

Musik und Macht:Polen

Panel Discussion with Music

CON
TEMP
OHR

EINE KOOPERATION VON



Programme

Panel

Hanna Kulenty | Composer (Warsaw /PL, Arnhem/NL)

Agata Pyzik | Culture journalist (Warsaw/PL, London/UK)

Karol Tymiński | Performer and choreographer (Berlin/D, Warsaw/PL)

Doris Wydra | Political scientist and Executive Director of the Salzburg Centre of European Union Studies (Salzburg/A)

Moderation: **Simone Heilgendorff** | Head of ConTempOhr

Performances

Hanna Kulenty (b. 1961)

Siesta (2016) for violin, violoncello and trumpet

Cadenza (1992) for solo violin with delay

Sinequan (rev. 1993) for solo cello with delay

Members of the ensemble NAMES (New Art and Music Ensemble Salzburg)

Anna Lindenbaum, violin | Leo Morello, violoncello | David Schmidt, trumpet

Hanna Kulenty, electronics

Karol Tymiński (b. 1985) | Video samples of his work



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In times in which democracies are visibly and purposefully affronted and undermined in cultural-political matters, activities in contemporary music are also increasingly under threat. In certain countries, the threat scenarios are particularly aggressive. In our series “Musik und Macht”, we already conducted discussions accompanied by live music in 2016 and 2017 on two countries/regions – Russia and the Middle East.

Now the relatively young democracy Poland, whose political climate has intensified considerably since the last elections, is also moving increasingly to the fore. Politically critical leaders of representative cultural organisations have been and continue to be replaced by the new administration, while independent creative artists appear to be able to find niches so far or already live outside the country.

What does this mean for the “new music” scene in Poland and for Polish musicians? How do matters stand with the complicated relationship between music and power or music and political structures? Are there artistic interventions against political power tactics, and if so, how do they sound? To what extent can music and art be politically functionalised? How are creative artists who do not fit in with the cultural politics or who do not bow down to state guidelines disadvantaged? In what ways do the state and the opposition use artistic means as an avenue for political communication?

On the panel are internationally renowned personalities from the cultural, musical, and scholarly sphere in Poland and Austria.

From left to right:
Agata Pyzik
Karol Tymiński
Hanna Kulenty
Doris Wydra
Simone Heilgendorff
Leo Morello
Anna Lindenbaum
David Schmidt



Hanna Kulenty

Siesta (2016) for Violin, Cello and Trumpet written especially for her children Kaja Majoor (violin) and Piort Majoor (trumpet) when they started studies at the Conservatory in The Hague and in Amsterdam, NL.
Dancelike material, humor, joy! (HK)

Cadenza (1992) for Solo Violin with Delay
This is a freestanding composition based on the cadenza from *Violin Concerto No. 1*. (HK)

Sinequan (rev. 1993) for Solo Cello with Delay
A solo cello piece with delay - very strong and powerful material used as the basis of *Sinequan Forte A* and *Sinequan Forte B*. There are also versions for large and small symphony orchestra. (HK)

Hanna Kulenty is a Polish composer of contemporary classical music. Since 1992 she has lived both in Warsaw (Poland) and in Arnhem (The Netherlands). She studied composition with Włodzimierz Kotoński at the Chopin Music Academy in Warsaw and with Louis Andriessen at the Royal Conservatory of Music in The Hague. In addition, she participated in several summer courses in contemporary music composition in Kazimierz and Darmstadt, where she visited lectures by Iannis Xenakis, Witold Lutosławski, Thomas Kessler and François Bernard Mâche.

As a freelance composer, Kulenty is a recipient of numerous commissions and scholarships. Among them she was a guest at the artist residency programme of the DAAD in Berlin (D) in 1990 and composer-in-residence with Het Gelders Orkest in The Netherlands in 1999-2000. She lectured at the Other Minds 10 festival (San Francisco) and at Sound Streams Canada 2005. In that same year, she was a guest professor at the Conservatory of Zwolle and in 2007 at the ESMuC Music Academy in Barcelona.

