ereprijs has been contributing to the idioms and legends of Dutch music for decades. They also provide a hospitable space for the work of artists from all over the world. They have played several times at Warsaw Autumn. This time, they will perform in a marathon with percussion at the centre.





Thursday / **26 September** / 19:30

Witold Lutosławski Polish Radio Concert Studio

**{oh!} ORKIESTRA**

**Krzysztof Wołek** curator

**Yu Kuwabara** Toki no koe: Prelude: Winter \*\*

**Olgierd Juzala-Deprati** Before-Images / After-Images \*\*

**Aleksandra Gryka** H. Box e-15 \*\*

**Yu Kuwabara** Toki no koe: Interlude I: Spring \*\*

**Krzysztof Baculewski** The Shadow of Aladdin's Lamp \*\*

**Yu Kuwabara** Toki no koe: Interlude II: Summer \*\*

**Dmitry Lybin** Canzone continuata \*\*

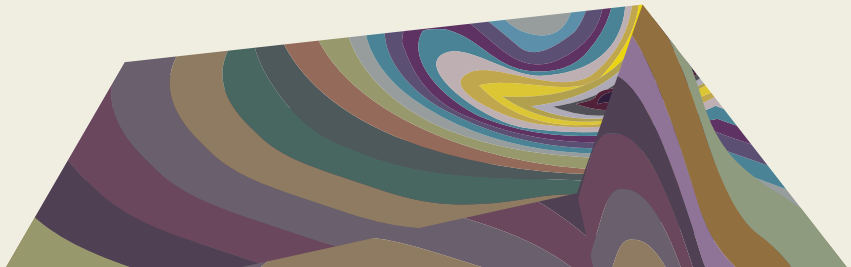
**Mateusz Śmigasiewicz** (re)calling \*\*

**Yu Kuwabara** Toki no koe: Postlude: Autumn \*\*

All works are Warsaw Autumn commissions.

## **{OH} AND AH!**

Time. Measured by the seasons in Yu Kuwabara's series. In afterimages, contours of images from the past, unfolded by Olgierd Juzal-Deprati. In the shadow-casting Aladdin's lamp symbolising Krzysztof Baculewski's farewells to old sounds and instruments. In the properties of the brain freezing into a stable image what the eyes have remembered from the last 15 seconds, in the work of Aleksandra Gryka. In Dmitry Lybin's incessant persistence of song. Through the circulation of sound events in Mateusz Śmigasiewicz. The past can be modern when it brings new meanings. With {oh!} ORCHESTRA in particular.



