



Dmitri Kourliandski

falsa lectio

FANCYMUSIC



**Dmitri Kourliandski** (1975, Moscow)

One of the most acclaimed composers of his generation, Dmitri Kourliandski, creates sonic sculptures in his music. His artistic research is a way to releasing music sounds from the burden of semantics. This creative asceticism became possible due to his particular musical lexis consisting of noises, rustlings, creaks and subtly nuanced sounds. Strictly organized time in this music is liberated from the dictate of the composer's will and approaches processes that may be found in nature. Thus, instead of constructing a narrative, the music exhibits and poeticises pure time.

*Anna Infanteva*

Dmitri Kourliandski's creative work describes the being of sounds after the music's death.

In the beginning of 20th century, Russian formalists (Schklovski) stated the death of language – words lost the force of expression and its resurrection is possible only through the pure experience of the form, the baring of language structures. Through the creation work demythologization and liberation of formal processes formalists attempted to make usual constructions sound new way.

Forms of Dmitri Kourliandski's music are intentionally elementary. As a rule, it is the comparison of blocks of bare, uncovered material. But behind the surface simplicity stays serious metaphysic claim. The sound liberates itself from usual contextual connotations and thus the pure experience of the form is achieved, which Schklovski considered as a pledge of “artistic perception”.

Formalists considered modern (at that time) language as a “cemetery of words” which require resurrection. Kourliandski, like a deedful vampire acts at the cemetery of sounds, most of which are unsuspecting of being dead. The recognition of its mortality is, in fact, perceived through his music. And listening to it we at the same time experience shock and liberation.

*Sergej Newski*



## **Ivan Bushuev**

Ivan Bushuev, baroque and modern flute player, soloist of Moscow Contemporary Music Ensemble. Ivan has graduated from the Moscow State Conservatory in 2008 (prof. Olga Ivusheikova) where he is now a postgraduate. In 2006, Ivan has received a grant from the Marco Fodella Foundation in Milan and also an opportunity to study the traverse flute with Marcello Gatti for a year. He immersed himself in the study of contemporary music after lessons with Helen Bledsoe, Harrie Starreveld, Eva Furrer and Mario Caroli. Ivan is responsible for numerous world and Russian premiers of contemporary works both as a soloist and as a member of a trio together with Natalia Cherkasova (piano) and Dmitry Vlassik (percussion).



## **Vladislav Pesin**

Graduated from N. Rimsky-Korsakov conservatory (St-Petersburg) and Sweelink conservatory (Amsterdam). Laureate of international competitions "Locatelli-Concour" (Amsterdam), "Brahms Chamber Music Competition" (Gdansk). Darmstadt Kranichstein scholarship 2012. Performs as a soloist and as a member of the Moscow Contemporary Music Ensemble. Recorded more than 20 discs at different labels, including Beethoven sonatas on the original instruments.



### **Sergej Tchirkov**

Graduated from N. Rimsky-Korsakov conservatory (St-Petersburg). The European Centre of Arts Hellerau (EzdK) scholarship 2004-2005. Laureate of 10 international competitions. Performed with the St-Petersburg philharmonic orchestra, Mariinsky theatre orchestra, Neue Dresdner Kammermusik, MusicAeterna and others. Collaborates with such composers as Pierluigi Billone, Ivan Fedele, Boris Filanovsky, Sergej Newski, John Palmer, Martin Schlumpf. Premiered more than 100 works. Soloist of the Studio for New Music (Moscow), Moscow Contemporary Music Ensemble, eNsemble (St-Petersburg). Delivered lectures and master-classes in the universities of Switzerland, Sweden, Russia, and Kazakhstan.



### **Natalia Pschenitschnikova**

Natalia Pschenitschnikova is one of the world's leading performers of the musical avant-garde. She has been acclaimed as a singer, flutist, performance artist and composer, and is known especially for her close collaboration with the most important composers from Central and Eastern Europe. She has performed at the most important European festivals, including the Moscow Spring, Huddersfield Festival, International Flute Festival Helsinki, Alternativa Moscow, Berliner Festspiele, Kammermusikfest Lockenhaus, Aterforum Ferrara, Inventionen Berlin, Biennale Venice, Donaueschinger Musiktage, Wien Modern, Berliner Festwochen, and others. She has made commercial recording for many labels including Melodia, Art & Electronica, col legno, Edition RZ and ECM Records.

