

# ALTOTRONICA

Krzysztof Komendarek-Tymendorf, viola

All composers produced the electronic parts  
for their pieces themselves



CRC 4173

1	Dariusz Mazurowski – <i>Waveless Storm</i> for viola and tape [2024]	10:13
2	Damian Marhulets – <i>Monopole</i> for viola and electronics [2023]	3:26
3	Damian Marhulets – <i>Chromodynamics</i> for viola and electronics [2023]	4:08
4	Damian Marhulets – <i>Stochastic 303 Acid</i> for viola and electronics [2023]	3:07
5	Krzysztof Wołek – <i>Shadowings</i> for viola and live electronics [2019]	10:14
6	Rafał Ryterski – <i>Viola d'amore</i> [2023]	10:01
7	Agata Zemla – <i>Samotnia</i> for viola and fixed media [2024]	10:01
8	Szymon Wieczorek, Igor Torbicki – <i>fake news</i> for viola and many computers [2025]	4:40
9	Piotr Jędrzejczyk – <i>AltoReel</i> for viola and electronics [2025]	4:24
10	Piotr Grella-Możejko – <i>Frokertof</i> per viola solo e nastro virtuale [2025]	7:19
11	Jacaszek – <i>Sniardwy</i> [2025]	4:05
12	Przemysław Rudz – <i>Evening on the Misty Meadow</i> for viola and synthesizers [2025]	5:45
13	Zuzanna Ossowska – <i>ALTOTRONICA</i> [2025]*	3:36

Total Time: 78:40

\*MonoTomy Ensemble

Recorded 2023 - 2025 in Germany, Poland, Canada, and the U.S.  
Album produced by Krzysztof Komendarek-Tymendorf.



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# ALTOTRONICA

Krzysztof Komendarek-Tymendorf  
viola

Mazurowski / Marhulets / Wołek / Ryterski / Zemla  
Wieczorek / Torbicki / Jędrzejczyk / Grella-Możejko  
Jacaszek / Rudz / Ossowska



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## Foreword

It has been a good while since I heard electronics quite this intriguing. So naturalistic, so alive like in the branches of a tree. Much might be said here about the excellence of the technology employed. In each piece on this album, it constitutes a remarkable asset, while at the same time being wholly integrated with expression. The viola part, for its share, is seamless, its presence so closely interwoven with the electronics that the boundary fades away. It contributes gesture, impulse, and energy. Likewise, the entire catalogue of viola techniques serves the purpose of expression.

Which brings us to the question: What sort of expression is it, and what exactly is this music about?

Here, I must call upon words such as gesture, sign, aggregate, and granularity. They share a common ground: texture. And the painterly composition of the texture – albeit far from aesthetic detachment, as it is extremely powerful and expressive – is a feature of all the tracks on this album. There is no simple arc of drama unfolding across the whole. Each element is unique, but also consistent with the others. Together, the body of works converses well within itself and resonates in harmony.

More than fifty years have passed since the masterpiece *Black Angels* (subtitled, let us remember, *Thirteen Images from the Dark Land*) by George

Crumb. The role of resonance, the sense of being touched by sound, an air of ceremony and of the magical – these are the similarities that tie this album, not only to Jędrzejczyk and Jacaszek. And yet, there is much that separates it from the aforementioned work of the great mystic: a raw edge, an unceremonious bluntness, a certain sharpness; now, no longer a breath of darkness, but its bite – though not without a yearning for a better space. This is why I see in *ALTOTRONICA* a step in a direction akin to that taken by the master from Philadelphia, but marked by years of shared experience with a new world. Our present one. From this album, one may surely draw comfort.



Jerzy Kornowicz

Director of the "Warsaw Autumn" International Festival of Contemporary Music

### ***ALTOTRONICA*: The Alchemy of 4 Strings and Electroponics**

Together, let us embark on a journey to a place where the past and the future intertwine in sound, and the soul of a centuries-old instrument is transformed through its interaction with contemporary digital systems. *ALTOTRONICA* is not merely a collection of pieces – the album constitutes an artistic manifesto, a sound laboratory, and a bold attempt to redefine the relationship between the

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Heartfelt thanks to my family, Dr. Marlena Wieczorek and Dariusz Mazurowski for their support in bringing this album to life.

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Krzysztof Komendarek-Tymendorf  
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Texts/Liner notes: Jerzy Kornowicz, Krzysztof Komendarek-Tymendorf

Viola and bow by: Master Viola built by Wojciech Topa in 2020 and a bow crafted by Marcin Krupa.