Friday / **27 September** / 19:30

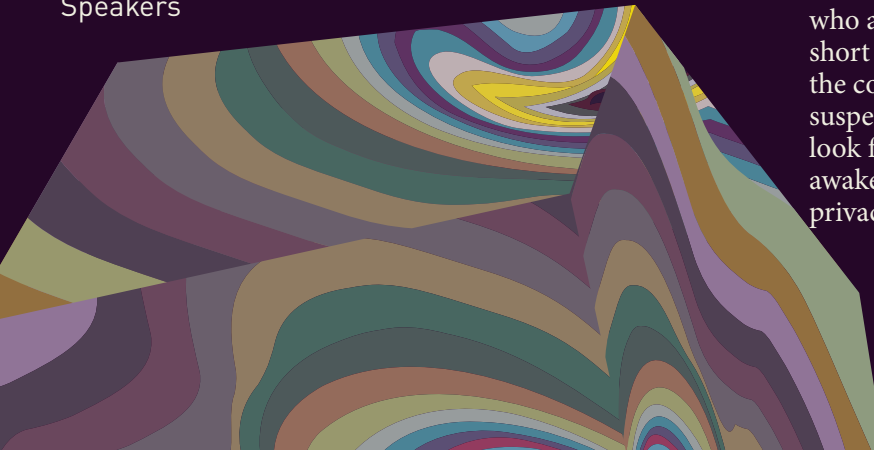
National Ethnographic Museum in Warsaw

**Rei Nakamura** piano  
**Wojtek Blecharz** performance

**Wojtek Blecharz** Concerto for Piano and Wireless  
Speakers

## IN TIMBRE

Wojtek Blecharz: “the piano part reflects my approach to the quest for the identity of sound directly within the instrument, purging each element of cliché, the weight of pianistic genre or convention ... interacting with the orchestra rather than competing with it, creating an immersive soundscape.’ Especially as the orchestra consists of 51 loudspeakers controlled by the conductor who acts more as a gardener, “offering the audience short sound massages, a gesture of care.” Conducted by the composer. This music must be surrendered to. To suspend one’s memory, not to think about the future. To look for the places within ourselves that are activated, awakened under the influence of sound and space. Time for privacy.





Friday / **27 September** / 21:00

Komuna Warszawa Theatre

**Rafał Ryterski** main curator, Warsaw Autumn

**Kostas Georgakopoulos** project curator, Avant Art Festival  
director

**Przemysław Kunda** sound projection

**Przemysław Zych / Another Side of Light** lights

Dance Modern

**Elvin Brandhi, Sara Persico**

**FOQL (Justyna Banaszczyk)**

**H31R (JWords, maassai)**

**LOUFR (Piotr Bednarczyk)**

**RYTERSKI**

**Authentically Plastic**

## **SIX HOURS OF THE NIGHT**

Rafał Ryterski, co-curator of the concert: “Dance is inscribed in us: our bodies and minds. Should it therefore be excluded from music defined by terms such as classical, contemporary, or new music?” FOQL will present contemplative and drone material, LOUFR will play material from their albums. RYTERSKI will hook on jungle, noise, and techno. H31R explores experimental electronica in music with a hip-hop pedigree. Elvin Brandhi and Sara Persico “combining deconstructed beats, experimental voice and distorted rhythms.” Originating from Uganda, Authentically Plastic draws on genres such as Gqom, Vogue, and techno. “It is possible to draw on the achievements of rave culture at contemporary or avant-garde music festivals. We also want to demonstrate the brotherhood/sisterhood of the two big Warsaw festivals. Because we believe that there is a creative force in the community, capable of cocreating culture and commenting on it. That’s why we want to invite you to join in this process and unite in a wild dance.”

Saturday / **28 September** / 19:30

Warsaw Philharmonic / Concert Hall

proMODERN

**Andrzej Borzym Jr.** conductor

**CHOPIN UNIVERSITY BIG BAND**

**Piotr Kostrzewa** conductor

**WARSAW PHILHARMONIC ORCHESTRA**

**Geoffrey Paterson** conductor

**Michał Bereza, Piotr Żochowski** sound projection

**Agustina Crespo** *Vocerío* \*

**Krzysztof Penderecki** *Actions*

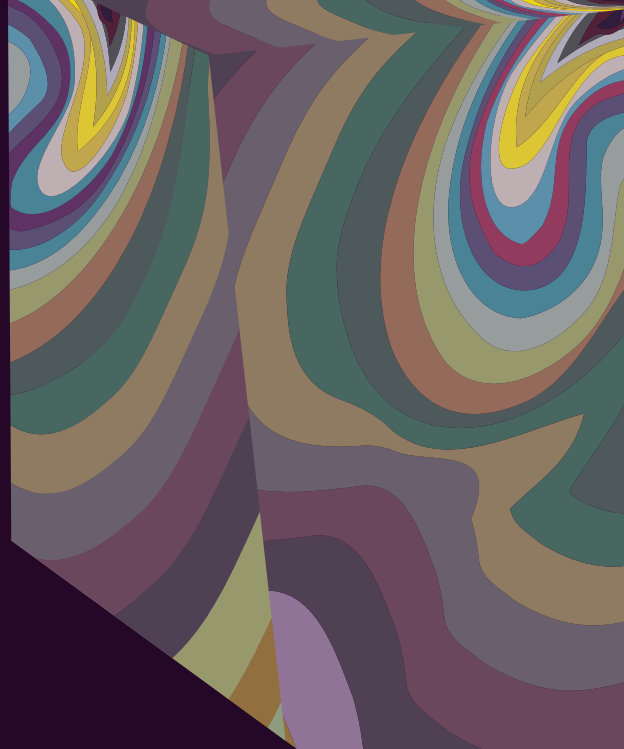
**Paweł Hendrich** *Beatles(s)\*\** (Warsaw Autumn  
and Warsaw Philharmonic commission)

