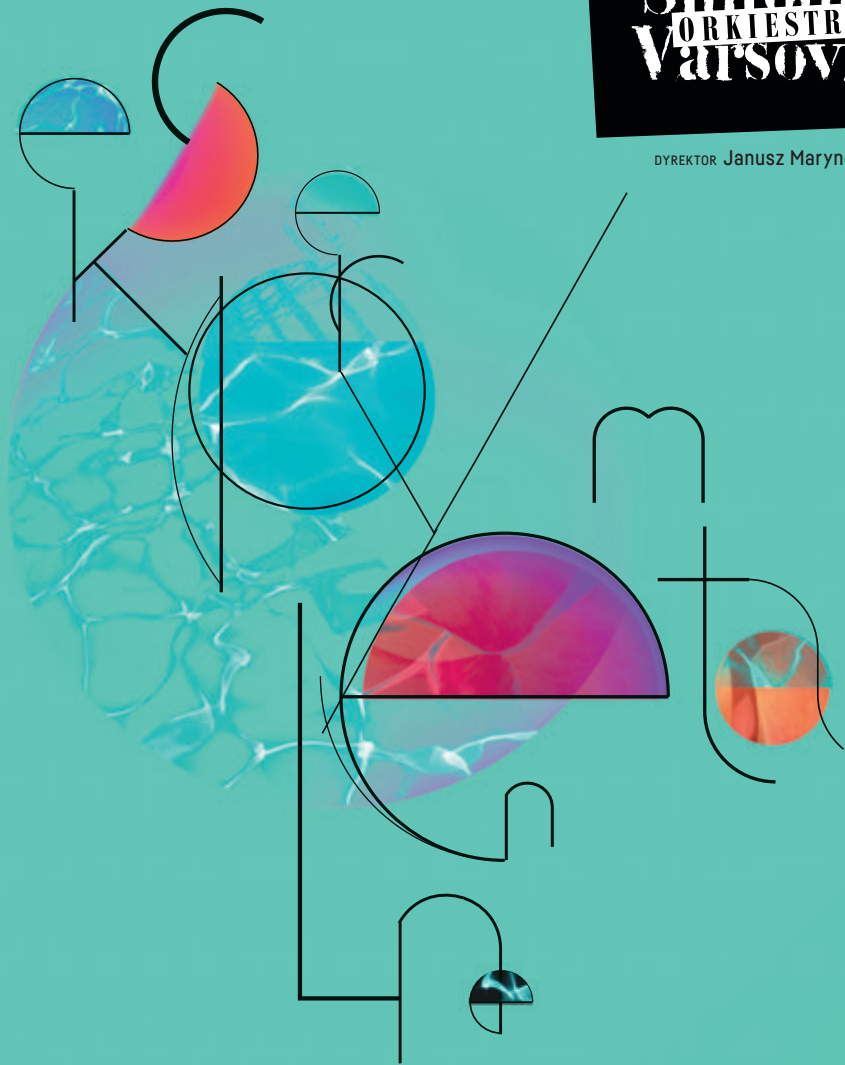


Sinfonia
ORKIESTRA
Warszawa

DYREKTOR Janusz Marynowski

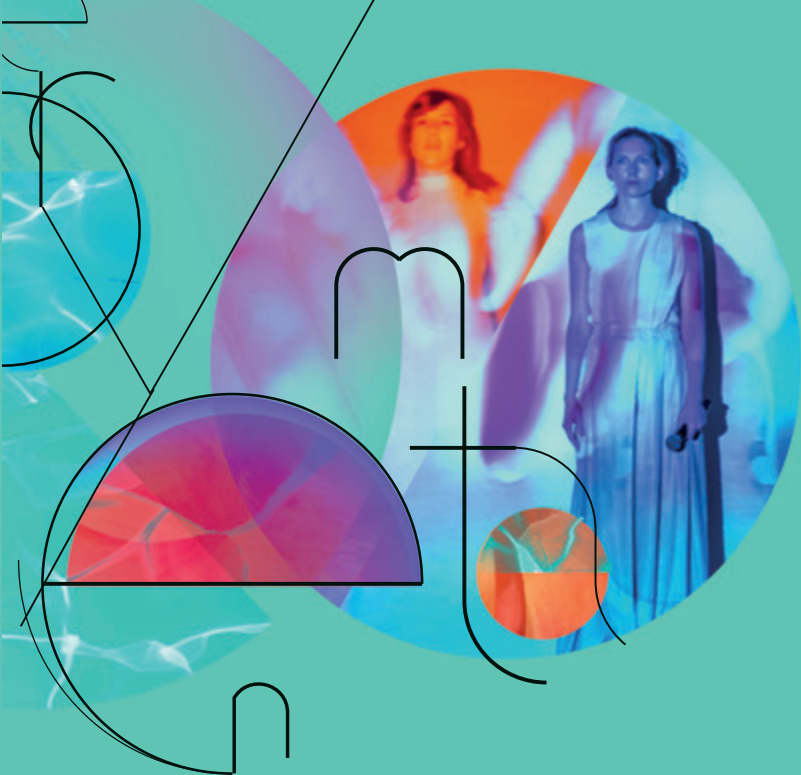


2021

EXPERIMENTAL — TUESDAYS

THE 21TH FRANCISZEK WYBRAŃCZYK
SINFONIA VARSOVIA TO ITS CITY FESTIVAL

WARSAW



Debuts are often accompanied by mixed emotions – joy and excitement, but also uncertainty as to whether we will succeed. That’s how we felt last year when the Experimental Tuesdays series was held for the first time as part of the Sinfonia Varsovia to Its City Festival. Surrounded by greenery, the Concert Pavilion was filled with the sound of music inspired by nature, interacting with the reality around it. The pandemic and long period of isolation provided a new context and added another layer of meaning.

When planning this year’s program, I had one question rattling around in my head: what should a series of new music concerts at the orchestra’s headquarters look like after many months of listening to music via computer and loudspeakers? The Internet and the phenomena related to it have become an important point of reference for this year’s repertoire. The music will explore such themes as the merging of the real and virtual worlds, the impact of technology on the composing process, the corporeality and intimacy of listening, the perception of time, the role of tradition, the pace of life, and the rhythm of a deserted city. Five Experimental Tuesdays take five different looks at new music Žibuoklė Martinaitytė – each of them goes in a slightly different direction. There is no main theme or leitmotif so that we won’t lose sight of less obvious references and be free to find what resonates the loudest on our own.

The series will open with Vilnius-based Contemporary Music Ensemble Synaesthesia, which was awarded the prestigious Ernst von Siemens Ensemble Prize in 2020 (3 August, 8 PM). The ensemble of young musicians will showcase pieces by Lithuanian composers who are close to their hearts: the *Flaneur* project created during the lockdown by Dominykas Digimas, Julius Aglinskas, and Ramūnas Motiekaitis, as well as *Solastalgia* composed by Žibuoklė Martinaitytė, which will complete the evening.

Although the pandemic closed physical borders for a long time, it also accelerated the opening of the virtual ones. Music critically reflecting on the impact of the Internet and complemented by a video layer, performative elements, and dense electronics will be presented by Ensemble Kompopolex (10 August, 8 PM). The trio will perform pieces by Nina Fukuoka, Piotr Peszat, Marta Śniady, Oxana Omelchuk, Kelley Sheehan, and a premiere piece by Mateusz Śmigasiewicz.

