

KOD
day

**18.
CODES
FESTIVAL
OF TRADITIONAL
AND AVANT-GARDE
MUSIC**

27 — 31 MAY 2026
LUBLIN

PROGRAM



KODY — FESTIWAL.PL

- 27 MAY** The Old Theatre in Lublin, 18 Jezuicka St.
- 17:00, 21:00 **LA TEMPÊTE: ORLANDO - A MELANCHOLIC PORTRAIT** (FR)
- 28 MAY** Studio im. Budki Suflera w Radiu Lublin,
ul. Obrońców Pokoju 2:
- 18:00 **FLOW UNIT / HASHTAG ENSEMBLE:
MEDEKŠAITĖ** (PL / LT)
- 19:30 **100 000 POLSK: GWADERA / MIRO /
LUBIENIECKI / IWAN** (PL)
- 21:00 **ALEJANDRA CÁRDENAS** aka **ALE HOP** (PER)
- 29 MAY** Studio im. Budki Suflera w Radiu Lublin,
ul. Obrońców Pokoju 2:
- 18:00 **SUPERSILENT** (NOR)
- 19:30 **JENNY HVAL** (NOR)
- 21:00 **JONNY NASH FEAT. TOMO KATSURADA**
(SCO/NED / JAP)
- Amphitheater in Saski Garden:
- 22:00 **NOC TAŃCA: KAPELA KOTRA /
PODRÓŻNIACY** (BY/AUS / PL)
- 30 MAY** Studio im. Budki Suflera w Radiu Lublin,
ul. Obrońców Pokoju 2
- 18:00 **10/100: 100-LECIE POLSKIEGO RADIA:
ROYAL STRING QUARTET / BŁAŻEJCZYK** (PL)
- 20:00 **WCIAS** (PL)
- 21:00 **HATIS NOIT** (JAP)
- 31 MAY** Amphitheater in Saski Garden:
- 16:00 **FOR MORTON FELDMAN: KARAŁOW /
KORDYLASIŃSKA-PĘKALA / LIEBCHEN /
SITARZ** (PL)
- 20:00 **ELORI SAXL** (USA)
- 21:00 **ANTONINA NOWACKA** (PL)

LA TEMPÊTE: ORLANDO – A MELANCHOLIC PORTRAIT

PL / FR
POLISH PREMIERE



Through a refined staging that blurs the boundary between pop aesthetics and minimalism, and through a subversive mirroring of two sixteenth-century Orlandos – one real, the other fictional – Anne-Lise Heimburger and Simon-Pierre Bestion present a unique adaptation of Virginia Woolf's biographical novel *Orlando* (1882–1941), widely regarded as one of the author's masterpieces.

The music of Orlando di Lasso (1532–1594) accompanies and carries the fascinating story of a young aristocrat of the Elizabethan era – a poet, courtier, and lover of nature. Orlando moves through the centuries without ever dying, changes sex during the course of life, and continually follows personal desires and impulses.

The arrangements and orchestrations reveal the extraordinary personality and creative imagination of the Flemish master, rich in nuance and depth. This fruitful encounter between literature and music offers a new perspective on works that appear timeless, while also casting fresh light on a literary text whose themes remain strikingly relevant today.

“Born in Mons in 1532, Orlando was quickly noticed by his teachers for his remarkable vocal talent. This early fame soon led the young musician into his first adventures: legend tells of several kidnapping attempts intended to sell him to wealthy princes eager to enrich their musical ensembles. Although he managed to escape several times, the barely twelve-year-old singer was eventually sold to a passing prince.

Following his new patron to Milan, the young musician travelled widely throughout his adolescence, discovering along the way the riches of the Italian Renaissance. When his voice broke and he lost the quality that had made him so valuable, he was released by his master. At the age of twenty-one he became maestro di cappella at the Basilica of St John Lateran in Rome.

Behind the façade of his musical career, Orlando also lived a second life as a diplomat and spy in the service of Emperor Charles V, then the most powerful ruler in Europe. He thus entered the complex and often violent world of politics and court intrigue. Four years after arriving in Rome, he was forced to leave the papal city and seek new employment. After a period of adventurous travels between England and France, he eventually settled in Antwerp – one of Europe's wealthiest cities and a major centre of music publishing. It was there that he published his first collection of compositions, achieving immediate success.

How could one resist such a beginning?

