





MUSICAL RITUAL

My adventure with Simeon ten Holt's "Canto Ostinato" began with the performance in Warsaw (2021), where together with leading Polish musicians and friends we immersed ourselves in this musical ritual at a concert at Teatr Nowy. We created a version for piano, synthesizer, marimba, vibraphone, clarinet and cello. Already then, I felt the need to enter this musical world for a longer time and on a deeper level. I wanted to completely immerse myself in this vast score.

Another adventure took place a year later (2022) at a concert in Sinfonia Varsovia with the addition of harp to our instrumentation.

After the second performance, I already had the outline of "my" version of Canto in my head and I just knew I had to pursue it with my purist version for solo piano, enhanced and multiplied using an immersive spatial audio system.

Playing with friends and practicing chamber music is probably the most rewarding way of making music, but I wanted to decide for myself every single detail, every phrase and, through almost complete freedom, become and be re-born within this score as the creator of my own "Canto Ostinato".

INFINITY is a version of "Canto Ostinato" (oryginally written for 4 pianos) for solo piano, enhanced by the Dolby Atmos system which, by using a huge number of microphones, reproduce the sound of the entire concert hall, allowing the artist to model particular tracks and fragments of the piece in selected places around the listener. One feels completely surrounded by and immersed in sound. This is another element of shaping and modelling the sound space, where I want to find a bridge between music and physics.

Simeon ten Holt wrote music of trance, meditation, and at the same time, filled with very strong emotions, which built culminations based on repetitive musical structures. Its repetitiveness, motoricity and spaciousness go far beyond the realm of a classical piano music performance.

"The composition arises from nothingness and that its creation takes place along gradual lines. "Canto Ostinato", as it were, creates itself. Much is happening in this composition. The musical movement gets to a halt while the general movement continues. The performers, so to speak, are climbing a mountain whereas the landscape is more steppe - like at the same time. That is the paradox."

SIMEON TEN HOLT

"Canto Ostinato" consists of small, entirely tonal cells which are repeated; how many times, in which dynamics, articulation, on what degree of dramaticism, and with what emotional vision, is left entirely to the performer. The music's basic pulse is constant and flows in quintuplets throughout the whole piece without any break. There are significant differences between the cells, and sometimes the transitions between them, via non-repeating 'bridges', can be abrupt, with new material suddenly appearing rather than fading in. Unexpectedly, but surprisingly pleasingly, a melody detaches itself from the texture about 1/3 of the way through the piece, which suddenly metamorphoses into theme and accompaniment with astonishing effect on the listener.

"The bars or sections get a repeat mark and the performer must decide themselves on the number of repeats. This repeat procedure is aimed at the creation of a situation in which the musical object confirms its independence and can search for the most favourable position regarding the light Time turns into space in which the musical object starts to hover."

SIMEON TEN HOLT





The key component of INFINITY is freedom, which refers not only to the individual but also to space and its immensity, which cannot be defined or limited in any way. This aspect drives and fascinates me immensely! Freedom in the micro dimension: single repeated cells that live their lives inside and within the cell, the number of repetitions of these micro organisms, and freedom in the macro dimension: how these small cells - like quanta - build the big image and scale, which I create through my musical choices, emotions, vision of a broader horizon and, finally, the dramaturgy and narration of the entire work.

My vision of "Canto Ostinato" is very coherent, and through this musical journey, the listener will experience a lot of sensations - from meditative, flowing and relaxing sounds, through bursts of emotion with romantic harmonies and stability, together with occasional spicy accents and irregular rhythmic energy (which is almost reminiscent of a piece bordering techno at the core of the whole piece), a beautiful melody that reveals itself after a very long time and, repeated, sinks deep into the listener's memory, to be remembered long after its end.

Space and musical time play a key role in this album.

I feel this music very spatially, almost cosmically, and for many months I worked on a satisfying formal grid and navigational map of the piece. The entire musical journey on my album lasts about 45 minutes (plus 2 singles: "Human" and "Algorithm") and is divided into 6 parts, or 'phases'. I gave them each my own programmatic titles that refer to the overall concept of the album: the infinite horizon, physicality of sound, time, mechanics, movement

ADAM KOŚMIEJA, 2023





CANTO OSTINATO

SIMEON TEN HOLT (1923-2012)

1. IN THE BEGINNING (Canto Ostinato: Sections 1-29)	7:4
2. ASCENT (Canto Ostinato: Sections 30-68)	7:59
3. HUMAN (Canto Ostinato: Sections 69-87)	6:08
4. Algorithm A (Canto Ostinato: Sections 88-90)	8:50
5. B mhtiroglA (Canto Ostinato: Sections 91-94)	6:5
6. FINALE (Canto Ostinato: Sections 95-106)	8:50
7. HUMAN (single version)	3:23
8. ALGORITHM (single version)	3:58

ADAM KOŚMIEJA - PIANO

All works of SIMEON TEN HOLT are published by DONEMUS, publishing house of contemporary classical music.

Recorded at the **CAVATINA HALL** in Bielsko-Biała, 22-24 May, 2023

MATEUSZ BANASIUK - MUSIC PRODUCER, EDITOR, MIXER (Stereo/Dolby ATMOS) WOJCIECH KUC - BALANCE ENGINEER PIOTR WILMANOWICZ - TECH ASSISTANT

Dolby ATMOS mix made in STUDIO MB PRODUCTION in Warsaw MICHAŁ TWARDY - PIANO TECHNICIAN PIANO - FAZIOLI F-278

EXECUTIVE PRODUCER: GREG PRZYGOCKI
PROJECT MANAGER: ANNA ZAJĄC, ALICJA SZYMAŃSKA
PHOTO: MARCIN SZPAK
DESIGN: MICHAŁ WIT KOWALSKI







WWW.ADAMKOSMIEJA.COM