

## POLISH RADIO PROGRAMME 2



**COMPOSER:**

SZYMON STANISŁAW STRZELEC  
(b. 1990)

**TITLE:**

*L'atelier de sensorité* for amplified, prepared solo cello and 24 musicians

YEAR OF COMPOSITION: 2015

DURATION: 10'52"

COMMISSION: Warsaw Autumn Festival

**PERFORMERS:**

Aleksandra Lelek (cello)

European Workshop for Contemporary Music

Rüdiger Bohn (conductor)

**RECORDING:**

Warsaw Autumn Festival 2015, Witold Lutosławski Concert Studio of Polish Radio

## DESCRIPTION:

*L'atelier de sensorité*, commissioned by the Warsaw Autumn festival in 2015 for the soloist Aleksandra Lelek and the European Workshop for Contemporary Music led by Rüdiger Bohn, is a synaesthetic study in the plasticity of sound morphed smoothly into different states, in terms of form as process, form as situation, form as object and form as stimulant.

The germ of this form is the opening impulse in the cello part, from which all the other instrumental layers and indeed the whole composition are organically derived. This extremely condensed gesture or point, compressed within an extremely small space, slowly unfurls, growing like a plant, gradually revealing its hidden energetic potential. Thus several different types of timbral counterpoint are introduced: from pointillist noise, creating a vivid, ductile texture, through a polyphony of non-harmonic multiphonic clashes, all the way up to a clear, xenharmonic plane, organised according to just intonation, which is followed by an abrupt return to the point of departure. The accentuated damping of the whole resonance marks the end—the sharp edge of the work as object. The individual parameters are derived and categorised according to multimodal, synaesthetic sensations, which for me are an extremely important aspect of non-verbal understanding of reality.

The main topic of this composition is touch. The synthesis of noise and harmonic thinking renders the timbral material ductile in the extreme—the sounds are almost haptic. The semantic network of the situation proposed by the composer consists of the contact between a finger, a vibrating string, the air, a listener's ear and a representation of a given stimulus.

This *workshop of sensority*, of *laboratorially-shaped sensuality*, represents a musical version of the corporeal turn.

[Szymon Stanisław Strzelec]

## SZYMON STANISŁAW STRZELEC

A composer and sound artist born in 1990, in Cracow, Poland. His works have been performed by ensembles from Poland, Germany, Switzerland, the Netherlands and Ukraine, at international festivals such as the Warsaw Autumn (Poland, 2014 and 2015), the CIME/ICEM international electroacoustic music festival and conference in Denton (USA, 2014), the Donaueschinger Musiktage (German, 2014: 'Next Generation' programme), Les Journées Internationales de la Musique Electroacoustique et de la Créativité in Amiens (France, 2015), Musica Polonica Nova, Tauron Musica Electronica Nova (Poland, 2016) and the Young Composers Meeting in Apeldoorn (Netherlands, 2017).

He has studied composition with Zbigniew Bargielski (2011–2014) and electroacoustic composition with Magdalena Długosz (2014–2017) at the Academy of Music in Cracow and polished his composition skills in master-classes with Caspar Johannes Walter, Mark Andre, Clemens Gadenstätter, Jennifer Walshe, Enno Poppe, Stefan Prins, Johannes Kreidler, Zygmunt Krauze, Manos Tsangaris, Uroš Rojko, Richard Ayres, Joe Cutler, Mayke Nas and Oliver Schneller.

He is mainly interested in neuroaesthetics, xenharmony, new instrument building and sound installations.