

N P N

FESTIVAL OF POLISH  
CONTEMPORARY  
MUSIC

35. MUSICA  
POLONICA  
NOVA

THE SENSES

14—17.05  
2026  
WROCŁAW  
NFM

NFM DIRECTOR  
OLGA HUMEŃCZUK

ARTISTIC DIRECTOR  
PAWEŁ HENDRICH

# FESTIVAL CALENDAR

**14, 15 and 16.05** → 7 pm  
**17.05** → 5 pm

Wrocław, Piekarnia – Centre for Performing Arts of the Grotowski Institute

## SUN. AIR. ASHES | POLISH THEATRE IN THE UNDERGROUND

Accompanying event

**14.05** → 10 pm

NFM, foyer -3

## BEAUTIFICATION

Accompanying event

**15.05** → 10 pm

NFM, ORLEN Main Hall, reversed stage; foyer; ORLEN Main Hall (balconies)

## ZOOM IN // ZOOM OUT

**15.05** → 10 pm, 10.20 pm, 10.40 pm

Wrocław, Toy Piano Gallery

## CONFUSION OF THE SENSES

15.05→10.30 pm

Wrocław, Recepcja Club & Cafe

## AFTERPARTY

Accompanying event

16.05→4.45 pm–5.45 pm

NFM, foyer -1, red banquettes

## STREFA RUCHU

16.05→6 pm

NFM, ORLEN Main Hall

## LIGHT // SHADOW // SHADOWLIGHT

## THE NIGHT OF MUSEUMS // SOUND GALLERY

16.05→4 pm–5.30 pm, 7 pm–11 pm

NFM, Green Room

## TOBARO

16.05→4 pm, 7 pm, 9 pm

NFM, foyer -1

## CARDIO FITNESS

16.05→4 pm–11 pm

NFM, Red Hall, foyer -3

## RANDOM CHECK 8 | UN-ORGANIC

16.05 → 5.30 pm, 6.30 pm, 8 pm

NFM, Chamber Hall

## SURFACE OF TIMBRE

16.05 → 6 pm, 8.30 pm, 10.30 pm

NFM, foyer +3

## FANGOR\_M

16.05 → 6 pm, 7.30 pm, 8.30 pm

NFM, VIP Room

## Z(A)MYSŁY

16.05 → 6.30 pm, 8 pm, 10 pm

NFM, foyer +2

## RIMING RHYTHMS // SONGS

17.05 → 5 pm

NFM, Chamber Hall

## #704214

Concert of the Wrocław and Poznań Divisions of Polish Composers' Union

17.05 → 7 pm

NFM, Red Hall

## voLume(n)

\* premiere

## TEXTS

### DUMPS AND ARCHIVES OF SOUND

Wojciech Błażejczyk in conversation  
with Joanna Kwapien

### A COCOON FOR THE SENSES

Jagoda Olczyk

### BEAUTY ALSO HOLDS VALUE

Jagoda Szmytka in conversation  
with Joanna Kwapien

### THE BRAIN THAT LISTENS

Adrian Foltyn



Olga Humeńczuk  
Director  
National Forum of Music

Dear Ladies and Gentlemen,  
I am delighted to invite you to the 35th Musica Polonica Nova, which this year is held under the ambiguous and intriguing title THE SENSES. How often do we reflect on experiencing music not only through hearing?

I have no doubt that Artistic Director Paweł Hendrich has taken great care to make the most of the extraordinary potential that programming around this theme has. New Polish work is flourishing, as evidenced by the unwavering interest in this festival presenting the latest music, organised by the National Forum of Music (NFM) in collaboration with the Polish Composers' Union. We believe in art that speaks to the present and attempts to dialogue with the events and phenomena of our times. These familiar matters, whether they trouble or delight us, affect the senses in the first place – the fundamental cognitive tool for each of us.

Once again, Musica Polonica Nova offers you an extraordinary concert-cum-exhibition event during the Night of Museums. We open the doors of the National Forum of Music to showcasing the abundance of ideas and interpretations that even the youngest artists create confronting the world around us. Throughout this year's festival, we will encounter new technologies on the one hand, and on the other, we will seek authentic, sensual experiences.

I hope your experience will be unforgettable!

Paweł Hendrich  
Artistic Director  
Musica Polonica Nova

## MULTIDIMENSIONALITY. MULTI-SENSUALITY. SYNTHESIS OF THE ARTS

This year's Musica Polonica Nova festival at the National Forum of Music will have THE SENSES as its motto and will showcase the latest trends in Polish contemporary music. We will focus on how audiences listen to music today and how music can transcend traditional perception.

### **Multidimensionality and Multi-Sensuality**

During the festival, we will explore contemporary Polish art from the perspective of its multi-sensory reception. The projects we present expand the field of sound experience, inviting us to engage with sight, touch, movement, and spatiality. This is music that not only sounds – it has an impact.

### **Synthesis of the Arts – a Common Field of Action**

The central theme will be a synthesis of the arts – a contemporary way of thinking about the integration of music with other creative forms. Intermedia, installations, theatre, performative and audiovisual activities will create a shared space where the boundaries between disciplines become blurred, and the audience experiences the work as a complex, multi-sensory entity.

### **Perception, Diversity, and Inclusivity**

Our festival will also engage in creative discourse regarding diverse models of music perception:

- perception under sensory limitations,
- sensory compensation (how do we hear when we cannot see? how do we experience music without sound?).

It is a space for reflection on ways of listening that go beyond the norm, and on how contemporary art can incorporate and creatively develop these differences.

### **NFM (and Beyond) – Places of Dialogue and Experiment**

During the festival, the NFM and other locations in Wrocław will become arenas for artistic experiments, meetings with artists, premieres, debates, and activities, redefining contemporary musicality. We will invite audiences to discover new aural perspectives – from intimate experiences to spectacular forms engaging the entire spectrum of the senses.

**Beata Boleśawska-Lewandowska**  
**President**  
**Polish Composers' Union**

Dear Ladies and Gentlemen, Lovers of New Music,  
For the thirty-fifth time, the Musica Polonica Nova festival, organised by the Wrocław Branch of the Polish Composers' Union since 1962, will begin in Wrocław. These will not always be concerts in the traditional sense. The event's Artistic Director Paweł Hendrich, invites everyone to experience music with all their senses, in various locations and spaces across the capital of Lower Silesia. He assures us: 'We will invite the audience to discover new aural perspectives – from intimate experiences to spectacular forms engaging the entire spectrum of the senses.'

THE SENSES is the motto of this year's Musica Polonica Nova, which has become a fixture – alternating with Musica Electronica Nova – in Wrocław's musical festival landscape, and at the same time, a fixture on the map of new music festivals organised and co-organised by the Polish Composers' Union across the country.

I am delighted that the National Forum of Music, led by Director Olga Humeńczuk, is so actively involved in the festival's production. The development of contemporary music in Wrocław has long been fostered by the prudent actions of local government authorities, ensuring that the capital of Lower Silesia remains home to many notable composers. Thank you very much for this!

Join us for the 35th edition of Musica Polonica Nova.  
Let's be guided by THE SENSES!

# DUMPS AND ARCHIVES OF SOUND

In Conversation with Composer-in-Residence Wojciech Błażejczyk for the 35th MPN by Joanna Kwapien

**Joanna Kwapien: You're known for using objects of daily use as instruments, so-called objectophones.**

**Wojciech Błażejczyk:** Objectophone is my term for instruments that are everyday objects but whose sound is amplified and transformed through various methods. The idea of using such objects has existed in contemporary music for a long time – especially percussionists expand their setups with different items. I take it a step further, as I sometimes create music for a project entirely from the sounds of objectophones. For me, they're instruments and not just things that you can strike. In order to produce the most interesting sounds, you have to experiment with technique and practice a lot – after all, musicians practice playing on traditional instruments for years.

**J.K.: Which objects have proved the best in this role?**

**W.B.:** From a purely sonic perspective, it all depends on the material from which the object is made, and on its physical qualities: shape and elasticity. If we take an object with a long metal rod, such as a clothes drying rack, we can use it as a chordophone and play on it similarly to how we would on a string instrument. Flat surfaces, like plates, will behave similarly – you can bow them to produce a variety of overtones. They'll depend on the point at which the bow touches or the material's structure, which, crucially, has to be elastic.

Recently, during the *Trashowisko* concert in TR Warszawa (Variety Theatre in Warsaw), I played on a barbecue with wheels, among other things. Its metal lid acted like a gong that could additionally be bowed. Surprising, even to myself, was playing on a helmet with a protruding visor made of a thin material – not only did it produce quite interesting sound effects, but it was also visually striking. That's another important thing: the presence of objects on the stage is significant not only audially but also visually. If there's a drying rack or grill standing in front of the audience, that's a clear statement from the composer, who specifically brought those items there.

**J.K.: Do you modify these objects or leave them as you found them?**

**W.B.:** My principle is to not change anything – it's important for me for the object to stay as it is. The only alteration is the choice of the so-called initiator, which is the tool I use to play on the object. It can be a bow, a drumstick, a hand, or sandpaper.

I almost always amplify the objectophones' sound, as many of them would be virtually inaudible otherwise. Traditional instruments have sound boxes precisely to increase sound volume; instead of building such boxes, I attach a contact microphone to the chosen item in the appropriate spot. It amplifies only the vibrations of the surface to which it is fastened. You could yell into this microphone, and it'd hardly process that, unless some connected surface would start to vibrate from the shouting. This method allows unassuming objects to be capable of powerful sounds, especially those generating very low frequencies that would be impossible to hear without amplification.

**J.K.: What instruments will we hear during the concert of Spółdzielnia Muzyczna, and how will they cooperate with the ensemble?**

**W.B.:** *Soundbank of Modern Human* doesn't rely solely on objectophones – they're only one of the elements of the piece. The basis of this composition is mainly field recordings and sounds borrowed from the public space, gathered during walks around the city or sourced from the Internet, radio, or other media. The instrumental layer is largely a kind of instrumentalisation of these gathered resources. First, they were arranged into a sequence that builds dramaturgy and musical form, and only later were the instrumental parts created. You could say that, in a way, the electronics came first, and only later did the instrumental layer follow.

Objectophones introduce an additional quality – their role is to deepen the listening experience. They're used by the musicians to a limited extent. Rather, they're objects that serve to generate particular textures, such as crinkling bags or metal and plastic objects used only at select moments. The percussion is an exception, with more elements of this sort. Objectophones also hold symbolic value, such as when the sound of money appears. Musicians physically handle banknotes and coins, something that has its justification within the dramaturgy of the piece.

**J.K.: What was the criterion for selecting field recordings?**

**W.B.:** As for this, you never really know what to expect. You walk around very different places with equipment and earphones: through city spaces, but also server or engine rooms, where devices make noise. Most of the mechanisms we encounter in daily life produce characteristic mains hum – ticket machines, fluorescent lights in garages. These are often sounds of very clear, even musical quality, resulting from the frequency of the current – 50 Hz and its overtones. People often don't realise that they function in a space constantly filled with such noise – for instance, in an underground garage, always filled with a soft hum.