**prePositions, FL [falsa lectio] #2** and **Voice-off** are composed in Berlin in 2008. prePositions and Voice-off are united by the treatment of the instrument and the voice as a complex composite organisms: these are rather ensemble pieces than the solo ones. Lips, teeth, tongue, throat, vocal chords, fingers, strings (split in four sections), violin body elements – all is imagined as separate instruments (wind, percussion, string) forming an active dialogue, having separate parts, notated on separate staves in the score.

Voice-off, as well as FL [falsa lectio] #2, also represent a trip inside the interpreter. The physiology of the voice, articulation and breath apparatuses serve as a material of these pieces (the flute body just builds up an additional filter through which the apparatuses work). The pieces demand extreme concentration and physical efforts. In a concert situation they usually last almost twice shorter than on these recordings. A musician's physical tension peeps out the sound surface and becomes one of the material's layers of the pieces.

prePositions is dedicated to my cousin violinist Anastasia Kozlova. FL [falsa lectio] #2 and Voice-off are dedicated to my close friend and constant collaborator Natalia Pschenitschnikova.

Composed in 2010 **Shiver** for accordion has a more traditional nature. The material is based on the attentive listening into the long-lasting sounds/states and on the register and distance changes of the listening. Within the listening process a new unexpected contrast material is born, which is in fact just a formal run over the accordion chord buttons. This formal gesture reminds of a splash on a still water surface or of an opening the door into a parallel musical dimension... The door closes shortly.

Shiver is dedicated to the accordionist Roman Yusipey by whose request and in collaboration with whom the piece is composed.

The tracks are recorded in a studio with maximally close microphones. Thus we tried to gain the effect of entering the instrument, entering the sound anatomy. This effect permitted us to open up lots of hidden noises which are usually swallowed down by the concert hall acoustics. While listening with headphones this sound physiology comes ahead. While listening with the loudspeakers hides these details in a natural acoustics of the room, approaching to the concert sound.

*Dmitri Kourliandski*

## FANCY024

A | |  
compositions  
are published  
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Recorded at  
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F a d e e v ,  
December  
14th, 2011  
[tracks 1, 3, 4]  
and March  
8th, 2013  
[track 2].

Photos by:

N a t a l i a  
K u r l y a n d s k a y a

G e r m a n  
V i n o g r a d o v

N i n a S i z o v a

R o m a n R a

R a l f  
S p a n g e n b e r g

The musical score is presented in four systems. The first system shows a piano part with a treble clef and a key signature of one sharp (F#). It includes dynamic markings *fff* and *mf*, and performance instructions in circles:  $5^{\circ} < 7^{\circ}$ ,  $10^{\circ} < 15^{\circ}$ , and  $5^{\circ} < 7^{\circ}$ . Above the staff, there are three 'V' symbols and a wavy line. The instruction "till the end of breath" is written at the top right. The second system continues the piano part with similar dynamics and includes a circled instruction  $5^{\circ} < 7^{\circ}$ . The third system shows a piano part with a treble clef and a key signature of one sharp, with dynamics *pp* and *ff*. It includes a circled instruction  $5^{\circ} < 7^{\circ}$  and a circled instruction  $5^{\circ} < 7^{\circ}$ . The fourth system shows a piano part with a treble clef and a key signature of one sharp, with dynamics *pp* and *ff*. It includes a circled instruction  $5^{\circ} < 7^{\circ}$  and a circled instruction  $5^{\circ} < 7^{\circ}$ . The score also includes a string part with a bass clef and a key signature of one sharp, with dynamics *pp* and *ff*. It includes a circled instruction  $5^{\circ} < 7^{\circ}$  and a circled instruction  $5^{\circ} < 7^{\circ}$ . The score is written for a piano and a string ensemble.