The title of this concert-performance, *Orlando*, is closely linked to my desire to work with Virginia Woolf's biographical novel of the same name as our composer. As the musical program gradually took shape, many parallels emerged as sources of inspiration. The dramaturgy – and even the architecture of the album before it became a concert – was conceived in the manner of a biography, a form that Virginia Woolf herself playfully embraced in her novel.

Both of our protagonists were born in the sixteenth century and share a special connection with Elizabethan England. Orlando di Lasso himself was a man of many facets: courtier, artist, and adventurer, capable of dazzling through both talent and wit; a polyglot and cultivated figure, an elegant diplomat. His personality borders on extravagance, particularly in his correspondence, where we discover a provocative, bawdy, iconoclastic, and sometimes insolent character in his dealings with patrons and benefactors.

Yet behind these traits lies a more anxious nature, prone to melancholy and profound existential crises. This contrast between a melancholic and a more sulphurous temperament strongly recalls the fictional character created by Virginia Woolf. The similarities in character and life experience are so striking that one might even wonder whether the author herself was aware of the historical composer.

Virginia Woolf's masterpiece is particularly remarkable for its bold – and strikingly modern – decision to have her hero change sex. In the novel, Orlando, then in their early thirties and serving as ambassador in Constantinople, awakens after seven days of sleep as a woman. From that moment onward, she becomes acutely aware of both the privileges and the constraints associated with her new condition.

This traversal of historical eras fascinated me and ultimately convinced me of the parallel with my musical work. At the beginning of the story we are at the end of the sixteenth century, with an Orlando who is seventeen years old. At the end of the novel, in 1928, Orlando – who appears not to age – remains in their thirties.

This joyful journey across centuries, into which the author draws us, feels both entirely natural and completely limitless. This freedom from the constraints of strict realism deeply informed my musical work, which is at times deliberately anachronistic in both its arrangements and its interpretation.

By drawing inspiration from a wide range of musical colours and styles, including much more recent ones – funk, soul, jazz – I aim to create a stimulating mirror between the fictional character and our composer, ultimately revealing a body of music that remains too little known and too rarely heard in its full richness." – Simon-Pierre Bestion

Programme

Orlando di Lasso (1532–1594)

Luxuriosa res vinum

Dulces exuviae

Eripe me

Memento peccati tui

No giorno t'haggio

Susannen frumb

De profundis clamavi (beginning)

S, U, Su, P, E, R, Per

La cortesia

De profundis clamavi (continuation)

La nuit froide et sombre

Sine textu 7 (I)

Lectio prima: Parce mihi Domine

Peccantem me quotidie

Allala pia calia

Requiem à 5: Introït

Une puce j'ai dedans l'oreille

Prophetiae Sibyllarum: Carmina chromatico

Si du malheur

Texts

Adaptation of *Orlando: A Biography* by Virginia Woolf by Anne-Lise Heimburger and Simon-Pierre Bestion, based on Charles Mauron's translation (*Le Bruit du Temps*, September 2020).

Cast

Simon-Pierre Bestion – concept, staging, musical direction, arrangements

Cecilia Galli – costumes

Sebian Falk – lighting design

Alice Le Moigne – sound management

Florian Delattre – technical management

Amélie Raison – soprano

Axelle Verner – alto

Marco van Baaren – tenor
René Ramos-Premier – baritone
Maxime Saïu – bass
Anne-Lise Heimbürger – actor
Quentin Darricau – saxophones, duduk
Pierre Carbonneaux – saxophones
Anaïs Ramage – flutes, dulcian
Abel Rohrbach – sackbut, bugle
Alexis Lahens – sackbut
Julie Dessaint – viola da gamba
Alice Trocellier – viola da gamba
Adrien Alix – electric bass, violone
Bruno Helstroffer – electric guitar
Emilian Ducret – drums
Simon-Pierre Bestion – positive organ, synthesizer

Sponsors:

Production: Compagnie la Tempête
Co-production: CODES Festival

With the support of the MC2: Maison de la Culture de Grenoble – Scène nationale

La Caisse des Dépôts and the Société Générale Foundation are La Tempête's main sponsors.

The company also receives the support of the French Ministry of Culture, the Société Générale Foundation, the Auvergne Rhône-Alpes region, the Centre National de la Musique (CNM), the Orange Foundation, as well as the Adami, Spedidam and SACEM.

The company was awarded the Liliane Bettencourt Prize for Choral Singing by the Bettencourt Schueller Foundation.

La Tempête is associated to la Scène Nationale d'Orléans and MC2: Maison de la Culture de Grenoble and is guest artist at the Théâtre Impérial – Opéra de Compiègne.

It records and is distributed by the Alpha Classics label.