I generally subjected the field recordings to filtering, so as to highlight the elements that interested me most musically and to reduce noise components, with spectral tools. When I went mushroom picking near a military range, I managed to record a fascinating sound structure: bird song and the rustling of trees, with the background sounds of military exercises. I also picked up a rhythmically creaking rusty swing at the playground. I have many more such examples.

The method of recording that I use in *Soundbank* is also important – capturing the encountered electromagnetic audiosphere. As I walk around various places, especially

with electrical devices nearby, I record the sounds produced by their electromagnetic fields. Basically, every device containing an electromagnetic element generates such signals which are sometimes extremely fascinating, rhythmic, and sound like incredibly interesting synthesizers. I also work with this material live during concerts, ‘grasping’ the electromagnetosphere currently surrounding me.

Using these sound banks, I prepared a simple web application which can be used during the performance in order to play the sounds gathered there at given moments in the piece. It’s written into the score. At one point, there’s silence, and then the audience, using their phones, will begin to create the audiosphere that will soon encompass them from all sides and continue to develop musically. It’s important to me not only to invite the audience to participate, but also to open up the opportunity to experience the ‘dump of sound’ first-hand and try to master it, play it, and not simply exist in it as we do every day.

**J.K.: What is the titular ‘Soundbank of Modern Human’ today – an archive or a dump?**

**W.B.:** Both, I think. I have a small obsession with listening to my surroundings – when I see an interesting object, I often touch it or tap it gently to hear its sound. The sounds generated by people are especially fascinating since they carry additional social contexts. In *Soundbank*, there are recordings from demonstrations and football matches – moments strongly charged with emotions. All of these activities build our sound landscape, in which we constantly operate. There’s a discourse around the noise generated by various devices, seen as something burdensome, but it’s also a kind of sonic ‘dump’ that can be tamed, and you can learn to listen to it and find interesting sounds within it. Or even create music from it.

**J.K.: The theme of this year’s festival edition is THE SENSES. How does this theme resonate in your compositions?**

**W.B.:** It seems to particularly correspond to *Soundbank*... and to the play *Sun. Air. Ashes*. The way the contemporary world operates, many entities aim to influence us through sensory stimuli. Advertisers, producers, politicians – all send messages that overstimulate our perception, leading to fatigue and reduced sensitivity of our senses. In a way, the senses become a victim of their own absorbency – the more open they are, the easier it is to overwhelm them. This is how *Soundbank* is constructed, especially its beginning. It’s very loud, intense, and overloaded – not because I enjoy such structures, but for their symbolic significance, relating to how the modern world assaults our cognitive channels.

The situation is somewhat different in the triptych *Sun. Air. Ashes* based on Elfriede Jelinek’s latest work. It’s about the inevitability of the catastrophe approaching humanity – an ecological disaster – but I interpret it more broadly as the tragedy of humankind and the collapse of the dominant social model. The majority of the verbal layer is the monologue of the Sun, which tells a story about this impending cataclysm. The Sun knows what is coming and, somewhat flippantly, relays this information to humankind. An important element here is a kind of ‘transmission belt’ of the senses – the way in which a person perceives signs of the incoming tragedy while simultaneously constructing a cocoon supposed to deceive the senses and

provide a false sense of continuity.

**J.K.: What was it like composing to Jelinek's text, and how do you generally approach writing music for theatre?**

**W.B.:** Working in theatre requires an understanding of a different kind of dramaturgy than music as well as a certain subordination of sound to other elements. Music is meant to assist and integrate into a single whole, and not to interfere – although it is sometimes precisely a kind of 'interference' that is needed and can be a consciously employed technique. Jelinek's text is exceptionally challenging, primarily because it lacks the classical elements of dramaturgy. It's simply a monologue. It was difficult to imagine the way it can be presented on stage with the right balance of tension.

There is, however, a very musically interesting element – a certain rhythm to the language. It inspires both the actors and the director, as well as me when musicalising the structures that otherwise needn't be treated this way. The language itself – its rhythm, tempo, the way the words are arranged, their repetition of various kinds of wordplay – are what enabled this kind of music setting. Much credit goes to Monika Muskata, who translated the text into Polish.

In addition to the actors and a three-person instrumental ensemble, vocalist Agata Zubel will also appear. I don't want to reveal too much, but introducing her in such a role opened up entirely new musical possibilities for me. Her operatic voice, combined with electronics and the material of Jelinek's text, creates a tension that is difficult to achieve through other means. It's a crucial element to the entire structure of the play, and I am thrilled that this collaboration became a reality.

**J.K.: Weren't the senses at the heart of *Iqa'at*?**

**W.B.:** In the case of *Iqa'at*, the source of inspiration was non-European approaches to rhythm. In Poland, we live in a very Western European world of classical and contemporary music, even though there's a huge wealth of non-European music, with origins significantly older than ours. The rhythmic structures of the Middle East and India have proven especially inspirational for me. I had the opportunity to partake in Hashtag Ensemble's project in Utrecht, a collaboration of a group of refugees from all over the world. The fact that this music was performed by people brought up in distinct cultures showed me how different music can be and how differently the brain and senses must work to navigate it – especially when it comes to rhythm, and of course also microtonality. There, it's completely natural, but for us it remains something foreign.

I delved into the rhythmic structures called *iqa'at*, which are rhythmic patterns from Middle Eastern music. In India, there's also a practice of vocalising rhythms called *konnakol* – musicians learn rhythms through vocalising them even before they learn to play a percussive instrument. These are complex structures that seem unnatural from our perspective to the point that our senses aren't always able to grasp them. These are exactly the patterns I used in *Iqa'at*. The trio (piano, violin, cello) consistently relies on coexisting rhythmic patterns intersecting, connecting, or staying in contrast with each other.

**J.K.: How has your story with the Musica Polonica Nova festival developed over the years, leading up to the current residency?**

**W.B.:** I'm thrilled by this recognition. I've spent a lot of time in Wrocław during the Musica Electronica Nova and Musica Polonica Nova festivals. I think it started in 2013 when I was the sound director for Zygmunt Krauze. My new piece, *LoPassHiCut*, for double bass and mixed media was premiered, too. I stayed in the city or a whole week then and it has really grown on me ever since.

I performed at Polonica shortly afterward, during the *Plugged In* event in 2014 as an electric guitarist playing contemporary music – one of the few musicians of this kind. I had a few performances then, including a transcription for electric guitar of Ryszard Klisowski's piece for classical guitar, as well as works by Katarzyna Dziewiątkowska, Paul Preusser, and a composition of my own.

The piece *Warsaw Music* had its premiere at the Electronica festival in 2015, back at the old Philharmonic. Three years later, already at the NFM, the installation version of *#NetworkMusic* was premiered as part of Musica Polonica Nova, for which I prepared a special sound performance. The audience could send me the addresses of their websites or selected recordings from the Internet beforehand, which I incorporated into the sound structure creating a 'trash-sound' layer. So this is something I can now place within the broader context of my work. Later, in 2024, the Kompopolex ensemble performed my *1-Day Challenge*, the first in a series of pieces based on field recordings and material recorded in various spaces.

**J.K.: So your fascination with field recording has quite a history?**

**W.B.:** Definitely. I collected field recordings more intensively than ever before for *Warsaw Music*. For a few days, I walked around Warsaw, capturing the sounds of the city – I gathered long hours of material. Underground passages, metro stations, construction sites, parks... each of these spaces has its own unique, constantly shifting acoustic character. And for the concert, these field recordings are transformed into compositions, and I nearly always change them quite heavily. I either modify the sound with spectral tools or form them into a musical narrative.

Right after the Musica Polonica Nova festival, my solo electronic album *Re-Used Sounds* will premiere at the KODY festival. This new project serves as a kind of overview of the various activities related to gathering sounds from spaces, as well as working with objectophones.

14, 15 and 16.05 → 7 pm  
17.05 → 5 pm

Wrocław, Piekarnia – Centre for Performing Arts of the Grotowski Institute

## SUN. AIR. ASHES | POLISH THEATRE IN THE UNDERGROUND

After *Sonne / Luft / Asche* by Elfriede Jelinek

Katarzyna Kalwat – director

Maja Wisła-Szopińska – dramatisation (libretto staging)

Monika Muskata – translation and libretto

Wojciech Błażejczyk (MPN 2026 composer-in-residence) – music

Philip Bussmann – production designer

Tasha Katsuba – costumes

Przemek Chojnacki (Yanki Film) – video

Daniel „Qman” Kuźma – lighting director

### Cast:

Agata Zubel\* – soprano

Agnieszka Kwietniewska

Janka Woźnicka

Michał Opaliński

Michał Mrozek

Tomasz Lulek

### Musicians:

Mar Sala Romagosa – flutes

Mitosz Drogowski – cello

Eloy Panizo Padrón – trombone

\* appearances on May 14 and 15

Staging by permission of the Rowohlt Verlag GmbH – Theater Verlag

Accompanying event organised by the Polish Theatre in the Underground

TEATR POLSKI  
W PODZIEMIU  
— WROCŁAW



Leo Morello, Samuel Toro Pérez, photo Michał Piórkowski

14.05 → 10 pm

NFM, foyer -3

## BEAUTIFICATION

### Performers:

Samuel Toro Pérez – electric guitar, electronics, video projection

Marta Piórkowska – violin

Leo Morello – cello

Jagoda Szmytka (MPN 2026 composer-in-residence) – concept, video

### Programme:

Jagoda Szmytka

*fantasy of beautification* for electric guitar solo (2025) [9']

*f\* for music* for electric guitar and cello (2012/2024–2025) [4']

*canon* for electric guitar and cello (2025) [11']

*figures and emotions* for solo violin (2025) [9']

*variations on a theme of Forsythe* for solo cello (2025) [9']

*körperwelten* for amplified string instrument and audio-video projection (2008/2025) [15']

Accompanying event

# A COCOON FOR THE SENSES

Jagoda Olczyk

The blue is boundless. The gaze first wanders across the corners of a colour-filled screen in anticipation of movement. In a state of evolutionary alertness, or perhaps in the habit of dispersed attention, the eyes scout for a change to which they can respond. Yet visibility remains still and blue, and with each passing minute of this oceanic span, the sense of hearing sharpens. Intro. The sound of the bell goes beyond resonance – it has a hue, length, a shape. It spirals straight into the centre of the ear, where soon the narrator's voice will settle in. Circling his tale, various sounds submerged in the blue become bearers of meaning. Crack, clack, hisssss! A café. Conversations buzz, dancing glasses clink crisply. Squeaking doors lead straight out to the street; beyond them the first mortal threats. 'Look where the f\*\*k you're going!' – yells a speeding cyclist. The echoes of his scream are devoured by the massive bang of gunfire. A besieged city, a body besieged by illness – heart rhythm disorder; wispy, wheezing breath swirling in a respirator. The trill of birds. Waves crashing against the shore.

