

Giya Kancheli
Chiaroscuro

ECM NEW SERIES

Giya Kancheli

Chiaroscuro

Gidon Kremer

Patricia Kopatchinskaja

Kremerata Baltica

Giya Kancheli (*1935)

Chiaroscuro

22:36

For violin and chamber orchestra (2010)

Gidon Kremer violin

Kremerata Baltica

Twilight

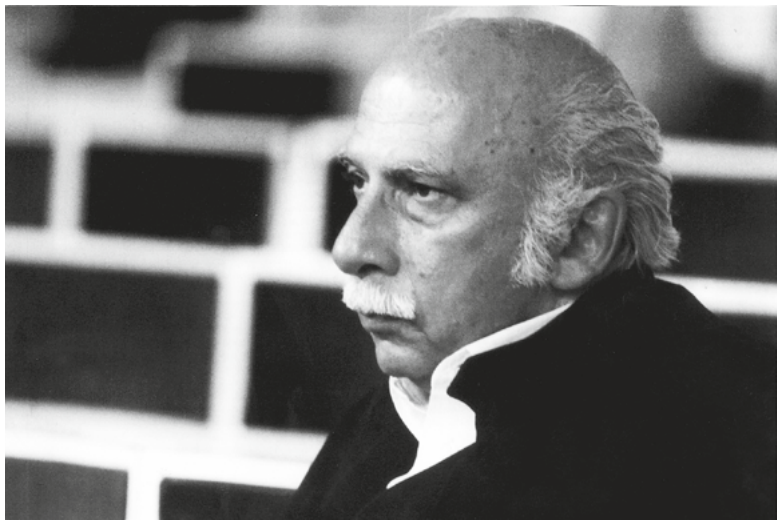
25:00

For two violins and chamber orchestra (2004)

Gidon Kremer violin

Patricia Kopatchinskaja violin

Kremerata Baltica



Despite the civilized world's obvious achievements, our planet is still torn by bloody contradictions. And no progress in artistic activity can withstand the destructive force that easily cancels the fragile process of construction.

I take what is happening around me to heart, and in my work I try to express my own spiritual state; in essence I write for myself, without having any illusions that 'beauty will save the world'.

So my music is sad, rather than joyful, and the colouring of my personality means it is not at all destined to find a wide audience. You won't find any calls here to struggle, to equality, to the bright future. What's recorded here is, rather, bitter sorrow over the imperfection of a society that cannot draw lessons from the most terrible historical examples. These thoughts are expressed in extremely simple language.

I'd like to believe that listeners will not be left cold by my music, and will not identify its deliberate simplicity with what I think is the most dangerous feeling: indifference.

On Chiaroscuro

The idea of *Chiaroscuro* was conceived thanks to a wonderful musician, Julian Rachlin, who suggested I write a piece in which he could play alternately on two instruments – violin and viola. Julian invited me to a festival in Dubrovnik, where he demonstrated his versatility and professionalism. The premiere of *Chiaroscuro* took place a year later and I am very grateful to Julian for not only meeting my rather high expectations, but for exceeding them.

Profound personalities always discover in the music something that cannot be expressed in notes and signs. While awaiting the recording of *Chiaroscuro* with Gidon Kremer and Kremerata Baltica, I was convinced that I would once again reacquaint myself with this mystery, which never fails to amaze me. Such large and distinguished musical personalities effectively become co-authors of the works they perform.

These words were written in anticipation of the above-mentioned production. Now, after the recording with Kremerata Baltica, I would like to change their emphasis. The true author of *Chiaroscuro* is Gidon Kremer, and I myself feel like a grateful co-author.

On Twilight

I've now been living and working in Antwerp for ten years. And each time I look up from my desk, my eyes rest on a view of exceptionally beautiful, towering poplars. They change their appearance depending on the time of year. In summer a thick green carpet sways before me; in early autumn it bursts out with colour; and, towards the end of autumn, gaps appear, which gradually expand as winter approaches, and then a perspective reaching into infinity starts to appear in between the bare branches.

After being seriously ill, I now associate the wonders of nature with human life. Up to a certain point we do not pay attention to problems with our health. And then, suddenly, comes a moment of serious trial, when life – to speak metaphorically – hangs by a hair. It's only a combination of circumstances that allows us to return and continue it – temporarily, alas, in comparison to my poplars.













More On Twilight

Reflections of this kind preceded the start of my work on the piece that has been given (with good reason) the title *Twilight*. It was written on Gidon Kremer's initiative, for the annual Mozart Week in Salzburg. *Twilight* is my first piece for two solo violins and strings.

I have always felt, and I still do, a certain awkwardness when performers who can handle any technical difficulties have to deal with my endless, monochrome textures.

In my professional life various superb performers have appeared at different periods. I am very happy that for the ECM production of *Twilight* Gidon Kremer joined forces with Patricia Kopatchinskaja. At the rehearsal preceding the recording I realized, from the first bars, that Patricia has all the essential attributes of a distinguished musical personality. And I am very glad indeed to add Patricia Kopatchinskaja's name to my list of professional friends. I can only hope that playing my music will also have some benefits for her.



