

Akademia Muzyczna im. Krzysztofa Pendereckiego w Krakowie
Krzysztof Penderecki Academy of Music in Krakow
Katedra Kompozycji / Composition Faculty

Studio Muzyki Elektroakustycznej

Studio of Electroacoustic Music - SME

Polskie Stowarzyszenie Muzyki Elektroakustycznej

Polish Society of Electroacoustic Music - PSeME

Międzynarodowa Konfederacja Muzyki Elektroakustycznej

International Confederation of Electroacoustic Music - CIME/ICEM

CSW **Solvay**, Zakopiańska 62, Kraków

Strefa 522

13.05.2022, 19.00

wykonawcy / performers

Dominika Czachor - klarnet basowy / bass clarinet

Jan Kucharski - akordeon / accordion

Leszek Hefi Wiśniowski - flet / flute

Dominika Peszko - fortepian / piano

Michael Selvaggi - elektronika / electronics

GrupLab

program

Włodzimierz Kotoński - **Mikrostruktury** (1963) na taśmę / for tape
SEPR

Michael Selvaggi - **Fetid Echoes, Rebirth** (2022)

na klarnet basowy, akordeon, fortepian i elektronikę / for bass clarinet, accordion,
piano and electronics *

Jeremy Wexler - **Meeting halfway** (2022) * fixed media

Ostap Manulyak - **Transgression** (2017) na flet i elektronikę / for
flute and electronics

GrupLab - **Plejrek 324**

Sandra Bąk, Maciej Bieniawski, Darek Błaszczak, Marek Chołoniewski, Leszek Hefi
Wiśniowski, Michał Jandura, Jan Kucharski, Artur Lis, Piotr Madej, Wojciech Skowronek

* prawykonanie światowe / World Premiere

Michael Selvaggi - laureat nagrody / winner of Residence Prix CIME
2021 - AMKP

Jeremy Wexler - rezydent Fundacji Fulbright resident - AMKP

www.sme.amuz.krakow.pl

Włodzimierz Kotoński (1925 - 2014) graduated from the State Higher School of Music in Warsaw with Piotr Rytel (1951). He also studied composition privately with Tadeusz Szeligowski and piano with Maria Klimont-Jacynowa. In the 1950s, he was interested in Podhale folklore, which was reflected in the orchestral Highlander Dances and published theoretical works. In the years 1957–1961 he participated in the International Summer Courses for New Music in Darmstadt. As a composer, he constantly collaborated with the Polish Radio Experimental Studio, he was also active in electronic music studios in Cologne, Stockholm, Freiburg, Paris and Bourges. From 1967, he lectured at the State Higher School of Music (now the Fryderyk Chopin University of Music) in Warsaw, where he also ran the University's Electronic Music Studio; in 1972 he was awarded the title of associate professor, from 1983 associate professor, from 1990 full professor. 1972-1973 he was dean of the department of composition, conducting and music theory. He lectured on composition as well as electronic and computer music

In the years 1970-1971 he was on a scholarship from the Berliner Künstlerprogramm in West Berlin, he also taught composition and lectures on music for tape at the Royal Academy of Music in Stockholm (1971), at the State University in Buffalo (1978) and at the Rubin Academy of Music in Jerusalem. (1989). In the years 1974–1976 he was successively the chief music editor of the Polish Radio and the chief music director of the Polish Radio and Television. In 1980–1983 he was vice-president, and 1983-1989 president of the Polish Society for Contemporary Music (the Polish section of SIMC). From 2008 he was the chairman of the jury of the Public Media Award in the field of contemporary classical music OPUS.

His students include Jacek Grudzień, Jarosław Kapuściński, Krzysztof Knittel, Stanisław Krupowicz, Hanna Kulenty, Weronika Ratusińska, Anna Ignatowicz-Glińska, Paweł Mykietyn, Edward Sielicki, Owen Leech, Paweł Szymański.

Buried at the Bródno cemetery in Warsaw [1]

Michael Selvaggi (*2001, Toronto) is a Toronto-based composer of experimental and electroacoustic music, soon to complete his Bachelor's in Music Composition at the University of Toronto's Faculty of Music. He has been a participant of various programs, some of which are: the Precept.Concept.Percept masterclasses, the ACTIVATE Reading Sessions hosted by the Canadian Music Centre, the EMERGE Workshops and Concert hosted by the Julius Quartet, the 2021 Arraymusic Young Composer's Workshop, the Du Vert a L'infini Call for Collaborative Projects, and the ConneXions Mentorship Program hosted through the Canadian New Music Network.

He has been the recipient of multiple awards and commissions, some including: Honourable Mention in the Louise MacPherson Memorial Award, selection as Eastman School of Music's 2020 OSSIA International Call for Scores Winner, a commission for the Kamratōn Ensemble as part of the 2021 Society of Composers, Inc. National Conference, two separate interactive multimedia installation and spatialized percussion ensemble commissions from Redshift Music, selection as the winner of two separate SOCAN Foundation Young Composer Awards in both the Chamber Music category and the Electroacoustic category, and most notably has recently been selected for an artistic residency in May at the SME AMKP Studio for Electroacoustic Music at the Academy of Music in Krakow, Poland through the Residency Prix CIME 2021 (ICEM).

Michael has collaborated with multiple organizations, including: Redshift Music, Women on the Verge, the Julius Quartet, the Kamratōn Ensemble, the Canadian Music Centre, the Canadian New Music Network, Du Vert a L'infini, and is a current Lead Composer for Green Room Sound Collective's newest spectral-multimedia installation, "The Gallery". His interest in exploratory music manifests through combining the familiar with the unfamiliar, specializing in the unknown and often pleasantly discomfiting realm of noise. Having previously worked under the instruction of mentors such as Norbert Palej, Jacob Adler, James Rolfe, and Raven Chacon, he is now studying under the mentorship of two notable electroacoustic composers, Bekah Simms and Darren Copeland. In his research, Michael is exploring the limits of spectral composition, experimental sound art, microtonality, and soundscape, with a musical output that lies within a wide variety of genres, often incorporating various forms of complex multi-media—and anything between.