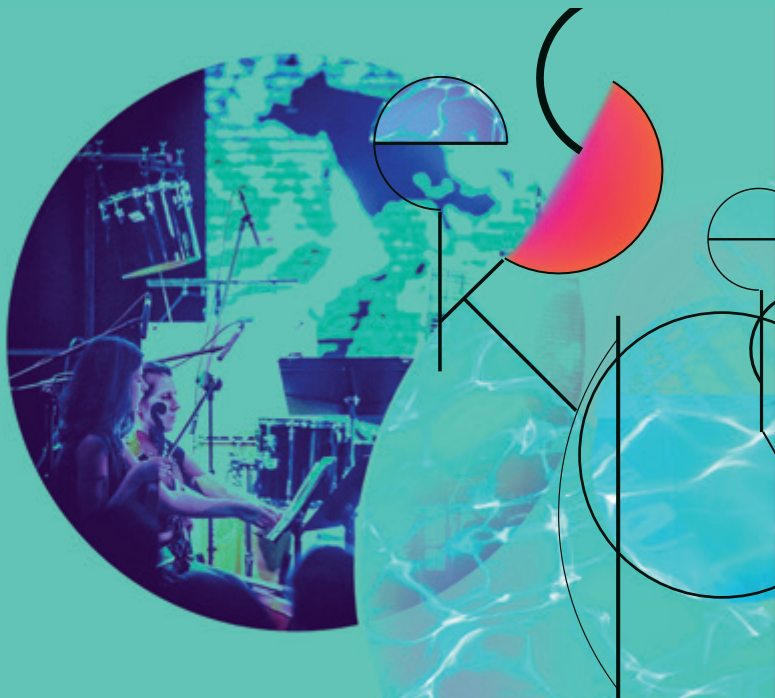
Virtual reality changes our perception of time. Time loses its linear character, dissolves, freezes, speeds up, slows down, repeats, and loops. How does it affect the music of our times? The answer to this question will be sought by Hashtag Ensemble, a collective of artists who are not afraid of challenges and special tasks (17 August, 8 PM). The ensemble will play pieces by Anna Sowa, Zofia Dowgiało, Ricard Eizirik, and Julia Mihály.

Quiet, gentle, intimate, and delicate – this is how one could describe most of the repertoire that Flow Unit 3, the trio made up of Anna Kwiatkowska, Mikołaj Pałasz, and Adam Kośmiejka, will perform during the next Experimental Tuesday (24 August, 8 PM). Pieces by Clara Iannotta, Katarina Gryvul, Kuba Krzewiński, Matthias Pintscher, and Olga Neuwirth will focus on the bodily aspect of musical performance, the relationship between performers and their instruments, and the physical properties of sound.

The series will end with a performance by female musicians of the orchestra, Sinfonia Varsovia Camerata (31 August, 8 PM). The instrumentalists will present string quartets written by contemporary composers. We will hear pieces by Ben Johnston, Sarah Nemtsov, and Joanna Bailie, which are filled with microtones, reverberations, and non-musical sounds. This will be counterpointed by the Polish premiere of Żaneta Rydzewska's *Where*.

I hope that Experimental Tuesdays will open a space for discussion about the role of music in the modern world, but also bring the joy of experiencing music live in the greenery and in the company of other listeners.

Wioleta Żochowska, curator





03.08 Tuesday 20:00

PROGRAMME

Dominykas Digimas, Julius Aglinskas,
Ramūnas Motiekaitis

Flaneur

Žibuoklė Martinaitytė

Solastalgia

PERFORMERS

**Contemporary Music Ensemble
Synaesthesia:**

Marta Finkelštejn piano

Vytenis Gurstis flute

Artūras Kažimėkas clarinet

Diemantė Merkevičiūtė violin

Monika Kiknadzė viola

Arnas Kmieliauskas cello

Donatas Butkevičius double bass

Andrius Rekašius vibraphone

Karolis Variakojis conductor

Minimalist music, or music that is economical in means, static, full of repetitions and clear in structure, became the domain of Lithuanian composers in the 1970s. Half a century later, the reduction of musical material is still a strategy eagerly chosen by artists across Poland's north-eastern border. Among the representatives of Lithuanian minimalism are Dominykas Digimas, Julius Aglinskas and Ramūnas Motiekaitis. The melancholic and subtle character of their work can be heard thanks to Contemporary Music Ensemble Synaesthesia. The Vilnius-based ensemble commissioned a piece from three composers inspired by the walks around the city deserted by the lockdown. This is how *Flaneur* (from French: *flâneur* – walker, vagabond) was created – an acoustic project that is a record of states, feelings and emotions accompanying the pandemic. Similar reactions are evoked by *Solastalgia* by Žibuoklė Martinaitytė, a Lithuanian composer whose music is characterized by an extraordinary richness of timbres and a complexity of textures. The titular “solastalgia” is a set of ailments, such as sadness or anxiety, caused by climate change and a feeling of helplessness in the face of these changes.