The ensemble is a member of the FEVIS (french federation of specialized instrumental and vocal ensembles), and a member of the Scène Ensemble union.

Performance in French with subtitles.

Duration: 100 minutes.

compagnielatempete.com

27 May 2026
17:00 and 21:00
The Old Theatre in Lublin, 18 Jezuicka St.

FLOW UNIT / HASHTAG ENSEMBLE: MEDEKŠAITĖ

PL / LT



The music of Egidija Medekšaitė has often been described as a combination of textile patterns and Indian music. Alongside composition, the composer studied industrial design at Kaunas University of Technology, and she transfers the logic of weaving into sound: repetition, density and the layered structure of material. Her pieces resemble carpets or tapestries – large and small sonic fabrics woven from rhythmic patterns and delicate microtonal relationships. Rhythms repeat in carefully ordered sequences, gradually transforming into new ones, looping and thickening before reaching a culmination and slowly fading, like colours bleached by the sun. Within these structures one can almost sense the texture of the material: roughness, irregularities, weight and tension of long threads. Extended minimalist patterns lead the listener into a state of focused listening – somewhere between the meditation of playing, listening and weaving – where modern musical language intertwines with tradition, supported by a subtle drone.

Performers:

Flow Unit / Hashtag Ensemble
Adam Kośmiejka
Aleksandra Demowska-Madejska
Anna Kwiatkowska
Magdalena Kordylasińska-Pękała
Marta Piórkowska
Mikołaj Pałosz
Paweł Janas

28 May 2026

18:00

Studio Budka Suflera at Radio Lublin, Obrońców Pokoju 2 St.

100 000 POLSK: GWADERA / MIRO / LUBIENIECKI / IWAN

PL
PREMIERE



100 000 POLSK is a unique project exploring the Polish-Swedish traditional dance, whose roots reach back to the 16th century during the ambitious cultural policies of Sigismund III Vasa. One of the most enduring musical idioms of Northern Europe, over one hundred thousand variants of Polish melodies have been preserved in Swedish archives. This concert presents a micro-pulsating, trance-like, and radically reimagined interpretation of these tunes, returning the form to the place from which it likely originated.

The performance is the first public presentation of a program developed through archival research in Sweden and the collaboration of musicians working at the intersection of tradition and contemporary practice: Maja Miro, Ryszard Lubieniecki, Paweł Iwan, and Piotr Gwadera. It also serves as a preview of an album scheduled for release in late 2026. The project was realized with support from the Polish Ministry of Culture and National Heritage.

Artists:

Maja Miro – multi-flutist, improviser, and curator, specializing in historical transverse flutes; creates experimental projects blending early instruments with contemporary sensibilities.

Piotr Gwadera – percussionist, improviser, and composer; creator of the “footberk” concept, exploring the connections between rhythm, movement, and cultural memory.

Ryszard Lubieniecki – composer, musicologist, and improviser; researches late medieval music in dialogue with contemporary practice; performs new compositions on accordion and early keyboard instruments. Paweł Iwan – cymbalom player, singer, and dancer; cultural animator from southeastern Poland, documenting and performing traditional melodies of the region.

100 000 POLSK offers a rare opportunity to experience Northern European traditional music in a modern, trance-driven, and experimental soundscape.

28 May 2026

19:30

Studio Budka Suflera at Radio Lublin, Obrońców Pokoju 2 St.

ALEJANDRA CÁRDENAS AKA ALE HOP

PER



Peruvian-born artist Alejandra Cárdenas, performing as Ale Hop, presents her most personal work yet: *A Body Like a Home*. This album marks a profound departure from collaboration into solo introspection, weaving autobiographical soundscapes that explore trauma, recovery, and love.

Comprising 13 songs and 15 poems, *A Body Like a Home* channels intergenerational scars—from colonialism, racism, domestic violence, and alcoholism—into music that oscillates between brutality and tenderness. At its core is Cárdenas’s voice, part witness, part confessor, layered over electric guitars, electronic textures, the haunting violin of Mexican musician Gibrana Cervantes, and a rich tapestry of field recordings—from rainfall and whispered conversations to broken glass and archival protest footage from Peru. The album’s first single, *Motherland*, is a searing testament to the cyclical legacies of colonial and domestic violence, yet threaded with resilience, love, and faith.

