



Hear what others don't hear!

Festival guide
for young people of any age

61  **Warsaw Autumn**
International Festival of Contemporary Music

21-29
September
2018

RES PUBLICA

Music is not only a monologue of its author, but also a conversation—of each and everyone. We all belong to the audience. Sometimes, we argue, but we also reconcile. It is difficult to live amongst antagonists only. This year's Warsaw Autumn is about agreement through music, including opening up to various opinions and the differences between us. This is what debate is about: it is the art of looking at each other's arguments. Is there a better moment for such a musical conversation than the centenary of Poland's regained independence? Let us therefore talk about the world—the one nearby and the one far away, with sensitivity to each other and our common causes. Let our Warsaw-Autumney music land resound with debate!

Jerzy Kornowicz, Director of the Festival



Friday / **21 September** – Saturday / **29 September** / **11:00 – 19:00**

Museum of Warsaw (closed on Monday)

Kucie kos (Forging the Scythes) (acousmatic installation
inspired by Wojciech Fangor's painting Forging the Scythes)

Mikołaj Majkusiak Mirrors ** I. Prelude (Warsaw
Autumn and Society of Authors ZAiKS commission)

Andrzej Bieżan Isn't it?

Mikołaj Majkusiak Mirrors ** II. Interludium I

Maria Pokrzywińska Reglamentoso

Mikołaj Majkusiak Mirrors ** III. Interludium II

Elżbieta Sikora Janek Wiśniewski, December, Poland

Mikołaj Majkusiak Mirrors ** IV. Interludium III

Louis Andriessen Il Duce

Mikołaj Majkusiak Mirrors ** V. Postludium

Opening of the installation:

Friday / 21 September / **17:00**

FORGING OF THE SCYTHES

Forging of the Scythes is the title of a 1954 painting by Wojciech Fangor, depicting the outbreak of the 1863 January Uprising in Poland. With regard to this painting, we shall hear electroacoustic works. Three of these express artistic protest from the dark times of martial law in Poland. The fourth one, by Louis Andriessen, composed in the 1970s, includes recordings of grotesque cries by the Italian dictator Mussolini. Those cries gradually recede against ominous music expressing power, represented by a fragment by one of the twentieth century's most recognisable compositions. Which one? Come and find out. All four recordings have been combined into one metawork by Mikołaj Majkusiak, who speaks from today's perspective.

Friday / **21 September** – Saturday / **29 September** / **11:00 – 19:00**

Kordegarda. The Gallery of the National Centre for Culture (closed on Monday)

Andrzej Biezan Fortepian dla wszystkich
(Piano For All) ** (interactive installation)

Opening of the installation:

Friday / 21 September / **14:00**

Piotr Grodecki – Classics for all

Marcin Krzyżanowski – Improvisation for all

Closing of the installation:

Saturday / 21 September / **18:00**

Szabolcs Esztényi – Modern music for all

Krzysztof Dębski – Jazz for all

PIANO FOR ALL

Many years ago, in the United States you could buy a Ford car in any colour as long as it was black. That was the freedom of choice. On the piano conceived by Andrzej Biezan, who campaigned for freedom with his concepts and compositions in 1970s and 1980s Poland, you could play any note, but they all would sound the same, regardless whether played on the left or right or the middle of the keyboard. So uniform was the voice of the nation supposed to sound. This was the desire of the ruling party. Brrrr... The “piano for all” will be played by musicians specialising in various genres, as well as anyone visiting the Kordegarda Gallery during the Festival. Go and play, too: enrol for a trip in time and reinforce our musical unity!

Friday / **21 September** – Sunday / **30 September**

The Festival's Internet Radio

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

AUTUMN RADIO

Do you want to bring the Warsaw Autumn Festival to your home, check on your first impressions, or listen to other people's opinions? On each day of the Festival and the after the final concert, join us at 5pm on the Festival's Internet Radio website. Talks are moderated by Monika Pasiecznik and Tomasz Biernacki.



Friday / 21 September / 19:30

Warsaw Philharmonic / Concert Hall

Gareth Davis bass clarinet

WARSAW PHILHARMONIC CHOIR

Bartosz Michałowski choirmaster

WARSAW PHILHARMONIC ORCHESTRA

Johannes Kalitzke conductor

Rafał Augustyn, Cezary Duchnowski Przedtakt
(Upbeat) ** (Warsaw Autumn and Society of Authors
ZAiKS commission)

Aleksander Nowak do słów (to the words) **
(Warsaw Autumn and Warsaw Philharmonic commission)

Michał Nejték Ultramarine (Song in the Distance) *
(Warsaw Autumn and Prague Spring International Music
Festival commission)