Watching Derek Jarman's *Blue* from 1993 has been one of the most extraordinary perceptual challenges for me. Hearing a film? Seeing a radio play? For over seventy-five minutes, we explore the world of an artist suffering from AIDS. A world full of poetic contemplation, suffering and yearning memories woven into words and sounds, stretched across an endlessly blue screen. Jarman, nearing death, was slowly losing his sight, seeing less and less through an all-enveloping, thick blue fog. Through its radical form, *Blue* invites us to see that vastness through his eyes, but also to bring our own afterimages to life.

It is easy to drift too far away under the influence of blue. I almost got ahead of myself in wanting to clarify that – in my musings on how contemporary art, especially music, interplays with the senses – before thinking of blue, I thought of black. Ultimately, I don't regret being swept away by a wave of blue, since *Blue* is an unrivalled, stimulating prelude to further reflection. I seem to be taking a direction opposite to the multisensory approach that this year's Musica Polonica Nova festival stems from. Or is it the opposite? After all, my questions will concern an expanded field of experiencing sound, but not understood as an intermedial feast; rather, as limiting stimuli as a path to full resonance. How do we listen to music in the times of 'everything, everywhere, all at once'? In a culture of accessibility, what sensual experiences still pose an attractive challenge, one to hold our attention for longer? Maybe instead of drowning in the data flowing from all sides (watch out! strobe light!), we need calming degrowth as a survival strategy, to regain our senses? Or maybe

both modes can be a luxury today, depending on our beliefs and needs?

Let's return to black and to projects which eliminate visibility in favour of the audible and imaginary. Black Room is a sound gallery in Gdańsk shrouded in complete darkness, where from a quadraphonic system, compositions flow. It's a form of negating visual matter and focusing solely on sound. Listening to music in the dark is quite the intimate experience. I think that experiencing it collectively, in a small room, requires a certain openness to discomfort – interesting sensations can be found within. It requires surrendering control – abandoning the urge to visually scan the surroundings, the habit to keep checking your phone. The fact that a lot of people are interested in participating in the project and continuing the series started in 2022 means that it wasn't just the whim of a drone noise geek, but rather that there is a real need for it. Black Room came into existence for those seeking retuning, some kind of meditation; and in a focused state, to become intrigued by details. The right conditions must be met to do so. Of course, one also needs to be ready for this sort of reset of their sensory programming. It's way easier to stay on the beaten path of perceiving, even if it contributes to fatigue. Yet, to echo composer Marcin Stańczyk, 'the most essential thing is to search for new paths of perception. The kind that are to the greatest degree grounded in imagination'. Do any of you remember the 31st Musica Polonica Nova when we listened to Stańczyk's *Sursounds* blindfolded?

I feel overwhelmed today, I felt overwhelmed yesterday. Talking about overstimulation is so common that it nearly loses its weight. I know I often passively enter a loop. But we must catch these moments! Behind this mantra of overwhelm lies the necessity to meet our needs both in daily life and in creative life, and in experiencing art. For one of the artists performing in the Black Room, Oskar Tomala, a motivation for this is the practice of deep listening. The idea for his *Architecture Resonances* album arose during a walk through the abandoned sugar factory in Pruszcz Gdański with a sound recorder. It captured not only his improvised clarinet playing and the historical building's acoustic soundscape, but also the sounds of a nearby train station, insects, and birds. Tomala carried his reflections on the sound present in architecture and its natural extension, nature, onto his next pieces. A feeling of suspension in time wells up in me when listening to *Architecture Resonances*. The contemplative here and now, so rarely reached by the human psyche (or has it been trivialised?). It's an odd state for me, in which the senses, as a complex, multichannel system for gathering information, begin to operate on a different level. What gains meaning or significance in this mode of perception? Things that escape notice, despite being important – the breath, or the shape of a shape, referencing the piece *Circular Circle*, found on Tomala's album.

Circle, looping. The ritual repetition in Martyna Basta's music allows for a settling into the sound, enclosed in its depths. Cracks, murmurs, prolonged echoing riffs, and ethereal vocals are the components with which the Kraków-based artist builds an atmosphere laden with premonitions and memories. The album *Slowly Forgetting, Barely Remembering* best captures this aura. In order to access the shards of memory, we must shed the literal layer, be present in a different way. Close your eyes, sink into your associations, trace a barely perceivable scent. Or open your eyes, but look through the light falling into the room. Listening to Basta's music is a way to

'suspend', and I would definitely call this experience a multisensory one – even if it's not about grandeur but a soft attention to detail. In interviews, Basta often mentions that constraints keep her focused. I suspect that the artist moved the audience into a similar state of concentrated curiosity not only at the Black Room but also at the cycle of concerts *At Noon*, also in Gdańsk. After a late or second breakfast, in a cosy space, she could be heard with her microphone connected to a laptop, accompanied only by guitar and zither. Maybe this is what can refresh our senses and attention? A shift in habits and hygiene of perception. Going to a concert with a 'clear mind', unburdened yet by the evening excess of thoughts and stimuli. At a time when perception is sharper, more absorbent – like after a lukewarm shower. Otherwise, as we know from the recent, socially distancing pandemic, there is nothing as energising as close encounters, where music regains its multisensory intimacy.

As I was finishing up this text, a friend recommended that I take a look at a small music label from Poznań, Zzz... Zapomnienie, run by the artistic duo niemy dotyk and lichte. The idea is such: the premiere of each release is not just music, but also an object and a scent co-created with collaborating artists. Upon learning about this project, I immediately want all of this at once – all they promise for my senses. I want to hear glitches and the resonance of fire, to see a mysterious object and smell a slender vial. I seem to have grown hungry for intermedial experiences after all these stories of closed eyes and focused listening. Or maybe it's still the same thing. A safe cocoon for the senses, an invitation to a slow, collective ritual.



Ensemble OMN, photo Bartek Barczyk

15.05 → 8 pm

NFM, ORLEN Main Hall, reversed stage; foyer; ORLEN Main Hall (balconies)

## ZOOM IN // ZOOM OUT

### Performers:

Szymon Bywalec – conductor  
 Natalia Górecka – piano  
 Wojciech Herzyk – percussion  
 Klaudiusz Baran – accordion  
 Wojciech Giłka – bass trombone  
 Oskar Hrankowski – tenor trombone

Szymon Szymański – bass trombone  
 Marcin Pastwa – tuba  
 Maciej Michaluk, Adam Porębski,  
 Piotr Cieślak – electronics  
 Karol Urbański – light choreography  
 Ensemble OMN

### Programme:

Part I, ORLEN Main Hall, reversed stage

Jerzy Kornowicz *Rising* for 18 performers, movement, lights and space (2026)\* [18']

Marta Śniady *SoundLAB Music* for solo percussion, chamber ensemble, electronics and video (2025) [14']

Adam Porębski *(Im)Perfect Music – quasi piano concerto* for keyboards, chamber orchestra, electronics and video (2026)\* [15']

\*\*\*

During the intermission, in the foyer

Maciej Michaluk *b))))))* for winds and electronic media (2022) [30']

Part II, ORLEN Main Hall (balconies)

Marcin Bortnowski *De Profundis* for accordion and chamber orchestra (2026)\* [18']

Grzegorz Wierzba *Inner Battles. For OMN Ensemble* for two flutes, oboe, clarinet, bassoon, horn, trumpet, trombone, two percussionists, piano, two violins, viola, cello and double bass (2026)\* [10']

*Rising* for 18 performers, movement, lights and space by Jerzy Kornowicz; *SoundLAB Music* for solo percussion, chamber ensemble, electronics and video by Marta Śniady and *(Im)Perfect Music – quasi piano concerto* for keyboards, chamber orchestra, electronics and video by Adam Porębski were co-financed from the funds of the Minister of Culture and National Heritage, under the Culture Promotion Fund – a state special purpose fund, as part of the programme Compositorial Commissions, realised by the National Institute of Music and Dance.

Ministerstwo Kultury  
i Dziedzictwa Narodowego



Naczelny Instytut  
Muzyczny  
i Taneczny

Marta Śniady's *SoundLAB Music* for solo percussion, chamber ensemble, electronics and video uses ceramic foam developed by Lena Majsiak.



Paweł Romańczuk, Agata Zemla,  
photo artist's collection

**15.05** → 10 pm, 10.20 pm, 10.40 pm

Wrocław, Toy Piano Gallery

## CONFUSION OF THE SENSES

Performers:

Paweł Romańczuk

Agata Zemla

Programme:

Sensory session [15']

The event uses flashing lights.



15.05 → 10.30 pm

Kuba Sojka, photo Marcin Watemborski

Wrocław, Recepcja Club & Cafe

## AFTERPARTY

Performer:

Kuba Sojka – DJ, live performer

Programme:

Live performance [90']

Accompanying event

# BEAUTY ALSO HOLDS VALUE

## In Conversation with Composer-in-Residence Jagoda Szmytka for the 35th MPN by Joanna Kwapien

### **Joanna Kwapien:** How does this year's festival theme relate to your work?

**Jagoda Szmytka:** Pawel Hendrich, the director of Musica Polonica Nova, asked me two years ago if I would like to participate in the festival – a proposal I was, of course, very pleased to accept. He mentioned that he thought of me because, although I always write music, I also 'draw' it, creating work at the intersection of various fields.

We went on to talk at length about various matters – hearing, the orchestra, and a commission for a new piece. One of the first questions was whether I wanted to write a composition for orchestra. And the notion of a new syncretism of the arts kept coming up. I recall that we began our discussion with the issue of hearing, and then, naturally, we moved on to the senses. While exchanging various ideas, at some point, the topic of perception became central.

I dedicated a lot of thought to this issue during my doctoral studies, so Pawel's proposal resonated strongly with me. I felt that, on the one hand, the festival theme was, in a sense 'tailor-made' for me, and on the other hand, that I simply fit well within its idea.

### **J.K.:** Is it possible to convey the world of senses through sound alone?

**J.Sz.:** Multisensuality has been a part of my life since childhood. I entered both music and art schools, but at the time, it was virtually impossible to reconcile these two paths. Twenty years ago, there were hardly any joint programmes or institutions that allowed for such an interdisciplinary approach.

This is changing today, and inter-university cooperation is on the rise. However, back when I was studying, there were no courses dedicated to both auditory and visual perception. In the visual arts, we have the concept of visual perception; in music we have ear training. And we use a variety of senses, not just the five classical ones – like the sense of space and balance, which are especially important in dance. In the academic system, these fields often function right alongside each other, but they don't necessarily intersect.

It has always felt natural for me to express myself both through sound and through image. Ultimately, I decided to study art history, although I still somewhat regret not attending the Academy of Fine Arts. However, this degree taught me a great deal and continues to influence what I want to express through music.

**J.K.: You once said: 'For me, music isn't just sound. It shouldn't be only for the ears, but also for the eyes and for thought'. Is this still valid?**

**J.Sz.:** The statement that music isn't something simply for listening to, but also something to look at, is indeed tied closely to my early works. Now, I hear this sentence differently than twenty years ago when I first formulated it. Back then, I jotted down the following slogan: 'music is something for ear, eye and thinking'. It really does well capture the character of my early compositions.

