



DUX 1110 / 2015

**KOCIUBAN – GAMSACHURDIA DUO
ORACLE'S BLAST
The Future of Contemporary Music**

Wiktor KOCIUBAN – cello
Demetre GAMSACHURDIA – piano

* **Lukas Langlotz** : Agni

**I Heat
II Light
III Smoke**

* **Marcilio Onofre** : Caminho Anacoluto

* **William Dougherty** : Aphakia

* **Caspar Johannes Walter** : 6 split tones 3

* **Demetre Gamsachurdia** : Zersidai (zersidai)

**I Habichtfarbener Reiter
II Vergessener Hain
III Wojna**

DUX Małgorzata Polańska & Lech Tołwiński ul. Morskie Oko 2, 02-511 Warszawa

tel./fax (48 22) 849-11-31, (48 22) 849-18-59

e-mail: dux@dux.pl, www.dux.pl

Aleksandra Kitka-Coutellier – International Relations kitka@dux

Time focuses on the present moment – one moment from an endless stream of moments. Every piece of music has a core that transcends time and pierces the inevitable chain of unraveling events.

But what is the music of the future? Since we cannot know, we choose to focus on the present, bringing to the fore samples of the most forward-thinking composers – works that represent different potential avenues into the future. Their broad range of sound possibilities and their variety of styles, requires from us, the performers, a high level responsibility, understanding, and maturity to ensure the best possible interpretation – that which is truest to the composers' visions.

The works on this recording were composed by (mostly) young composers, all hailing from different parts of the world: Switzerland, Brazil, Japan, USA and Georgia. In rehearsing the music we worked with each composer as closely as possible, giving a fresh and informed interpretation to our playing. We view the close relationship between composer and interpreter as an essential part of musical understanding, a necessary part of illuminating the creative exchange between the lines of the score.

We believe, most importantly, in the necessity of live-performances. Today, almost any music from around the globe is easily available via the Internet. This, we feel, causes a regrettable disconnect between composer, performer, and audience member. No recording (even this one) can ever match the communicative power of music performed live.

Time focuses on the present moment – and so should we as both performers and listeners. Nothing can be as exciting and inspirational as the experience of new worlds of sound – the present moment.

Music as never heard before. Oracle's Blast!

Kociuban-Gamsachurdia Duo

Lukas LANGLOTZ was born in Basel, in 1971. He studied piano with Jean-Jacques Dünki, conducting with Wilfried Boettcher and Manfred Honeck, and composition with Rudolf Kelterborn at the Basel Music Academy. He received scholarships from the Hans Huber Foundation and the Rapp Foundation. From 1996 to 1997 he studied in Paris with Betsy Jolas and attended classes at IRCAM. From 2002 to 2005, he continued his studies in conducting (major in Early Music) at the Musikhochschule in Lucerne.

As composer, he collaborates with many different ensembles and orchestras, such as the Ensemble Phoenix Basel, ensemble für neue musik zürich, Ensemble Interface Frankfurt, Kammerorchester Basel, and Ensemble Mondrian.

He currently teaches at the Hochschule für Musik in Basel and at the Gymnasium Oberwil BL.

Agni was the most powerful and important God of the Indian Vedas. He stands for the element of fire in all its aspects and features: he is the flame of the domestic hearth, as well as the dangerous and destructive lightning. His role was to bring the sacrifice from the humans to the Gods and to communicate between them.

Marcílio ONOFRE was born in 1982, in João Pessoa (Brazil). He is a composer, pianist, and researcher. He graduated in piano from the Federal University of Paraíba (UFPB) and obtained a Master's degree in Composition at the same institution under the direction of composer Dr. Eli-Eri Moura. In 2013, he obtained his Artist Diploma from the Academy of Music in Cracow under the direction of Dr. h.c. Krzysztof Penderecki on a scholarship of the Brazilian Mozarteum. Onofre currently teaches at the UFPB Department of Music in the Music Undergraduate Program. He is member of the Laboratory of Musical Composition – COMPOMUS/UFPB. Marcílio Onofre has received many prizes, including those at the DuoSolo Emerging Composer Competition (2010 – USA), 6th SCCM New Composition (2010 – China), Camargo Guarnieri (2011 – Brazil), and National Arts Foundation (2010, 2012, 2014 – Brazil). His work has been performed at various festivals, such as the XVI Biennial of Contemporary Brazilian Music (Brazil), Biennale of Contemporary Music in Mato Grosso (Brazil), Cortona Sessions for New Music (Italy), and Académie Internationale de Musique et de Danse du Domaine Forget (Canada).

In my piece *Caminho Anacoluto* (Anacoluthon Way), I tried implementing a musical discourse based on a rhetorical device called the anacoluthon. That is, "[...] beginning a sentence in a way that implies a certain logical resolution, but concluding it differently than the grammar leads one to expect". This device can be either a stylistic virtue or a grammatical fault. For this reason, using an anacoluthon is a way to create ambiguity. In my piece, I tried to create such kind of ambiguity from different identities of musical gestures and from the tension between the structure and its perception. *Caminho Anacoluto* was written in 2014, and is dedicated to the Duo Kociuban-Gamsachurdia.