Accompanying the album, a chapbook of poetry extends the sonic narrative. Five poems are recited on the record, creating a dialogue between sound and text, where the body becomes both archive and landscape, and trauma transforms into ritual and memory. Tracks such as *Evangalina* and the title piece *A Body Like a Home* embrace spirituality and belonging, while others, including *Early Road* and *Going South*, incorporate Peruvian folklore into vivid, intimate vignettes. Ale Hop (Alejandra Cárdenas) began her career in Lima’s underground music scene in the 2000s. Her practice spans live performance, albums, multimedia projects, and research, merging the physicality of sound with raw emotional states. She creates dense, immersive sonic layers using an intricate repertoire of electric guitar techniques. Recent collaborations include *Agua Dulce* with percussionist Laura Robles, *Near and Remote Activation Practices* with sound artist Tatiana Heuman, and *Mapambazuko* with Congolese guitarist Titi Bakorta. Her work has been showcased at festivals and institutions worldwide, including UNSOUND, MUTEK, Sonic Acts, CTM Festival, Taiwan C-LAB, Stedelijk Museum Amsterdam, and Somerset House Studios, and released on labels such as Nyege Nyege, Buh Records, Karlrecords, and Superpang.

This concert offers a rare opportunity to experience *A Body Like a Home* live – a sonic memoir of pain, resilience, and profound intimacy.

alehophop.com

28 May 2026

21:00

Studio Budka Suflera at Radio Lublin, Obrońców Pokoju 2 St.

SUPERSILENT

NOR



Supersilent is one of the most innovative projects on the European improvised music scene of the past decades. Since the late 1990s, the Norwegian trio has consistently pushed beyond genre boundaries, creating music that resists clear classification. Their work combines jazz, electronics, contemporary music, and experimental rock, and every concert becomes a unique event—fully improvised and created exclusively in the moment.

The group was formed in 1997 when producer and sound artist Helge Sten invited musicians associated with the Norwegian free jazz scene, previously performing together in the group Veslefrekk, to collaborate. Over the following years, Supersilent developed its own musical language based on intuitive improvisation and an intense focus on sound. Since 2009, the band has operated as a trio in which each musician approaches their instrument in an almost percussive way—responding instantly to the impulses of the others and building dense, pulsating sonic structures.

The core of the group consists of artists from the forefront of Norway's experimental music scene. Arve Henriksen, known for his distinctive, ethereal trumpet sound, has collaborated with artists such as David Sylvian, Laurie Anderson, and Jan Bang. Keyboardist Ståle Storløkken is associated with projects including Motorpsycho, Elephant9, and Humcrush, where he merges jazz improvisation with the aesthetics of progressive rock and electronic music. Helge Sten, also known under the pseudonym Deathprod, creates vast sonic spaces using custom electronic circuits, samplers, and analog effects—a system he refers to as the "Audio Virus."

Supersilent's concerts are intense sonic journeys in which subtle, almost ambient layers can suddenly transform into powerful, industrial textures. The group has performed at some of the most important festivals of improvised and experimental music worldwide, including the Huddersfield Contemporary Music Festival, Sónar in Barcelona, Molde International Jazz Festival, Roskilde, and the London Jazz Festival.

Every encounter with Supersilent is a one-time event: the musicians do not repeat material or reproduce compositions, but instead create the music anew – here and now.

supersilentofficial.com

29 May 2026

18:00

Studio Budka Suflera at Radio Lublin, Obrońców Pokoju 2 St.

JENNY HVAL

NOR



Jenny Hval is one of the most original figures on the contemporary experimental scene. The Norwegian artist, composer, and writer has long combined music with performance, literature, and conceptual art, creating hypnotic and sensual sonic worlds. Her work moves between pop, electronics, and ambient music, often exploring themes of the body, memory, relationships, and presence. She has released nine solo albums—two under the pseudonym Rockettothesky and seven under her own name.

Her latest project, *Iris Silver Mist*, emerged from an unusual source of inspiration: a perfume of the same name created by Maurice Roucel for the French perfume house Serge Lutens. Its scent evokes steel more than silver—cool and tingling, like stepping outside early in the morning when the air is cold and misty, while the body is still warm and drowsy.

The album was created during the pandemic, when concerts were canceled and, with them, the physical presence of audiences disappeared—the smells of runny noses, shared toilets, breath, and sweat under hot stage lights. This sense of absence led Hval to explore the world of fragrance: its notes, accords, and the ways scents move through the air. By the time she returned to composing, her music had already become “infused” with that experience.