In those pieces, I posed the question of whether the music contained within them can not only be heard but also seen – what its performance looks like, what gestures accompany it. For example, in *¿!?* *study of who where when* I focused on the most basic action of playing keyboard instruments: pressing and releasing keys. That's essentially the foundation of the entire playing technique. I wanted to understand exactly when the sound begins, when it resonates, and whether a gesture be seen before its effect can be heard, and what happens in the case of silent clusters; where exactly does music begin – with the first sound, or perhaps already from the moment the performer steps onto the stage.

These were all questions about the basic 'anatomy of music'. Many of my works from that period served as types of laboratories, attempts at understanding the significance of the instrument, the sheet music, or the presence of the performer. There was often a video or audio layer, sometimes amplification or performative acts. The notion that the very act of being on stage is part of the composition enthralled me. Even the way the sheet music is placed on the stand embodies a certain convention.

All this is why my early works were aimed not only at the ear but also at the eye, which could sometimes be evident already in the titles. An example is *per . \_ o*, whose title consists of a dot, a dash, and a circle. Some people try to read this, others treat it as an image – which was precisely the point. I wanted to create a visual experience, a composition to be seen while simultaneously serving as material for performance through movement.

Many of my works were created this way, especially chamber and solo ones – up to 2018. I had a two-year break from composing then, a time for reflection. Of course, afterwards the senses didn't disappear from my work, but they did begin to operate differently.

The year 2021 was groundbreaking for me because two important things happened: I began working with the PWM Edition and started my doctoral studies at the University of Music and Performing Arts in Vienna. Collaborating with PWM meant that I was no longer alone in the creative process – I entered into a dialogue with Monika Korus, sheet music editor, with whom I work very intensely on the scores. This made me contemplate the coherence of notation, and how to best prepare it, taking the performer's perspective into account.

**J.K.: Do you treat the orchestra and instruments as a single entity, a group of individuals, or a purely as a sound medium?**

**J.Sz.:** When it comes to creating a score for an orchestra, it's a different experience for me than working with a single performer or a chamber ensemble. Contacting a single musician within the orchestra is not something you usually do; you don't directly call instrumentalists, especially at the composition stage. Sometimes I've tried reach out, for example, to a percussionist when I wanted to work on the timpani part, but such contacts are mediated by the institution, often making these efforts challenging from an organisational standpoint. It's not impossible, but it requires time and the goodwill of many people.

It probably looks different during future collaborations with the same orchestra, when people already know each other, and more space for conversation opens up. Now, such an ensemble functions for me as a larger performing apparatus made up of many individuals that have their own organisation. Writing for orchestra, I think less about the person playing a given part; also because at this stage it is not usually known yet who will be performing it.

From my experience, I've also found that little is said during compositional education about the perspective of the performer and the music publisher. Meanwhile, musical notation is a work tool of daily use, and it's beneficial for the three perspectives – of author, performer, and music publisher – to meet. Without dialogue among them, practical issues will arise. Instrumentalists often mention the importance of clear notation. For example, with non-standard noteheads, it's harder to read rhythmic values, complicating their work. Or it can happen that overly general or free notation places additional strain on musicians, making it difficult for them to determine what they should play.

In the case of chamber and solo music, the relationship of author and performer is usually more personal. Musicians greatly value pieces written with an understanding of the physicality of their instruments. That's also especially important for me: remaining aware that the music is played by a person on an 'actual' instrument, and not a computer. Notation software or MIDI allows for anything to be notated, but not everything is feasible to perform. I try to think about the movement of the body, playing techniques, and the physical possibilities of instruments. I often perceive instrumental gestures as a kind of choreography of movement.

**J.K.: How has your approach to the composer-performer relationship influenced your work for *Musica Polonica Nova*?**

**J.Sz.:** I'll start with the project *Beautification*, which has already premiered outside the festival. Working with the instrumentalists was very inspiring, and it demonstrated just how important the artistic relationship between composer and performer is. These experiences led to further plans – I'm preparing further projects with these musicians, among others the *Gardens of Song* cycle inspired by women who have contributed to the development of horticulture or botany.

Working with Marta Piórkowska and Samuel Toro Pérez was truly incredible as a creative process. I met Marta when Ania Karpowicz invited her to perform my

*Körperwelten* in Hashtag Lab in 2024. The piece is a difficult one, but Marta played it flawlessly – I was shocked and deeply impressed. Marta later asked if I could revise the sheet music because, while it conveyed the compositional idea well, it wasn't performer-friendly. A sketch for an entirely new work emerged as I began to transcribe it, and that's how I proposed a new composition to Marta.

As for Samuel, I met them when they were playing my piece *f\* for music*. I then asked them for help in preparing a new edition of it for PWM, and that's when they suggested we could work on something new together in the future. We were both inspired by each other, and when the opportunity arose, everything fell into place.

It was an amazing time, and an artistic friendship formed. Yes, working with performers is essential in my work. In an ideal situation, the piece is created through a collaborative process – the performer brings their knowledge and experience, while the composers create a space for their virtuosity to manifest. I believe that the best results come from an intersection of the two perspectives.

**J.K.: *Symphony of the Senses* contains many references to Scriabin's works. His approach to sound and colour was revolutionary in the 20th century. How does this inspiration resonate today, in the age of electronics, multimedia, and the frequent dominance of the visual over the auditory?**

**J.Sz.:** As for the inspirations in *Symphony of the Senses*, references to Scriabin have appeared in my creative work only recently. I had previously avoided direct references to the legacies of great composers, treating the history of music more as a distant space of allusions. It's only in the recent years that I've begun to consciously work with the musical material of other artists – not just quoting them, but by studying their language and ways of thinking about sound.

My compositional journal, which I've been keeping since 2021, plays a significant role in this. I record everything I associate with a given piece: inspirations, associations, the works I listen to, sound and visual ideas. It's a tool that allows me to better understand my own creative process and to consciously build my music matter.

In the context of contemporary multimedia, we could say that Scriabin's dream of the synthesis of the arts has, in some sense, been realised, but it sometimes leads to an overload of stimuli.

**J.K.: Your scores consist not only of musical notes but also of memos, drawings, and sketches. How does such a creative process work?**

**J.Sz.:** After my long break from composing, I feel a need for simplicity and focus. I mainly work with acoustic instruments or drawing on paper, without electronics or video. It's a way for me to deepen my musical language, to concentrate on a single medium.

Drawing appeared in my work as a natural effect of the composing process, almost as a by-product. I didn't plan it as a distinct method of composing, but it turned out to be a very natural compositional tool for me. At the same time, it's hard to find reference points for this practice, since few people work in both music and drawing. Music is a

temporal art, drawing is not, so combining these two fields proves challenging. This isn't about performativity in the sense of drawing live during a concert. I work on drawings for weeks at a time, just as I do with my musical pieces. I'm more interested in the relationships between the rhythm of the gesture, the rhythm of the space, and the sound structure. These are conceptual and sensory connections, but they needn't necessarily be created simultaneously.

I find drawing to be a very accessible medium. All you need is a piece of paper, something to draw with, a table, and a chair. Compared to multimedia, which generate enormous costs and require constant technological updates, this form of work is simple and widely accessible. This is why I don't understand the criticism directed at traditional forms of performance, such as the orchestra. Concerts at the philharmonic are relatively accessible nowadays, including for students, so instead of attacking these institutions, it would be better to support music education and facilitate learning to play musical instruments.

**J.K.: One of the themes of this edition of MPN is a focus on the perception of space. Will we hear this in the compositions you are presenting?**

**J.Sz.:** As for *Symphony of the Senses*, the main idea of the piece is relatively simple: it's a translation of sensory experiences into sound. The scents of old wood and flowers became the starting point for the first part. The smell of old wood made me think of churches and chant, while the floral motif led me to work with ornamentation, which functions in music as an equivalent of decoration or 'floridity'.

Over time, these associations began to coalesce into a musical structure. The option to use organs arose, strengthening the references to choral tradition, and studying organ repertoire helped me develop the musical language for this part of the piece. In this way, my intuitive connotations began to evolve into conscious decisions in my compositional process.

The second segment leans into the translation of image and space into sound. I was inspired by the desire to create a feeling of spaciousness through the sound of bells and wind instruments. I found myself fascinated by the idea of spatial variations, i.e., treating acoustic space as a theme that can undergo transformations.

The sounds of nature also frequently inspire my work. This stems from the need to create art that's not necessarily socially engaged, but rather serves as a space of beauty and respite. I feel that in a world full of stimuli and tension, art can provide the listener with a moment of focus and calm.

**J.K.: What is the titular beauty in your *Beautification*?**

**J.Sz.:** During a special concert of the PWM Edition at the Warsaw Autumn in 2023, my piece *verb(a)renne life!* was performed, which is highly socially engaged and tackles heavy themes. While working on it, extreme emotions weighed on me; it wasn't very relaxing. At the same concert, *Unseen* by Marcin Stańczyk was played, featuring Agata Zuber as guest vocalist. And that composition was just so beautiful; I was truly moved. It was so delicate, a touch nostalgic. I couldn't help but think: why shouldn't I be able to write a beautiful piece?

It struck me that I had always dealt with heavy, engaged topics. And somehow, it never occurred to me that I had the right to beauty, to peace, as if I subconsciously felt that it was a pedestal I wasn't allowed to reach for. Whereas suddenly, I felt the need to write something that I myself would enjoy listening to, and I gave myself permission to compose beautiful music. And I believe that beauty also holds value.

After all, this pressure to write about something, to engage in a non-musical topic, is partly system. It reflects cultural policy and the types of projects that receive funding. Right now, when artificial intelligence is a hot topic, there will suddenly be a flood of works about AI, as this topic is currently being funded. It's important to stay aware of this and, notwithstanding, maintain the ability to choose what you want to create.

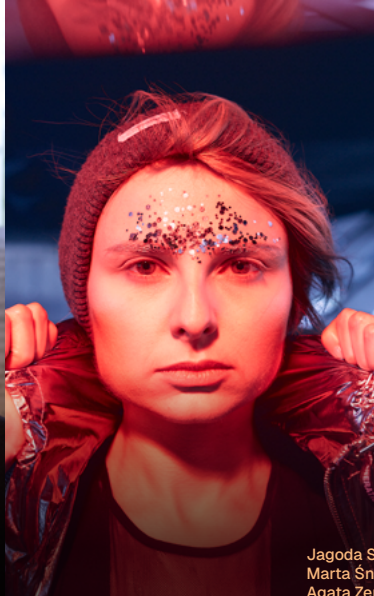
**J.K.: Musica Polonica Nova is one of the festivals that has featured your work before. How do you remember that collaboration, and how does this premiere differ from previous encounters?**

**J.Sz.:** This edition is special for me since it involves a really significant premiere. Although my music has been performed at the festival before, those pieces were not always composed specifically for it. Now, it will be a second orchestral composition or, actually, the first in a more classical form, so this is a moving experience for me.

