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Afterglows & Afterimages

*The Essence of the World /*  
Karolina Mikołajczyk  
& Iwo Jedynecki



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Warsaw ——— 29 November 2025

# The Essence of the World / Karolina Mikołajczyk & Iwo Jedynecki

29 November (Saturday) — 7.30 pm

The Bottling House / Koneser Centre  
3 Konesera Square  
Warsaw

## Concert programme

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**Dariusz Przybylski (b. 1984)**

*Up* for violin, Op. 87  
(2015)

**Pēteris Vasks (b. 1946)**

*Plainscapes (Andante misterioso)*  
arranged for violin and accordion by:  
Karolina Mikołajczyk  
and Iwo Jedynecki  
(2002/2025\*)

**Karolina Mikołajczyk (b. 1993)  
and Iwo Jedynecki (b. 1991)**

*Interlude I*  
(2025\*)

**György Ligeti (1923–2006)**

*Tempo di valse (poco vivace –  
“à l’orgue de Barbarie”)* (mov. IV)  
from the cycle *Musica ricercata*  
arranged for accordion by:  
Max Bonnay (b. 1947)  
(1953/1994)

**Henryk Mikołaj Górecki (1933–2010)**

*Lento mesto ma cantabile* (mov. IV)  
*Lento tranquillo, cantabile  
e dolce* (mov. I)  
from the cycle *Lullabies  
and Dances*, Op. 47

arranged for violin and accordion:  
Karolina Mikołajczyk  
and Iwo Jedynecki  
(1982/2025\*)

**Walentyń Sylwestrow (b. 1937)**

*Intermezzo* (mov. III)  
from the cycle *Five Pieces  
for Violin and Piano*  
arranged for violin and accordion:  
Karolina Mikołajczyk  
and Iwo Jedynecki  
(2004/2025\*)

**Erkki-Sven Tüür (b. 1959)**

*Conversio*  
arranged for violin and accordion:  
Karolina Mikołajczyk and Iwo Jedynecki  
(1994/2025\*)

**Justė Janulytė (b. 1982)**

*Aria*  
version for violin and accordion  
(2008/2025\*)

**Karolina Mikołajczyk and Iwo Jedynecki**

*Interlude II*  
(2025\*)

**Pēteris Vasks**

*Plainscapes (Tempo I)*  
arranged for violin and accordion:  
Karolina Mikołajczyk and Iwo Jedynecki  
(2002/2025\*)

**Karolina Mikołajczyk and Iwo Jedynecki**

*Epilogue*  
(2025\*)

\* world premiere

between the pieces: selection  
of poems by Urszula Kozioł (1931–2025)

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Performers:

**Duo Karolina Mikołajczyk  
& Iwo Jedynecki**

violin, accordion

**Pola Błasik**

actress

**Anna Grycewicz**

actress

**Tomasz Cyz**

staging

**Karolina Bramowicz**

space

# The Essence of the World /

## Karolina Mikołajczyk & Iwo Jedynecki

What is throbbing –  
listening.

Whose ear is throbbing with listening  
who needs it  
this throbbing and listening  
who needs  
such greedy listening.

Ear of the sky  
near the ear of the earth  
cosmic listening  
blocks silence<sup>1</sup>

Music, like the art of oratory, often expresses itself as if between the sounds. Between the completed, finished pieces, there is a moment for respite and reflection that used to be filled with musical interludes, intermezzi.

Nevertheless, the programme is built on strong foundations. Distinctive sounds, melodic sensitivity, simplicity – this is how we can describe the oeuvre of Valentyn Silvestrov, Pēteris Vasks and Henryk Mikołaj Górecki. The airy *Intermezzo* by Silvestrov, created in 2004, refers to Classical and Romantic harmonies. Unobvious chords and suspended phrases, typical of the author of *Silent Songs*, are juxtaposed with a simple but moving, melancholy melody, exuding an aura of homesickness. Vasks' *Plainscapes* – a three-movement meditative piece composed in 2002 – can be interpreted similarly. As the Latvian composer says:

The main source of inspiration for me is the nature of my homeland  
and the rich heritage of our folklore: all my works were composed in Latvia,  
living with my people's joy and sorrow.<sup>2</sup>

The 1982 *Lullabies and Dances* by Henryk Mikołaj Górecki are dedicated to his son, Mikołaj Piotr. The *Lullabies* in this collection are based on repetitive patterns, against the background of which we can hear simple, delicate melodies reminiscent of Polish folklore. Opus 47 perfectly represents the creative path Górecki took around 1980. It was dominated by references to folklore and spirituality; moreover, great instrumental forms gave way to smaller pieces.

The 1994 *Conversio* by Erkki-Sven Tüür stands out due to the fact that it deliberately breaks the repetitive structure into dissonant chaos. The piece was written at an important moment in the life of the Estonian self-taught composer – shortly after the leader of the progressive rock In Spe band had the honour of becoming a leading new music creator in his homeland. Although *Conversio* starts inconspicuously, the initial mood quickly changes, and the disturbing tension persists until the very last tones. Similar formal surprises can be heard in György Ligeti's *Musica ricercata*, a work dating back to 1953, which is already a staple of the latest chamber music. In the fourth movement of the cycle, *Tempo di valse*, repetitiveness returns as the basic tissue of the work. This movement also proves the composer's rebellious nature, as he allowed the performers to liberally interpret the tempo markings, thus wanting to reflect street organ sounds.