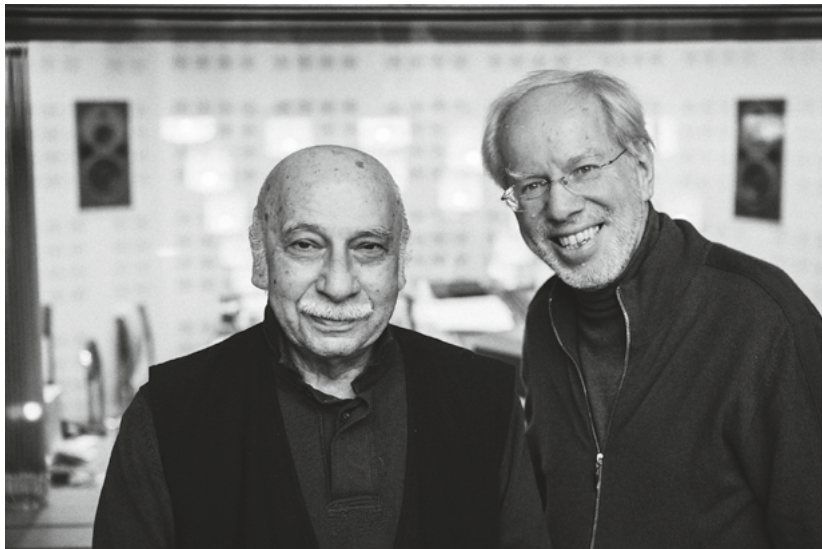
Dedication

The piece *Twilight* is dedicated to a married couple, Julia Mironova-Khoperiya and Sergei Mironov. The Lord has given them a rare goodness that cannot be expressed in words. I don't know whether I could even partially depict it in my music. I am infinitely grateful to fate for the fact that these two people were beside me at the critical moment, and literally brought me back to life... and to my poplars...

On Kremer

Gidon's personality is always there in my mind. It helps me, even when I am working on pieces intended for other musicians. And if Gidon becomes the 'protagonist' of my efforts and sufferings, that does something to lighten my lot. Because he knows how to give the thoughts I express a depth that you don't detect when you examine the score visually.

Giya Kancheli



On Kancheli And Twilight

This piece was commissioned by the Mozart Society, although Giya here treated Mozart in roughly the same way as he'd treated Schubert in *Time... and again*. The world premiere took place as part of a cycle I was giving at the Mozart Festival in 2005.

By the way, I tried to help once again with a title for the new piece, and proposed *Sempre semplice* – without having even seen the score, based just on Giya's account of it. But I prefer the title he thought up himself.

As far as Giya is concerned, each piece that has come into my hands after *Lament* has been a continuation of it, and a new meeting with a person whose style, not just his handwriting, has become something more and more attractive to me. And I am very happy that his music has become such an inseparable part of the Kremerata Baltica orchestra's repertoire: each year, each season we have studied and played one or two of Giya's pieces. Despite our previous acquaintance, each new piece reveals something new and special.

I am glad I've managed to transfer my experience to the next generation, and Giya unquestionably belongs to my experience. As for me, I do all I can to belong in my turn to him and to his amazing sound.

Gidon Kremer

Kremerata Baltica

first violin

Džeraldas Bidva (concertmaster)
Martynas Grigas
Dainius Peseckas
Agata Daraškaitė
Madara Jauģiete
Sanita Zariņa

second violin

Andrei Valigura (leader)
Dainius Puodžiukas (leader)
Marie-Helen Rannat
Lina Marija Domarkaitė
Miglė Serapinaitė
Inga Gylytė

viola

Santa Vižine (leader)
Zita Zemoviča
Vidas Vekerotas
Ingars Ģirnis

violoncello

Giedrė Dirvanauskaitė (leader)
Pēteris Čirkšis
Pēteris Sokolovskis

double bass

Kristaps Pētersons (leader)
Iurii Gavryliuk (leader)

*percussion, vibraphone,
synthesizer*

Andrei Pushkarev

percussion

Elīna Endzele

piano

Indrė Baikštytė

bass guitar

Tadas Žukauskas

Thanks to
Zaneta Bidviene,
Renata Scerbakoviene,
Kristijonas Kucinskas

Recorded December 2014
at Lithuanian National Radio and Television, Vilnius
Tonmeister, engineer: Vilius Keras, Aleksandra Suchova
Mixing and mastering at Emil-Berliner-Studios, Berlin
by Rainer Maillard, Manfred Eicher, Vilius Keras
Cover photo: Jan Kricke
Liner photos: Martynas Sirusas,
private collection (p.3), Renee Nowytarger (p.10),
Eric Melzer (p.15), Vilius Keras (p.24)
Design: Sascha Kleis
Produced by Manfred Eicher

An ECM Production

Publisher: Musikverlage Sikorski, Hamburg

© © 2015 ECM Records GmbH
Postfach 600 331, 81203 München
www.ecmrecords.com





ECM New Series 2442
4811784