

- CD 01
01. LUCA FRANCESCONI. RITI NEURALI (1991) 15:01  
OSTRAVSKÁ BANDA. HANA KOTKOVÁ (VIOLIN). (PUBL. BY G. RICORDI & CO.) OSTRAVSKÁ BANDA. HANA KOTKOVÁ (VIOLIN). ST. WENCESLAS CHURCH, OSTRAVA. CZECH RADIO LIVE RECORDING, OCT. 25, 2010.
2. PETR BAKLA. SERENADE (2010) 8:54  
OSTRAVSKÁ BANDA. ST. WENCESLAS CHURCH, OSTRAVA. CZECH RADIO LIVE RECORDING, OCT. 25, 2010.
3. PAULINA ZAŁUBSKA. DISPERSION (2007) 6:13  
OSTRAVSKÁ BANDA. LA FABRIKA, PRAGUE. CONTEMPULS FESTIVAL LIVE RECORDING, NOV. 5, 2010.
4. SOMEI SATOH. THE PASSION (2009) 30:23  
OSTRAVSKÁ BANDA. CANTICUM OSTRAVA. THOMAS BUCKNER (BARITONE).  
GREGORY PURNHAGEN (BARITONE). CZECH RADIO OSTRAVA STUDIO RECORDING, OCT. 24, 2010.  
LUBOMÍR VÝREK (SOUND ENGINEER). FRANTIŠEK MIXA (PRODUCER).

- CD 2
1. JOHN CAGE. CONCERT FOR PIANO AND ORCHESTRA (1957-58) 22:31  
(PUBLISHED BY C. F. PETERS CORP./HENMAR PRESS) OSTRAVSKÁ BANDA. JOSEPH KUBERA (PIANO).  
LA FABRIKA, PRAHA CONTEMPULS FESTIVAL LIVE RECORDING, NOV. 5, 2010.
2. PETR KOTÍK. IN FOUR PARTS (3,6 & 11 FOR JOHN CAGE) (2009) 24:02  
OSTRAVSKÁ BANDA. LA FABRIKA, PRAGUE. CONTEMPULS FESTIVAL LIVE RECORDING, NOV. 5, 2010.
3. BERNHARD LANG. MONADOLOGIE IV (2008) 12:29  
(PUBLISHED BY ZEITVERTRIEB WIEN BERLIN, 1010 VIENNA, AUSTRIA)  
OSTRAVSKÁ BANDA. LA FABRIKA, PRAGUE. CONTEMPULS FESTIVAL LIVE RECORDING, NOV. 5, 2010.



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Back Cover

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# OSTRAVSKÁ BANDA ON TOUR



WORKS BY JOHN CAGE. PETR KOTÍK. SOMEI SATOH.  
BERNHARD LANG. LUCA FRANCESCONI. PETR BAKLA. PAULINA ZAŁUBSKA.  
OSTRAVSKÁ BANDA: HANA KOTKOVÁ (VIOLIN). THOMAS BUCKNER (BARITONE).  
JOSEPH KUBERA (PIANO). GREGORY PURNHAGEN (BARITONE).  
PETR KOTÍK (CONDUCTOR).

Front Cover

(Pittsburgh) and the role of Aeneas in a new production of Purcell's *Dido and Aeneas* (Orchestra of Saint Luke's). He recently released his first solo CD, *Desiderio*, and contributed to Bjork's CD *Medulla*.

**CANTICUM OSTRAVA** is a mixed choir of singers from Northern Moravia and Silesia. The choir, led by Yurii Galatenko, consists mostly of singers from the National Theater Moravia Silesia in Ostrava and students of the University of Ostrava (the Institute for Artistic Studies). Canticum Ostrava formed during Ostrava Days 2003 to perform *Cori di Didone* by Luigi Nono, and has remained the resident choir of Ostrava Days.

