

Composition Competition

for Witold Lutosławski's 100th Birthday

Organizers:

The Witold Lutosławski Society
Polish Composers' Union
The Institute of Music and Dance

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The Competition is the part of Witold Lutosławski's Year and is organised with funds from the Institute of Music and Dance



Towarzystwo im. WITOLDA LUTOŚŁAWSKIEGO
the WITOLD LUTOŚŁAWSKI society



Przygotowanie Roku Witolda Lutosławskiego odbywa się przy wsparciu finansowym Instytutu Muzyki i Tańca

Ministerstwo
Kultury
i Dziedzictwa
Narodowego

Stowarzyszenie Autorów
ZAiKS



100. rocznica urodzin
Witolda Lutosławskiego
Obchodzona pod auspicjami UNESCO

About 160 scores by composers from around the world were submitted, including such countries as Argentina, Armenia, Australia, Austria, Bolivia, Canada, China, Finland, France, Georgia, Germany, Great Britain, Greece, Holland, Hong Kong, Hungary, Iceland, Iran, Israel, Italy, Japan, Latvia, Lithuania, Malta, New Zealand, Poland, Russia, the Republic of South Africa, Serbia, Spain, Sweden and the United States.

The International Jury consisted of **Luca Francesconi**, **Kazimierz Kord**, **Magnus Lindberg**, **Steven Stucky**, **Paweł Szymański** and **Tadeusz Wielecki**.

The deadline for submissions was 25 January 2013, the 100th anniversary of Lutosławski's birth. The competition was for a work for symphony orchestra (using the orchestration of Lutosławski's last symphonies), never performed or awarded any prize, and of at least 10 minutes' duration.

PRIZEWINNERS

FIRST PRIZE

– 10, 000 € funded by the Minister of Culture and National Heritage of the Republic of Poland

Thomas Simaku: *Concerto for Orchestra*

pseudonym: H. DE JONAS.....

SECOND PRIZE

– 5, 000 € funded by The Institute of Music and Dance and The Witold Lutosławski Society

Chris Roe: *Lavoisier's Mirrors*

pseudonym: CJR.....

THIRD PRIZE

– 3, 000 € funded by the ZAiKS Association of Authors and Composers

Natalya Chepelyuk: *Aria II*

pseudonym: Meandr.....

HONOURABLE MENTION

Chikako Yamanaka: *Signal to Signallless*

pseudonym: Ccp0703.....

FIRST PERFORMANCES

The winning composition will have its first performance at the final concert of the 56th 'Warsaw Autumn' International Festival of Contemporary Music on 28 September 2013 by the Warsaw Philharmonic under Rafał Janiak.

The work which received Second Prize will be premiered by the International Lutosławski Youth Orchestra (ILYO) on 6 September 2013 at the Philharmonic Hall in Szczecin.

The work which received Third Prize will have its first performance on 9 February 2014 at the final concert of the 'Chain XI' Festival of Lutosławski's Music in Warsaw, by the National Polish Radio Symphony Orchestra under Alexander Liebreich.

BIOGRAPHIES

FIRST PRIZE



Thomas Simaku (b. 1958) is an Albanian-born British composer. He began his studies with Tonin Harapi at the Tirana Conservatory. After graduating in 1982, he gained first-hand experience working for three years with folk musicians in the remote town of Përmet in Southern Albania, near the border with Greece. Having moved to England in 1991, he continued his studies with David Blake at the University of York

(1991-96), gaining a PhD in Composition. He won the coveted Lionel Robbins Memorial Scholarship in 1993, as the only candidate from the UK to receive the award that year, and was a Leonard Bernstein Fellow in Composition at Tanglewood, USA (1996), where he studied under Bernard Rands, as well as a fellow at the Composers' Workshop, California State University (1998), under Brian Ferneyhough.

Simaku's music has been reaching audiences throughout Europe and the USA for more than two decades, and it has garnered a host of accolades for its expressive qualities and its unique blend of intensity and modernism. His works have been selected by international juries in nine editions of the ISCM World Music Days. His other international festivals have included Huddersfield, Tanglewood, Miami, Zagreb-Biennale, Weimar, Rome, Istanbul, Alicante, Innsbruck, the November Music Festival (Holland) and Viitassari (Finland).