Front art-cover: Piotr Jędrzejczyk,  
English translation: Dominika Pieczk,  
Mastering: Dariusz Mazurowski

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**Przemysław Rudź** is a Polish composer and performer of electronic music, sound engineer and music producer, popularizer of astronomy, author of books and guides. In his artistic work he refers to classical electronic music, enriching it with elements of progressive rock harmony, ambient and experimental music. Author of over thirty albums recorded solo or in cooperations.

**Zuzanna Ossowska** is a composer, music producer, songwriter and instrumentalist. Her graduate instrument is the bass guitar, but she also plays piano, drums, gamelan (Indonesian idiophones) and sings. Zuzanna moves smoothly between musical genres, combining a love of avant-garde sounds and mainstream. She has released two original albums as OS.SO, and is currently co-founding the MonoTony Ensemble (neoclassical/minimal music) with leading Polish viola player Krzysztof Komendarek-Tymendorf.

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acoustic and the electronic. In the age of ubiquitous technology, it testifies to the fact that the most compelling phenomena arise at the intersection of seemingly disparate worlds.

The soul of this project is the viola – an instrument with a distinctive voice and a long-underappreciated potential. Positioned between the virtuosity of the violin and the depth of the cello, the viola’s timbre has for centuries been associated with melancholy, warmth, and the human voice. But the artists behind this album do not treat the viola as a relic. Instead, they see the instrument as an inexhaustible source of sonic creativity. Thus, what we hear on the album is the full spectrum of the instrument’s capabilities: from melodious, vibrating *cantabile* to percussive *con legno* strikes on detuned strings (*scordatura*) and the soundbox. Not only is the viola explored as a melodic instrument but also through innovative and contemporary performance techniques such as tapping, Bartók pizzicato, plucking the strings, pressing the bow-hair against the string, dirty glissando, slow-motion bow, crazy *sul ponticello* scratchiness, shutter, noisy shift, electric slide, scratch tone, stopping on the string, and the use of preparations, arpeggios, tremolos, and ethereal, barely audible harmonics (*flageolets*). Here, the viola becomes an autonomous entity – a sophisticated device capable of generating an entire universe of sounds, from visceral rhythm to raw noise. The music both celebrates and deconstructs the viola’s acoustic DNA.

If the viola is the star of the show, then electronics is its sparring partner. It does not serve as a background, accompaniment, or digital ornamentation, but rather as an equal partner in creative dialogue. Drawing inspiration from the rich legacy of the world-renowned Polish electroacoustic tradition – rooted in the trailblazing work of the Polish Radio Experimental Studio – the composers contributing to this album embrace technology as a tool for artistic creation. Here, the electronic layer generates intelligent sound ecosystems in which the viola can immerse itself, with which it may contend or enter into symbiosis. In real time, algorithms shape and reshape the viola’s voice – looping it, multiplying it, stretching it across space to create its spectral *doppelgängers* and digital echoes. Electronics becomes a mirror, a resonator, and at times an unpredictable antagonist that forces the performer to transcend their own boundaries.

The fundamental premise of *ALTOTRONICA* lies in the pursuit of a new, third quality of sound – one that does not simply alternate between the acoustic and the electronic but brings them together in a seamless fusion. The goal is not to overlay one upon the other but to create a new coherent hybrid organism through a sonic alchemy. In some compositions, one hears the organic breath of the instrument gradually morph into digital textures. In others, synthetic impulses provoke the viola into violent, almost physical reactions. This is music that blurs the boundaries between that which is generated by the human hand and that which is born of the most

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advanced digital technologies. The instrument and electronics cease to function as separate entities and instead, they merge into an inseparable whole that generates unprecedented soundscapes.

This album also serves as a panorama of the contemporary Polish avant-garde stage at its most exportable. It features works by some of the country's leading composers whose achievements in the field of electroacoustic music resonate on a global scale. This selection reflects the richness and diversity of East Central European electronic music, starting the viola, and allows it to be presented to listeners in a comprehensive and enthralling way. Each piece forms a distinct microcosm, offering a unique perspective on the titular fusion and standing as a testament to remarkable originality and the courage to subvert genre conventions. *ALTOTRONICA* allows its listeners to explore the latest trends in Europe, including tape, electronic and computer music as presented at the International Festival of Contemporary Music "Warsaw Autumn" or the Wien Modern Festival.

What you will hear is an album that is more than just music. It is an invitation to redefine one's perceptual habits. *ALTOTRONICA* stands as evidence that truly innovative art does not shy away from uniting opposites, and that in the union between wood and electricity, history and modernity, a compelling language of the future is born. The album sets new trends, explores uncharted territory, and proves that the versatility of the viola, when paired

with the boundless potential of electronics, opens doors to sound worlds that we are only beginning to discover.