Andrew Norman Unstuck *

Bernhard Lang DW28 – Loops for Davis *

WORDS

Rafał Augustyn and Cezary Duchnowski's electroacoustic *Upbeat* focuses on the words spoken at the dawn of independent Poland by Ignacy Jan Paderewski, excerpts from the peace programme of President Thomas W. Wilson of 1918, and the voice of Józef Piłsudski. Aleksander Nowak's *To Words* for choir and orchestra includes enigmatic textual keys, borrowed from the works and speeches of eight leading figures of Polish and international history. Michał Nejték's work *Ultramarine* is instrumental, but it is inspired by the poems of American poet Raymond Carver about everyday reality, which in special moments gains a special quality: nothing is as before. In composing his virtuoso *Unstuck*, Andrew Norman was inspired by Kurt Vonnegut's *Slaughterhouse-Five*. Finally, the special task force directed by bass clarinet virtuoso Gareth Davis will confront its musical arguments with the massive orchestra conducted by Maestro Jacek Kasprzyk in the work of one of this year's Warsaw Autumn's main protagonists, Bernhard Lang. Music will speak again.

Friday / 21 September / **22:30**

Warsaw Philharmonic / Chamber Hall

Stéphane Ginsburgh piano and MIDI keyboard

Wennes Gonnissen sound

Florian Bogner (ICST Zürich) sound programming and engineering

Jan Schacher (ICST Zürich) consulting and additional programming

Stefan Prins electronics and video editing

Frederik Croene piano frame playing in the *Piano Hero* #1, 2 and 4 videos (videos recorded by Kobe Wens)

Stefan Prins Piano Hero #1-4 *

FORTEPIANISSIMO

In this composition, you will not know where the instrument plays and which sounds come from another source. Not only sounds emitted from the keyboard and from striking the instrument's frame, but also electronics following the pianist's every gesture, firing round after round of microfragments of the surrounding world, mixing various sounds and images. A new, organic whole is created: a pulsating cloud of phenomena. After this composition, the piano must be heard and seen differently.



Saturday / 22 September
/ **14:00 – 17:00**

Nowy Teatr / Square

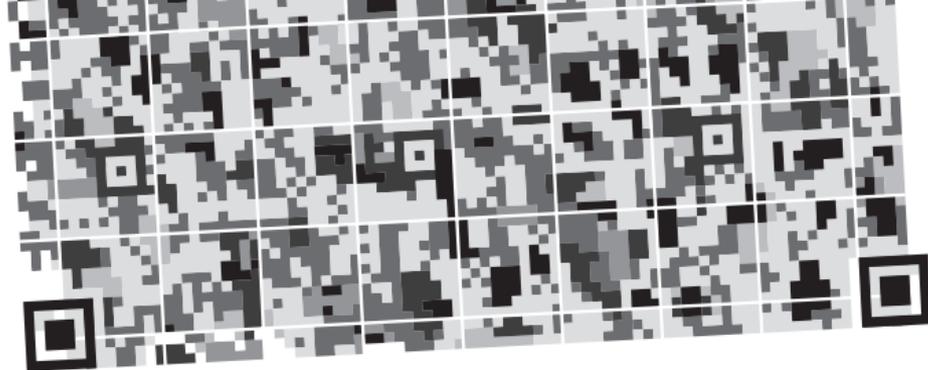
KOMUNA WARSZAWA

Grzegorz Laszuk concept, direction

Bartek Rączkowski musical cooperation

Marcin Krzyżanowski concept cooperation

Andrzej Bieżan Barykada (Barricade) **
(musical-theatrical happening)



BARRICADE

There is a barricade that does not divide but unites. Without agreement between the groups facing each other on its two sides, music will not be created. First, the actors of the Komuna Warszawa Theatre and then the entire audience will try to harmonise their actions with their “opponents.” If the cooperation is deemed satisfactory—by an impartial computer—the common cause will be expressed in full sound. If there is no cooperation, we are left with a rope to pull against each other through the barricade.

Saturday / **22 September**

Sunday / **23 September**

Saturday / **29 September**

/ **16:00**

Ujazdowski Castle Centre for Contemporary Art / Cinema

Piotr Stasik direction

Piotr Stasik, Łukasz Czapski, Piotr Gruszczyński libretto

Piotr Stasik, Adam Palenta, Barbara Kaniewska,

Paweł Chorzępa, Piotr Rosołowski, Małgorzata Szyłak,

Piotr Pawlus, Kacper Kowalski photography

Artur Zagajewski music

Music performance in the film:

Wojciech Błajejczyk, Michał Górczyński, Jakub Gucik,

Eneas Kubit, Barbara Mglej, Bartosz Sałdan, Martyna

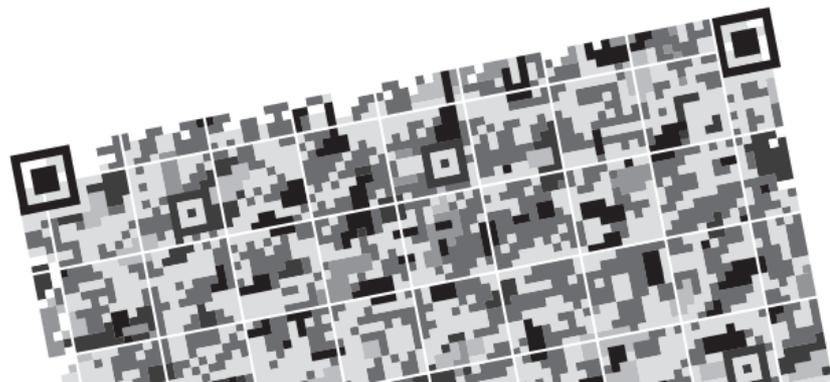
Zakrzewska, Maciej Koczur, Dorota Wardęszkiewicz,

Piotr Stasik editing

Anna Gawlita producer

OPERA ABOUT POLAND (film projection)

The film is a tale added to the music of Artur Zagajewski. Bands of gritty sounds. Gradual increase of intensity of the music and image. A passionate dream about Poland. This work was born out of feeling and compassion. At one point, the painting of Jacek Malczewski *Vicious Circle*, which is often interpreted as a depiction of the child in us. Someone might say that this is not Poland: the image of this land is detached from reality. Yet we can be seen in this way too, not in order to torture ourselves or tame the sublime, but to understand ourselves better.



Saturday / 22 September / 19:30

Witold Lutosławski Polish Radio Concert Studio

ENSEMBLE RECHERCHE

Allan Gravgaard Madsen Suite *** I. Ouverture *

Stefano Gervasoni In Nomine R. *

Allan Gravgaard Madsen Suite II. Air I **

Zbigniew Bargielski anilo – vi – klänge **
(Warsaw Autumn commission)

Allan Gravgaard Madsen Suite III. Gigue **

Milica Djordjević Pomen II *

Allan Gravgaard Madsen Suite IV. Air II **

Fausto Romitelli Nell'alto dei giorni immobili

Allan Gravgaard Madsen Suite V. Réjouissance **

ETHEREAL SATURATIONS

Contrasts. Charm and lightness, a magical dance-like quality in the works of Allan Gravgaard Madsen and Stefano Gervasoni. Powerful, saturated timbres in the music of Milica Djordjević and—as if from another dimension—Fausto Romitelli. Sounds that seem to touch us. Also gestures, intriguing signs from various spaces that open for a moment, dazzling with their diversity, and disappear. What will the work of Zbigniew Bargielski be like? We do not know, as this is its first performance. But we do know that the composer likes to surprise audiences. A legendary ensemble and a large dose of new fascination objects.



Saturday / 22 September / 22:30

Warsaw Philharmonic / Chamber Hall

Leszek Kołodziejcki, Eneas Kubit accordions

KWARTLUDIUM

Dror Feiler contrabass clarinet, soprano saxophone,
live electronics

Wojciech Błażejczyk, Krzysztof Wołek electronics

Krzysztof Wołek Amplified, What is There? **

Wojciech Błażejczyk Ogólna teoria względności
(Theory of General Relativity) **

Bernhard Lang DW29 – Loops for Paweł Szymański *

Fredrik Gran VOLD **

Dror Feiler Goethe im Schlachthof **

END-OF-DAY ANXIETY

The Kwartludium ensemble, true explorers of new musical phenomena, presents their latest collection of phenomena and anxieties. The four premieres all refer to materialised fears. From the role of truth in information and social exchange in the music of Krzysztof Wołek and Wojciech Błażejczyk, through the increasing role of artificial intelligence and robotics in Fredrik Gran, to the heavy criticism of social egoism in Dror Feiler. Is this still art or political commentary? Fortunately, both. Some artists do not want to be shut in their ateliers. Between these four “referential” compositions, the looped works of Bernhard Lang will offer a convoluted formal play with Balkan tunes in the background, like the expression of nostalgia for the idyllic land of the past. There is similar emotion in the music of Paweł Szymański, to whom Lang had dedicated his composition.