Fetid Echoes, Rebirth was written for the Krzysztof Penderecki Academy of Music in Krakow, as part of my artistic residency at the Electroacoustic Music Studio, which I had graciously been granted through the support of the International Confederation of Electroacoustic Music. The idea for this work emerged in May of 2021, as I was reflecting on a previous body of music I had composed. This set of three pieces dealt with the gradual progression of seasonal decay—a movement from liveliness to stagnancy that occurs between the months of August to January—and sought to make musical all of the grotesque sounds that emerged from this disintegration of organic matter. Within this reflection, “Midwinter Fractures” sparked the most inspiration, as its material—derived from spectral analysis of winter-based sounds—explored a sort of encapsulation of the material that preceded it, a process of “freezing-over” the remnants of Autumnal decay. “Fetid Echoes, Rebirth” explores the subsequent vernal thawing of this environment—both as a literal ecosystem and as a figurative collection of aesthetic matter—and sources sonic material from personal field recordings of this seasonal rebirth, processed material from a previous recording of “Midwinter Fractures” by the Julius Quartet, as well as excerpts from the electronics of the previously mentioned pieces. Spectral structures from these earlier works are retuned in just-intonation, preserving their aforementioned grotesque character, while altering their relationship to the surrounding material; in this way, almost all structures can exist on one plane. Spectral shapes and structural form in the instrumental and electronic sound worlds are derived from analysis of the new and existing material. “Echoes” of former sonic matter are scattered throughout the newly introduced soundscape in the electronics, tainting the beautiful rebirth with fetid remnants of past decay. As the seasons turn and as the ice begins to melt on the forest floor, earlier putrefaction is uncovered and given space to emerge, warranting all sorts of new phenomena.

Amplification permits highly unstable techniques and nuances in instrumental preparation to be brought to the foreground, allowing such to work in tandem with electronics to craft an environment indicative of renewal, while fostering a newfound artificiality not present in the preceding body of work.

Jeremy Wexler is a composer from New York, USA residing in Kraków, Poland. A recipient of a Fulbright Research Award to study electroacoustic composition at the Krzysztof Penderecki Academy of Music and an ASCAP/SEAMUS Commission Award (2nd prize), his work has been premiered by international visionaries including the Novalis Trio, Ukho Ensemble, Proton Bern, Divertimento Ensemble, Mivos, and ECO Ensemble. Jeremy has performed as a conductor, a percussionist, and as a touring drummer. Completing his initial studies at SUNY Purchase College (B.M., M.M.), Jeremy is currently a Ph.D. candidate in music composition at the University of California, Berkeley.

Meeting halfway (2022) Transposing audio clips by pitch also changes their duration (lowering the pitch of an audio clip increases its duration, while raising the pitch decreases its duration). With this in mind, I sampled a recording of Claude Debussy's *Clair de lune* (performed by Lang Lang on his album *Piano Book*) and transposed it seven times in quarter-tones [+75¢ | +50¢ | +25¢ | +/- 0¢ | -25¢ | -50¢ | -75¢ | -100¢]. From the beginning, the listener hears a kaleidoscope of distinct piano pieces gradually coming together towards the apex of the piece, where all eight instances of the recording are perfectly aligned. From the apex to the end, the audio gradually drifts apart until *Clair de lune* is no longer recognizable.

Ostap Manulyak (*1983, Lviv) Ukrainian composer, performer and organiser of different artistic initiatives. Ph.D, docent (assist. prof.) of composition department of the Lviv Music Academy. Ostap Manulyak was born in Lviv 1983. Studied composition at the Lviv Music Academy (with prof. Viktor Kaminsky) and also took part in many master-classes of new music lead by such composers as: Samuel Andreyev (Canada), Carola Bauckholt (Germany), Stefano Gervasoni (Italy), Sergej Newski (Russia-Germany), Serhiy Pilyutikov (Ukraine), Boguslaw Schäffer (Poland), Gerhard Stäbler (Germany) and others.

At 2009 received LODA and Ukrainian Academy of Science Award, at 2010 received the Levko Revutsky award in composition and in 2020 received Mykola Leontovych award in composition.

Twice was a fellow of Gaude Polonia Program. In 2006 he studied composition at Krakow Music Academy with prof. Zbigniew Bujarski. In 2011 worked at Studio of Electroacoustic Music (SME) at Krakow Music Academy and studied electroacoustic music with prof. Marek Choloniewski.

During 2018-19 academic year he was visiting researcher at the Center for Computer Research in Music and Acoustic (CCRMA) of Stanford University (California) as Fulbright fellow.

Ostap Manulyak is a co-founder of Art Association NURT, director of the Festival of electroacoustic music VOX ELECTRONICA and Experimental Educational Studio of Electroacoustic Music (ESEM) of the Lviv Music Academy.

Transgression - gradual flooding of the land surface across the sea. Vertical movements of the earth's crust or rise in sea level, caused by global warming, are the cause of the transgression. As a result, a new shoreline is created and the sea increases its area. Transgression is an ecological catastrophe because it ultimately changes the abiotic characteristics of the environment.

Composition based on spectral analysis of archival folklore recordings from the early 20th century. Readability of the signal is often lost and the noise level increase. The boundary between sound and noise is erased, and authentic ethnographic records from the village begin to sound like heavy industrial noise ambient. External traces of structure are visible, but the content disappears - emptiness remains.