I have considerable support from the organisers, which is crucial when writing for orchestra. Creating a score for such complex performing forces requires a substantial amount of work and responsibility. I have an excellent rapport with Żaneta Kicińska, who is my contact person for the project and a significant support in the writing process. I can reach out to her whenever I need information.

As for the role of resident composer, it's a first for me and a grand opportunity. I take it as a commitment and responsibility – as a role which isn't limited merely to attending the premiere. It also pushes me to meet with the audience and engage in discussions around the music.

An important element of these activities will be the presentation of scores and drawings tied to the creative process. Showing these sketches and work stages to the audience allows them to understand how the music is created, which might make it a bit less abstract.



Jagoda Szmytka, photo Robert Schittko  
Marta Śniady, photo Bartek Sadowski  
Agata Zemla, photo Wojciech Chrubasik

16.05 → 16.45–17.45

NFM, foyer -1, red banquettes

## STREFA RUCHU: IS CONTEMPORARY MUSIC SENSUOUS?

Guests:

Jagoda Szmytka, Marta Śniady, Agata Zemla

Host:

Krzysztof Stefański

Event in partnership with *Ruch Muzyczny*



[60']

Stereotypically perceived contemporary music eschews the classical ideal of beauty. Can it be sensuous, then? And how! It is not just about its emotional impact – creating a truly multisensory experience by incorporating other media, such as video or performance, into the works proves crucial. Music is experienced with one's whole self – both through consciously thinking about bodies and their physical reactions to sound, and through the work itself, including the gestures of the performers, which are no less important than the instruments they play.

The artists whose works will be performed at the festival: Jagoda Szmytka, Marta Śniady, and Agata Zemla, will discuss their composing strategies for engaging the senses and embodying music. We will discuss both their latest works and themes relevant to their broader artistic practice. The meeting will be moderated by Krzysztof Stefański, deputy editor-in-chief of *Ruch Muzyczny*.

16.05 → 6 pm

Geoffrey Paterson, photo Benjamin Ealovega

NFM, ORLEN Main Hall

# LIGHT // SHADOW // SHADOWLIGHT

## Performers:

Geoffrey Paterson – conductor  
 Łukasz Długosz – flute  
 Adam Porębski – electronics  
 NFM Wrocław Philharmonic

Jagoda Szmytka – MPN 2026 composer-in-residence

## Programme:

Żaneta Rydzewska *Fire* for orchestra (2024) [9']

Jagoda Szmytka *Symphony of the Senses* for orchestra (2025–2026)\* [15']

Marcel Chyrzyński *Ukiyo-e no. 2* – concerto for flute and symphony orchestra (2015) [18']

Michał Ziółkowski *Akhlys* for symphony orchestra (2022) [14']

\*\*\*

Adam Porębski *Postmusic* for chamber orchestra and electronics (2026)\* [18']

The *Symphony of the Senses* for orchestra by Jagoda Szmytka was con-financed from the funds of the Minister of Culture and National Heritage, part of the Culture Promotion Fund, under the Composing Commissions programme realised by the National Institute of Music and Dance.

Ministerstwo Kultury  
i Dziedzictwa Narodowego



Narodowy  
Instytut  
Muzyki  
i Tańca

*Postmusic* for chamber orchestra and electronics by Adam Porębski was commissioned by the National Forum of Music.

# THE NIGHT OF MUSEUMS // SOUND GALLERY

**During this year's The Night of Museums, join us for the exciting experience of the *Sound Gallery*. The NFM space will be filled with various concerts, mini-concerts, and installations located in unusual corners of the venue – including those not normally accessible to you.**

But what is the *Sound Gallery*? Although the word 'gallery' usually refers us to the visual sphere and brings to mind a museum space, in this case, the starting point is the experience of sound – quickly expanding to include additional cognitive channels. This project aligns with the idea of this year's *Musica Polonica Nova – THE SENSES* festival, in which the perception of music transcends its traditional framework and becomes a multidimensional experience.

We typically experience music in the context of a concert, governed by specific conventions and clearly defined roles. In the *Sound Gallery*, these patterns are relaxed. You will decide about the level of engagement – how much time you want to devote to an activity, how deeply you explore it, and when you move on. Listening will become one of many possible forms of participation: watching, movement, proximity or distance, as well as the subtle relationships between visual, tactile, and spatial stimuli, which can be equally important.

The event programme includes concerts, mini-concerts, and installations that use the NFM's architecture in various ways as a field of experience. Here, it serves not merely as a backdrop, but as an active co-creator of events: it guides, limits, opens, and transforms perception. In this sense, the *Sound Gallery* remains in close dialogue with the idea of a synthesis of the arts – the interpenetration of sound, image, light, movement, and the presence of the human body.

A stroll through the building will give you an opportunity to encounter a variety of projects – from musical forms to audiovisual and performative activities. Some will invite focus and analytical close-up, while others will play with distance, dispersion, or immersion, engaging the entire spectrum of the senses. This is a unique opportunity to experience the NFM in a new way: as an open, multidimensional space that can be explored and interpreted at your own pace – not just by listening.

16.05 → 4 pm–5.30 pm, 7 pm–11 pm

NFM, Green Room

## TOBARO

### Performers:

Dominika Siemińska – *Tobaro* co-author; graphic layer, virtual space design, game mechanics, application tests

Krzysztof Rau – *Tobaro* co-author; concept, screenplay, script, music

Zachariasz Jędrzejczyk – programming, application tests

Anna Rau – script, direction

Kamila Bilińska – recordings

'Materia Prima' group – recordings

### Program:

*Tobaro* VR game

[10-40']

The VR app used in the *Tobaro* project contains intense visual stimuli, including flashing lights and rapidly changing images. If you have been diagnosed with epilepsy or visual hypersensitivity, we advise you not to use it. Should you develop disturbing symptoms while using the app, please stop using it immediately and tell a service person about it. Please use the app with caution if you are prone to motion sickness or similar reactions.

16.05 → 4 pm, 7 pm, 9 pm

NFM, foyer -1

## CARDIO FITNESS

### Performers:

Małgorzata Mikulska – flute

Piotr Peszat – electronics

Magdalena Głowacz – fitness coach

### Programme:

*CARDIO Fitness*

[45']

People wishing to actively participate in the event are kindly asked to wear training clothes and shoes and bring mats, towels and drinking water.

16.05 → 4 pm – 11 pm

NFM, Red Hall, foyer -3

## RANDOM CHECK 8 | UN-ORGANIC

### Performers:

Marcin Rupociński – artistic concept of the project and curation

Kaya Kołodziejczyk, Maja Wolińska – associate curators

Kaya Kołodziejczyk – choreography

Kaya Kołodziejczyk, Olga Bury, Emilia Cholewicka, Ilona Gumowska,

Wojciech Grudziński, Aleksandra Lemba, Mateusz Sak – choreographic ensemble

Maciej Michaluk, Bartosz Radzikowski, Marcin Rupociński – programming of interactive media

Dominik Kotula, Oliwia Olbińska – interface design and production

Random Check Media Ensemble (RCME)

### Programme:

4 pm

*UN-ORGANIC*

interactive multimedia installation: RCME

4.30 pm

//////////

music: Maciej Michaluk, video: Bartosz Radzikowski

5 pm

*Syntax of Nature and Other Approximate Truths*

music: Cezary Duchnowski, video: Norbert Kowalczyk

*Spiral*

choreographic composition: Kaya Kołodziejczyk

5.30 pm

*UN-ORGANIC*

interactive multimedia installation: RCME

6 pm

*un-itemise*

music: Oleś Kulczewicz, video: Pui Sai Kwok, Oliwia Tomaszewska

*Anomie*

music: Szymon Wantuła, video: Jędrzej Szabla, Klementyna Lewandowska

*PERSONAL\_GRIMOUR\_PLEASE\_DONT\_OPEN.cmd*

music: Dominik Łabuda, video: Laurenty Siwko, Aleksander Zid

6.30 pm

*Transdukcja*

music: Julia Łabowska, video: Michał Sieczka

*between dawn and its imitation*

music: Laura Papiernik, video: Adela Górna

*Synthetic Connection*

music: Hanna Rupocińska, video: Magdalena Kraśków, Kalina Rubaniuk

7 pm

*UN-ORGANIC*

interactive multimedia installation: RCME

7.30 pm

*NEKRO//MAKINA*

music: Enrique Mendoza, video: Barnaba Mikułowski

8 pm

*UN-ORGANIC*

music: Marcin Rupociński, video: Maja Wolińska

*Diagonal*

choreographic composition: Kaya Kołodziejczyk

8.30 pm

*UN-ORGANIC*

interactive multimedia installation: RCME

9 pm

*//////////*

music: Maciej Michaluk, video: Bartosz Radzikowski

9.30 pm

*Syntax of Nature and Other Approximate Truths*

music: Cezary Duchnowski, video: Norbert Kowalczyk

*Spiral*

choreographic composition: Kaya Kołodziejczyk

10 pm

*NEKRO//MAKINA*

music: Enrique Mendoza, video: Barnaba Mikułowski

10.30 pm

*UN-ORGANIC*

music: Marcin Rupociński, video: Maja Wolińska

The *Random Check 8* was co-financed from the funds of the Minister of Culture and National Heritage, coming from the Culture Promotion Fund – a state special purpose fund, as part of the Composing Commissions programme, realised by the National Institute of Music and Dance.

In partnership with:



AKADEMIA MUZYCZNA  
im. Karola Lipińskiego we Wrocławiu



AKADEMIA SZTUK PIĘKNYCH  
im. EUGENIUSZA GEPPERTA  
WE WROCŁAWIU

16.05 → 5.30 pm, 6.30 pm, 8 pm

NFM, Chamber Hall

## SURFACE OF TIMBRE

### Performers:

Julian Paprocki – clarinets

Wojciech Gładys, Olga Pasek – electronics

### Programme:

#### set 1

Wojciech Gładys *ajsem tibi* for bass clarinet and electronics (2025) [10']

Olga Pasek *Floating* for bass clarinet and electronics (2024) [8']

#### set 2

Andrzej Karłow *Shipyard Chant* for bass clarinet and tape (2014) [4']

Michał Janocha *Alcheringa* for contrabass clarinet and electronics (2023) [7']

Alina Błońska *Quietness* for bass clarinet (2026)\* [4']

#### set 3

Ewa Trębacz *Tharsis* for contrabass clarinet and electronics (2023) [12']

Edward Sielicki *Morceau de salon* for contrabass clarinet and tape (2022) [13']

16.05 → 6 pm, 8.30 pm, 10.30 pm

NFM, foyer +3

## FANGOR\_M

### Performer:

Aleksander Wnuk – percussion

### Programme:

Aleksander Wnuk *Fangor\_M*

[25']

16.05 → 6 pm, 7.30 pm, 8.30 pm

NFM, VIP Room

## Z(A)MYSŁY

### Performers:

Nowicki Duo:

Piotr Nowicki – piano, electronics

Paweł Nowicki – percussion, electronics

### Programme:

#### set 1

Martyna Kosecka *Forget-me-not* for piano, percussion and audio-video (2026)\* [11']

Marzena Komsta *Tempus logicæ* for piano, percussion and electronics (2026)\* [13']

#### set 2

Artur Zagajewski *Demon core* for piano and percussion (2026)\* [10']

Szymon Wieczorek *Asphyx* for drum set, piano and electronics (2026)\* [10']

#### set 3

Magdalena Gorwa *Digital Doppelganger* for steering keyboard and percussion (2026)\* [12']

Artur Zagajewski *Demon core* for piano and percussion (2026)\* [10']

The *Demon core* for piano and percussion by Artur Zagajewski was composed with the support of a grant from Creative Support Fund of the ZAiKS collective rights management association.