Sunday / 23 September / 19:30

ATM Studio

Joanna Freszel soprano

Jerzy Głybin actor

Przemysław Stippa actor

Karol Urbański mime

Paweł Hendrich tape parts

Soloists of the Katowice City Singers' Ensemble

CAMERATA SILESIA

Anna Szostak choirmaster

SZCZECIN CASTLE OPERA BALLET

Karol Urbański ballet director

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

Szymon Bywalec conductor, artistic direction

Wojciech Wantulok assistant conductor

Natalia Babińska direction

Karol Urbański choreography

Klaudia Klimka stage design, costumes

Marian Oslislo, Krzysztof Zygalski, Tomasz Strojecki

film, multimedia

Piotr Sadlik light direction

Andrzej Krzanowski Audycja V (Programme V) **

1977 POETICAL TREATISE

In this work, the 26-year-old composer used all the technical means available in his time. This includes film projection, several layers of recording, dance, soloists, choir, and orchestra. There are carefully selected poetical and prose texts by authors who were acute witnesses of the late 1970s: the growing economic crisis and nascent opposition against oppressive authority. Three words recur in those texts: love, heart, and emigration. They can be related to the later destiny of the opera's authors and even the circumstances of their deaths. They can also be read as a current reference to those who are lost in our modern world. This great poetical show is premiered over 40 years after its creation.

Monday / 24 September / 19:30

ATM Studio

BEETHOVEN ACADEMY ORCHESTRA
(ORKIESTRA AKADEMII BEETHOVENOWSKIEJ)

Wiktor Kociuban conductor, artistic direction

Grzegorz Mart video in Piotr Peszat's piece (**Bartosz Bielenia** actor)

Mirosław Bałka stage design in Paweł Mykietyn's piece
recorded voices:

Łukasz Konieczny bass

Barbara Sieroslowski recitation

Małgorzata Albińska-Frank sound projection

Tomasz Perkowski light realization

Piotr Peszat The Artist's Way

Paweł Mykietyn Herr Thaddäus

MAXIMALIST MINIMALISM

The orchestra as actor of a new musical theatre. Piotr Peszat's large orchestral gestures rub shoulders with sounds from cyberspace, quotes from Schubert, Chopin, and Schoenberg, as well as visual projections. Paweł Mykietyn spatialises instruments, projects recordings and images, action, scenography, and lights. There is a sequence of accelerations and decelerations, a thickening and rarefaction of timbres. We hear one note only, reworked in innumerable intricate ways. Piotr Peszat addresses the issue of our credibility as people playing various social roles, beginning with himself as an artist. Paweł Mykietyn revives and juxtaposes ancient and modern national threads. Two works, two powerful commentaries on modernity: in the history's trail.



Monday / 24 September / 22:30

Nowy Teatr

Jaśmina Polak, Piotr Polak actors

**SPÓŁDZIELNIA MUZYCZNA CONTEMPORARY
ENSEMBLE**

Trond Reinholdtsen conductor, direction

Trond Reinholdtsen Ø – Episode 6 *

THE CHARM OF EXCESS

This event is like a symposium about freedom. It literally begs for a bit of oppression and administrative limits—in vain. We need to handle the ocean of freedom on our own. The works mixes various genres: first a very odd concerto, then a performance; it is neither a musical work nor one for the theatre. As its author says, it is simply an “opra”: a new genre. Trond Reinholdtsen will surprise us with excess and deliberate incoherence. Is it not the reality out there on the street, caught in another episode by the composer? Freedom can—and perhaps should be—unpredictable, and so it is with Reinholdtsen.



Tuesday / 25 September
/ **19:30** and **22:30**

TR Warszawa



**Cezary Kosiński, Magdalena Kuta, Lech Łotocki,
Tomasz Tyndyk, Justyna Wasilewska** actors
Musicians of the Warsaw CELLONET Group:
**Andrzej Bauer, Magdalena Bojanowicz, Bartosz Koziak,
Marcin Zdunik** cellos
Katarzyna Kalwat direction
Monika Muskała translation, adaptation, dramaturgy
Andrzej Bauer, Wojtek Blecharz, Katarzyna Kalwat
artistic supervision over actors' and musicians improvisation

Wojtek Blecharz Rechnitz. Opera (The Exterminating
Angel) ** based on Elfriede Jelinek's play *Rechnitz*
(*The Exterminating Angel*)

THE DIFFICULTIES OF NAMING

Can art raise its voice about huge human suffering? Can the composer do something with false reality, where lofty words mean the opposite of how we normally understand them? The opera of Wojtek Blecharz based on Elfriede Jelinek's novel is a work about the murder of Jews during an SS officers' party at the Rechnitz Castle in Austria. But it is especially a play about the degeneration of language, which stops to call things by their names and fails to recognise reality and evil.