William DOUGHERTY was born in Philadelphia, PA, in 1988 and currently resides in New York. His works have been performed internationally by ensembles including the Orchestre National de Lorraine, The BBC Singers, The London Chorus, Lontano Ensemble, Nemascae Lemanic Modern Ensemble, and Ligeti String Quartet at places such as the Southbank Centre in London, the Kimmel Center in Philadelphia, and Trinity Chapel in Fontainebleau, France. His music was subject to broadcast on BBC Radio 3 and the Financial Times podcast FT Science. Dougherty has received recognitions and awards from the BMI Student Composer Awards, PRS for Music Society, Sound and Music, The King James Bible Trust, American Composers Forum, Philadelphia Orchestra Association, Le Conservatoire Americain de Fontainebleau, Institute for European Studies (Vienna), and UK Foreign Aid and Commonwealth Office. As a composition student, William participated in masterclasses by composers such as Philippe Hurel, Hughes Dufourt, Beat Furrer, Pierluigi Billone, and Mark Andre. As scholar, William has written and presented research into the life and works of Romanian composer Horatiu Radulescu in the UK and Switzerland. His recent article on Radulescu's String Quartet no. 5, *Before the Universe was Born*, is found in the quarterly contemporary music journal *Tempo*.

William earned his B.M. degree in composition *summa cum laude* at Temple University's Boyer College of Music and Dance in 2010, where he studied with Richard Brodhead and Jan Krzywicki. As a Marshall Scholar, William earned his MMus in composition with distinction from London's Royal College of Music in 2012, where he worked with Mark-Anthony Turnage and Kenneth Hesketh. In the same year, William pursued his *Ergänzungsstudium* (complementary studies) with Georg Friedrich Haas at the Musik Akademie der Stadt Basel, which he still attends. In fall 2014, William will continue his studies with Georg Friedrich Haas as a Columbia University doctoral student.

Aphakia is the absence of the eye lens, a condition caused by surgical removal, injury, or congenial defect. The French Impressionist painter Claude Monet famously had aphakia following cataract surgery toward the end of his life. With the eye lenses removed, patients with aphakia are able to see ultraviolet wavelengths of light that are not visible to the normal eye. This typically results in the viewer perceiving a surplus of whitish-blue light. This effect had a notable influence on Monet's later paintings, which often have a distinct, bluish hue. *Aphakia* for cello and piano is centered on the idea of gradually acquiring an enhanced perceptual ability that colors, both positively and negatively, the way the world is perceived.

Caspar Johannes WALTER was born in Frankfurt am Main in 1964. He studied composition with Volker David Kirchner (in Wiesbaden), Johannes Fritsch and Clarence Barlow (Musikhochschule Köln, from 1985 to 1990). He co-founded the Thürmchen Edition in 1985. He received many notable prizes and scholarships. The Deutscher Musikrat (Wergo) released a monograph CD with chamber music by Caspar Johannes Walter that received the German Schallplattenkritik Prize. As cellist, Caspar Johannes Walter is especially interested in playing works by the young composers of experimental music and music theatre. He is member of the Thürmchen Ensemble (founded in 1991). From 2002 to 2003, he was composer-in-residence and composition teacher at the University of Birmingham. Beginning in 2006, he was professor of composition at the Musikhochschule Stuttgart. Since 2013, he teaches composition at the Basel Music Academy. In 2014 he was elected into the „Akademie der Künste, Berlin“.

Split tones 3 was composed in 2014 on a commission by the Kociuban-Gamsachurdia Duo. As part of the 'split tone' cycle, it employs hybrid multiphonics as main sonic material. On the cello, these sounds correlate to a trombone technique I call 'cello split tones'. Produced by a specific type of control, the bow rattles and gives a clear pitch. If one 'catches' the same position of the bow with the left hand, the same pitch is made. This technique is sometimes called 'Auslenken' ('deflecting'), 'nageln' ('nailing'), or 'Specht' ('woodpecker'). While changing certain parameters, I mix this technique with another one: the 'molto flautando' sound. The pitch of this sound is determined by the position of the left hand. I am fascinated when I hear two completely different sounds on the same string! The pitch of both sounds can be different, depending on what the composer wants. And they can fit almost every musical context. The ambiguity of these sounds is a definite win in terms of character and musical gesture.

As an equivalent to the cello, I used a very specific patafix glue preparation for the piano. On each string group, a soft, rubberlike material with a certain weight must be apposed. The material has to be placed on special points on the strings, so that the harmonics (or multiphonics) of that point may resound with the utmost clarity. At the same time, a percussive sound that resembles the sound of a percussion temple block can be heard. The normal pitch of the strings is lowered a little due to the weight of the preparation material. Thus, we again have a hybrid multiphonic with two different sound qualities on the same string! And again, the pitch can be controlled without a problem.

A second hybrid multiphonic is created by scratching the lower strings. The scratching always stops at certain points

on the string, where harmonics and other multiphonics can again emerge. This sound is especially interesting in combination with the cello 'split tones'.

