

# TOMEK SZCZEPANIAK

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## SLAGTØJ



### Debutkoncert

Søndag 10. marts 2019 kl. 19.30

Charlottenborg Festsal,

Nyhavn 2



DET KONGELIGE

DANSKE

MUSIKKONSERVATORIUM

[WWW.DKDM.DK](http://WWW.DKDM.DK)

**TOMEK SZCZEPANIAK** (b. 1987) has been interested in music since his early childhood. He started the music education by studying piano performance and singing in a famous choir Poznanskie Slowiki of professor Stefan Stuligrosz. When he was 15 years old, he started playing classical percussion. He graduated from Ignacy Paderewski Academy of Music in Poznan and gained his MA in percussion performance from Royal Danish Academy of Music in Copenhagen.

Since 2009 he has been collaborating with various Polish orchestras such Poznan Philharmonic Orchestra, Sinfonia Juventus, Collegium F, La Quttro Staggione L'autunno orchestra performing with Krzysztof Penderecki, Monserat Caballe, José Carreras, Andrea Bocelli, Plácido Domingo, Serj Tankian, Leibach and Archive amongst others.

In 2012 together with Anders Kann Elten he formed Phantom Duo. They successfully performed in Scandinavian countries and Poland. In 2013 they won the 2nd prize and in 2015 the 1st prize in Royal Danish Academy of Music ensemble competition and in 2014 they were accepted into semi-finals of the esteemed Danish Radio Channel II ensemble competition (P2 Kammermusik Konkurrence).

He is very interested in multidisciplinary art projects and collaboration with artists working across different fields.

His transdisciplinary projects include: *Osmosis* (2014) – a laboratory for dancers and musicians from Poznan and Berlin; a collaboration with a dancer and performance artist, Weronika Cegielska since 2012, creating site-specific performances in London, Poznan and Copenhagen; *Travers* (2018) – an international cross-disciplinary project based in Glyptoteket in Copenhagen for professional artists.

In 2018 he also co-founded a Milan-based ensemble MONOC. The ensemble's focus is combining sound and visual arts. They presented their interpretation of *Timber* by Michael Gordon with a live light installation at Parade Electronique at Contemporary Music Hub in Milan.

He has performed with well-known ensembles specializing in contemporary music such as: Slagwerk den Haag, Ensemble Modern, Athelas Sinfonietta and Eccozone.

Currently he also works on developing his own instruments to be used for new commissions but also for arranging old music.

**SIMON STEEN-ANDERSEN** (b. 1976) is a Berlin-based composer, performer and installation artist, working in the field between instrumental music, electronics, video and performance within settings ranging from symphony orchestra and chamber music (with and without multimedia) to stagings, solo performances and installations. The works from the last decade concentrates on integrating concrete elements in the music and emphasizing the physical and choreographic aspects of instrumental performance.

## **BADLANDS (2014)**

Raphaël Cendo's music tends towards excess and saturation. He sculpts from crude masses and extracts complex sounds. Energy from the performers themselves puts this sound matter into a state of tension through a blending of timbres and a contrast of forms. In *Badlands* Cendo is experimenting with new sounds by different sort of preparations. You can hear firm metal sounds that are being distorted and pitch-bended. The soundscape is very rich but all sounds are produced by instruments and its preparations, there is no live processing.

## **LOOPS II (2002)**

*I wrote earlier about Loops I for flute that the sound of the flute and its techniques are of less importance than the transformation procedure at work. The principle of the style of the piece is contained in the title which, when "looped", creates its own alliteration, [...] I start with little rhythmic motifs that are repeated and transformed as they progress. In fact, they are simple formulas which, by adding or taking away from themselves, end up creating further loops. In this new Loops, [...] I have added an extra level to the principle of looping. The piece is so constructed that the process of cell transformation always brings you back to the motif announced at the outset. Although the music may seem to be undergoing perpetual transformation because of the morphing process, the listener will nevertheless feel it is going round in circles, since each long procedure brings you back to the starting point, like the little local loops that you can hear throughout the piece.*

*Philippe Hurel*

To underline those processes described by composer I decided to add another, visual layer to the piece. I created installation, strongly connected to the music, which translates the structure of the piece throwing new light on the composition.

## **BLACK BOX MUSIC (2012)**

is scored for percussion solo, amplified box, 15 instruments and video. The starting point is the classical soloist-conductor, only in this case, the conducting and solo part are one and the same. The setting is a traditional theater stage with curtains, props and lighting, only in this case, the stage is also an instrument. *Black Box Music* could be said to be a deconstruction of conducting and puppet theater as well as an exploration and exploitation of the audio/visual relations inherent in conducting and staging.

# PROGRAM

Rafaël Cendo:                      Badlands (2014)  
(f. 1975)

Philippe Hurel:                      Loops II (2001-02)  
(f. 1955)

## PAUSE

Simon Steen-Andersen:      Black Box Music (2012)  
(f. 1976)

### **DKDM Sinfonietta:**

Oriol Pares, saxofon

Eduardo Sanchez Moreno, basklarinet

Mikolaj Kuta, fagot

Auri Lampela, horn

Miguel Vanborg, trompet

Eugen Lontos, basun

Klaes Breiner Nielsen, Jonathan Jakshøj, Bartłomiej Sutt, slagtøj

Radoslaw Jarocki, bratsch

Iiris Tötterström, cello

Stephen Buckley, kontrabas

Niè Fei, klaver

Mikkel Schou, elguitar

Nikolai Petersen, harpe

Producent: Filip Melo

Sound processing og indstudering: Simon Steen-Andersen

Tonemestre: Gediminas Sudnikavicius, Jonas Krossli, Johannes Pedersen, Yangyadi Deng