**zaiks**  
sprzyjamy wyobraźni

16.05 → 6.30 pm, 8 pm, 10 pm

NFM, foyer +2

## RIMING RHYTHMS // SONGS

### Wykonawcy:

flow unit 3:

Anna Kwiatkowska – violin

Mikołaj Pałosz – cello

Adam Kośmiejca – piano

Wojciech Błażejczyk – MPN 2026 composer-in-residence

### Programme:

set 1

Wojciech Błażejczyk *Iqa'at* for violin, cello and piano (2025) [15']

Katarzyna Arnhold *Llanto por una joven española* for violin, cello and piano (2026)\* [5']

set 2

Mateusz Ryczek *Pieśni Laury* for violin, cello and piano (2024) [12']

Andrzej Kwieciński *autre que... chanson d'une ombre qui s'éteint* for violin, cello and piano (2023) [7']

set 3

Stawomir Kupczak *Recykling* for violin, cello and piano (2024) [15']

Prasqual *Studies of Loneliness* for violin, cello and piano, 1st and 3rd movements (2023) [4']

The *Iqa'at* for violin, cello and piano by Wojciech Błażejczyk was co-financed from the funds of the Minister of Culture and National Heritage, coming from the Culture Promotion Fund – a state special purpose fund, under the Composing Commissions programme, realised by the National Institute of Music and Dance.

Ministerstwo Kultury  
i Dziedzictwa Narodowego



Narodowy  
Instytut  
Muzyki  
i Tańca

# THE BRAIN THAT LISTENS

## How Human Senses Shape the Experience of Contemporary Music

Adrian Foltyn

There is a moment, known to anyone who has been in a dark concert hall, waiting for the pieces of such masters as Helmut Lachenmann or Kaija Saariaho to begin – when the texture of silence seems to shift. The air thickens with focus. Then the first sounds appear – not a melody, not a chord in the traditional sense, but perhaps the rustle of a bow unconventionally touching a string, or a sound that seems to resonate from your skull, shaped by live electronics and dispersed through a constellation of loudspeakers. Your ears attune to distinguish silence from the beginning of the piece. Your body moves. Something in your brain starts to work intensely, and you might not be able to articulate what that something is.

It turns out that what your brain is doing at that moment is groundbreaking, also in relation to how human perception functions within its limits. The contemporary music we listen to, also during this year's edition of the festival, often deliberately disrupts the perceptual habits we have been acquiring throughout our entire lives. It peels pitches back from the tempered scale, dissolving rhythm in clouds of activity, replacing melody with iridescent fields of timbre; often combining acoustics with electronics, forcing our ears to try to tell what is 'real', and what is processed. All this makes contemporary music an exceptionally clear window into the neuroscience of listening.

### The Architecture of Listening

Every musical experience begins with a wave of pressure on the eardrum which travels through the mechanical chain of the middle ear, and reaches the cochlea. There, about 15,000 hair cells convert vibrations into neural impulses. These cells are arranged tonotopically, meaning that each one is tuned to a narrow band of frequencies. This arrangement is maintained throughout what is known as the auditory pathway, through the brainstem, straight up to the primary auditory cortex. However, reflecting harmonics is just one of the two main organisational principles of the auditory system. Running perpendicularly to tonotopic organisation is a second, recently well-characterised pathway: periodotopic organisation. Neurons in the auditory midbrain are not only tuned to individual frequencies that make up a signal but also to the rate at which the entire signal repeats, usually heard as pitch. We hear not just the fundamental frequency but the sum of the harmonics (electroacoustic music composers know that removing the fundamental frequency from the sound of a melodic instrument doesn't change its pitch, just its timbre). This periodotopic map, whose presence in the human auditory cortex has been confirmed by magnetoencephalography, is organised like a double helix – about one octave per

turn – which aligns with how music psychologists conceptualise pitch. These maps operate fluently and quickly in tonal music: an instrument used conventionally generates sound in the form of a harmonic series that the cochlea directly analyses. The auditory cortex recognises the pattern of neuronal discharges as a familiar timbre, assigns it a pitch, and relays the result to the higher-order regions for further processing. These are the superior temporal gyrus for integrating acoustic features, the right hemisphere for contouring melody, and the inferior frontal gyrus for structural and syntactical processing, in an operation that lasts for about ten milliseconds, while generating stable perception takes around 100–200 milliseconds. As a result, we know what we hear almost before we realise that we hear it.

Contemporary music often disrupts this process at its core. Extended playing techniques – such as extreme bow pressure, multiphonics on woodwinds, prepared piano, or electronic processing – activate both maps in unfamiliar configurations. Research on the processing of non-harmonic sounds confirms that the perceptual features of roughness, harmonicity, and clarity of pitch emerge at surprisingly low levels of auditory processing, long before conscious evaluation begins. That these sounds are special is therefore not merely a subjective judgement; it is a physiological event, registered in the brainstem and midbrain before it reaches the cortex.

This moment of classificational confusion has significant neurological implications. When you hear a sound that you are not able to immediately identify – ‘is that a bow on a string or an electronic sound? Is it one instrument or three?’ – your brain has to use additional resources beyond those used for routine listening. Processing unfamiliar or spectrally complex timbres heavily engages the superior temporal sulcus and right hemisphere structures that are especially involved in timbre analysis and creating a holistic auditory experience, while also extending arousal to the frontal areas associated with attention and working memory. In a very real neurological sense, you are listening with greater intensity.

Spectral composers, making use of this perceptual ambiguity, intentionally challenge the grouping mechanisms in the auditory system. The ear is suspended between hearing a complex timbre and a chord, between perceptual fusion and segregation, depending on how precisely the intonation and dynamics align the harmonic series’ proportions. The use of electronic sounds poses another challenge: continuous resynthesis, modulation, and other transformations in the sound’s structure can evoke a state of sustained low-level vigilance, which some listeners feel as the quality of intimate presence or immersion in the sound.

### **Prediction, Grammar, and the Boundaries of Expectation**

One of the most significant discoveries in the neuroscience of music is that the brain does not passively receive musical information – it actively predicts what will happen next, based on learned statistical patterns from music encountered throughout life. These predictions operate simultaneously across multiple time scales: which note will occur next, what rhythmic value will follow the previous one, which harmonic area will come after this chord, and what texture will follow this passage. When predictions are confirmed, the brain processes incoming information efficiently and smoothly.

When they are violated, a cascade of neuronal events is triggered: a brain response appears within 150–200 milliseconds from the moment a harmonic event violates the expectations established by context, even if the listener is not paying attention to the music at all. To a large degree, this response involves areas overlapping with the network engaged in processing linguistic syntax. Broca's area and its homologue in the right hemisphere analyse both musical and linguistic structure, suggesting that the mechanism of sequential processing based on rules is largely common to both domains.

Research on harmonic priming sharpens this picture further: the cognitive component of melodic expectation (what the brain has already 'learned to' recognise) clearly dominates over sensory priming (based on the auditory system's responses) in both untrained listeners and musicians. Having internalised the music system of a given culture, the brain processes harmonic functions according to a grammar, not just acoustic data. The brains of non-musicians are in this sense more musical than commonly believed.

This learned system, or grammar, is confronted by contemporary music not just by the occasional subversion of expectations, but rather with a sustained state of unresolved prediction. Psychophysiological studies confirm that listening to atonal music generates a specific autonomic signal – lowered heart rate together with increased blood pressure – consistent with defensive vigilance, and not relaxed engagement. This is not simple discomfort; it is a different kind of affective arousal, which experienced listeners find incredibly absorbing. The crucial variable for this way of experiencing this music is previous exposure to it.

### **Rhythm, Space, and the Feeling Body**

Contemporary music's relationship with pulse is as varied as the one it has with pitch. Some compositional strategies – simultaneous layers moving at different tempi, clouds of dense, irregular events – deprive the brain and its mechanisms of a stable temporal base to focus on. This is very demanding cognitively, engaging the frontal cortex to a greater degree than the motor areas which dominate when listening to regular rhythms. Meanwhile, minimalists and their relentless phase and accent shifts flood the motor system with pulsation which simultaneously generates patterns that the listener can perceive, but isn't able to predict. Resulting from this may be a measurable overlap between states of activation and contemplative practice.

The spatial dimension adds another level of perceptual complexity. Electroacoustic spatial music with speakers placed around the room, creates three-dimensional sound fields. This foregrounds the auditory system's localisation mechanisms, engaging the parietal cortex and frontal eye fields, usually used by the brain to control visual attention. As sound moves from left to right, rises from floor level, or disperses into multiple spatial localisations, the superior olivary complex and auditory cortex are in the process of constantly recomputing the position of the source of these sounds. The resulting spatial perception competes for attention with the processing of pitch, rhythm, and timbre.

Additionally, a lot more of our bodies than just our ears take part in the auditory experience. Low-frequency sounds are felt as much as they are heard: the somatosensory cortex is engaged just as much as the auditory cortex. The vibrations flowing through the floor in a concert hall, coming from double basses, bass drums, or low orchestral clusters, do not merely accompany auditory experience. They are actually parallel sensory channels which supply our integrated cerebral reception of music. The vibrotactile stimulation passed through mechanoreceptors in the skin and chest, affect the way in which we perceive the loudness and pitch of bass sounds in a measurable way. Also, observing a performer's physical effort activates the motor cortex through mirror mechanism. These additional kinaesthetic layers of the experience help explain why a live performance of a contemporary piece feels qualitatively different from a recording of the same material.

### Emotions With No Known Shortcuts

Can we truly be moved by contemporary music? It basically lacks the traditional means, overused in practice, whose effects have been confirmed by research, such as a faster tempo and major modes for positive feelings, a slow tempo and minor modes for sadness. However, the structures involved in emotional response to music – a net of elements from the limbic and paralimbic systems – are reactive to tensions, surprises, ambiguous sounds, dynamics, and timbre changes, regardless of the tonal organisation.

Another thing to consider is that, as neuroimaging research tells us, cognitive and emotional processing are not separate operating systems. As harmonically distorted, dissonant fragments reach the listener, the amygdala, hippocampus, parahippocampal gyri, and temporal poles show heightened activity – one similar to reactions to fear or discomfort-inducing stimuli. Yet emotional responses to a fragment of music aren't constant through time, and how a stimulus is evaluated by the brain undergoes the filters of a further set of expectations, memories, or learned associations. It has been found that the central node in the brain responsible for the reward system activates when listening to pleasant music, a process modulated by the listener's subjective judgements. This suggests that the reward system's presence in experiencing music is not a simple consequence of music's structure, but a result of the listener's relationship to it.

