

**Subject: Re: nouvelles?**

**Date:** Sat, 28 Aug 1999 12:15:11 +0000

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**To:** avart@tinet.ch

**References:** [1](#), [2](#), [3](#), [4](#), [5](#), [6](#)

Cher Lorenzo,

Merci pour les nouvelles et pour la confiance a mon travail. J'ete tres impressionne toujours par votre festival et la passion et effort que vous metez pour faire vibrer le monde du audiovisuel. C'est un grand plaisir pour moi de pouvoir me presenter a votre publique alors je suis tres interesse de trouver des arrangement qui vont etre bon pour tout le monde.

Je comprend que a cause de fait que je suis en Californie ca coute plus cher de me faire venir. Je n'ai pas d'influence sur ca naturellement apart de possibilite, comme je t'ai ecri avant, d'acheter le billet bien a l'avance (pour l'instant c'etai \$ 850 mais dans un mois je serai pas surpris qu'il monte a \$1,200 et plus). Je sais que si j'achete le billet moi meme ici c'est moins cher que si vous l'achetez en Europe. Si vous voulez je peu acheter le billet moi meme tout suite et vous aller me reinburser une fois en Italie. Pour le billet de Pologne pour le violiniste je vous laisserai ca entre le main mais comme je vais etre la le mois prochain je pourrai verifie les prix la bas aussi.

Je realise que le budget pour notre performance est important. Peut etre je pourrai enlargin le program pour faire l'evenement plus long? Comme la performance va etre a Torino je pourrai ajouter les deux pieces qu'il ont eu tant de success a Locarno "Catch the tiger!" (moi au piano avec la projection video de chiffres qui "dansent" - 10min) et "Variation Mondrian" (juste video naturellement- 10min). Dans l'idee de notre performance je pourrai aussi ajouter un oeuvre de moi ou au lieux de musique live pendant la video je joue 4 interludes live avant, entre et apres 3 miniatures audiovisuel projete sur l'ecran (duree total 15 min). Dans la video et dans les interludes purement musicales c'est mes propres mains qui sont acteurs. C'est une nouvelle version de ma piece "Les Mudras" faite a la Television Polonaise en 1996 que peut etre t'as eu l'occasion voir juste comme video.

Comme ca le performance serai de longueur d'une recital -  
premiere parti 45min: "Mondrian", Fishinger, Korejwo, Petty, "Catch the tiger!"  
entracte (15min)  
deuxieme parti 30min: "Mudras", Larry Cuba  
Je pourrai aussi, si ca vous interesse, dire quelque mots de temps en temps pour introduire les ouvres et creer une atmosphere plus chaleureuse, vivante.

Que-ce que t'en pense?

(Juste au casou je t'envoie plus bas une version corriger du programme, note du concert et les biographies mis a date)

Es-ce qu'il y a autre chose que je pourrai faire pour vous?

Je part demain a fin du matin (dimanche) mais je vais etre a joindre seulement mardi soir au Palais de Radziejowice (1-14 sept) ou je vais enseigner dans un cours international pour jeunes compositeurs. Le tel et fax la bas c'est: 48 (46) 857 71 25. De 15-24 Sept vous pouvez me faxer au Societe Internationale de Musique Contemporaine a Varsovie au numero 48 (22) 827 78 04 ou appeler chez mes parents ou je vais rester a 48 (22) 617 53 80.

\* - Italian premiere

Music and image in film enter sometimes in a relationship of dependency so compelling that it maybe referred to as synergetic. Film makers who seek it often base their works on existing musical pieces and their thorough analysis. In tonight's concert this is the case of Aleksandra Korejwo,

Sara Petty (in "Furies") and Oskar Fischinger, who was one of the creators of the genre. In my own works I develop audiovisual ideas as if they were music.

I compose musical and visual form in constant feedback, integrated so closely that it is difficult to say which of them was developed first.

It is a similar fascination with music that led to the development of a generally abstract style of animation that is sometimes termed "visual music".