**OSTRAVSKÁ BANDA** is produced by Ostrava Center for New Music.

[www.newmusicostrava.cz](http://www.newmusicostrava.cz)

**PETR KOTÍK**, conductor, New York/Ostrava

#### SOLOISTS

Hana Kotková (violin, Lugano)

Gregory Purnhagen (baritone, New York)

Joseph Kubera (piano, New York)

Thomas Buckner (baritone, New York)

Daan Vandewalle [Ligeti] (piano, Gent)

#### OSTRAVSKÁ BANDA

Daniel Havel (flute, Prague)

Daniel Svoboda (clarinet, Ostrava)

Stefan Most (horn, Berlin)

Jan Hynčica (trombone, Prague)

Tamás Schlanger (percussion, Budapest)

Ádám Maros (percussion, Budapest)

Kateřina Sabová (harp, Ostrava)

Conrad Harris (violin, New York)

David Danel (violin, Prague)

Andrej Gál (cello, Bratislava)

Eduardo Olloqui (oboe, Rotterdam)

Stefanie Liedtke (bassoon, Amsterdam)

Ladislav Kozderka (trumpet, Prague)

Karel Malimánek (tuba, Prague)

László Tömösközi (percussion, Budapest)

Darina Yanková (harp, Ostrava)

Ivan Šiller (piano, Bratislava)

Pauline Kim (violin, New York)

Peter Zwiebel (viola, Bratislava)

František Výrostko (contrabass, Bratislava)



**PERFORMERS:**

**HANA KOTKOVÁ** grew up surrounded by the folk music of Moravia and Silesia, and has been performing in concerts from the age of 10. She studied at the conservatory in Ostrava [V. Kuznik] and at The Academy of Music (AMU) in Prague with Josef Valach, Jiri Novak and Ivan Straus. She has continued her studies in Vymar, Germany, with Wolfgang Marschner and in Lausanne with Pierre Amoyala. As a soloist, she has played with leading European and American orchestras. She is a regular guest of the Ostrava Days Festival, where she has given many Czech premieres, among them *Violin and Orchestra* by Morton Feldman in 2003, *Concerto for Violin and Orchestra* by György Ligeti in 2007, and *Gesungene Zeit* by Wolfgang Rihm in 2009.

American baritone **THOMAS BUCKNER** is known especially for his activities in the area of contemporary and improvised music. Robert Ashley, Roscoe Mitchell, Morton Subotnick, Alvin Lucier, Bun-Ching Lam, Jin Hi Kim, Annea Lockwood, Somei Satoh, Pauline Oliveros, Thurman Barker and Henry Threadgill have all composed pieces for him. He performs improvised pieces of his own as well. While living in Berkeley, California, from 1967–1983, he established and led the label 1750 Arch Records. Since 1989, he has been in charge of the concert series Interpretations in New York. He has performed at Ostrava Days since its founding in 2001.

Pianist **JOSEPH KUBERA** is a core member of the S.E.M. Ensemble, and has been a leading interpreter of contemporary music for the past three decades. He has been a soloist at the Warsaw Autumn Festival, Berlin Inventionen and Prague Spring. He has worked closely with John Cage, Morton Feldman, La Monte Young, Robert Ashley and others. Among the composers who have written works for him are Michael Byron, Anthony Coleman, David First, Alvin Lucier, Roscoe Mitchell, and “Blue” Gene Tyranny. A longtime Cage advocate, he has recorded the *Music of Changes* (Lovely Music) and *Concert for Piano and Orchestra* (Wergo), and toured with the Cunningham Dance Company at Cage’s invitation. Mr. Kubera has been awarded grants through the NEA Solo Recitalist Program and the Foundation for Contemporary Performance Arts.

Baritone **GREGORY PURNHAGEN** performs regularly in New York and around the world, working in many genres (he is one of Philip Glass’s favorite vocalists). He often arranges evening-length cabaret performances, such as Babalu-cy! The Art of Desi Arnaz, which won a 2008 Back Stage Bistro Award. Recent classical work includes an all-Kapsberger program with Chatham Baroque

**LUCA FRANCESCONI** (1956, Milan) studied composition with Luciano Berio and Karlheinz Stockhausen, and worked as Berio’s assistant for four years. He is presently the artistic director of the Venice Biennale through 2012. In addition to over a hundred pieces of chamber and orchestral music, he has written six operas, three of which were specifically for radio broadcast on RAI. In his writing, he focuses on dealing with plots, or narrative threads, concepts that have been rejected through the 20th century. In Francesconi’s words, “It seemed as though it was no longer possible to tell stories . . . Our generation just doesn’t accept that.”