The phenomenon of getting chills, which is a marker of peak aesthetic emotion, illustrates this best. The intensity of goosebumps correlates with increased blood flow in the reward systems, with a simultaneous drop in responses of fear-related structures. Chills can be triggered by anything producing a dramatic shift in the listener's predictive realm: the emergence of a single voice from a dense texture, the dawning of silence after a long crescendo, or the moment when an instrument's sound is seamlessly picked up and prolonged by electronics.

Another thing to address is that contemporary music has been increasingly making use of video as a structural layer of the work, generating novel sensory and emotional reactions. The brain does not process sound and image sequentially or independently in such pieces: the audiovisual connection, mediated by areas of multisensory

association, is immediate and automatic. As a visual impulse coincides with an acoustic event or a shift in the image's textural happens with a shift in the sound, the brain treats these two as a singular multimodal event – with properties that neither image nor sound would possess on its own. Composers can utilise or subvert these connections, making it seem as if images are the sources of sound, or as if sounds clarify the image – generating meanings possible only at their intersection.

### **Attention, Depth, and Neuroplasticity**

If there is one cognitive strategy most representative of the experience of contemporary music, it is focused attention. Neuroscience distinguishes several modes of attention: bottom-up – involuntary (triggered by a sudden loud noise or a dramatic textural shift), top-down – conscious and directed; and the default mode that activates during mind wandering and unfocused pondering. Contemporary music often demands long periods of top-down attention, with no marked events (strong rhythms, catchy melodies, dramatic dynamic contrasts), which would trigger bottom-up attention. This is a cognitively demanding feat, engaging the dorsolateral prefrontal cortex and anterior cingulate cortex, which are areas with a high metabolic load and susceptibility to fatigue. The effort is real, and is part of the experience.

From a neurological standpoint, however, the benefits can be considerable. Functional imaging studies have shown that attentive listening to complex musical textures suppresses default-mode activity and strengthens the links between auditory, attentional, and interoceptive (awareness of your body's internal signals) areas. Experiencing new music is an immersion into the moment: the mind stops wandering and becomes 'absorbed' by the evolving sound. Listeners often describe this state in a way highly reminiscent of meditation – a feeling of broadened temporal awareness, heightened sensitivity to details, and a blurring of the boundary between self and surroundings.

The ability to maintain focus also transforms through time, showcasing neuroplasticity – the capacity of the brain to reorganise its structures and functions in response to learning. A repeated, attentive exposure to unfamiliar music measurably alters one's neuronal processing. Listeners raised in different tonal traditions view the same intervals or microintervals differently at the neuronal level – and this also applies to entirely new timbres introduced by electronic music. So if many listeners who are new to contemporary music find it challenging to listen to, this is not a matter of objective lack of meaning or sophistication. Rather, our brains process unfamiliar musical languages differently than the ones we know – with significantly more cognitive effort and considerably less engagement of the reward system, given the fewer accurate predictions we can make. These are measurable neurological states, not artistic failures. And crucially, these are states open to change, simply requiring letting go of passive listening and allowing the 'presence' of the brain when experiencing new, unfamiliar kinds of music.

This may be the most profound lesson the neuroscience of music has to offer. The senses are not windows through which we passively observe the world. They are creative instruments through which we construct it. Contemporary music utilises these instruments to their limits, revealing not only the boundaries of perception,

but also its astonishing flexibility – the brain's tireless capacity to find meaning, structure, and beauty in sounds it has never heard before. This leads to a practical question: how can we listen to contemporary music? To provide those just beginning their adventure with new music with a few pointers:

- **let go of your habits:** Your brain will search for familiar melodies, rhythms, and chord resolutions. When you don't find them, resist the thought that nothing is happening. Something is always going on, either in the timbre, rustles, spaciousness, texture, or even in the shared contemplation of silence.
- **stay present and attentive:** This music rewards steady, undivided attention more than most other types of music.
- **pay attention to your body:** Low frequencies are felt as strongly as they are heard; you can find a rhythm in your muscles before it reaches your consciousness. Let this physical sensation be a part of the listening experience.
- **return and rediscover:** The brain genuinely needs repetitions to build new perceptual categories; a confusing passage during the first time might begin to reveal its logic on the third or fourth encounter – not because you studied it, but because your auditory cortex has been quietly learning its grammar all along.



Sepia Ensemble, photo ensemble's collection

17.05 → 5 pm

NFM, Chamber Hall

#704214

## Concert of the Wrocław and Poznań Divisions of Polish Composers' Union

### Performers:

Sepia Ensemble:

Ostap Mańko – violin

Anna Szmatoła – cello

Szymon Józwiak – clarinet

Wojciech Jeliński – trombone

Tomasz Szczepaniak – percussion

Szymon Józwiak, Katarzyna Dziewiątkowska, Adrian Foltyn, Stanisław Krupowicz – electronics

### Programme:

Ewa Fabiańska-Jelińska *CheckList* for chamber ensemble (2026)\* [6']

Adrian Foltyn *Insensigence* for violin, cello, clarinet, trombone, marimba and computer (2026)\* [8']

Jerzy Wojciechowski *In the Cloud of Dust* for chamber ensemble op. 25 (2026)\* [6']

Grzegorz Pieniek *Infrared Noon* for violin, clarinet, cello and percussion (2026)\* [8']

Szymon Józwiak *Inter Somnos* for clarinet, trombone, violin, cello, vibraphone and electronics (2026)\* [6']

Magdalena Gorwa *Your 5 minutes* for violin, clarinet, trombone, cello and percussion (2026)\* [5']

Katarzyna Dziewiątkowska *ciment-sable-eau* for violin, cello, clarinet, trombone and percussion (2026)\* [9']

Stanisław Krupowicz *Happy Winds to the Rose no. 4* for clarinet, violin, cello, trombone and computer (2026)\* [7']

Katarzyna Kwiecień-Długosz *Sub contrario* for five performers (2026)\* [7']



Spółdzielnia Muzyczna Contemporary Ensemble. photo Grzesiek Mart

17.05 → 7 pm

NFM, Red Hall

## voLume(n)

### Performers:

Wojciech Jeliński – trombone

Łukasz 'Dzvon' Cyndzer – guitar

Spółdzielnia Muzyczna Contemporary Ensemble:

Małgorzata Mikulska – flutes

Tomasz Sowa – clarinets

Krzysztof Guńka – saxophones

Barbara Mglej – violin, viola

Paulina Woś – violin, viola

Jakub Gucik – cello

Aleksander Wnuk – percussion

Aleksandra Płaczek – piano, sampler

Wojciech Błażejczyk – MPN 2026 composer-in-residence

### Programme:

Paweł Hendrich *Djente // Bruthall* for ensemble, trombone, electric guitar and piano (2025) [17']

Wojciech Błażejczyk *Soundbank of Modern Human* for ensemble, objectophones and electronics (2024) [24']

Barbara Zach *Conocybe Filaris* for ensemble, electronics and animation (2026) [12']

Monika Szpyrka *self-(un)winding* for bass flute, bass clarinet, piano/sampler, percussion, violin and cello (2021) [10']



TOTALIZATOR  
SPORTOWY

# THE BIGGEST PATRON OF POLISH CULTURE AND SPORTS



Learn more at:  
[totalizator.pl/wsparcie](https://totalizator.pl/wsparcie)

Every purchase of Totalizator Sportowy products contributes to the development of Polish culture and sport. For every złoty (PLN) spent on LOTTO draw-based games, 19 groszy (0.19 PLN) is dedicated to supporting these areas.



**2026**

## **NFM ORGAN CINEMA**

**SILENT FILMS WITH MUSIC IMPROVISED LIVE**

**ORLEN MAIN HALL**

**17.07 • FRIDAY, 7 PM**

### **SUNRISE: A SONG OF TWO HUMANS**

**DIR. FRIEDRICH WILHELM MURNAU (1927)**

**SOPHIE-VÉRONIQUE CAUCHEFER-CHOPLIN – ORGAN**

**RAFAŁ JĘCZMYK – INTRODUCTORY TALK**

**31.07 • FRIDAY, 7 PM**

### **THE PHANTOM CARRIAGE**

**DIR. VICTOR SJÖSTRÖM (1921)**

**MICHAŁ KOCOT – ORGAN**

**SEBASTIAN SMOLIŃSKI – INTRODUCTORY TALK**

ACCOMPANYING EVENT OF THE 26TH INTERNATIONAL  
FILM FESTIVAL TAURON NEW HORIZONS



**14.08 • FRIDAY, 7 PM**

### **SAFETY LAST!**

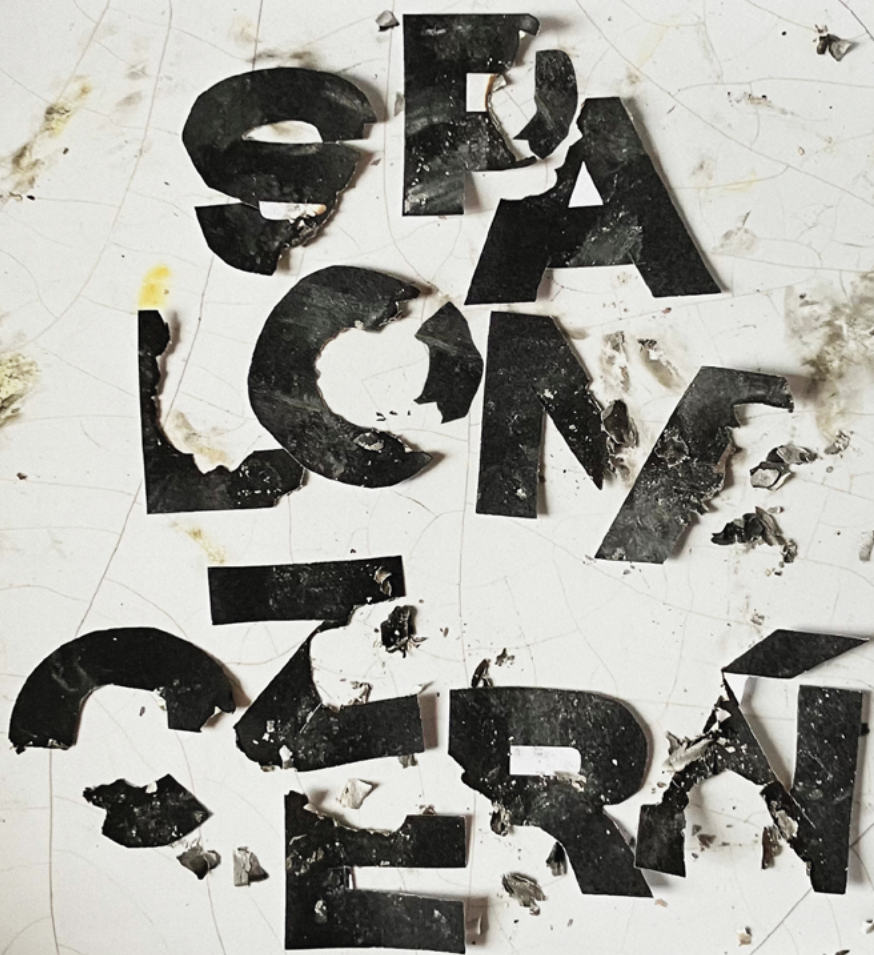
**DIR. FRED C. NEWMAYER, SAM TAYLOR (1923)**