This album is dedicated to my uncle, Władysław "Gudonis" Komendarek.

*Krzysztof Komendarek-Tymendorf*

#### ABOUT PIECES

*Waveless Storm* was composed for the acclaimed violist Krzysztof Komendarek-Tymendorf. In this work, the viola serves as a source of extended sonic expression, explored through unorthodox techniques and placed in vivid contrast with raw, often abrasive electronics. Both layers – instrumental and electronic – are treated as equal partners, forming an organic, symbiotic whole.

The electronic part is largely built from processed recordings of the viola itself, combined with synthetic textures. The composition emerged through an unconventional process: after initial electronic sketches were prepared, a studio session with the violist yielded a wide range of atonal, sonoristic material. This session not only shaped the final viola part, but also provided the foundation for key electronic transformations.

Live performances are guided by two unconventional scores: a graphic score outlining the structure of the viola part, and an audio score – a studio-assem-

**Szymon Wieczorek** is a composer and performer of electroacoustic music. His current work focuses on generative structures created through the transformation of live instrumental parts. Szymon Wieczorek is affiliated with the Stanisław Moniuszko Academy of Music in Gdańsk. His compositions have been performed at numerous festivals (such as "Sacrum Profanum" in Kraków, "Clarimania" in Wrocław, and "Chopin by the Waters of the Motława" at the Baltic Philharmonic in Gdańsk) as well as at conferences (including the "International Viola Congress" in Salaya, Thailand, and "Flute Days" in Frankfurt am Main).

**Igor Torbicki** is a pianist, composer, performer, music critic. Winner of major contemporary music competitions. Doctor of Musical Arts. Co-founder of ext.collective – experimental art group based in Gdansk, Poland.

**Piotr Jędrzejczyk** is Gdańsk-based composer, conductor, lecturer at the Academy of Music in Gdańsk, and editor at Polish Music Publishers (PWM). He holds master's degrees in composition (class of K. Olczak, honours diploma) and conducting (class of E. Wiesztordt-Sulecińska) from the Academy of Music in Gdańsk, as well as a PhD in composition from the Academy of Music in Kraków (class of A. Zawadzka-Gólosz). His works, often blending mathematical inspiration and electronic media, have been performed at festivals such as Copenhagen Avantgarde, Randspiele Berlin, and Poznań Music Spring. His artistic work has been

recognized with numerous awards and scholarships, among them the City of Gdańsk Culture Prize for Young Artists.

**Piotr Grella-Możejko** is described by the German press as demonstrating "uncompromising honesty" (Neue Zeitschrift für Musik), praised for his unorthodox aesthetics (Hannoversche Allgemeine Zeitung), and whose work is called "brawny, high-contrast... full of rich counterpoint and compelling textural changes" (The New York Times), "strikingly individual" (The Toronto Star), and "wonderful-sounding" (The Buffalo News). Canadian-Polish composer Piotr Grella-Możejko has written on commissions from The Alberta Foundation for the Arts, The Canada Council for the Arts, CBC, Edmonton Arts Council/Clifford E. Lee Fund, as well as the Canadian Music Centre, Polish Ministry of Culture and Art, and The Flanders Festival. Grella-Możejko holds a Ph.D. and a M.Mus. degree from the University of Alberta in Edmonton, Canada. His works have so far been presented in thirty-seven countries on five continents.

**Jacaszek** is a composer, producer and sound artist. Creates electroacoustic music combining electronically prepared sounds with acoustic instruments (several solo albums). He also works with other artists, in a variety of media including video, visual art, choreography and photography. Composes movie scores for FILM and live theatre music. Member of Polish Society for Electroacoustic Music. Member Of Polish Film Academy. Lives in Gdansk, Poland.

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marily through Neue Meister / Berlin Classics Records. In addition to composing for concert stage, film, TV, and games, Damian explores emerging technologies, integrating VR/XR and AI into his creative work.

**Krzysztof Wolek** is a versatile composer, improviser, and electronic music performer. A Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville, he has received numerous awards and commissions, including the 2025 Guggenheim Fellowship, the Kentucky Arts Council Al Smith Fellowship, and the Century Fellowship from the University of Chicago. His works span a broad spectrum, from purely acoustic, improvisational, and electronic to various forms of multidisciplinary collaboration.