Wednesday / 26 September / 19:30

Witold Lutosławski Polish Radio Concert Studio

BLACK PAGE ORCHESTRA

Leonhard Garms conductor

Lukas Froschauer sound projection

Elena Rykova 101% mind uploading *

Matthias Kranebitter Concerto for the Invisible Hand
(Adam Smith) *

Mikołaj Laskowski Oh, to Rub the Waxy Buddah

Hikari Kiyama Kabuki *

Martin Schüttler schöner leben 3

(„Girl You Know It's True" – M.V.) *

Rafał Ryterski Disco Bloodbath (Got to be real) **
(Warsaw Autumn commission)

Peter Ablinger Black Series (Mondrian 1-4) *



RADICAL IDIOMS

Looking for the spirit of matter. The issue of various lifestyles and models. Complex musical structures and a catalogue of new timbres. These are proofs that composers keep not only their ears wide open, but also their heads; evidence that they soberly and sensitively react to reality. The Black Page Orchestra performs music that reflects their worldview and expresses its truth.

If someone sent a recording of this concert to outer space, alien civilisations could prepare a fairly factual report of human consciousness and our relations to the world. and in fact, everything at this concert will be funnier than this description.

Thursday / 27 September / 19:30

ATM Studio

Agata Zubel soprano

Frank Wörner baritone

KLANGFORUM WIEN

Titus Engel conductor

Peter Böhm, Markus Urban sound projection

Bartosz Nalazek light

Agata Zubel Bildbeschreibung * (concert version)

FROZEN TIME

It all started with a painting by a Bulgarian student that Heiner Müller, the German playwright and poet, described with a single long sentence. In his description, all has already happened, with the protagonists now on the other side of life. She and he. Imagined stories that led both of them to the moment of freezing on the painting. Another large format work referring to opera comes from one of the most creative contemporary artists: a female composer and singer that will appear in those two roles. Add to this leading soloists and an orchestra of soloists: the Klangforum Wien. All written into a painting.



Friday / 28 September / 19:30

Witold Lutosławski Polish Radio Concert Studio

Katarzyna Duda violin
Frederike Möller piano
**EUROPEAN WORKSHOP
FOR CONTEMPORARY MUSIC**
Rüdiger Bohn conductor

Oxana Omelchuk Staahaadler Affenstall *
Bernhard Gander Beine und Strümpfe *
Agata Zubel Violin Concerto
György Ligeti Concerto for Piano and Orchestra

TEXTURAL RHYTHMS

The mosaic-like texture of Oxana Omelchuk, the weaved relations between the soloist and ensemble in the work of Agata Zubel, the world derived from the life of products (including clothes) in Bernhard Gander, the extent of matter rhythmically pulsating in the piano concerto of György Ligeti presented in a chamber version. This is the programme of the concert of the Polish–German orchestra of European Contemporary Music Workshops, organised by Warsaw Autumn in cooperation with the German Music Council for the 15th time. Warning: high energy zone!



Saturday / 29 September / 19:30

Warsaw Philharmonic / Concert Hall

Kakushin Nishihara biwa
proMODERN: Marta Czarkowska, Katarzyna Bienias,
Ewa Puchalska, Ewelina Rzezińska sopranos
POLISH NATIONAL RADIO SYMPHONY
ORCHESTRA IN KATOWICE
Etienne Siebens conductor

Anna Zawadzka-Gołosz Ex motu **
(Warsaw Autumn commission)
Akiko Yamane Harakiri Maiden *
Louis Andriessen De Staat

SCULPTED WISEMEN

As Saint Thomas Aquinas once said, it all comes from motion. Grapes of sounds will rotate in the work of Anna Zawadzka-Gołosz. In the music of Akiko Yamane, we shall hear a solo part for biwa, a medieval Japanese instrument used for accompanying warriors' sagas. There will be violent gestures, attacks, and retreats, as in the films of Akiro Kurosawa. No wonder: they are the imaginations of knife attacks that cut through tissue and space. And the finals' final: Louis Andriessen's *De Staat*, a treatise about the state, based on texts from Plato's *The Republic*. As the Greek philosopher says, musical scales may not be altered, as they are the foundation of social order. Each change brings about inevitable social destabilisation. This was Athenian democracy. We, on the other hand, seek balance between continuation and change, memory and modernity—at Warsaw Autumn and in life.

COMPOSERS SPEAK

Austrian Cultural Forum

Meetings with composers, to learn who they are and what they really think—to understand their music, and ourselves, better.

Saturday / 22 September / 12:00

Meet the composer: **Stefan Prins**

Sunday / 23 September / 12:00

Meet the composer: **Bernhard Lang**

Tuesday / 25 September / 12:00

Meet the composer: **Trond Reinholdtsen**

Friday / 28 September / 12:00

Meet the composer: **Agata Zubel**

COMPOSITIONAL WORKSHOPS

Austrian Cultural Forum

You can learn about ways of writing music both by young composers, active participants of the workshop, and the master authors who will comment upon them. Composing is a continuing quest. If you come, you will find something for yourself—especially if you are a composer.