**GABRIELE AGRIMONTI – ORGAN**

**POLA MORAWETZ – INTRODUCTORY TALK**

**Lech  
Twardowski**  
burnt black

**13.03–  
17.05.2026**  
Wrocław, foyer NFM



**GRA  
LONA  
CERN**

**Piotr Lisowski**  
curator

**painting  
exhibition**

61. Międzynarodowy Festiwal

# WRATISLAVIA CANTANS

im. Andrzeja Markowskiego

3–13.09.2026 / WROCLAW, DOLNY ŚLĄSK / LOWER SILESIA

61<sup>st</sup> Andrzej Markowski International Festival WRATISLAVIA CANTANS

**SMUGA CIENIA**  
**THE SHADOW LINE**



2026 / 27

**SEASON  
HIGHLIGHTS**

BOMSORI **KIM** & RAFAŁ **BLECHACZ** JOSHUA **BELL**

THOMAS **OSPITAL** GIOVANNI **ANTONINI** & **IL GIARDINO ARMONICO**

WAYNE **MARSHALL** MARCIN **MASECKI** STEVEN **ISSERLIS**

KAROL **MOSSAKOWSKI** LUKAS **GENIUŠAS** JACEK **KASPSZYK**

ENSEMBLE **POLYHARMONIQUE** JAROSŁAW **THIEL** AVI **AVITAL**

RAPHAEL **WALLFISCH** & SIMON **WALLFISCH** PASCAL **ROPHÉ**

ALEXANDER **SITKOVETSKY** ELINA **VÄHÄLÄ** JEAN-GUIHEN **QUEYRÁS**

KOLJA **BLACHER** NÚRIA **RIAL** THIERRY **FISCHER** JONATHAN **NOTT**

RICHARD **TOGNETTI** FIL **LIOTIS** LIONEL **SOW** BRUNO **DESÁ**

**L'ORCHESTRE PHILHARMONIQUE ROYAL DE LIÈGE** JEAN-PAUL **GASPARIAN**

KSENIJA **SIDOROVA** NATALYA **PASICHNYK** HYUK **LEE** & HYO **LEE**

**ART'N'VOICES** **VERBIER FESTIVAL ORCHESTRA** BENJAMIN **BEILMAN**

**PRIZE WINNER OF THE INTERNATIONAL  
HENRYK WIENIAWSKI VIOLIN COMPETITION**

GERGELY **MADARAS** GIANCARLO **GUERRERO**

RENAUD **CAPUÇON** MAX EMANUEL **CENČIĆ**

**LE CONCERT DE L'HOSTEL DIEU**

## **Presenter**

The Witold Lutosławski National Forum of Music

## **Co-Organiser**

Polish Composers' Union

## **NFM Director**

Olga Humeńczuk

## **Deputy Director for Operations**

Agnieszka Szklarczuk-Wach

## **Deputy Director for Development**

Natalia Klingbajl

## **Artistic Director**

Paweł Hendrich

## **Programme Council**

Szymon Bywalec, Mateusz Ryczek

## **Coordinator of Musica Polonica Nova**

Żaneta Kicińska

## **Production Coordinator of Musica Polonica Nova**

Olga Kwiatek

## **Artistic Events Production Department**

Martyna Hnatyszak – Manager

Patrycja Gbyl-Stojek, Katarzyna Jodłowski, Katarzyna Karwaczyńska,  
Joanna Kruszyńska, Thu Quynh Karolina Le, Jacek Muszkieta, Zuzanna Pajorska,  
Wiktoria Smędra, Pola Zielańska, Dawid Jarzab

Renata Puczyńska – Events Logistics Coordinator, Pola Morawetz

## **Promotion Department**

Kamila Janaszekiewicz-Kosendiak – Manager

Wojtek Świerdzewski, Marta Gliwińska, Szymon Bira, Marta Niedźwiecka,  
Izabela Kłys, Anna Marks, Katarzyna Darul, Barnaba Matusz, Szymon Atys,

Olga Drozdowska, Paweł Piotrowicz, Łukasz Rajchert, Karol Sokotowski,  
Agnieszka Truszkowska, Julia Korpysz, Dominika Bieniek, Przemysław Świętek

## **Sales and Corporate Relations Department**

Katarzyna Świtoń – Manager

Katarzyna Ziarniak, Paweł Stomka, Paulina Stechnij, Aleksandra Zegar,  
Karolina Kostwicka, Aleksandra Książek, Magdalena Moździerz, Katarzyna Janzer,  
Anna Juraszek, Maria Grądowy, Magdalena Balaszczuk, Zuzanna Kopij

## **Press Office**

Agnieszka Frei, Olga Benedyktowicz

## **Secretariat**

Martyna Łukasiewicz, Julia Krajewska, Aneta Siejka

## **Assistants to Deputy Directors**

Paula Stępień – Assistant to Deputy Director of Operations

Emilia Szymkowiak-Rogacka – Assistant to Deputy Director for Development

## **NFM Technical Production Coordinators**

Marcin Piłat, Kamil Folga

## **NFM Sound Technicians**

Łukasz Myszyński, Aleksander Sobecki, Rafał Skiba, Piotr Rudnicki, Łukasz Lisoń,

Dawid Makowski, Katarzyna Wojtaszek, Jakub Boduch, Asteria Olszewska

Piotr Papier – Sound Production Team Coordinator

## **NFM Lighting Technicians**

Katarzyna Łasek, Tomasz Stypułkowski, Michał Andruszewski, Karol Jagusiak,

Maciej Samól, Tomasz Kopczyński, Jędrzej Węzka

Marcin Osicki – Lighting Team Coordinator

## **NFM Stage Technicians**

Rafał Zelechowski, Andrzej Wysmyk, Wojciech Kwinta, Mateusz Maziarz,

Rafał Jęczynek, Jakub Skowroński, Łukasz Wiśniewski, Maciej Jackiewicz,

Adrian Noszarzewski, Piotr Stanclik, Bartosz Molka, Mikołaj Nowicki, Stanisław Olek,

Maksymilian Lewiński, Mateusz Gawliński, Łukasz Wojciechowski

Krystian Żychliński – Stage Technicians Coordinator

## **Facility Management Department**

Katarzyna Wałuszko – Manager

Joanna Pukienas, Karol Gawroński, Teresa Benedyczak, Krzysztof Haremza,

Maciej Tabisz, Jakub Dąbrowski, Bartłomiej Beczek, Mirosław Sobiech,

Krzysztof Szymczak, Jacek Bukowiecki, Grzegorz Kuchciński, Łukasz Kocia,

Wojciech Załucki, Marta Gryciuk, Oliwia Gotębiowska, Beata Helak,

Krzysztof Bombała, Julia Stężycka

## **Finance and Controlling Department**

Agnieszka Tracz – Manager

Karolina Baran, Mirosława Chwiejczak, Paulina Golc, Małgorzata Janas,

Małgorzata Kuźmińska

## **Public Procurement Team**

Karolina Wąsowicz, Jędrzej Gajowiak, Dominika Ślęzak, Bernadeta Filipowski

## **Human Resources Department**

Wioletta Stasik – Manager

Jolanta Drozdowska – Deputy Manager

Marta Sokołowska, Iwona Szubert, Anna Matusiak, Anna Markiewicz,

Aleksandra Wiącek, Marta Piwowar-Wierzbicka

### **Ushers Team**

Alicja Zarębska, Aleksandra Kaim, Dominika Karkoszka, Eliza Banaś,  
Anna Fiedukiewicz, Anna Sim, Małgorzata Gąciarz, Paulina Stechnij, Krystian Sempik

### **Accounting Department**

Jolanta Wiewiórska – Chief Accountant  
Monika Mały, Elżbieta Matczak, Małgorzata Korystawska, Anna Opala,  
Dorota Matolepsza

### **Publisher**

The Witold Lutosławski National Forum of Music  
Plac Wolności 1, 50-071 Wrocław  
[www.nfm.wroclaw.pl](http://www.nfm.wroclaw.pl)

### **Copyright © by**

Narodowe Forum Muzyki im. Witolda Lutosławskiego  
Wrocław 2026

### **Supervising Editor**

Szymon Atys

### **Edition**

Izabela Kłys, Marta Niedźwiecka

### **Proofreading**

Anna Marks

### **Translations**

Urszula Świątek, Anna Marks

### **Texts**

Joanna Kwapien, Jagoda Olczyk, Adrian Foltyn

### **Festival Visual Identity, Layout**

Wojtek Świerdzewski

### **Tickets online**

[www.bilety.nfm.wroclaw.pl](http://www.bilety.nfm.wroclaw.pl)

The festival book editing was closed on 12 May 2026. Changes sent after this deadline were not included.

The Organiser reserves the right to make changes to the programme.  
All rights reserved. Distribution of all or part of this publication without permission  
from the rights holderis prohibited.

ISBN: 978-83-68234-07-7

**NFM.WROCLAW.PL**

**f @MUSICAPOLONICANOVA**

PRESENTER

NFM – INSTITUTION OF CULTURE CO-MANAGED BY

**NFM** NARODOWE  
FORUM  
MUZYKI

**Wrocław**  
miasto spotkań

 Ministerstwo Kultury  
i Dziedzictwa Narodowego

 **DOLNY  
ŚLĄSK**

IN PARTNERSHIP WITH

FESTIVAL PARTNER

CO-FINANCED FROM THE FUNDS OF

COOPERATION

**III ZKP II**  
zwrotek kompozytorów polskich

**PWM**  
EDITION

 Ministerstwo Kultury  
i Dziedzictwa Narodowego

 Narodowy  
Instytut  
Muzyki  
i Tańca

**TEATR POLSKI  
W PODZIEMIU**  
WROCLAW

NFM TITULAR PATRON

NFM PATRON

NFM STRATEGIC PARTNERS

  
**ORLEN**

 **BMW**  
Bońkowsky

**LOKUM**  
DEVELOPER

 **TOTALIZATOR**  
SPRZĘT

 **LAT**

 Bank Polski

NFM PARTNER

**D DEICHMANN**

NFM MEDIA PARTNERS

 **TVP**  
KULTURA

 **polmic.pl**

 **www.wroclaw.pl**

 **RADIO**  
WROCLAW

 **radio**  
ram  
w dobrym tonie

 **dwójka**  
POLSKIE RADIO

 Polskie Radio  
**Chopin**

 **R#**

**POLITYKA**

**Glissando**