**Simon Steen-Andersen** *TRIO* \*

## **BUILDUP**

First up is the vocal ensemble: Agustina Crespo's *Vocerío*. The title implies a confusion of loud and uncoordinated voices. It is hard to say from which part of the musical world they come, but they get to the core. Then comes the big band. In the legendary, free-jazz-inspired *Actions* of Krzysztof Penderecki. Musicologist Roman Kowal writes:

“Penderecki does not stylise his expression as jazz ... He morphs a jazz improvisational flow onto a form of his invention, exercising—or attempting to exercise—control over its shape.” Time for the orchestra. Paul Hendrich: “In *Beatles(s)* I explore the extent to which songs by The Beatles ... can be deconstructed in such a way as to retain at least a residual recognisability.” You get dizzy from the compositional treatments to which Beatles songs are subjected: it is processual virtuosity. All the bands together plus a video projection at Simon Steen-Andersen’s house: “Too harsh, too harsh. Dolcissimo! Tempo, tempo! Don’t use the frog of the bow. Tempo, tempo!” This is an excerpt of the conductor’s words from documentary film snapshots. The composer comments: “The work is game of identity, style, and time.” It looks like an apparent disavowal, a denunciation of conductors and military relations within orchestras. But the less sound the music delivers as it goes on, the more one feels that all the hustle and bustle is, after all, a valid concern. What on earth is more important in life than music? In autumn especially?



# Warsaw Autumn Hits the Club

Saturday / **21 September** / 22:30

Pardon, To Tu

**DJ Lennar** live electronics

**Dries Tack** clarinet

**Alexander Chernyshkov** *Breathing Every Now and Then* \*

**STOCKHOLMS SAXOFONKVARTETT**

**Dror Feiler** Anvil and Parachutes

**Dagna Sadkowska** curator of the concert

## PLANES, MOTIFS, ENERGIES

DJ Lennar's music fascinates with its great handling of sound space, mood, and a deep feeling for the nature of sound. Alexander Chernyshkov's *Breathing Every Now and Then* looks like an illustrated sound dictionary with examples, but going deeper into the piece, thanks to charismatic instrumentalist Dries Tack, we reach the primordial vital states of musical matter. Dror Feiler's positivist extremism puts us up against a wall of sound. Those well-intentioned will hear a wide sonic state here, for others it will be noise music. In an uncompromising interpretation by Stockholms Saxofonkvartett.

Thursday / **26 September** / 22:30

Pardon, To Tu

**SURREAL VOYAGERS DUO:**

**Aleksander Wnuk** percussion

**Michał Lazar** guitar

Psycho Delight

**SPILL:**

**Magda Mayas** piano

**Tony Buck** percussion

Mycelium

**Dagna Sadkowska** curator of the concert

**LAGOONS AND WHIRLS**

Poetically “blurred signs and conventions, ambient tricks subtly streaked with psychedelic rock. It is a journey in search of pleasurable trance for both the body and the mind – into a faraway, intimate dimension lost under the waves” is the aura of the Surreal Voyagers duo. The second duo, Spill, seems to operate in obsessive reality. It builds multi-layered, overflowing (in keeping with the band’s name) textures, drawing attention with a swirl of sound material, carefully refreshed motif by motif.

# Not only sounds

## COMPOSER MEETINGS

Austrian Cultural Forum

Saturday / **21 September** / 12:00  
**Raphaël Cendo**

Sunday / **22 September** / 12:00  
**Paweł Szymański**

Monday / **23 September** / 12:00  
**Sergej Newski, Yurii Pikush**

Thursday / **26 September** / 12:00  
**Wojtek Blecharz**

## MUSICIANS SPEAK

Come to meet the artists. To find out who they are and what they really think. To better understand the music they write and perform. The meetings are hosted by Aleksandra Bilińska, Michał Mendyk, and Adam Suprynowicz.