The two films of Larry Cuba and "Preludes in Magical Time" of Sara Petty represent this genre even though their visual material was not generated with specific music in mind. Through an abstract rather than narrative flow of form they gave

themselves perfectly to an audiovisual synergetic treatment which I undertook with great excitement. The synergy of music and image opens for me a whole new world which I invite you to explore with us.

Krzysztof Bakowski and Jaroslaw Kapuscinski collaborate since the mid eighties specializing in performance of contemporary music. They performed at several major European festivals, in National Philharmonic Hall in Warsaw as well as in art galleries. Their recordings were broadcast by radio stations in Poland, Denmark, Germany, Holland and Sweden. They are praised for their interpretations of new music classics (W. Lutoslawski, H.M.Gorecki. A.Pärt) as well as avant-garde premiere performances. They were acclaimed for a live electronics version of Karlheinz Stockhausen's "Zodiac".

Krzysztof Bakowski studied violin at the Chopin Academy of Music in Warsaw and at Indiana University, Bloomington. He performed solo and chamber works in many European countries, and the United States. He collaborated with leading Polish orchestras, such as WOSPR, Sinfonia Varsovia and National Philharmonic Orchestra. He recorded for radio and television. Recipient of several prizes, he was most recently awarded by French critics with a Diapason d'Or for his recording of works for violin and orchestra by Witold Lutoslawski. Krzysztof Bakowski was the first performer of several dozen Polish and foreign works, including those by Henryk Mikolaj Gorecki, Pawel Szymanski and Tadeusz Wielecki.

Jaroslaw Kapuscinski, after graduating as a composer and pianist from Chopin Academy of Music in Warsaw, pursued multimedia studies at Banff Center School of Fine Arts in Canada and University of California, San Diego. Since several years, he specializes in audiovisual composition and performance. His works were presented in Europe, Asia and the Americas. Some of the museum presentations include: Museum of Modern Art (Palais de Tokyo) in Paris, MOMA New York, ZKM in Karlsruhe, National Reina Sofia Museum in Madrid, Museum of Modern Art in Montreal and Center for Contemporary Art in Warsaw. He was awarded prizes at festivals in Paris, Locarno and Montreal. Currently he is Artist in Residence at Zentrum für Kunst und Medientechnologie in Karlsruhe.

(For more information about visual music please visit the web site of Iota Center at <http://www.iotacenter.org> which among else provides links to various artists and hosts a very lively e-mail discussion group)

(Meme pendant mon sejours en Pologne je peu faire les arrangement pour mon billet d'avion de EU - je travaille regulierement avec un agent de voyage ici).

Meilleurs salutations!  
Jaroslaw

AUDIOVISUAL SYNERGY: A CONCERT  
for amplified violin, piano and video projection  
performed by Krzysztof Bakowski and Jaroslaw Kapuscinski

PROGRAM:

1. Jaroslaw Kapuscinski  
"Variations Mondrian" (1992)
2. Oskar Fischinger  
"Studie #7" (1931)  
music: Johannes Brahms "Taniec wegierski #5",  
arrangement: Joseph Joachim
3. Aleksandra Korejwo  
"Carmen Habanera" (1995)  
music: George Bizet  
arrangement: Jaroslaw Kapuscinski
4. Aleksandra Korejwo  
"Carmen Torrero" (1996)  
music: George Bizet  
arrangement: Jaroslaw Kapuscinski
4. Sara Petty  
"Furies" (1977)  
music: Ned Rorem "Trio",  
arrangement: Jaroslaw Kapuscinski
5. Sara Petty  
"Preludes in Magical Time" (1987)  
music: Jaroslaw Kapuscinski \*
6. Jaroslaw Kapuscinski  
"Catch the tiger!" (1994) \*

ENTRACTE

7. Jaroslaw Kapuscinski  
"Les mudra" (1996) \*
  - Prelude (piano solo)
  - Erotyk (video)
  - Interlude I (piano solo)
  - Les mudra (video)
  - Interlude II (piano solo)
  - Kakegoe (video)
  - Postlude (piano solo)
8. Larry Cuba  
"Two Space" (1979)  
music: Jaroslaw Kapuscinski \*
9. Larry Cuba  
"3/78 - Objects and transformations" (1978)  
music: Jaroslaw Kapuscinski \*