His music has been broadcast worldwide by radio stations such as BBC Radio 3, SWR2, MDR, WDR, Deutschlandfunk, Amsterdam Radio 4, ORF (Austria), the Australian Broadcasting Corporation (ABC), and the National Radios of Japan, Poland, Portugal, Spain and Switzerland. His works have been performed by the Arditti Quartet, Diotima Quartet, Kreutzer Quartet, the European Union Chamber Orchestra, English Northern Philharmonia, MusikFabrik, Raschèr Saxophone Quartet, New London Orchestra, Concorde Ensemble (Dublin), El Perro Andaluz (Dresden), Insomnio Ensemble (Utrecht), and Athelas Sinfonietta (Copenhagen). His prestigious

awards include First Prize at the Kazimierz Serocki International Competition (2004), the Leverhulme Fellowship, and a three-year fellowship from the Arts & Humanities Research Council in London. In 2009, he received a British Composer Award from BASCA for his work *Soliloquy V – Flauto Acerbo*, which the judging panel described as “visionary and entirely original”.

Thomas Simaku is Senior Lecturer in Composition at the University of York.

Concerto for Orchestra

Consisting of one single movement played without a break, this piece would best be described as *a voyage in time, where ancient and modern aspects of utterance – musical or otherwise – interconnect and complement each other*. It is therefore in the sense of being in concordance – in concert – that the term *concerto* is metaphorically used here; in other words, a network of relationships between various idiomatic aspects of the musical language is in place and operates throughout the work. Another meaning of the term *concerto* here denotes the playful character of the music in the fast sections, as well as the soloistic treatment of certain instruments and groups of instruments in a variety of combinations.

The orchestra is considered as the ideal instrument for bringing this process into life. Each of the four orchestral compartments is embodied with specific musical ideas, and they are in turn singled out by being texturally highlighted for their powerful and/or delicate expressive qualities. But at the same time, the orchestral groups constantly interact with one another, and in a wider context their *modus operandi* could well be termed as searching for points of convergence between various orchestral colours, whilst holding on to their own identity. During this process of ‘zooming in and out’, as it were, various instruments form their own ‘alliances’ within this huge sonic palette called orchestra.

Just before the final section, a chordal structure quoted literally (exact notes, at the same register) from Lutostawski’s *Jeux Vénitiens* seamlessly becomes part of the piece. Originally played by the strings (figure F of *Jeux*, to be precise), this eight-note chord is here strategically positioned, but freely displayed as an upward arpeggio in the ethereal quality of the vibraphone. The concerto ends with an array of natural harmonics constantly cascading against a background of humanly breathy sounds.

THOMAS SIMAKU

SECOND PRIZE



Chris Roe (b. 1988) graduated from Manchester University in 2010 and recently completed a Masters at the Royal College of Music, having studied with Kenneth Hesketh as an Ian Evans Lombe scholar; he was also awarded the RCM Adrian Cruft Prize for Composition. He is currently involved in two projects to honour Benjamin Britten’s centenary year, working as Apprentice Composer with the Orchestra of the Swan, as well as participating in the Aldeburgh English Song Project.

Chris Roe has worked closely with ensembles including the London Sinfonietta, Composers Ensemble, ECCE, l’Arsenale, and the RCM Wind Ensemble, with performances in the Amaryllis Fleming Concert Hall, Britten Theatre, National Portrait Gallery, and the St. Magnus Festival, and international premieres at the Etchings Festival and Prague’s Rudolfinum Hall. In 2011 he won the International Antonín Dvořák Composition Competition, and reached the finals in the Villiers Quartet New Works Competition.

Roe has a diverse range of musical interests, with recent projects including a chamber opera for the RCM Opera School and *Tête à Tête*, a piece for youth orchestra and projected film, and work on 51 Prod.'s recent film (for which he had the special honour of being shortlisted for Cinesonika's Golden Earwax Award). He has also recently received funding from the PRS/Bliss Trust to study electronic music at IRCAM, and has set up a project called ANIMA bringing together composers, performers and animators for a live music and film event in September 2013.

Lavoisier's Mirrors

you look, craning, twisting, but nothing works, because Lavoisier's mirrors, whether concave or convex, disappoint you, mock you. You step back, find yourself for a moment, but move a little and you are lost [in] this catoptric theatre...