As a composer and performer, Wolek has collaborated with prominent ensembles and artists, including TALEA, the Grossman Ensemble, the National Polish Radio Symphony Orchestra (NOSPR), Camerata Silesia, Tempo Reale, and Ensemble OMN. His recordings appear on ANAKLISIS and CD Accord labels, and his works are published by PWM Music Edition.

**Rafal Ryterski** is a composer, activist, interdisciplinary artist, curator. Born in 1992 in Gdynia, Poland. The synthesis of various musical genres is a characteristic feature of his work, and Ryterski himself calls this practice genrebending. In recent

years, this artist has also eagerly transcended the convention of music alone, creating interdisciplinary works at the intersection of performance and theater. His art thematically oscillates around the concept of identity, cultural phenomena characteristic of LGBTQ+ communities, and exposing mechanisms of violence. Winner of the 70th International Rostrum of Composers for the piece Totentanz (2022), winner of the composition competition organized by the 33rd Zagreb Music Biennale (2025), and co-winner of the Pestka theater festival in 2024 (main prize and audience award) for the performance Modlitwa pod cudowną mozaiką pod wezwaniem samej siebie (2024). Additionally, in 2021, he was nominated for the Paszport Polityki award in the classical music category for consistently introducing LGBTQ themes into Polish contemporary music.

**Agata Zemla** is a composer, performer, and sound artist whose work blends contemporary and electro-acoustic music. Her music is often described as socially engaged and is rooted in interdisciplinary practice as well as deep reflection on the human condition. She graduated with distinction in composition from the Karol Lipiński Academy of Music in Wrocław and also studied biology at the University of Wrocław. Her works have been featured at numerous contemporary music festivals, including Warsaw Autumn, Musica Electronica Nova, Begehungen Festival, Klang Festival, and World Music Days.

bled instrumental layer serving as a sonorous guide for the performer to follow.

**Monopole / Chromodynamics / Stochastic 303 Acid** this three-piece cycle builds a strange bridge between the concert hall and the techno club. Introspective viola lines spiral into glitchy breaks and fractured loops, drawing inspiration from quantum physics and the invisible logic of radioactive decay. The music shifts between restless rhythmic bursts and quiet melodic introspection, oscillating between entropy and design. Viola phrases, electronically manipulated, break apart and reassemble into loops, mantras, and pulse patterns. Beneath the surface noise, a hidden geometry reveals itself—structured in harmonic symmetry and strict mathematical ratios.

**Shadowings** is the inspiration to compose pieces for viola and live electronics came from the image of a soloist standing at the center of the stage, flanked by two speakers that resemble wings. The electronics act as a shadow, appearing and disappearing around the main viola part. All electronic sounds are generated by real-time processing of the instrument; no prerecorded material is used in the piece. *Shadowings* is dedicated to Diane Phoenix-Neal, who commissioned the work and premiered it at the Contemporary Music Festival at James Madison University in 2019.

**Viola d'amore** is from Italian: “viola” = viola, “d’amore” = of love

**Samotnia** draws its name and atmosphere from *Schronisko Samotnia*, one of the oldest and most beautifully isolated mountain shelters in the Karkonosze range. The piece reflects both the physical solitude of this landscape and the broader societal rise in loneliness. The viola engages with a fixed media soundscape using an expanded palette of extended techniques, exploring fragile textures, noise, and resonance. This interplay creates a contemplative atmosphere where acoustic and electronic worlds blur. *Samotnia* is a meditation on isolation—natural, emotional, and collective.

**fake news** for viola and many computers is build of two layers is a group of heavily transformed viola samples, and a simplistic drum machine. The presence of viola is expressed in its absence, being rather a flexible canvas for sound engineering than a traditional instrument.

**AltoReel** for viola and electronics in today’s world dominated by social media, people have become increasingly geared toward consuming content quickly – they expect fast delivery and intense experiences. Short-form videos (so-called ‘reels’) reign supreme: condensed, fast-paced, and packed with stimulation – often looping so seamlessly that the viewer doesn’t even notice they’ve started over, keeping them watching even longer. ‘AltoReel’ is just such a musical reel. Its content consists of shifting soundscapes made entirely from electronically processed viola sounds and subtractive synthesizer tones. ‘Don’t forget to subscribe to my channel and

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be sure to let me know in the comments if you, too, miss the slow, flowing moments spent in nature!

*Frokertof* for viola, live electronics and tape was written at the kind request of one of the foremost visionary violists active today, Krzysztof Komendarek-Tymendorf. The piece explores such specific phenomena as microintervals, interplay(s) between viola vs live electronics, viola vs virtual tape, live electronics vs virtual tape. In other words, the final, combined sonic effect should be greater than the sum of its parts, which are of equal importance. It is an imaginary journey through a weird, unfamiliar soundscape.