**RITI NEURALI** (1991) was commissioned by and dedicated to the violinist Irvine Arditti and the Dutch Asko Ensemble. The virtuosity of both the soloist and the ensemble led Francesconi to create perhaps his most successful larger-scale work to that point. The instrumentation is identical to that of Schubert’s Octet in F major. *Riti neurali*—the title is a pun on neural “rites,” or impulses—begins with short violin gestures, and builds until the entire group is taken in a collective frenzy. Francesconi mentions a “personal signature,” which only appears as a singing melody at the end of the piece, as a catharsis to the language of post-serial European music. When the melody prevails, the piece alludes to Schubert, “the master of vocal melody,” according to Francesconi.

**PETR BAKLA** (1980, PRAGUE) uses elementary, schematic musical structures such as standard scales and chords in his compositions. He is interested in situations where “not-quite-yet-music” becomes “music.” Bakla seeks contexts in which these musical figures, seemingly banal and empty, acquire energy and become expressive. This seemingly minimal approach results at times in a relatively complex and abstract music with little reference to historical styles. At times, it may lead to subtly ironic and subversive dialogue with the music of the past (typically post-WWII European modernism), or trying various clichés that discreetly parody some recent compositional techniques, such as spectralism. Bakla’s music has been performed in Austria, the Czech Republic, France, Germany, Italy, the Netherlands, Spain, Switzerland and the United States.

**A FEW WORDS ON THE TITLE SERENADE:** The title actually emerged by itself in the course of composition—it reflected my ongoing feeling that the music was emerging on its own rather than being created, its lightness not ballasted by expression. Through this process, the title *Serenade* suggested itself. It is a free association, playing around “as if” without a historical model, nothing prepared, just an association in three periods.

**PAULINA ZAŁUBSKA (1984, KRAKOW)** is a graduate student at the Music Academy in Krakow. She studied composition with Krystyna Moszumanska-Nazar, Anna Zawadzka-Golosz, and Krzysztof Penderecki. In 2009, she also began studying film scoring and electronic techniques at the Lodz Music Academy. Since then, she has worked at the NOTAM electronic music studio in Oslo and participated in the Iter/Eter exhibition at the Warsaw Autumn Festival (2009). Her compositions include chamber, orchestral, and electronic pieces, as well as music for film; her focus is on many types of media, including live, electronics, and video. In her most recent works, she is exploring new sound spaces for instruments and electronics.

**DISPERSION (2007)** takes its name from the form of the piece; initially steady rhythmic structures disperse throughout the piece. The emphasis is on color and energetic expression of sound.

**SOMEI SATOH (1947, SENDAI, JAPAN)** is considered one of Japan's most internationally celebrated composers. Iconic, deeply moving and unabashedly gorgeous, his music embraces a kind of sculptural minimalism infused with the lyrical sense of Romanticism. Largely self-taught, Satoh came to the technical elements of music from a deep understanding of the philosophies of Shinto and Zen Buddhist beliefs, and this background reveals a music that is striking in its clarity and sense of suspended time.

**SATOH'S REDUCED SETTING OF THE PASSION (2009)** of Christ features baritone solos for Thomas Buckner (Christ) and Gregory Purnhagen (Pilate) as well as a male choir. The vocal styles used in the piece include Syomyo and Biwa singing and Nagauta from Japan, traditional Western singing, and Gregorian chant. The Passion was commissioned by Mutable Music (New York) and dedicated to Thomas Buckner.

**JOHN CAGE (1912, LOS ANGELES – 1992, NEW YORK)**, studied composition with Richard Buhling, Henry Cowell and Arnold Schoenberg. His invention of the prepared piano in 1940 and his early works for percussion ensemble established Cage as the leading American avant-garde composer. His most lasting contribution, however, is his introduction of new musical ideas and compositional concepts.