In *Iris Silver Mist*, sounds behave like scents—they appear, fade, and transform over time. Music and lyrics intertwine to form a sensual, intimate landscape. In the track “To Be a Rose,” images of roses and cigarette smoke merge with personal memories, while a minimalist rhythm and half-spoken vocals create an atmosphere somewhere between dream and reality. Other pieces incorporate recordings from everyday life—from walking a dog in the rain to the sound of the subway—blurring the boundary between music and the surrounding world.

Iris Silver Mist is a hypnotic, sensuous journey in which sound moves like scent in the air—subtle, yet deeply lingering in memory.

jennyhval.com

29 May 2026

19:30

Studio Budka Suflera at Radio Lublin, Obrońców Pokoju 2 St.

JONNY NASH FEAT. TOMO KATSURADA

SCO/NED / JAP



The concert by Jonny Nash and Tomo Katsurada presents music from *Once Was Ours Forever*, Nash's latest solo album released on his Amsterdam-based label Melody As Truth. Expanding on the direction introduced in *Point Of Entry* (2023), the record leads listeners deeper into a sonic landscape that gently connects folk, ambient jazz and dreampop. The eleven compositions unfold gradually, forming a slowly shifting musical horizon built from delicate fingerpicked guitar, soft layers of texture, floating melodies and reverb-soaked vocals. The music moves with a quiet, unhurried pace—like the light of late afternoon dissolving into dusk—where themes appear and fade, leaving space for attentive listening.

At the heart of the album lies Nash's distinctive guitar playing: subtle, layered and deeply atmospheric. In the studio he is joined by a group of collaborators, including ambient jazz saxophonist Joseph Shabason, Shoei Ikeda and Tokyo-based artist Satomimagae. Among them is Tomo Katsurada, who contributes cello to the recording. In the live setting, Nash and Katsurada reinterpret the material together, allowing the compositions to breathe and expand in an open, concert format.

Born in Scotland, Nash has followed a nomadic artistic path shaped by travel and cultural encounters. After spending time in India and Japan, he eventually settled in Amsterdam, where he founded the label Melody As Truth and developed a distinctive musical language combining acoustic guitar, ambient textures and subtle electronics. His contemplative and spacious sound has established him as one of the recognizable voices of the contemporary ambient scene and has also appeared in film and television productions. Nash is also known for *Gaussian Curve*, the project he formed with ambient pioneer Gigi Masin and Dutch producer Young Marco.

Joining him on stage is Tomo Katsurada, a Japanese musician based in Amsterdam and founder and lead singer of the acclaimed psychedelic band Kikagaku Moyo. As a multi-instrumentalist and visual artist, Katsurada is currently exploring new artistic territories that merge sound with visual storytelling. His warm, organic approach to sound complements Nash's musical world, creating a shared sonic space where delicate guitar textures, cello and atmosphere intertwine in an immersive live experience.

jonnynashmusic.com

tomokatsurada.com

29 May 2026

21:00

Studio Budka Suflera at Radio Lublin, Obrońców Pokoju 2 St.

NOC TAŃCA: KAPELA KOTRA / PODRÓŻNIACY

BY/AUS / PL

Dance Night is one of the most vibrant traditions of the KODY Festival – an open gathering dedicated to traditional music and social dancing. It is an invitation to step onto the dance floor, to spin and move together to the rhythms of old melodies, and to experience music in its most natural setting: through movement, shared energy, and collective joy.

This year's dance party will sound in two voices. The Podróżniacy Orchestra and Kapela Kotra will take turns leading the dance floor, alternating their sets and bringing together two different yet intersecting musical traditions. On one side, the youngest brass band from the Roztocze region of Poland revives the repertoire once played by village wedding bands: polkas, obereks, waltzes, tangos and foxtrots. On the other, a Vilnius-based international trio reaches into archival melodies from Belarus, Lithuania, Poland and Ukraine, combining traditional string textures with the vibrant energy of dance music.

The dance floor thus becomes a meeting place for the musical traditions of Central and Eastern Europe – from Roztocze brass band music to archival string repertoires connected with the cultural landscapes of the region. Dance Night is above all a shared musical experience, one that fully comes alive when musicians and dancers create a single, moving pulse together.

PODRÓŻNIACY ORCHESTRA (PL)

The youngest brass band from the Roztocze region of Poland, founded in 2023 at the Traditional Music Centre in Zdziłowice run by the Piszczątka Foundation. The ensemble performs the traditional dance repertoire of Roztocze – obereks, polkas, podróżniaks, waltzes, tangos and foxtrots once played at village weddings.