Kulenty composes for solo instruments, chamber groups, large orchestras, opera, television plays and film. In her early works she had an emotional structure in mind, an arc design as a way of expressing the intensity curve or energy of a particular structure. She tried to achieve a permanent tension in a kind of European trance music. In recent years, she calls her compositional technique "polyphony of time dimensions", emphasizing the circularity of time and the simultaneity of time-events occurring on different temporal planes. (HK)

Kulenty's preferred medium is the symphony orchestra, but recently her penchant for musical drama and intensity of emotion has found a suitable expression in her music for stage. Since the success of her opera *The Mother of Black-Winged Dreams* at the Münchener Biennale 1996, she has been considered one of the leading figures in the Polish composers' scene.

Her compositions have been premiered at festivals throughout the world, such as Huddersfield Festival, Schleswig-Holstein Musik Festival, Warsaw Autumn, Musica Polonica Nova and the Netherlands Music Days. Her numerous orchestral pieces have been performed in Holland, Denmark, Poland, and Germany, with conductors including David Porcelijn, Antoni Wit, Peter Eötvös, Ingo Metzmacher and Ronald Zollman. Soloists such as Isabelle van Keulen, Elżbieta Chojnacka, Krzysztof Bąkowski, Marco Blaauw and Frank Peters have performed her work, and the Kronos Quartet recently commissioned her to write her 4th and 5th string quartets. (HK)

Agata Pyzik

Agata Pyzik is a Polish journalist, critic and writer on culture, art, aesthetics and politics for many publications and periodicals in the United Kingdom and Poland including *The Guardian*, *The Wire*, *Frieze*, *Biweekly*, *Polityka*, *Political Critique* and *Szum*. Her book *Poor But Sexy: Culture Clashes in Europe East and West* (Zero Books 2014) examined the artistic and cultural history of late 20th-century Eastern Europe under socialism and its eventual transition to neoliberal capitalism. She is interested in culture in state socialist countries, the Cold War period, and capitalist transition in post-communist countries. She divides her time between Warsaw and London. (AP)

Karol Tymiński

Karol Tymiński is a Polish choreographer and performer who graduated from the Performing Arts Research and Training Studios (P.A.R.T.S.) in Brussels, Belgium and the Warsaw Ballet School. He is a member of Centrum w Ruchu. The works created by Tymiński have been presented in various venues in Poland and abroad. In his explorations, Tymiński focuses mainly on gender problems. The performer, presented as a vessel that can be filled with any story or idea, oscillates between masculinity and femininity or even beyond sexual definition.

During his career, Tymiński has performed in Belgium, the Czech Republic, France, Germany, Holland, Italy, New York City, Poland, San Diego, Spain and the United Kingdom.

Tymiński also collaborates with other artists including Joe Alter, Nigel Charnock, Fabian Chyle, Eleonore Didier, Vincent Dunoyer, Bill T. Jones, Kaya Kołodziejczyk, Jennifer Lacy, Liat Magnezy, Jacek Poniedziałek and Agneja Seiko.

Karol Tymiński's artistic activities have been rewarded with the support of the European Commission, Open Latitude, Stary Browar Nowy Taniec, Ciało/Umysł Foundation, The Ministry of Culture and National Heritage of Poland, Advancing Performing Arts Project, Institute of Music and Dance, Movement Research, Mica Moca, Adam Mickiewicz Institute, Burdag Foundation and the President of Radom City. (KT)

Doris Wydra

Doris Wydra (Senior scientist and Executive Director of the Salzburg Centre of European Union Studies) holds a Master's Degree in Political Science and a doctorate in Law. She has previously worked as legal advisor for TACIS projects in Ukraine and Russia. Her research focus is on democracy within the European Union (especially aspects of challenges for national democracies as effects of integration dynamics, illiberal democracy and the "democratic deficit" within the European Union). Further research interests cover European Monetary Union, the European Neighbourhood Policy and EU-Russia relations.

Simone Heilgendorff

Simone Heilgendorff is a German musicologist and violist. She is currently head of the programme area "ConTempOhr. Mediating Contemporary Music" at the Focus Area Science and Art of the University of Salzburg and the University Mozarteum Salzburg.

She studied musicology, philosophy, and psychology as well as viola in Freiburg, Zurich, Ann Arbor and Berlin.