**CONCERT FOR PIANO AND ORCHESTRA (1957-58)** is written in detailed notation in which space (in the notation) is relative to time. The speed of reading each part is determined separately by each performer and coordinated by the conductor (or a stopwatch). Each part is written as a solo and "any number of pages may be performed, including none at all" (Cage's instructions). Each solo/part may be performed in any combination with other parts. The piano solo part is a "book" containing 64 different compositions, each on one page: some are varieties of the same species; others are altogether different. The pianist is free to select any number of pages in any sequence.

## TOUR REPERTOIRE

Petr Bakla / *Serenade* (2010) World premiere (Ostravská banda commission)  
 Luciano Berio / *Sequenza VIII* (1977)  
 John Cage / *Concert for Piano and Orchestra* (1957-58)  
 Morton Feldman / *Why Patterns?* (1978)  
 Luca Francesconi / *Riti Neurali* (1991)  
 Petr Kotík / *In Four Parts 3, 6 & 11 (for John Cage)* (2009) European premiere  
 Bernhard Lang / *Monodologie IV* (2008) European premiere  
 György Ligeti / *Concerto for Piano and Orchestra* (1985-88)  
 György Ligeti / *Concerto for Violin and Orchestra* (1990-92)  
 Jan Rychlík / *String trio* (1953)  
 Somei Satoh / *The Passion* (2009) European premiere  
 Christian Wolff / *For 6 or & 7 Players* (1959) (World premiere)  
 Paulina Załubka / *Dispersion* (2007)

## OSTRAVSKÁ BANDA

Formed in 2005 by Petr Kotík as the resident chamber orchestra for the biennial Ostrava Days, Ostravská banda consists of young musicians from Europe and the U.S. whose primary interest is the performance of new music. Principal conductors are Petr Kotík (New York/Ostrava), Roland Kluttig (Berlin), Peter Rundel (Berlin) and Ondřej Vrabec (Prague). The core instrumentation of 24 players can change according to the requirements of each score.

The repertoire includes composers of the 20th century: John Cage, Iannis Xenakis, Morton Feldman, Edgard Varèse, Luigi Nono and György Ligeti, among others, and our contemporaries Louis Andriessen, Elliott Carter, Christian Wolff, Petr Kotík, Alvin Lucier, Phill Niblock, Martin Smolka, Miroslav Srnka and Petr Bakla, among many young and emerging composers. Apart from regular performances at Ostrava Days festivals, Ostravská banda performs and tours at such venues as the Paris Conservatoire, Zankel Hall at Carnegie Hall, Prague Spring Festival, Akademie der Künste in Berlin, Vredenburg in Utrecht, Alice Tully Hall at Lincoln Center, musicadhoj in Madrid, to name just a few.

**BERNHARD LANG (1957, LINZ)** graduated from the Bruckner Konservatorium in Linz, and later moved to Graz where he studied philosophy and philology, along with jazz and classical music. From 1977 to 1981, he performed with jazz bands, after which he studied composition with Andrej Dobrowolsky and Hermann Markus Pressl. Since 1988, Lang has taught music theory, harmony, and counterpoint at the University of Music and Dramatic Arts in Graz, and has been a full professor since 2003. In Graz, Lang has been influenced by Georg Friedrich Haas (who introduced him to microtonality) and Gösta Neuwirth, who coached Lang in composition outside of the university setting. At the Institute for Electronic Music in Graz, Lang developed the Loop Generator and the Visual Loop Generator with Winfried Ritsch and Thomas Musil. He also creates sound installations, including the *Schwarze Bänder* for Musica Viva 2005. However, since 1999 his main interest has been musical theater, derived from his interpretation of the ideas of difference/repetition: *Theater of Repetitions* (2003), *I hate Mozart* (2006), *The Old Man from the Mountain* (2007), and *Montezuma—The Falling Eagle* (2010).