In recent years, however, new music has stepped away from the model developed by previous generations of artists. *Up* for solo violin, Op. 87 by Dariusz Przybylski, a piece composed in 2015, represents a more expressive style. The repetitive phrases and subtle motivic development seem to follow a very precisely outlined dramatic plan, perfectly maintaining the tension.

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<sup>1</sup> Urszula Koziół, *Czaty* (excerpt), in: idem, *Lista obecności*, Warsaw 1967, transl. to English by Żaneta Pniewska.

<sup>2</sup> David Smith, *Pēteris Vasks. Interview*, 18 April 2019, *Presto Music*, <https://www.prestomusic.com/classical/articles/2543--interview-p-teris-vasks> (accessed on 21/08/2025).

In turn, the *Aria* by Justė Janulytė stylistically oscillates between spectralism and minimalism. The piece, created in 2008, is a great showcase of the Lithuanian composer's output – piercing with monochromatic sound spots, but also with sharp dissonances. As Janulytė herself says about the piece:

The study of music from the point of view of psychology is an extremely interesting topic. The notion of music as autotherapy and self-exploration is just as important. When I work on a piece, I clearly feel the boundaries that I can't cross, just as I cannot [...] get rid of the odd phobia of pauses and attacks of sound.<sup>1</sup>

In the spirit of these words, inspired by the “phobia of pauses”, the pieces will be interspersed with intermezzi – improvisations by Karolina Mikołajczyk and Iwo Jedynecki. They will also be accompanied by poems by Urszula Kozioł, presented by Pola Błasik and Anna Grycewicz and directed by Tomasz Cyz, who asks the following questions:

Isn't it so that our increasingly complex everyday lives distract us from what is really important? Is striving for continuous development in every area of life really the best for a person? Or maybe it is the simpler things – repetitive, but closer to nature – that can move us more deeply?

Meanwhile, music itself invariably speaks between the sounds.

Jan Lech

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<sup>1</sup> Jurij Dobriakov, *Interview. Justė Janulytė: Composing Visual Metaphors*, Lithuanian Music Link, No. 15, October 2007–March 2008, Music Information Centre Lithuania, <https://www.mic.lt/en/discourses/lithuanian-music-link/no-15-october-2007-march-2008/interview-juste-janulyte-composing-visual-metaphors> (accessed on 21/08/2025).

## Duo Karolina Mikołajczyk & Iwo Jedynecki – violin, accordion

One of the most interesting and innovative ensembles on the chamber music scene, challenging all and any stereotypes regarding instrumentation and defying the usual repertoire patterns. They have been recognised with a *Polityka* Passport

Award. They have also been nominated for a Fryderyk Award for the album *Błazewicz: Violin & Accordion Works*. Through their activities, they want to show the many faces of classical music and bring its beauty to a wide audience in various parts of the world.



## Pola Błasik

– actress



☐ Marek Zimakiewicz

A television and theatre actress who lives and works in Warsaw. Pola Błasik is associated with the Warsaw-based Polonia Theatre. Recently, she has started

writing lyrics and music for her own songs. This year, she released her first music album entitled *Powidoki*.

## Anna Grycewicz

– actress



☐ Jacek Poremba

A Polish theatre and film actress. Since 2003, she has been permanently associated with the National Theatre in Warsaw. Anna Grycewicz has also

cooperated with the following Warsaw theatres: Montownia, Le Madame, La M.ort and Polish Theatre, as well as with the Sopot Teatr na Plaży, Polish Radio Theatre and Polish Television Theatre. In addition, she is a lecturer at the Department of Film Acting at the AMA Film Academy.

## Tomasz Cyz

– staging



☐ Pola Błasik

Opera and theatre director, author of radio plays, graduate of the Theatre Academy in Warsaw. Tomasz Cyz has directed such operas as *Rusalka*

by A. Dvořák, *Passion-Fragments* after *St. Luke's Passion* by K. Penderecki, *Dido and Aeneas* by H. Purcell, *St. Mark Passion* by P. Mykietyn and *Griselda* by A. Scarlatti. Winner of awards, for example, “Don Quixote 2023” for his directorial debut as part of the Polish Radio Theatre, and for the “Best Performance” at the 17<sup>th</sup> Jan Kiepura Theatre Music Awards (2023).

## Karolina Bramowicz

– space



☐ Łukasz Popielarczyk

Stage and costume designer. A graduate of the Faculty of Stage Design at the Academy of Fine Arts in Warsaw. She also studied

at the Accademia di Belle Arti di Brera in Milan. Karolina Bramowicz has worked with numerous theatres. She has developed stage designs and costumes for commercial projects, film projects, also in cooperation with the Warsaw Documentary Film Studio, the Łódź Film School and the TVP Television Theatre. Since 2023, she has lectured at the Warsaw School of Arts.

## Organisers

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