Since 1993 she has been teaching in several colleges and universities with an emphasis on the mediation of scholarly and artistic practice. From 2007 to 2013 she was University Professor of Applied Musicology and head of the Department of Musicology at Klagenfurt University as well as head of the study program in Applied Musicology (BA, MA). From June 2013 to Dec. 2016 she was head of the international research project „*New Music Festivals as Agorai: Their Formation and Impact on Warsaw Autumn, Festival d'Automne in Paris, and Wien Modern Since 1980*” (funded by the FWF Austrian Science Fund) at the University of Salzburg.

As a violist, she is active as a founding member of the Berlin-based Kairos Quartet, which specializes in contemporary (art) music. (SH)

NAMES Ensemble Salzburg

The recently formed New Art and Music Ensemble Salzburg focuses on a repertoire composed of classics of contemporary literature from the previous century as well as premieres of younger composers. Our goal is to sharpen contrasts, test concepts and recontextualize elements of tradition. The musicians, who come from six different European countries, are always seeking encounters with other musical genres out of recognition that music, alongside its purely acoustic character, possesses an additional sphere of influence. Through a combination of profound craftsmanship and a desire to exchange musical ideas, the New Art and Music Ensemble Salzburg is emerging as an international and sustainable laboratory in the heart of Mozart's city, in which lovers of new thoughts and sounds can experiment. (EN)

Anna Lindenbaum, violin

Anna Lindenbaum, born in 1993 in Vienna, studied violin at the University Mozarteum in Salzburg from 2011 to 2015 with Prof. Benjamin Schmid and Prof. Esther Hoppe. She currently studies under the guidance of Prof. Tanja Becker-Bender at the University for Music and Performing Arts in Hamburg. She won several prizes and scholarships (e. g. Prima La Musica, Musica Juventutis, Concorso Ruggiero Ricci) and is an active member of different chamber music and ensemble formations such as Camerata Salzburg, Klangforum Wien, and Phace Ensemble, especially in the context of contemporary and improvised music. She is a founding member of the New Art and Music Ensemble Salzburg.

Her activity as a soloist and chamber musician has led her to play in festivals such as the Open Chamber Music of the IMS Prussia Cove, the Chamber Music Festival Lockenhaus, the Styriarte Graz, the impuls Festival in Graz, the sound:frame Festival, the Salzburger Festspiele, the Wiener Festwochen, the Expo Shanghai and the Münchner Opernfestspiele. (AL)

Leo Morello, cello

Leo Morello, born in 1994 in Italy, started to study cello at the age of 12 with Enrico Bronzi, with whom he still studies at the University Mozarteum in Salzburg. In 2012 he obtained his first diploma at the Conservatorio Steffani, Castelfranco with full marks and honors. Since 2017, he has also studied at the Hochschule für Musik "Hanns Eisler" in Berlin, in the class of Stephan Forck. His musical development was influenced significantly by encounters with Antonio Meneses, Giovanni Gnocchi, Francesco Dillon, Marino Formenti and Reinhard Goebel.

As an advocate of contemporary repertoire, he is a co-founder of the New Art and Music Ensemble Salzburg,. He also appeared as a member of Alter Ego Ensemble (Rome), Chromoson Ensemble and International Ensemble Modern Academy, and as principal cellist of the Orchestra del Teatro Comunale di Bologna. This led him to perform numerous premieres and to engage in close collaborations with composers such as Enno Poppe, Achim Bornhöft, Matteo Franceschini, Jose Maria Sanchez-Verdu, Jose Manuel Lopez Lopez, Klaus Lang and Salvatore Sciarrino.

In 2015, he became the new cellist of the Salzburg-based accio Piano Trio, with whom he regularly tours Austria, Germany, Italy, Switzerland and the UK. Morello has performed in festivals and concert seasons including Klangspuren Schwaz, Festival di Portogruaro, Abu Dhabi Festival, Sydney Opera House, Megaron Thessaloniki, Philharmony of St. Petersburg, Daegu Contemporary Music Festival, impuls Festival Graz and the aDevantgarde Festival München. (LM)

David Schmidt, trumpet

David Schmidt started to play the trumpet at the age of 7. He studied in Graz and Trossingen with Stanko Arnold and Wolfgang Guggenberger. He also took lessons with Marco Blaauw, Clément Saunier, Anders Nyqvist and Bill Forman. Schmidt is very active in the contemporary music scene and has played in ensembles such as Klangforum Wien and Ensemble Modern Orchestra amongst others.