It follows that all these sounds are embedded in a general continuation of harmonics and multiple harmonics played by the two instruments. This creates a universe with very specific sound characteristics. Yet, at the same time, the sound isn't familiar, or related to anything else. I understand this strangeness of sound in a poetic way. I want to feel something that lies outside of my own horizons. I want to try perceiving it without a hurry. For that reason, I did not try to connect the different passages with each other. I separated them, so they can create their own luminescence. The connection is not created classically through the change of density and structure, but rather through the power of association. The piece begins in an intense manner. But the deeper it goes into its own sound diversity and complexity, the more it begins to ponder, in a way. Towards the end of the piece, I portrayed the strong characters of the two musicians: I used some elements of the fluctuating accents in a certain rhythm, and the fluctuating intonation from Polish and Georgian traditional music.

Demetre GAMSACHURDIA was born in Tbilisi, in 1988. He immigrated to Switzerland with his family in 1992 to escape the civil war in Georgia. He started playing piano at age six. Several years later, he began composing piano and orchestral pieces. Today, Demetre Gamsachurdia lives and works in Basel, Switzerland. His former teachers are the famous Swiss composers Rudolf Kelterborn and Roland Moser. From 2009 to 2013, he was a student of the famous composer Georg Friedrich Haas and pianist Tobias Schabenberger. Currently, he studies composition with Caspar Johannes Walter and Elena Mendoza at the Basel Music Academy and the Berlin University of the Arts. During his studies, he also attended master classes given by Minas Borboudakis, Bernhard Lang, and Antonio Ballista.

As pianist, he focuses on contemporary solo and chamber music and experimental music theatre, especially in collaboration with the cellist and conductor Wiktor Kociuban and percussionist Bastian Pfefferli. He worked together with many important and famous ensembles, such as the Raschèr Saxophone Quartet, Ensemble Phoenix, and Convergence Ensemble. In summer 2014, he was invited to give masterclasses at the Altensteiger Sommermusik in Germany. Demetre Gamsachurdia performed in countries such as Georgia, Switzerland, France, Germany, and Poland. His pieces have also been played in Italy, Austria, Russia, and Brazil. He presented his works at important festivals, such as the Schwetzingen Festspiele in Germany and Davos Festival in Switzerland, where he performed as composer and pianist.

Zersidai was composed in 2012. The piece presents a very specific manner of treating ancient Georgian microtonal intonation. In the days of old, these methods were regarded as highly spiritual. Set in a new context, the intervals and sounds can unfold in their special fluctuation, vibration and power. Inspired by the historical figures of Giorgi, the Knight of Cappadocia, who was killed by Roman Emperor Diocletian, and Jan Sobieski, King of Poland, who freed Vienna from the Ottoman invasion in 1683, the composition follows the intention of the word *Zersidai*: derived from Svanetian language, it describes a direction, a 'line of power' coming down from Heaven to the Earth.

Cellist and conductor **Wiktor KOCIUBAN** was born in 1988 in Cracow. In the years 2006-2014, he studied at the renowned Basel Music Academy (Switzerland): cello (under Prof. Ivan Monighetti), conducting (under Prof. Jürg Henneberger), and composition (under Prof. Roland Moser). He also attended a course in Baroque cello given by Petr Skalka at the prestigious Schola Cantorum Basiliensis. In his artistic career to-date he has personally collaborated with the world's most well-known composers, including Krzysztof Penderecki, Georg Friedrich Haas, Sofia Gubaidulina, Heinz Holliger, Frangiz Ali-Zade, and Roland Moser. He is laureate of special awards at numerous international cello competitions (including those in Poznań, Drozdów, Košice - Slovakia, Liezen - Austria, and the Competition of 20th- and 21st-Century Music for Young Performers in Warsaw). In December 2008, he won Second Prize and six Special Awards at the 1st Krzysztof Penderecki International Cello Competition in Cracow. In February 2010, he won the competition for the prestigious grant of the Swiss branch of Yamaha-Stiftung (only one such grant was awarded). He was also scholarship recipient of the Minister of Culture and National Heritage, Jolanta and Aleksander Kwaśniewski's Communication Without Barriers Foundation, and other organizations. He was assistant to conductors of greatest prominence, especially at numerous productions associated with 20th- and 21st-century music, including 2013: Karlheinz Stockhausen - *Mixtur* (assistant to maestro Jürg Henneberger), and 2014: the production of Heinz Henneberger's *Schnnewitchen* under the composer's direction at the Opera Theatre in Basel. He appeared in the concert halls of many European countries and was guest at such festival as Schleswig-Holstein Festival and Viva Cello. In August of the present year, he appeared as conductor at one of the world's most important music festivals: the

Lucerne Festival. He conducts contemporary music ensembles, giving premieres of many new compositions. The Polish artist concentrates primarily on the performance of 20th- and 21st-century music. Many composers dedicate their works to him. In 2013, he made a recording of Krzysztof Penderecki's and Iannis Xenakis' solo works for the label Dux, which has met with immense acclaim by the international world of music criticism (reviews in newspapers such as *The Strad* and *Presto Classical*).