The orchestra consists of 21 young musicians aged 9–15 who, despite only a few years of playing experience, passionately cultivate the musical traditions of their region. The group has performed at festivals such as Wszystkie Mazurki Świata in Warsaw and Re:Tradycja in Lublin, and received the Special Prize at the National Festival of Folk Bands and Singers in Kazimierz (2024).

Their debut album “Chodźwa!” was released in 2025 in cooperation with Polish Radio and the Cross-Cultural Creative Initiatives Centre ROZDROŻA.





KAPELA KOTRA (BY / AU)

Kapela Kotra is a Vilnius-based trio performing traditional instrumental and vocal music from Belarus, Ukraine, Lithuania and Poland for listening and dancing. The ensemble works with repertoire preserved in early twentieth-century field recordings, arranging these melodies in a way that preserves their historical character while presenting them in a vibrant contemporary interpretation. A central focus of the group's work is the research and revival of Litvak musical traditions from present-day Belarus, preserved in the ethnomusicological archives of Sofia Magid, Susman Kiselgof and Ina Nazina.

Since forming in 2025, the band has performed widely across Europe, including festivals such as KlezmerWelten (Germany), Skamba Skamba Kankliai (Lithuania) and Népszínház Járdafesztivál (Hungary). In 2025 Kapela Kotra was Artist-in-Residence at Yiddish Summer Weimar, and in March 2026 the group released its debut album "Zialony Haj."

Cast:

Morgan Maruthiah – violin
Alena Kandyba – cello
Katsiaryna Hil – cimbalom

29 May 2026
22:00
Amphitheater in Saski Garden

10/100: 100-LECIE POLSKIEGO RADIA: ROYAL STRING QUARTET / BŁAŻEJCZYK

PL
PREMIERE



The concert 10/100 forms part of the celebrations marking the centenary of Polish Radio – an institution that for decades has documented, supported and shaped the development of contemporary Polish music. The programme brings together composers of different generations and focuses on one of the most important forms of chamber music: the string quartet, placed here in dialogue with live electronic sound.

The central point of the programme is the world premiere of Paweł Malinowski's String Quartet, commissioned by Polish Radio for its 100th anniversary. For the composer, the quartet is not only a musical form but also a striking stage situation: before the musicians enter, the audience sees only four chairs and four music stands – an almost shocking reduction in a world saturated with visual stimuli. Within this stripped-down setting, attention shifts to the subtle relationships between performers: fleeting glances, gestures and interactions that gradually shape the musical narrative. Malinowski imagines the work as a series of interwoven stories, where recurring images and echoes – from distant shadows of Old French ballads to unreal chorales and fragments of melancholic songs – form a layered, open-ended musical tale.

The programme also includes a String Quartet by Paweł Mykietyń, framed by three short electronic pieces – Prelude, Interlude and Postlude – performed live by composer Wojciech Błażejczyk. These works draw on material from his project Re-Used Sounds, in which sonic structures are created from various kinds of acoustic "waste": sounds of discarded objects, electromagnetic interference emitted by everyday electronic devices, field recordings of urban environments, and fragments of contemporary media noise. Through live processing, Błażejczyk transforms this sonic debris into evolving textures that open and close the concert, creating a frame around the quartet repertoire.

The concert marks the premiere of Wojciech Błażejczyk's album Re-Used Sounds, released by Crossroads Centre.

The programme will be performed by the musicians of Royal String Quartet, one of Europe's leading chamber ensembles, together with Wojciech Błażejczyk. Their collaboration creates a space in which the classical string quartet meets live electronics and contemporary approaches to sound material.



Programme:

Wojciech Błażejczyk – Re-Used Sounds: Prelude
Paweł Mykietyn – String Quartet No. 4
Wojciech Błażejczyk – Re-Used Sounds: Interlude
Paweł Malinowski – String Quartet (world premiere, commissioned by Polish Radio for its 100th anniversary)
Wojciech Błażejczyk – Re-Used Sounds: Postlude

Performers:

Royal String Quartet:
Izabella Szałaj-Zimak – violin
Elwira Przybyłowska – violin
Paulina Czarny – viola
Sebastian Kozub – cello

Wojciech Błażejczyk – electronics, object instruments

Concert Host – Adam Suprynowicz

Partner and co-organizer of the concert – Polish Radio Program 2

30 May 2026

18:00

Studio Budka Suflera at Radio Lublin, Obrońców Pokoju 2 St.