*Śniardwy* is the idea behind the piece is very simple. The viola layers mimic the rhythm of lake waves I recorded during one of my field recording trips — this time while visiting Lake Śniardwy in north-eastern Poland. The notes C, D, and D-sharp, performed across four octaves, add an element of reflection and melancholy to the repetitive structure of the waves, helping to evoke a state of contemplative, praise-like, stillness.

*Evening on a Misty Meadow* combines themes of classical electronic music with an emphasis on ambient backgrounds, a wide stereo panorama and sound effects. The viola brings a wealth of harmonies and harmonics associated with different ways of articulation, which perfectly complements the atmosphere of mystery being built.

The track *ALTOTRONICA* is a powerful finale to the entire album, acting as its sonic epilogue. The composition shows the gradual transformation of the viola - from a pure, acoustic sound to an increasingly processed, electronic version. Through the use of effects, the instrument transcends its traditional musical roles and acquires a new identity. This peculiar process of transformation redefines the role of the viola in the contemporary soundscape. “Altotronica” closes the album - literally - explosively and leaves the listener with a resounding question about the further possibilities of the viola - an extraordinary instrument.

#### BIOS

**Krzysztof Komendarek-Tymendorf** is a total fanatic and fervent advocate for the viola, he explores all the nuances of this unique instrument, expanding its spectrum from Baroque to electronic and contemporary music. He pairs himself with the latest effects, becoming a dedicated explorer of undiscovered sounds, improvisations, and compositions. A renowned viola soloist and professor of the Academies of Music in Gdańsk and Bydgoszcz (habilitated PhD, MBA), is celebrated for his artistry and contributions to contemporary music. A graduate with honors of the Academy of Music in Gdańsk in the viola class of Professor I. Albrecht, he further refined his skills at the Universität für Musik und darstellende Kunst Wien under Professor W. Klos. As a soloist, he has performed with the most important orchestras in Poland. A member of Bydgoszcz Barok Ensemble, Duo del

Gesù, and MonoTony Ensemble. His acclaimed albums, including *ReVIOLation* (Naxos), *Quantum of Silence*, *North Waves Gdańsk Contemporary Music* (Odradek Records), *AtomoGenus* (Requiem Records), and *VIOLAND* (Polish Radio Music Agency) have won international awards. He has premiered 80 works and is a juror for competitions like the J. Brahms International Competition in Pörschach.

He strives to showcase to the world the expansive universe of the viola. He is the originator of the international social campaigns *ReVIOLation* and the ambassador of *Save the Music by Meakultura Foundation*. He plays a master viola by Wojciech Topa (2020) and a crafted bow by Marcin Krupa.

[www.tymendorf.com](http://www.tymendorf.com)

**Dariusz Mazurowski** is a Polish electroacoustic music composer, producer and performer born and currently residing in Gdansk. While the majority of his compositional activity has focused on electronic / acousmatic works, he has also composed instrumental music in conjunction with electronics (including music for various sound objects, both acoustic and electronic), audio installations, radiophonic collages, soundscapes, field recording and improvised electroacoustic music. His works combine analog instruments with digital technology and computers, i.e., electronic / synthesized sounds with processed microphone recordings (concrete sounds) and samples.

Mazurowski's music has been broadcast by various radio stations all over the world, and he has performed at festivals and other events in Europe, North America, South America and Asia. His compositions has been released on numerous discs. He has also designed and built numerous custom analog experimental instruments (including synthesizers) and has collected various, often strange, sound objects such as stones, pieces of wood, old mechanisms, etc., to use as acoustic source material for further transformations.

**Damian Marhulets** is a German-based composer, music producer, and media artist of Polish origin, whose work moves fluidly between sound, image, and technology. His music has been featured at renowned venues and festivals such as the Berliner Philharmonie, BOZAR Brussels, Elbphilharmonie Hamburg, Beethovenfest Bonn, Berghain, Reeperbahn Festival, and Podium Festival. As an artist-in-residence, Damian worked at prestigious venues such as ZKM Center for Art and Media Karlsruhe, ACROE Institute Grenoble, IONIAN University Corfu, and STEIM in Amsterdam. His installations and media art have been shown in museums and galleries around the world, including Kestnergesellschaft, Sprengel Museum, ArtCenter Berlin, Diapason Gallery (NYC), Experimental Forum Los Angeles, and the Hong-gah Museum (Taipei).

Since 2013, he has regularly released albums, pri-