During his career, he played at festivals such as Wien Modern, Salzburger Festspiele, Winter in Schwetzingen, ORF Musikprotokoll, Lucerne Festival, Greatest Hits Hamburg and Musiktage Donaueschingen; he was also a member of the Lucerne Festival Academy in 2017-18.

He performed the Austrian premiere of *I can't breathe* for solo trumpet by Georg Friedrich Haas. Besides his career in contemporary music, he also plays the baroque trumpet; he has performed in ensembles including the Bach Consort Wien, Wiener Akademie, Hofkapelle München, Wiener Bachsolisten, Haydn Philharmonie Eisenstadt and Neue Hofkapelle Graz, and has been a long time alternate player at the Graz Opera.

Having completed a Diploma in trumpet in Graz, he is currently studying for his Master's degree in the performance practice of contemporary music at the University of the Arts in Graz. (DS)

W&K-FORUM

Places of Exchange for Research, Cultural Politics and Artistic Practice

What happens at the interface of science and art? Which diverse perspectives do scientists and artists adopt regarding one and the same topic? Where do the theses of often only seemingly opposed poles support each other, and where do they refute each other?

Salzburg enjoys a long and successful cultural and scientific tradition. The Focus Area Science and Art [W&K], a cooperation of the Paris Lodron University Salzburg and the University Mozarteum, takes up this tradition, uses it as a source of inspiration and casts a glance into the future: in the three programme areas "Art Polemics – Polemic Art", "ConTempOhr. Mediating Contemporary Music" and "Contemporary Arts and Cultural Production", the two worlds are presented, interwoven, confronted and scrutinized with the help of current questions. The rich course offerings in Science and Art are complemented by numerous symposia, conferences and workshops. Under the leadership of Gerbert Schwaighofer, W&K invites students to think outside the box: a rejection of field-limited thinking and research. With the W&K-Forum series of events, the Focus Area Science and Art also welcomes art enthusiasts from the Salzburg public several times a year.

At alternating venues, the Forum offers a platform for the controversial discourse surrounding cultural- and socio-political questions. For this purpose, prominent personalities from various fields, renowned experts and charismatic mediators are invited to present the respective topic in a broad social context and to debate with each other.



ConTempOhr. Mediating Contemporary Music – Vermittlung zeitgenössischer Musik“ considers itself a platform for research on existing and for development of new mediation/education projects as well as for the schooling and professionalization of “music mediators” in the field of contemporary art music.

The programme area focuses on questions how – on one hand – contemporary art music comes into existence, how it comes to life, how it is experienced, and – on the other hand – how, when and where it will be made experienceable. Essentials are the broad variety of this music and its interdisciplinary connection with other arts and everyday life, its usage in the mediation/education at cultural institutions, in ensemble work as well as in general schools and music schools. The diverse perspectives and the intercommunication of artistic and scholarly daily activities are a special concern of the team of ConTempOhr and will be supported accordingly. Until now activities in this field as in the area of mediation/education of contemporary music have been explored only rarely. This is where we want to ensue and to discover as well as capture projects which already happened, kick off and support new projects, and – last but not least – test projects of our own. Those projects shall be described, systemized and evaluated with scientific tools. Research work, teaching, adjacent events as well as regional, national and international cooperations with people and institutions in culture, education and sciences shall contribute to such activities.

Curators of this Forum: Katarzyna Grebosz-Haring, Simone Heilgendorff, and Monika Żyła

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Further information

w-k.sb.ac.at/vermittlung-zeitgenoessischer-musik
facebook.com/contempohrsalzburg

Die nächsten W&K-FOREN

Portrait Reinhard Febel: Bright Star (UA)

15. Jänner 2019 | 19:30 Uhr | ARGEkultur

Klassentausch – Kunst und Forschung in Schule und Alltag

Künstlerische Forschung mit Kindern und Jugendlichen im Kontext sozialer und ökonomischer Ungleichheiten

17. Jänner 2019 | 19 Uhr | ARGEkultur

Röggla im Theater

24. Jänner 2019 | 18:30 Uhr

Ein Jahr Kulturentwicklungsplan

13. März 2019