The works *The Shadow of Aladdin's Lamp* by Krzysztof Baculewski, *Geh bis an deiner Sehnsucht Rand* by Helena Tulse, and *Random Check – Matching Components* were commissioned with the support of the Ministry of Culture and National Heritage from the Culture Promotion Fund, part of the Compositional Commissions programme, implemented by the National Institute of Music and Dance.

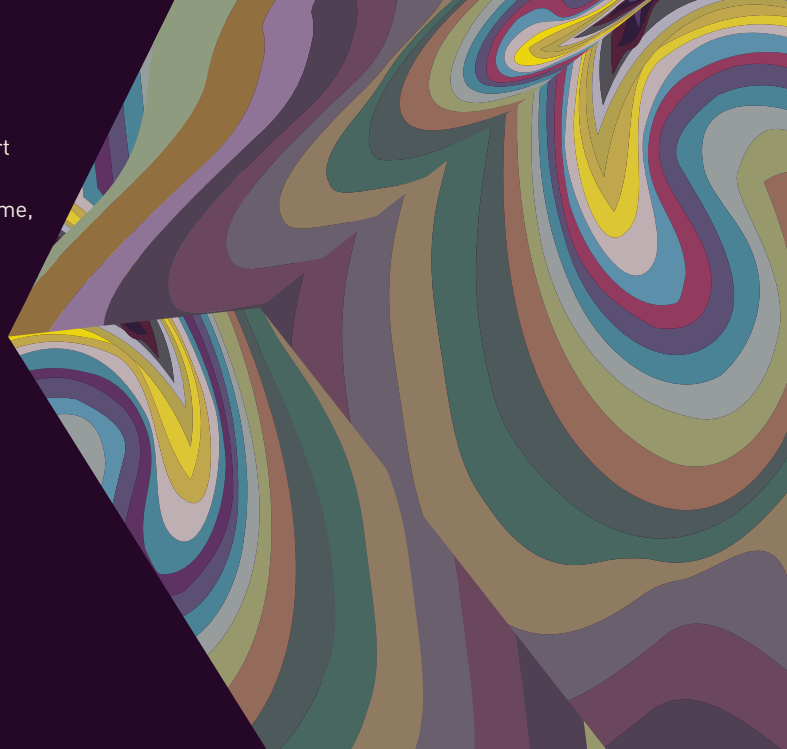


Ministry of Culture and National Heritage  
Republic of Poland

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National  
Institute  
of Music  
and Dance





**Warsaw Autumn**

**little**



recommended for  
children aged 5–14

**Saturday / 20 September**  
**– Sunday / 29 September**

various Warsaw monuments and urban sculptures

**Aleksandra Bilińska, Wojciech Błazejczyk, Krzysztof Cybulski, Anna Jędrzejewska, Patrycja Kołodziejka, Lena Michajłow, Jarosław Siwiński, Przemysław Pacek, Olga Pasek, Rafał Ryterski, Barbara Zach, Ignacy Zalewski, Włodzimierz Żukowski** composers and composers, composition students of the Fryderyk Chopin University of Music



**Małgorzata Czajka, Michał Czubaszek, Natalia Dymińska, Donata Kuzara, Sylwia Malinowska Piątek, Marija Szewczyk, Anna Sikorzak-Olek, Monika Szulc, Agnieszka Trepkowska, Anna Waligóra-Tarnowska, Agnieszka Zielińska, Aleksandra Zielińska** teachers, music educators and animators, coauthors of work and performance concepts  
**Primary school students from Warsaw**

**Anna Kierkosz** curator, *space®opera* concept author

**Monika Szulc, Agnieszka Trepkowska** curators

**Wojciech Uba** *space®opera* app author





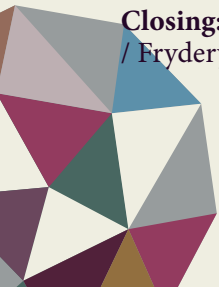
space®opera  
(metainstallation)



The *space®opera* app is downloadable on the performance venues and from the website [www.warsaw-autumn.art.pl/Spaceropera](http://www.warsaw-autumn.art.pl/Spaceropera).

