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Afterglows & Afterimages

Stefan Wesołowski /  
*Song of the Night Mists*



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Gdańsk ——— 22 November 2025

# Stefan Wesołowski / *Song of the Night Mists*

22 November (Saturday) ——— 19.00

St. John's Centre  
The Baltic Sea Cultural Centre  
50 Świętojańska Street  
Gdańsk

## Concert programme

**Stefan Wesołowski (b. 1985)**

Music from the album  
*Song of the Night Mists*  
(2025)

Performers:

**Anna Paśić**

harp

**Olga Anna Markowska**

cello

**Maja Miro**

flutes

**Oliwier Andruszczenko**

bass clarinet

**Hubert Zemler**

percussion

**Piotr Wesołowski**

organ, portative organ

**Stefan Wesołowski**

piano, violin,  
electronic instruments

# Stefan Wesołowski /

## *Song of the Night Mists*

Euphony, from the Greek *εὐφωνία*, meaning “harmony of sounds”, refers to harmony, order and the pleasure of listening.<sup>1</sup> It means sounds that move us; sounds that open us to a deeper experience of reality. Meanwhile, the plural form of this concept, euphonies, can be understood as a metaphor of varied sound languages, although corresponding with each other: many traditions, forms of expression and idioms, which – instead of being mutually exclusive – enhance one another.

This is the understanding of euphony – as a both polyphonic and post-classical and aesthetic phenomenon – into which Stefan Wesołowski’s output fits. His latest album *Song of the Night Mists* (2025), released by the British label Unheard of Hope, is a perfectly clear example of this. The composer (and violinist) thinks about music in an open and non-hierarchical way, creating sounds at the border of contemporary and ambient music. In his works, classical instruments (such as the piano, flute, trumpet and organ) coexist with analogue synthesizers or field recordings.

Wesołowski draws on many idioms, inspired by Richard Wagner, Karol Szymanowski, certainly also by Aphex Twin or Winfried G. Sebald’s literary oeuvre (a German prosaist). At the same time, he embeds the *Song of the Night Mists* in an almost physical experience of space, recalling, for example, recordings from the Tatra Mountains, somewhere from the Polish-Slovak borderland, or the sound of a church organ.

In the *Song of the Night Mists*, there are numerous references to *musique concrète* in the form of samples featuring the sound of a stream, of footsteps in the snow, of a genuine avalanche, the noise of the wind or the crackling of ice. It seems that these sounds are devoid of a human element, but it is implicitly present: it is the human who can fully appreciate the majesty of nature, as Kazimierz Przerwa-Tetmajer did, whose poem *Melodia mgieł nocnych* [*Song of the Night Mists*] from the volume *Poezje. Seria druga* [*Poetry. The Second Series*] (1894) inspired the title of Wesołowski’s album.

The *Song of the Night Mists* completes a trilogy of albums consisting of a CD under a Wagnerian-like title – *Liebestod* (2014) – and the album *Rite of the End* (2017), the title of which brings to mind Igor Stravinsky’s *The Rite of Spring*. The *Song of the Night Mists* is composed of five pieces, each of which has its own sound narrative while creating – in relation to the others – an emotional landscape full of tension and spirituality. It is a mix of traditional instruments with electronics and an experimental approach to form and space, a manifesto of euphony in a plural form.

By subtly, precisely balancing multiple layers of sounds, Wesołowski talks of the beauty of nature, which he emphasises in the titles of the compositions, drawn from the language of geology. *Core* inspires in the listener an ambient mood, consistently developing the drama of the narrative, attenuated with the calm sound of the piano and fuelled by disturbing trumpet inserts. *Peak* verges on industrial sounds, while *Glacial Troughs* and *Stalagmite* restore an almost hypnotic atmosphere. *Wilhelm Tombeau* is a monumental, almost thirteen-minute piece featuring the organ, which constitutes an emotional, extremely personal statement by the composer. The abrupt ending feels like waking up from a trance, an unexpected return from the world of reverie or a musical journey.

At the end of the *Song of the Night Mists*, the composer therefore suggests silence. However, he does not regard sounds as an ornament of silence or an aesthetic decoration: sounds remain a medium enabling a moment of reflection and contemplation. In this sense, he is a euphonic creator, understanding the concept of euphony not as a matter of course, but as something that needs to be rediscovered. The *Song of the Night Mists* encourages us to pursue our own intimate quests and to create euphony from tensions and unobvious, original harmonies.