Tuesday / 25 September / 15:00

Composition workshops **Lecturer: Stefan Prins**

Sunday / 23 September / 15:00

Composition workshops **Lecturer: Bernhard Lang**

Tuesday / 25 September / 15:00

Composition workshops **Lecturer: Trond Reinholdtsen**

Friday / 28 September / 15:00

Composition workshops **Lecturer: Agata Zubel**

Not only sounds

Wednesday / 26 September / **16:00**

PWM Edition

Krzysztof Droba's Warsawautumny relevant thinking

(meeting)

Music also expresses our noblesse. This is how Krzysztof Droba, a great tutor of composers and promoter of contemporary music, who died last year, saw the nature of music. He understood almost every creative approach, but really supported those where he saw some kind of light, the touch of another dimension. Everyone who attended Warsaw Autumn in the past owes many memorable concerts to him. We shall go back to those memories during the meeting.

Saturday / 29 September / **16:00**

Austrian Cultural Forum

Meeting with the audience

Music is enough for everything? Not for the organisers of Warsaw Autumn. Director Jerzy Kornowicz and members of the Programme Committee invite audience members to a discussion about the Festival and contemporary music.



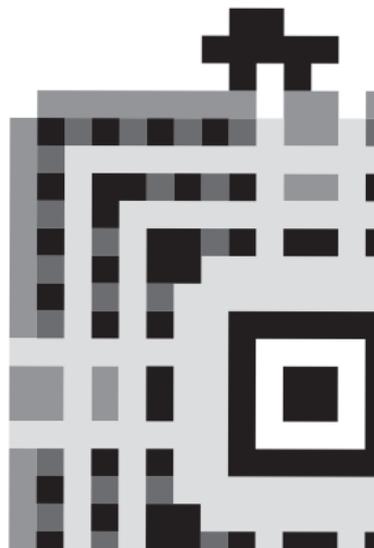
LITTLE Warsaw Autumn

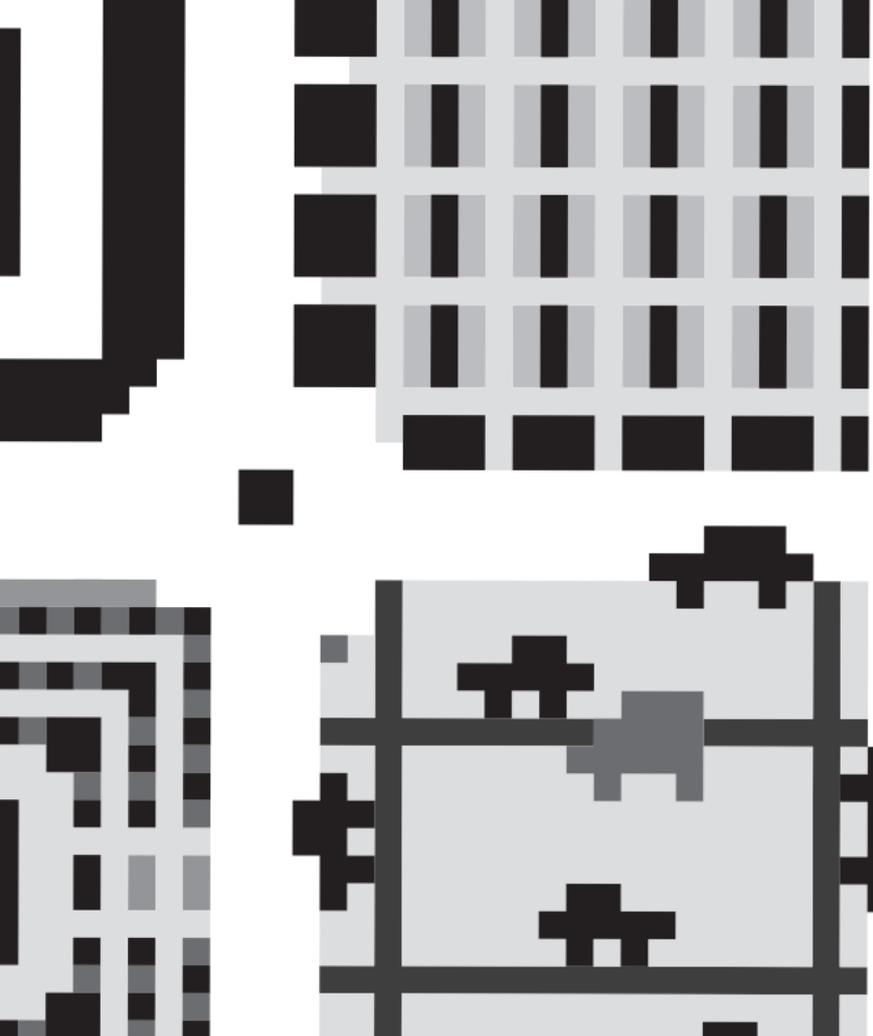
recommended for children aged 4–12

FOUR MUSICAL EXPEDITIONS:

...to an installation at the Museum of Warsaw, where mysterious sounds will be summoned in the underground labyrinth of the Old Town building, where Warsaw legends come alive;

...to a performance: a park game at the Sculpture Park in Królikarnia to vote for one of the five musical parties of the Republic and see how the winners negotiate with the losers. For the sake of music's electors, or rather, enthusiasts;





...to a concert at the Laboratory Hall of the Centre for Contemporary Art to experience a pianoillusion triggered by piano sounds and accompanying visual projections. The piano will redouble in your ears and eyes in various ways. Be careful: you might confound your ear with your eye, and your eye with a cloud;

...again to the same hall for a **big scribbling** session during a Concerto for painter, actor and electronics. You will see how sound creates image and vice-versa. Live with no anaesthetics—it is incredibly invisible.

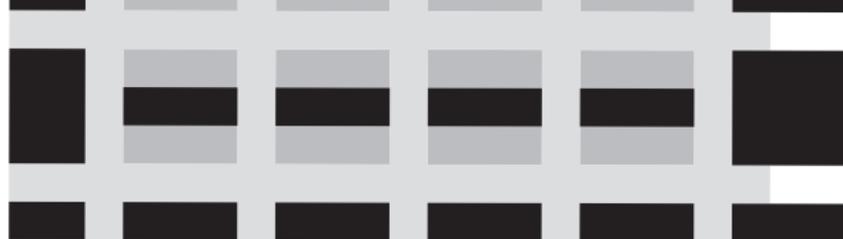
Friday / 21 September
– **Sunday / 30 September**
/ 10:00 – 19:00

Museum of Warsaw (closed on Monday)

Justyna Mazur, Wojciech Kiwer

Wyspa syren (Isle of the Sirens) **,
Kryjówka dźwięków (Hideaway of Sounds) **
(interactive installations, Warsaw Autumn commissions)

Opening of the installations:
Friday / 21 September / 17:00



Saturday / 22 September / 12:00

Sculpture Park in Królikarnia

HASHTAG ENSEMBLE

Lilianna Krych conductor

Paulina Gawrońska, Aneta Todorczuk-Perchuć, Michał Głowacki, Łukasz Kraśnicki, Robert Kibalski, Bartosz Mazur actors

Piotr Tabakiernik GŁOSY (VOICES/VOTES) **

(performance, Warsaw Autumn and Society of Authors
ZAIKS commission)



Sunday / 23 September
/ **11:00** and **16:00**

Ujazdowski Castle Centre for Contemporary Art
/ Laboratory

ANTYNOMIE: **Martyna Zakrzewska,**
Aleksandra Świąt pianos, performance
Mateusz Ryczek performance
Krzysztof Czaja IT consultancy

Pianollusions

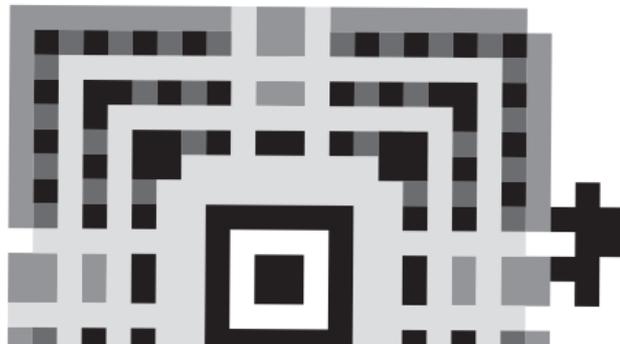
François Sarhan Situation 13
György Kurtág Játékok (Games)
John Cage 4'33"
Mateusz Ryczek Katalog chmur
(Catalogue of Clouds) **
(Warsaw Autumn commission)
Michael Beil Doppel *

Saturday / 29 September
/ **11:00** and **16:00**

Ujazdowski Castle Centre for Contemporary Art / Laboratory

Bartosz Bielenia actor, video
Wojciech Kiwer electronics, sound design
Grzegorz Mart paintings, drawings
Piotr Peszat composition, electronics

bazGRANIE (disPLAYING).Concerto for Painter, Actor and
Electronics ** (Warsaw Autumn commission)



Warsaw Autumn Hits the Club

Thursday / 27 September / 22:30

barStudio

Bartosz Weber electronics

Dganit-Enso Elyakim sound artist

Teoniki Rożynek electronics

Hadas Pe'ery live electronics

Stawomir Kupczak bum ** (Warsaw Autumn and Society of Authors ZAiKS commission)

Dganit-Enso Elyakim Transmitted by Hand **
(Warsaw Autumn commission)

Teoniki Rożynek Palinopsja ** (Warsaw Autumn and Society of Authors ZAiKS commission)

Hadas Pe'ery Zero Sum **

(Warsaw Autumn commission)

Bartosz Weber improvisations

CONTEMPORARY DISCO

Dance is an important issue because it is interpersonal. Back in the Baroque era, composers wrote many dance works. Later, this was left to specialists. Today, we suspend those divisions. Serious composers from Israel and Poland offer their contemporary dance figures with references to social issues. The no less serious club improviser Bartosz Weber joins the concert with dance improvisations on selected works from this year's Warsaw Autumn.

