

## **AUDIOVISUAL SYNERGY: A CONCERT**

for amplified violin, piano and video projection

performed by Krzysztof Bakowski and Jaroslaw Kapuscinski

### **PROGRAM:**

1. Oskar Fischinger  
"Studie #7" (1931)  
music: Johannes Brahms "Taniec węgierski #5",  
arrangement: Joseph Joachim
  2. Aleksandra Korejwo  
"Carmen Habanera" (1995)  
music: George Bizet  
arrangement: Jaroslaw Kapuscinski
  3. 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. Larry Cuba  
"Two Space" (1979)  
music: Jaroslaw Kapuscinski \*\*
  7. Larry Cuba  
"3/78 - Objects and transformations" (1978)  
music: Jaroslaw Kapuscinski \*\*
- \*\* - world 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. This is the case of Aleksandra Korejwo, Sara Petty in "Furies" and Oskar Fischinger, who was one of the creators of the genre and whose "Studie No.7" opens the concert. Inspiration with music led to the development of a general animation style leaning towards abstraction that is sometimes termed "visual music". The two films of Larry Cuba and "Preludes in Magical Time" of Sara Petty represent this genre as well even though their visual material was not generated with specific music in mind. They too however, gave themselves perfectly to an audiovisual synergetic treatment. The first part of the concert will consist of four new arrangements of original soundtracks. In the second part, we will perform three new works that were composed especially for the concert.

Krzysztof Bakowski and Jaroslaw Kapuscinski collaborate since the mid eighties and specialize in performance of contemporary music. They performed among others at several European music festivals, in the 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.