AGP

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<sup>1</sup> Cf. A. Jarzębska, *Z dziejów myśli o muzyce. Wybrane zagadnienia teorii i analizy muzyki tonalnej i posttonalnej*, Kraków 2002, p. 25, 31.

## Anna Paśić

– harp



© the artist's private archive

A Warsaw-based harpist and composer. She has performed at the MÓZG Festival (Bydgoszcz), Ravekjavik (Łódź), W Brzask x Ephemera

(Warsaw), as well as during a live stream for Radio Lola. In 2024, Anna was a support act for the Warsaw concerts of Mary Lattimore (USA) and Piernikowski. The harpist's work has undoubtedly been influenced by her collaborations with such artists as Ben Frost (*Fortitude, Raised by Wolves*), Stefan Wesołowski (*Minghun, Wolf, Love Express. The Disappearance of Walerian Borowczyk*) and Piotr Kurek (*Smartwoods*).

## Olga Anna Markowska

– cello



© Malwina Majer

A Polish interdisciplinary artist, multi-instrumentalist and composer. A graduate of the State Primary and Secondary Music School

in Łomża and of the Academy of Fine Arts in Gdańsk. In her musical practice, she combines the sound of acoustic instruments, such as the cello or the zither, with electronics, hence creating emotional, immersive sound compositions. Her solo releases – the EP *Thrills* (2024) and her debut album *ISKRA* (2025), released by the Berlin label Miasmah – explore the themes of memory, identity and the relationship between humans and nature.

## Maja Miro

– flutes



© Daria Szczygieł

A multi-flautist, initiator of cultural events, creator of improvised, theatre and film music. She specialises in playing period transverse flutes.

The artist develops projects situating the traverso flute and period instruments in various contemporary contexts. Maja also plays unorthodox flutes, including instruments created by herself (perfect kisser, paper flutes). A co-founder and musician of the period instrument ensemble *Silva Rerum arte*. She also curates the *Cappella Angelica* festival at the St. Mary's Church in Gdańsk.

## Oliwier Andruszczenko

– bass clarinet



© Eia Bednarek

Clarinetist, saxophonist, multi-instrumentalist. Leader of the BUM BUM ORKeSTAR group. A soloist of the Philharmonic of Wit. A prizewinner

of numerous solo and chamber music competitions. Since 2009, he has cooperated with the Polish Composers' Union. He is involved in music productions as a session musician, cooperating on a regular basis with theatres. Since 2019, he has been involved in the project *Leśna Muzyka* with Dawid Podsiadło, for which he received a Fryderyk award in 2023.

## Hubert Zemler

– drums



☐ Krzysztof Pawłowski

A percussionist, composer, music producer, improviser, performer and educator. A graduate of the Fryderyk Chopin Academy of

Music in Warsaw (currently the Chopin University of Music). He moves freely between musical categories and art trends. A valued interpreter of new music, jazz percussionist, author of solo albums combining avant-garde, electronics and ethnic music; a creator of soundtracks for films, animations, theatre plays and sound installations. An active member of the Warsaw independent music scene centred around the Lado ABC.

## Piotr Wesołowski

– organ, portative organ



☐ Agata Schreyner

A pianist, composer and arranger. He completed his musical education in the field of piano and organ in Gdańsk while being active in jazz ensembles in the

Tricity area. He popularised the Gdańsk carillons by performing recitals from the towers of St. Catherine's Church and the Main City Hall. Since moving to Krakow, he has fully committed himself to creating his own music and performing on the jazz scene. For 13 years, he has worked mostly in recording studios for various producers, also as a session musician (including ITI, Polskie Radio, HBO, Netflix).

## Stefan Wesołowski

– piano, violin, electronic instruments



☐ Ala Wesołowska

A composer, violinist and sound artist. He comes from Gdańsk and studied at, among others, the Académie Musicale de Villecroze in France. In his

work, Stefan Wesołowski freely moves between the traditional form and sound experimentation, combining classical instruments with a modern approach to composition. The *Liebestod* album won him critical acclaim for its remarkable emotional intensity, and *Rite of the End*, in addition to enthusiastic reviews in the international press, was also selected as the 2017 Best Album in Poland and brought the artist a nomination for a *Polityka* Passport Award.

## Organisers

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