Friday / 28 September / 22:30

Powidoki – Museum of Modern Art,
Museum on the Vistula

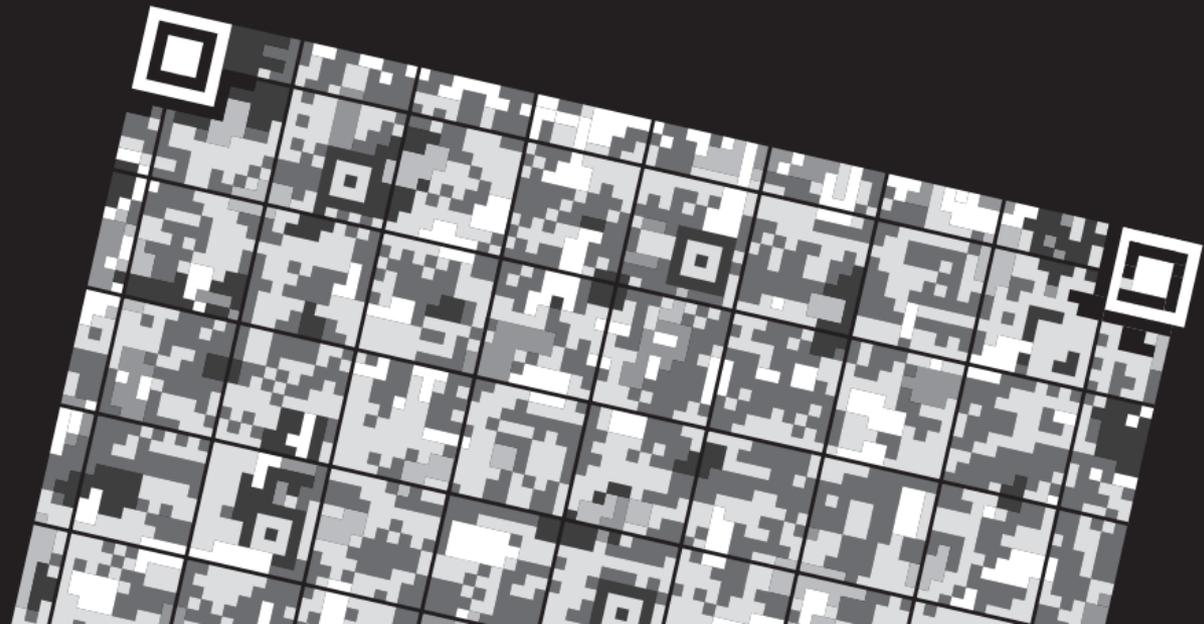
TEL AVIV – JERUSALEM – WARSAW

Yehezkel Raz live electronics
Amnon Wolman live electronics
Jerzy Rogiewicz percussion

Yehezkel Raz Warsaw – Tel Aviv **
(Warsaw Autumn commission)
Amnon Wolman Barrier, Stop for Inspection **
(Warsaw Autumn commission)
Jerzy Rogiewicz Warsaw **
(Warsaw Autumn commission)

SIGNPOSTS

The sound of cities. Musical compositions created live, on the intersection of roads, waters, and history. Poland and Israel: the club chapter.



Venues:

Warsaw Philharmonic / 5 Jasna St.

Witold Lutosławski Polish Radio Concert Studio

/ 59 Jacka Kaczmarskiego St.

ATM Studio / 384 Wał Miedzeszyński St.

Nowy Teatr / 10/16 Madalińskiego St.

TR Warszawa / 8 Marszałkowska St.

Kordegarda. The Gallery of the National Centre for Culture

/ 15/17 Krakowskie Przedmieście St.

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

Austrian Cultural Forum / 7/9 Prózna St.

Centre for Contemporary Art Ujazdowski Castle / 2 Jazdów St.

Sculpture Park in Królikarnia / 113A Puławska St.

barStudio / 1 Defilad Sq.

Powidoki – Museum of Modern Art / Museum on the Vistula

/ 22 Wybrzeże Kościuszkowskie St.

Fringe events:

Concerts, installations, presentation
of a new website, meetings, discussions

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

*** first performance of entire suite

** first performance

* first Polish performance

The programme is subject to alteration.



Festival Office

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