UMBERTO ECO, *FOUCAULT'S PENDULUM*, P. 13

Lavoisier's Mirrors was the final and largest-scale piece that I wrote during my two year Masters course at the Royal College of Music. The passage above from *Foucault's Pendulum* describes the French scientist Antoine Lavoisier's collection of mind-bending Mirrors. It provided a great deal of inspiration for me, reflected both in the mysterious atmosphere of the piece as a whole, and in the music's formal construction.

As time progresses musical figures appear at first distorted, refracted and blurred within large, whirling orchestral textures, until they are suddenly revealed as sharp-edged, crystal-clear objects. These fleeting moments of rhythmic, harmonic and timbral clarity struggle to break through increasingly dense textures, constantly slipping out of reach to lead us down new, unexpected paths...

CHRIS ROE

THIRD PRIZE



Natalya Chepelyuk, born in Pskov, Russia, studied composition with Professor Dmitri Smolsky and piano with Professor Boris Spektor at the Belarussian State Academy of Music in Minsk. Her composition *Terzina* was performed by the Janáček Philharmonic Orchestra under Zsolt Nagy at the 2001 Ostrava New Music Days in the Czech Republic. She received her diploma with

distinction in 2001 and went on to pass a Master of Arts examination. She continued her studies with Enno Poppe at the Hanns Eisler Hochschule für Musik in Berlin (2002) and with Theo Brandmüller at the Hochschule für Musik Saar in Saarbrücken (2004-09). During these years she wrote a number of pieces, including *Pictograms* for 6 instruments, *They are Praying*, *Souvenirs*, *Josef in der Grube* for electronics, *Wind* for solo clarinet, *Lied* for 4 instruments and voice, and *Profumo del mare* for mezzo-soprano and piano.

In 2006, she received a commission from the Luxembourg Sinfonietta to write a composition for piano and ensemble for the project Luxembourg and Great Region, European Capital of Culture 2007. The piece *e/statico* was performed by Marcel Wengler, Inci Yakar and the Luxembourg Sinfonietta in Mainz (Germany), Metz (France), Saarbrücken (Germany) and Luxembourg. In 2012, she was

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a finalist at the 7th Dutilleux International Composition Competition with *Air* for 7 instruments. She also writes incidental music for the theatre, her most recent collaboration having been with the Saarländisches Staatstheater on *Operation Orchester. Opera Without Singer*, directed by Tom Ryser (2013). She has received grants from the University of Saarland's "ZIS", the Bruno and Elisabeth Meindl Fund, and the International Courses for New Music in Darmstadt. She has participated in master classes given by Beat Furrer, Adriana Hölsky, Dieter Mack, and Michael Reudenbach.

Aria II

Aria II continues the variations about the correlation between noise and pitched sound, dissonance and consonance, harmony and chaos. At the same time it is a manifestation of the nostalgia for harmony.

The sporadic movement of primordial sounds such as scraping, squeaking, sighing, and knocking conceals something, and we get a sense that whatever it may be, it must come out.

At first, the sounds are almost indistinguishable from the silence of the environment, then they become fleshy and very dissonant, and suddenly from chaos there arises the harmonic element: consonant sounds as if taken from some forgotten song, which in turn quickly disappears.

NATALYA CHEPELYUK

HONOURABLE MENTION



Chikako Yamanaka was born in Matsuzaka, Mie Prefecture, in 1983. She won a prize at the 74th Music Competition of Japan in 2005, before graduating from Tokyo University of the Arts with the Acanthus Music Prize (2007) and obtaining a Master's degree in 2009. In the same year, her *Rinne* for cello and piano received its premiere at the Contemporary Virtuoso! concert organized by the Japan Society for Contemporary Music. She won Third Prize at the 2010 Toru Takemitsu

Composers' Competition. Her works include *Nocturne 1* for piano (2003), *Disillient* for chamber ensemble (2005), *Three Fragments for Piano Played by the Left Hand, Violin and Cello* (2006), *Cytogenesis* for orchestra (2007), and *A Song for Earth, Sea, and Humans* for mixed chorus (2011). She studied with Shozo Aoki, Masayuki Nagatomi, Ichiro Nodaira, and Atsutada Otaka.

