**Michal Kawecki**

**Performance Information**

**Michal Kawecki *Lost***

Six-part vocal ensemble Duration 7’ 32” Dedicated to and performed by the EXAUDI Ensemble

**Juliet Fraser** soprano, **Lucy Goddard** mezzo-soprano, **Tom Williams** countertenor, **David de Winter** tenor, **Michael Hickman** baritone, **Simon Whiteley** bass, **James Weeks** conductor

Recorded at the premiere in Milton Court Concert Hall, London in October 2020

**Text (Libretto)**

*1. Retrieval*

Woman: I\_\_\_\_\_\_\_\_ can not ... I\_\_\_\_\_\_\_\_\_ can not find my\_\_\_\_\_\_\_\_\_\_self ... Voices: nothing … can live anymore … is still alive … no more ... Woman: Wo\_\_\_\_\_\_rld … aro\_\_\_\_\_\_\_\_\_und me … see\_\_\_\_\_\_\_\_ms to be ... un\_\_\_\_\_\_known … just nothingness Voices: nothingness … is like your … life … entire existence … isn't it? nothing … can live anymore … is still alive … no more ... means nothing … could life ... Woman: What?! I\_\_\_\_\_\_\_\_ feel ... I\_\_\_\_\_\_\_\_\_ feel like no\_\_\_\_\_\_\_\_\_\_\_one … with … my entire li\_\_\_\_\_\_\_\_\_\_fe … merely ... sorrow... and em\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ptiness ... Voices: sorrowful … full … of sorrow … isn't it? … pathetic... pathetic … like … your entire life ... Woman: I\_\_\_\_\_\_\_\_ can not ... I\_\_\_\_\_\_\_\_\_ can not sa\_\_\_\_\_\_y … who I really a\_\_\_\_\_\_\_\_m … I\_\_\_\_\_\_\_\_ don't know … e\_\_\_\_\_\_\_\_ven … e\_\_\_\_\_\_\_\_\_ternal … emptiness … is so hea\_\_\_\_\_\_\_\_\_vy … with no lo\_\_\_\_\_\_\_\_\_\_\_ve … don't know … who I lo\_\_\_\_\_\_\_ved ... Voices: so heavy … no love at all … as time … does not pass … don't know you … who you really are … nothingness … like your life … no more … love ... Woman: I\_\_\_\_\_\_\_\_t … i\_\_\_\_\_\_\_\_s … I\_\_\_\_\_\_t makes me … so frustra\_\_\_\_\_\_ted … I disappeared … and … I can not … see … feel … love …

*2. Diagnosis* (*all together)*

Doctor (ironically, firmly): woman in old age, temperature too low for a human, heaviness huge as emptiness … and this blood … rubbish! alveoli … collapsed, long-term lung retention leading to sepsis, oh! hold on … it's already in the pleura … goes further and further … spreads at a rapid pace … so lovely! cirrhosis in an advanced stage ... bilirubin too high, and that black dot on the adrenal glands … awesome! both unusable … heart rate close to zero … and that lovely ventricular fibrillation ... the brain is porous like a sponge, total bowel necrosis … and the rotting process has begun … to develop beautifully, perfect! nothing suitable for transplantation … such a pleasure … brain activity … rubbish! Woman: nothing can live a\_\_\_\_\_\_\_\_\_ny more, is sti\_\_\_\_\_\_ll alive, no more, no more cou\_\_\_\_\_\_ld life, no more li\_\_\_\_\_\_fe, nothing … means nothing … no more ... Voices: even bugs would die after drinking it, disgusting as your entire life, your veins are like a sewage pipe, your blood is junk … nothing … can live anymore … is still alive … no more … so heavy … no love at all … as time … does not pass … it's too late … to do ... anything ... Doctor: Indeed, such a pleasure!

*3. Entanglement (all together)*

if you will do it I will die I will die if you do it I do not even remember anything I loved please stop it it's nothingness no consciousness no loving not being loved unreal no recognition if you do it I may no longer be alive I may no longer be alive if you do it I will die alone with no dignity... *Michal Kawecki*

**Programme Note**

The idea of the piece "LOST" was crystallised on the ground of “the theatre of the absurd”. To emphasise the theatrical element, the six-voice vocal ensemble was divided into three protagonists. The main character – a Woman (soprano) – does not know who she is, where she is and what is happening around her. She is absolutely unconscious. Initially, she has a huge problem to say even one word, lengthening everything unnaturally, giving the impression that she is starting to learn how to speak again. The Choir and the Doctor (bass) restore her consciousness in an ambiguous way. They do it in a brutal fashion, insulting her and showing how worthless her life is. Throughout the piece they become harsher, and the Woman begins to realise in what a terrible position she is. The composition consists of three main sections: Retrieval, Diagnosis and Entanglement. This division is important in terms of narrative and the relationship between the Woman and the surrounding environment. Dehumanised atmosphere and the outlined conflicts build up over the course of the piece, having its outlet in a virtuoso climax.

**Biography**

Michał Kawecki is a Polish, London based composer, pianist and teacher. As a Composer the most important element of his artistic practice is the balance between two extremes: experiment and connections with tradition. He is also involved in electronic music and contemporary vocal composition. For the last couple of years he has been strongly interested in the musical reflection of extreme emotional states and mental diseases. He completed Bachelor’s Degrees in Composition (2018), Theory of Music (2019) at the Academy of Music in Łódź (Poland) and MMus in Composition with a distinction (2020) at Guildhall School of Music & Drama. He has collaborated with various ensembles, performers and organisations, such as: EXAUDI, Alice Purton (Plus-Minus Ensemble), Spółdzielnia Muzyczna Contemporary Ensemble, students at the London Contemporary Dance School, students and professors at the Academy of Music in Łódź and "Młodzi nie.poważni" Symphony Orchestra. Michał Kawecki's works have been premiered among others at the Lviv National Symphony Orchestra (Ukraine), Academy of Music in Zagreb (Croatia), Polish Academies of Music in Łódź, Poznań, Bydgoszcz and Kraków (Poland), Middlesex University London, The Place Theatre and Milton Court Concert Hall in London. The animations for which he composed music were premiered at over 60 film festivals in more than 20 countries around the world. Currently, he is studying MA in Opera Making & Writing at Guildhall School of Music & Drama and finishing his Master’s course in Composition at the Academy of Music in Łódź.