**Opening:** Friday / **20 September** / 12:00  
/ Marconi Fountain / square in front of  
the Muranów cinema

**Closing:** Sunday / **29 September** / 16:00  
/ Fryderyk Chopin University of Music



Listen to Warsaw's monuments and urban sculptures. They will speak and sound once a day, only during Warsaw Autumn. With the sounds of mysterious auditory worms, called samplers. And with the voices of children. Walk, stop, listen. With your family, in pairs and in parks, alone or on your own, with your finger on the map of Warsaw, with your ear on the space®opera app. For and with children from five to a hundred years old. A sound meta-installation in urban space, in four ways, throughout Warsaw Autumn every day at 12:00 and twice at 13:00 and one day longer.



Saturday / **21 September**

/ 11:00 and 13:00

Sunday / **22 September** / 11:00

Contemporary Music Space Hashtag Lab

Post-premiere performances for organised group:

Sunday / **22 September** / 12:30, 14:00

Monday / **23 September** / 9:30

Tuesday / **24 September** / 9:30, 11:00, 13:00

**Bartek Wąsik** musical direction **Agnieszka Widlarz**  
composers of arias, songs of vocal forms **Julia Szmyt**  
direction **Ewa Gdowiok** stage design **Kreshnik**  
**Haxhidauti**, **Ewa Gdowiok**, **Julia Szmyt** multimedia  
**Agata Biłas**, **Marek Reiss** libretto **Damian Pawella** lights  
direction **Maciej Mulawa** sound and recording director  
**Anna Kierkosz** artistic concept based on Marek Reiss's  
tales, aria and vocal forms lyrics

**Marta Grzywacz** voice **Michał Sławecki** voice **Milena Kranik**,  
**Sean Palmer**, **Marek Reiss**, **Anna Szawiel** actors

**HASHTAG ENSEMBLE**

**Agata Zakrzewska** voice and vocal consultation **Andrzej**  
**Życzyński**, **Zuzanna Gardocka**, **Julianna Chrzanowska**  
availability consultation **Justyna Józefowicz** psychological  
consultation **Kosma Stander** sound projection

Hues and Hears \*\*

binaural opera about colours for children

(Warsaw Autumn and Music is For All Foundation commission)

They live in the same block. The block of Henio, an eight-year-old abstractionist. They are colourful, distinctive, and variously shaped. Diverse. Talking, sounding and singing. Especially when Zosia, who knows the secrets of all kinds of notes and scores, turns up. Let yourself be drawn into a story about unusual creatures and creatures: spots, lines, dots, colours and shapes. Henio and Zosia will discover them together with you through a graphic score. What (or who) are the hues and hears of the title?

Saturday / **28 September** / 14:00 and 16:00

Basen Artystyczny Stage

**Urszula Zajązkowska** libretto  
**Robert Drobnich** direction  
**Katarzyna Proniewska-Mazurek** stage design and costumes  
**Alicja Nauman** choreography  
**Prot Jarnuszkiewicz** light direction

**Joanna Freszel** soprano  
**Jakub Kowalczyk** actor  
**Izabela Zachowicz** actress  
**Hanna Właż** dancer  
**NEOQUARTET**  
**Piotr Nowicki** piano, sampler  
**Paweł Nowicki** percussion instruments

**Anna Kierkosz** supervision  
**Julianna Chrzanowska, Marianna Grabowska**  
availability consultation

**Jerzy Kornowicz** The Rat and the Tree \*\*  
eco-opera (Guliwer Pupper Theatre commission)

What do rats and trees have in common? Plenty! They are part of nature: our earthly ecosystem. They are connected. And they have a lot in common with the entire earthly world. The title characters, Rat and Tree, are therefore fighting for this world. They fight in their own ways, known only to themselves. They believe in miracles. And we believe in the miracle of song and music, because it has the power to create community. We invite you, too, into this world, where seemingly distant beings and even inanimate matter can come together – sometimes in ways that are completely incomprehensible to humans – for the miracle of rebirth to occur. And we invite you for hope.