**MONADOLOGIE IV (2008)** is one of a 12-composition series exploring a common set of ideas. These works are built on “grains” of musical footage that generate the musical texture of the pieces. In many of the pieces, these grains are “sampled” from historic scores (Haydn, Mozart, Strauss, Schönberg, etc.), and the resulting scores are produced by cellular automata machines, representing abstract machines in themselves. The cells are then transformed stepwise, in discrete states as complex differentials, and the transformation is then granulated in different ways. The percussion trio TimeTable premiered *Monadologie IV* at Le Poisson Rouge in New York in September 2009. The piece focuses on the raw energy of drums and cymbals, and uses three drum sets.

#### OSTRAVSKÁ BANDA 2010 TOUR:

October 22 / Akademia Muzyczna im. Karola Szymanowskiego, Katowice, Poland  
 October 23 / Minority Monastery, Opava, Czech Republic  
 October 25 / St. Wenceslass Church, Ostrava, Czech Republic  
 October 27/ Minoritensaal Graz, Kulturzentrum bei den Minoriten, Graz, Austria  
 October 31 / Muziekcentrum Vredenburg, Utrecht, Netherlands  
 November 3 / St. Vavřinec Church, Prague, Czech Republic  
 November 5 / La Fabrika, Prague, Czech Republic

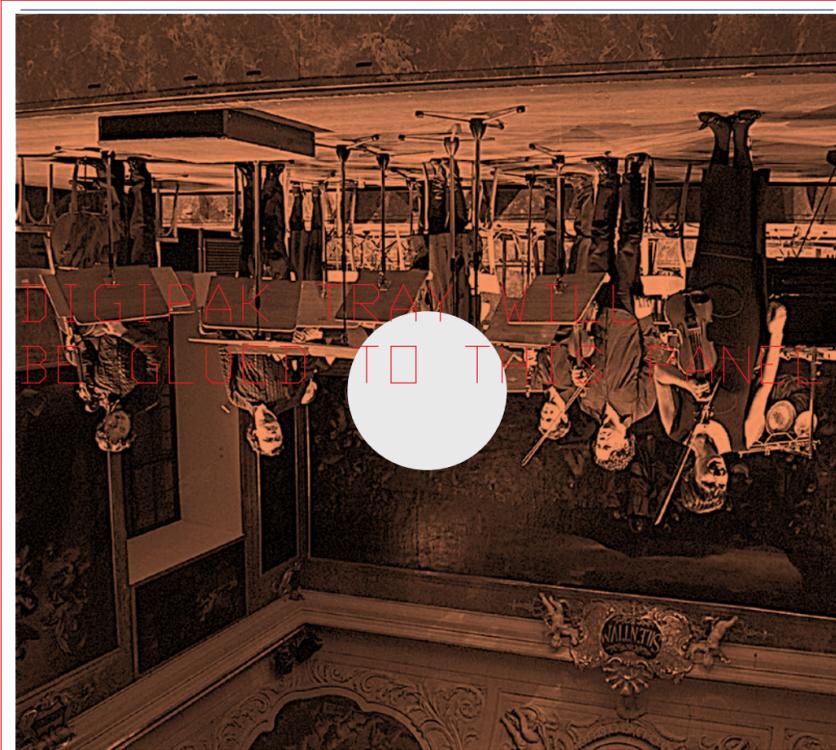




The discrepancy between opportunities available to European and American composers is obvious here: some European composers had almost unlimited access to the means of production while Cage's situation in the 1950s allowed him to work with only a handful of musicians. The best he could hope for at the premiere of the *Concert for Piano and Orchestra* in Town Hall, May 15, 1958, was a 13-piece orchestra. This performance was part of his 25-year retrospective concert. Later, he performed the piece with only a handful of musicians, depending on the occasion. He needed to have the possibility to perform the piece with fewer musicians and this is the main reason that the *Concert for Piano and Orchestra* has an open instrumentation. Ironically, it was in Prague in 1964 that Cage again had the full 13 musicians when he performed the piece with *Musica viva pragensis* (in fact, there were more than 13 musicians as Cage doubled some of the parts). It was one of the rare occasions, perhaps the first time after Town Hall, that Cage had the full orchestra available. This concert was part of a Merce Cunningham Dance Company performance. The musicians were young and enthusiastic, and performed with such focus that afterwards the dancers expressed their astonishment and appreciation for the performance.