WCIAS

PL
PREMIERE



WCIAS (formerly We Call It a Sound) is a music project founded in 2007 by a group of friends in Wolsztyn, in the Wielkopolska region of Poland. From the beginning, the band developed at the intersection of various aesthetics and musical explorations—from trip hop, post-rock, and dance electronics to more accessible forms inspired by R&B, dub, and folk. Over time, however, its members began to turn increasingly toward the musical traditions of the region they come from. Encounters with the authentic repertoire of rural musicians and local brass bands became a turning point that redirected their artistic path. The result was the creation of a distinctive musical language the artists describe as ambient folk.

Over the years, the group has released four original albums as well as a remix EP, and has performed on numerous stages across Poland. Since 2015, WCIAS has functioned as a duo formed by twin brothers Karol and Filip Majerowski. Both artists are connected with various circles of traditional music and have long been actively engaged in preserving and creatively developing musical heritage.

In 2026, the band returns with a new original album, *Wiwaty*, released by the Centre for Intercultural Creative Initiatives ROZDROŻA in Lublin. The record presents an ambient interpretation of traditional music from the Wielkopolska region.

During this year's KODY festival, WCIAS will premiere material from *Wiwaty*, complemented by selected compositions from their earlier album *Hejnały* (2017). The program will take the form of a contemplative concert for Wielkopolska bagpipes, brass instruments, and voices. Its minimalist yet sonically intense form brings out the primal energy and timeless character of traditional melodies.

WCIAS:

Karol Majerowski – Wielkopolska bagpipes, trumpet, voice
Filip Majerowski – trombone, tuba, tenor saxhorn, trumpet, voice

The concert marks the premiere of WCIAS's album *Wiwaty*, released by the Rozdroża Centre.

wCIAS.bandcamp.com

30 May 2026

20:00

Studio Budka Suflera at Radio Lublin, Obrońców Pokoju 2 St.

HATIS NOIT

JAP



Hatis Noit is a Japanese vocalist originally from the remote region of Shiretoko in Hokkaido, now based in London. She creates extraordinary musical worlds using only the human voice. Her work blends elements of gagaku—the classical court music of Japan—with folk traditions, operatic styles, Bulgarian singing, Gregorian chant, and avant-garde practices, forming hypnotic, almost ritualistic compositions.

Her musical journey began at the age of sixteen during a trip to Nepal, where she heard a Buddhist nun singing in a temple in Lumbini. The experience revealed to her the profound power of the human voice as a primal and instinctive instrument, capable of conveying emotions that cannot be expressed through words. From that moment on, singing became her calling.

The name Hatis Noit itself comes from Japanese folklore and refers to the stem of the lotus flower. The lotus symbolizes the world of the living, while its root represents the spiritual realm. Hatis Noit connects these two worlds, creating music that can move listeners and carry emotions, memories, and the subconscious “to the other side.”

On her debut album *Aura*, Hatis Noit created multi-layered compositions using only her voice—building choral structures, rhythms, and textures that evoke the sound of entire orchestras. The album’s title was inspired by Walter Benjamin’s concept of the “aura,” describing the unique presence of a work of art in a specific moment and space.

Hatis Noit’s concerts are an intense, almost spiritual experience. She builds her music live, layer by layer, guiding listeners through sonic landscapes filled with emotion, memory, and meditative energy. Her performances have captivated audiences at festivals and venues across Europe, and she has collaborated with the London Contemporary Orchestra as well as artists from the experimental music scene.

“Words cannot describe everything we feel. How can we precisely verbalize the sensations we experience as newborns when our mother holds us in her arms and we feel her skin against our cheek? We clearly feel her warmth, her moisture, a kind of love from her—but it is difficult to put that perfectly into words. Music is a language that can convey that sensation, that feeling, that memory of love.” – Hatis Noit

hatisnoit.com

30 May 2026

21:00

Studio Budka Suflera at Radio Lublin, Obrońców Pokoju 2 St.

FOR MORTON FELDMAN: KARAŁOW / KORDYLASIŃSKA-PĘKALA / LIEBCHEN / SITARZ

PL



Concert celebrating the 100th anniversary of the composer's birth

For Morton Feldman is an opportunity to experience the music of one of the central figures of the American avant-garde in an immersive, attentive way. Feldman challenged conventional ideas of form, narrative, and time, creating a space where sound, silence, and duration are the primary elements of perception.

The afternoon concert takes place in the Concert Shell of the Saxon Garden, where the music interacts with the surroundings – the sounds of the garden, the city, and the natural acoustics of the space. The audience can choose their position – on deckchairs, cushions, or chairs – and follow the subtle nuances of the music at their own pace, creating a personalized listening experience.