# Concert and fringe events venues

- 1/ **Warsaw Philharmonic** / 5 Jasna St
- 2/ **Witold Lutosławski Polish Radio Concert Studio**  
/ 59 Modzelewskiego St
- 3/ **Fryderyk Chopin University of Music** / 2 Okólnik St
- 4/ **Żoliborz Cultural Center – Sokolnicki Fort** / 51 Czarnieckiego St
- 5/ **Creative Products Development Centre** / 65 Mińska St
- 6/ **TR Warszawa** / 8 Marszałkowska St
- 7/ **National Ethnographic Museum in Warsaw** / 1 Kredytowa St
- 8/ **Komuna Warszawa Theatre** / 31 Emilii Plater St
- 9/ **Austrian Cultural Forum** / 7/9 Próżna St
- 10/ **Pardon, To Tu** / 14 Armii Ludowej Ave
- 11/ **Marconi Fountain** / square in front of Muranów cinema
- 12/ **Agnieszka Osiecka Monument** / crossroads of Francuska and  
Obrońców St
- 13/ **Maria Skłodowska-Curie Monument** / Kościelna St
- 14/ **The Song Thrush Hatchling** / Pięciu Rogów Sq
- 15/ **Mermaid of Warsaw Monument** / Wybrzeże Kościuszkowskie Ave
- 16/ **Student Monument** / 26/28 Krakowskie Przedmieście Ave
- 17/ **Guitar Hard Rock Cafe** / Złote Tarasy / 59 Złota
- 18/ **Stanisław Moniuszko Monument** / Teatralny Sq 1
- 19/ **Ujazdowski Castle stairway** / 2 Jazdów St
- 20/ **Praga Courtyard Band Monument** / Księża I. Kłopotowskiego St
- 21/ **Warsaw Pegasi / Biblioteka Narodowa** / 213 Niepodległości Ave
- 22/ **William Heerlein Lindley Bench** / Multimedia Fountain Park  
/ I Dywizji Pancерnej WP Sq
- 23/ **Contemporary Music Space Hashtag Lab** / 29 Barska St
- 24/ **Basen Artystyczny Stage** / 6 Konopnickiej St
- 25/ **Institute of Art of the Polish Academy of Sciences** / 28 Długa St
- 26/ **Polish Composers' Union** / 27 Rynek Starego Miasta
- 27/ **Polish History Museum – Warsaw Citadel** / 1 Gwardii St
- 28/ **“Alternatywy” Ursynów Culture Centre** / 9 Gandhi St
- 29/ **Zbigniew Raszewski Theatre Institute** / 1 Jazdów St
- 30/ **National Museum in Warsaw** / 3 Jerozolimskie Ave



## Fringe events:

Concerts, performances, authors meetings, conference  
Details on [www.warsaw-autumn.art.pl](http://www.warsaw-autumn.art.pl)

\*\* first performance

\* first Polish performance

Programme subject to change.

Ticketing information: [www.warsaw-autumn.art.pl](http://www.warsaw-autumn.art.pl)



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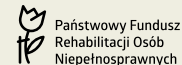
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2024 Warsaw Autumn thanks the **Ministry of Culture and National Heritage** and the **Capital City of Warsaw** for their financial support and engagement

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The Festival is cofinanced by the Ministry of Culture and National Heritage's Culture Promotion Fund within the Music programme, implemented by the National Institute of Music and Dance, as well as the Capital City of Warsaw.

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Co-funded by the  
Creative Europe Programme  
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We thank the Society of Authors ZAiKS for their support in the organisation, promotion, and compositional commissions of the Festival.

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The Festival is a member of the Ulysses Network, cofunded by the Creative Europe Programme of the European Union.

## Festival Office

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**Graphic design** / Adam Dudek