Signal to Signalless

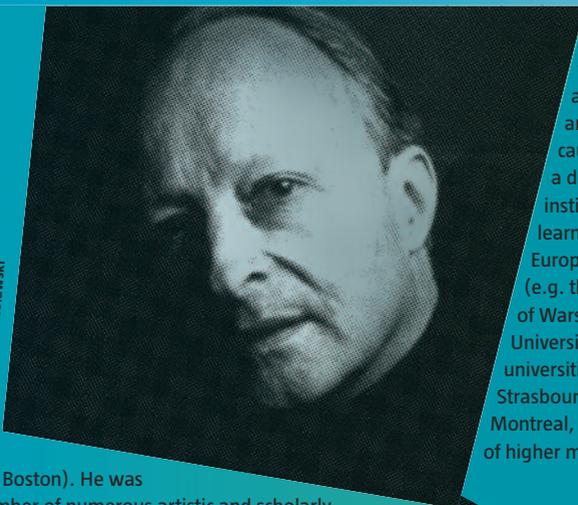
The title *Signal to Signalless* refers to the sign of the Earth as a signal which is emitted towards us, the human beings. Several years ago, I started to be seriously concerned about the environmental changes on Earth. However, it is easy to forget in the hustle and bustle of our lives about the continuously-melting ice in the North Pole and many other abnormal weather phenomena. I think that we should be more sensitive to such matters. I wish to perceive the Earth's signs as the signals it emits through Nature, and although they are not visible I think that we must start noticing them and respond to them with concrete action.

CHIKAKO YAMANAKA

WITOLD LUTOSŁAWSKI

One of the most prominent Polish composers of all time, Witold Lutosławski was born on January 25, 1913, in Warsaw and died on February 7, 1994, in Warsaw. He studied composition under Witold Maliszewski and piano performance under Jerzy Lefeld at the Warsaw Conservatory (1932-1937). His first success was the 1939 world premiere of the *Symphonic Variations*, directed by Grzegorz Fitelberg. The war years hampered Lutosławski's career as he played in Warsaw coffee houses along with Andrzej Panufnik and arranged some 200 pieces for two pianos. In these times he created the celebrated *Variations on a Theme by Paganini*. Lutosławski's creativity underwent numerous stylistic transformations, from Neoclassicism and folkloristic inspirations of the first period to the unique musical language of the mature years. First in a long line of masterworks came the *Concerto for Orchestra* (1954), which is the most frequently performed composition worldwide by Lutosławski. The growing international fame of Lutosławski was fortified by such works as *Funeral Music* (1958), *Venetian Games* (1961), which introduced controlled aleatoricism, *Trois poèmes d'Henri Michaux* (1963), with which he commenced his activity as conductor of his own compositions, *String Quartet* (1964), *Livre pour orchestre* (1968), and *Preludes and fugue* (1972). He wrote many works with great performers in mind, e.g. the *Cello Concerto* for Mstislav Rostropovich, *Chain II* for Anne-Sophie Mutter, *Piano Concerto* for Krystian Zimerman, vocal pieces for Peter Pears and Dietrich Fischer-Dieskau. Masterworks from the last period include the *Third and Fourth Symphony* as well as *Chantefleurs et chantefables*. Starting as early as the 1950s Lutosławski benefited from a growing international fame and was invited to participate in prestigious festivals and juries of composition competitions, and obtained requests to give lectures and compositional workshops. He received commissions from world-leading orchestras and institutions. His achievements won him numerous awards (which include the Jurzykowski, Siemens,

foto. Bolesław Lutosławski



Herder, and Queen Sophia awards, the Polar Music Prize and the Kyoto Prize), and doctorates honoris causa of well over a dozen prestigious institutions of higher learning in Poland, Europe and North America (e.g. the University of Warsaw, Jagiellonian University, as well as universities in Cambridge, Strasbourg, Chicago, Montreal, and institutions of higher musical learning

in Cleveland and Boston). He was an honorary member of numerous artistic and scholarly academies and musical societies. Sensitive to the needs of others, he discreetly led a charitable activity, an example of which was his founding of scholarships for young composers and performers. Being a citizen who felt matters of social importance to be close to his heart, he became actively engaged in the various operations of "Solidarity" in the 1980s. Lutosławski's works exerted an immense influence upon the development of music in our times. His consistency in discovering new areas of music in connection with his creative use of tradition, a masterly compositional technique and originality of musical language have placed him firmly within the ranks of the most outstanding composers of the twentieth century.