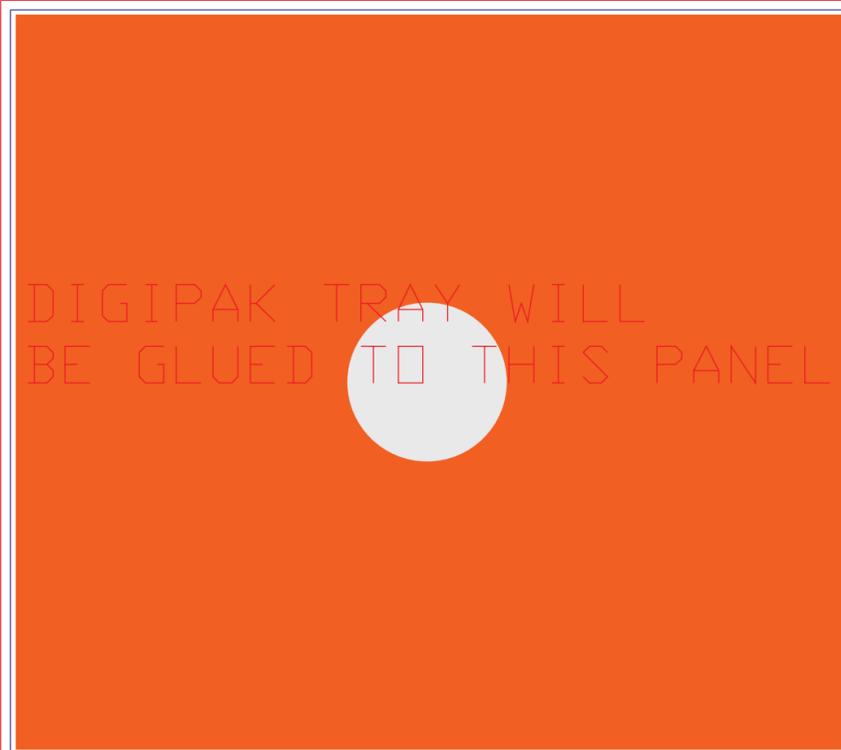
Composer, conductor and flutist **PETR KOTÍK (1942, PRAGUE)** was born and educated in Europe and has been living in the U.S. since 1969. He founded The S.E.M. Ensemble in 1970, which, in 1992, he expanded into The Orchestra of the S.E.M. Ensemble. Among Kotík's best-known compositions are *Many Many Women* (1976-78) on a text by Gertrude Stein and *Explorations in the Geometry of Thinking* (1978-81) on texts by R. Buckminster Fuller and *String Quartet No. 1*, *Erinnerungen an Jan* (2007), as well as recent orchestral works *Music in Two Movements* [1. *Fragment* and 2. *Asymmetric Landing*] (1998-2002) and *Variations for 3 Orchestras* (2005). Kotík has been the recipient of composition grants from the National Endowment for the Arts, the Foundation for Contemporary Arts, and DAAD, Berlin (2004). In 2000, Kotík founded the Ostrava Center for New Music and in 2001 became the artistic director of the biennial Ostrava Days in Ostrava, Czech Republic. In 2005, Kotík founded Ostravská banda. Since 2008, Kotík has been dividing his time between New York and Ostrava.

**IN FOUR PARTS 3, 6 & 11 (FOR JOHN CAGE)** was inspired by two events: the performance of the Time-Table percussion group on September 2009 at Le Poisson Rouge on Bleecker Street in New York and the Merce Cunningham Memorial event at the Park Street Armory in October of the same year. There, I again heard the recording of John Cage playing his composition *Cheap Imitation*. Inspired by Time-Table and moved by the simple piano line performed by John, I prepared to compose *In Four Parts*. I finished the piece in early December 2009, and TimeTable premiered it at Paula Cooper Gallery on December 15, 2009." — Petr Kotík



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OSTRAVSKÁ BANDA ON TOUR

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OSTRAVSKÁ BANDA ON TOUR

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## OSTRAVSKÁ BANDA ON TOUR



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