10.08 Tuesday 20:00

PROGRAMME

Nina Fukuoka

uncanny valley for trio and video

Kelley Sheehan

#006f for midikeys controlling video

Mateusz Śmigasiewicz

ASDR (premiere) for accordion and tape

Oxana Omelchuk

5 Widmungen an die verborgenen Empfänger
for accordion and tape

Marta Śniady

c_utle_#2 for trio and video

Piotr Peszat

Untitled Folder #3 for trio and video

Ensemble Kompopolex**Aleksandra Gołaj** percussion**Rafał Łuc** accordion**Jacek Sotomski** synthesizers, electronics

Post-internet is still a hair-raising term for some people, because it's very difficult to capture its essence. Although the prefix 'post-' entails an end, something that would happen 'after' the internet, it actually refers to the criticism of the medium itself. Works described with this term draw from the web's reservoir of videos, sounds, pictures and memes – they present the internet's impact on everyday life in an ironic and thematic way. The performance given by the Ensemble Kompopolex trio from Wrocław, who provide comprehensive musical experiences, will touch upon alienation, information overload, extreme emotions and life after the pandemic.

The event will open with *uncanny valley* by Nina Fukuoka. The titular concept refers to negative feelings caused by robots that look and function similarly to humans. The work shares these characteristics – it's alarming and shocking. In *cu_t/e_#2*, Marta Śniady plays with contrasts – photos of kittens are juxtaposed with hunting predators, while the titular words 'cut' and 'cute' find their reflection in both the work and virtual life. Piotr Peszat's *Untitled Folder #3* is a conglomeration of gestures, non-musical noises, sounds of instruments, glitches and rhythms, which amount to an ironic comment about the role of music. Oxana Omelchuk gives tradition a humorous twist in *5 Widmungen an die verborgenen Empfänger*. Kelley Sheehan's *#006f* involves a transformation of an existing piece. The concert will be completed with *ASDR* by Mateusz Śmigasiewicz, a work created during the pandemic that provokes the audience to view one sound as a series of changing states.

17.08 Tuesday 20:00

PROGRAMME

Anna Sowa*Faster* for flute, percussion, electric guitar, voice, synthesizer, electronics**Zofia Dowgiałto***Tempus Imperfectum* for flute and electronics**Ricardo Eizirik***music while waiting / music while working* for 4 instrumentalists & 3 amplified performers**Julia Mihály***Disappointment Diaries* for flute, violin, viola, synthesizer, sampler, electronics and video

PERFORMERS

Hashtag Ensemble:**Marta Grzywacz** voice**Ania Karpowicz** flute**Wojciech Psiuk** saxophone**Marta Piórkowska** violin**Aleksandra Demowska-Madejska** viola**Wojciech Błażejczyk** electric guitar, electronics**Hubert Zemler** percussion**Krzysztof Kozłowski** synthesizer**Aleksandra Kaca** electronics

Igor Stravinsky thought that musical phenomena consist of sound and time. Today, in the age of the Internet, the perception of time is different, and the pandemic has intensified this impression. It made the hustle and bustle of everyday life stop, the streets became deserted, and we did the things we never had time for. The Internet's time, however, has its own rules – it loses its linear structure, it glitches, repeats itself and skips. What's the contemporary composers' reaction to those changes? The concert will be an attempt to answer this question made by the Hashtag Ensemble, a music cooperative that specializes in contemporary music and improvisation.

The evening will begin with *Faster* by Anna Sowa. The title refers to the fast pace of modern life, which – despite the pandemic – only stopped for a moment. Frustration, futile work, and living in a new reality – all this is reflected in the piece's structure, which is divided into two parts: acceleration as well as reduction and looping. Just like *Faster*, *Tempus Imperfectum* by Zofia Dowgiałto premiered on a streaming platform last year. After observing her own repetitive actions and routine, but also coincidence,

the composer created a record of everyday life (in the imperfect tense). Julia Mihály's *Disappointment Diaries* tell the story of unfulfilled expectations. The audio-visual collage of memories is dizzying, and at the same time reminds us that even if something fails, the result is rarely the worst thing that could happen. Ricardo Eizirik's *music while waiting / music while working* will add a bit of slapstick humor into the mix. The work presents an unobvious perspective on muzak, ways to kill time and the role of devices that we use every day.