This event also marks the premiere of a new recording released by Ośrodek Rozdroża, documenting these two Feldman works performed by the artists appearing on stage during the concert.

Program:

Morton Feldman – Triadic Memories (solo piano)

“Triadic Memories” is one of Feldman’s most important late works. Its slow, subtle shifts of sound create a monumental yet delicate structure. The silence between notes is as significant as the sounds themselves, allowing listeners to immerse themselves in the perception of time and tone. The piece functions as a meditative space where the ephemeral and delicate qualities of sound can be fully experienced.

Morton Feldman – Crippled Symmetry (1983) for flute, percussion, and piano/celesta

“Crippled Symmetry” is based on the concept of “disturbed symmetry” and draws inspiration from the ornamentation of Persian carpets. Its slow, repetitive flow, with subtle shifts, builds a hypnotic soundscape in which space and sound coexist. Performed by Emilia Karolina Sitarz, Ewa Liebchen, and Magdalena Kordylasińska-Pękala, the piece allows listeners to experience the music in direct dialogue with the garden, the city.

Both compositions will be performed consecutively without pause, forming a continuous, flowing sonic narrative.

Performers:

Triadic Memories:
Andrzej Karałow – piano

Crippled Symmetry:
Emilia Karolina Sitarz – piano, celesta
Ewa Liebchen – flute
Magdalena Kordylasińska-Pękala – percussion

31 May 2026
16:00
Amphitheater in Saski Garden

ELORI SAXL

USA



American composer and sound artist Elori Saxl is one of the most distinctive voices on the contemporary experimental scene, working at the intersection of electronic music, chamber instrumentation and field recordings. As *The Guardian* noted, “Elori Saxl blurs the distinctions between laptop-based 21st-century explorations and the more tactile, playful avant-gardism of previous generations.” During the concert she will perform music from her solo albums, where analog synthesizers, processed sounds of nature and chamber textures merge into immersive sonic landscapes.

Her debut album “The Blue of Distance” (2021) received widespread critical acclaim. *Pitchfork* described it as “building a hypnotic counterpoint between a bright chamber-music ensemble and groaning analog synthesizers,” while *Headphone Commute* called it “a wonderful culmination of the avant-garde, contemporary classical, experimental, and electronic music.” In her work Saxl often blends recordings of wind and water with lush synthesizer layers, creating music that reflects on emotion, memory and seasonal transformation.

Subsequent releases such as “Drifts and Surfaces” (2024) and “Earth Focus” (2024)—originally composed as the score for the PBS documentary series exploring the relationship between natural landscapes and urban development—further expand her distinctive sonic language. As *Pop Matters* wrote, her work “takes minimalism, sampling, and chamber orchestras to a whole new level.”

Saxl is also an accomplished filmmaker and composer for visual media. She has created music for PBS, The Guggenheim, the National Film Board of Canada, SFMOMA and the radio program *This American Life*, while her film projects have been nominated for two Emmy Awards. As a live performer she has appeared internationally, including touring in North America opening for Colin Stetson and performing alongside artists such as Emile Mosseri and Mary Lattimore.

Her live performances invite audiences into a deeply atmospheric listening environment where analog synthesis, field recordings and minimalist structures unfold gradually, forming immersive sound worlds that explore the relationship between technology, memory and the natural environment.

elorisaxl.com

31 May 2026

20:00

Amphitheater in Saski Garden

ANTONINA NOWACKA

PL



Antonina Nowacka is one of the most distinctive voices in contemporary music, whose unique practice touches on ephemeral moods and universal communication. With a background in visual arts, she treats sound as a living material, sculpting subtle, minimalist landscapes that invite listeners into meditative spaces. Through years of experimentation in natural acoustic environments and studies of diverse vocal traditions, she has developed a characteristic, hypnotic timbre—ethereal and deeply resonant, often described as reminiscent of a theremin.

Antonina forms a duo with Sofie Birch, with whom she has released two albums (*Languoria* and *Hiraeth*) on Unsound Productions. She has also collaborated with, among others, Nicolas Jaar (*Weavings*) and Agnieszka Polska (*Plan Tysiącletni*).

“The most remarkable thing about her performance is the compact, rapid vibrato that trembles in a constant, fast stream, like a magnetic field.” Philip Sherburne, Pitchfork

antoninanowacka.com

31 May 2026
20:00
Amphitheater in Saski Garden

Organizer

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CODES Festival logo

Robert Zając / kilku.com

Thanks to all the Volunteers for their invaluable help in organising the CODES Festival.

Lublin 2026

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