24.08 Tuesday 20:00

PROGRAMME

Clara Iannotta

Il colore dell'ombra for piano trio

Katarina Gryvul

Taxidermia for solo cello and electronic

Kuba Krzewiński

Contre for violin and cello

Matthias Pintscher

Study I for Treatise on the Veil for violin and cello

Olga Neuwirth

Quasare/Pulsare for violin and piano

PERFORMERS

Flow Unit 3:

Anna Kwiatkowska violin

Mikołaj Pałosz cello

Adam Kośmiejka piano

The pandemic has increased our need for touch and physical closeness. Craving the physical also appears in contemporary music in the form of experiencing it through other senses than hearing, including gestures as part of performances and focusing on the body. This is very visible in the works of Anna Kwiatkowska, Mikołaj Pałosz and Adam Kośmiejka, the creators of Flow Unit 3. The trio specializes in performing new music.

Kuba Krzewiński is one of the composers who make frequent references to corporeality. His performative piece *Contre* allows us to see and hear the intimate relationship between the musician and the instrument. Another issue is tackled by Katarina Gryvul's *Taxidermia*, which is an electroacoustic protest against taxidermy and hunting trophies. The physical and tactile aspect of sound is the main interest of Clara Iannotta, who interferes with the natural sound of instruments to bring out original tones and textures. *Il colore dell'ombra* is a tribute to a piano trio by Maurice Ravel. In turn, Matthias Pintscher's *Study for Treatise on the Veil* series was inspired by the works of abstract impressionist Cy Twombly and plays with the audience's perception. Through crossing and layering sounds, the author mimics perspective drawing in visual art. Olga Neuwirth's music is rich in references to the cinema, theatre and painting. The composer explores the tone of the instruments through preparing and retuning the instruments, as well as through using microtonal scales. Due to the resonance effect, *Quasare/Pulsare* is best listened to live.

31.08.2024 20:00

31.08 Tuesday 20:00

PROGRAMME

Ben Johnston

String Quartet No. 4 *Amazing Grace*

Sarah Nemtsov

weggeschliffen for amplified string quartet

Żaneta Rydzewska

where for two violins and viola

Joanna Bailie

Radio-Kaleidoscope for string quartet, tape and video

PERFORMERS

Sinfonia Varsovia Camerata:

Magdalena Sokalska violin

Karolina Gutowska violin

Anna Loska viola

Krystyna Wiśniewska cello

Contemporary composers are still keen on writing string quartets. The two violins, viola and cello are often accompanied by electronics, video, preparation, amplification and unconventional methods of producing sounds. This approach will be presented by four of Sinfonia Varsovia's instrumentalists.

One of the pieces that occupy a special place in the history of 20th century music is the String Quartet No. 4 *Amazing Grace* by Ben Johnston. It is performed on instruments tuned using just intonation. The departure from equal temperament and return to just intervals embellishes the composition with vibrating microtones. The age-old division between consonance and dissonance is also challenged by Sarah Nemtsov, whose work entitled *weggeschliffen* includes subtle references to the String Quartet in C Major, K. 465 by Mozart. The quote is, however, distorted by special effects and reverb. A completely different approach to tradition is presented by Joanna Bailie's *Radio-Kaleidoscope*. The electroacoustic piece accompanied by an abstract video resembles a collage, in which the instruments are combined with static and the sound of radio tuning. The program's counterpoint is *where* by Żaneta Rydzewska, a performative piece for a trio that reflects on the source of stereotypes and prejudice based, among others, on appearance.

TICKETS 10–30 PLN

Tickets are available at e-bilet.pl,
in **Sinfonia Varsovia's office** from Monday to Friday
(10 AM to 3 PM) and one hour before each concert.

SINFONIA VARSOVIA

ul. Grochowska 272, 03-849 Warszawa
sekretariat@sinfoniavarsovia.org [+48] 22 582 70 82

SINFONIAVARSOVIA.ORG

SPONSORS



PATRONS



Experimental Tuesdays

Glissando



**na_prawa
Warszawa**

The task was delivered thanks to financial support from the capital city of Warsaw under the Integrated Restoration Programme for the capital city of Warsaw to 2022.

ORGANIZER



Cultural institution
of the City
of Warsaw