

DUO MUSAIKÓN – EURASIA
CD BOOKLET
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Described by *Classical Guitar Magazine* as “an outstanding guitarist/composer”, **Mark Houghton** was born in Liverpool in 1959 and began playing guitar at the age of 7. He was initially tutored by his father. His family showed a general interest in music and his brother Graeme showed talent as a Jazz drummer and percussionist.

Mark made his stage debut at the age of 12 and became a regular stage performer throughout the Northwest of England at this time. In the late 1970's his regular stage work led to several vinyl recordings, playing electric and classical guitars.

From 1988, Mark studied classical guitar with Stanley Yates and during this period received private tuition from Stepan Rak on the performance of Rak's music.

From 1996, after becoming a member of the *Hoylake* and *Rodewald Chamber Music Societies*, Mark combined an intensive study of chamber music repertoire (primarily string ensemble and piano trio) with the production of several hundred arrangements for guitar ensemble. He also produced his first original compositions for guitar.

Mark was also awarded an Associate Diploma in guitar performance from the *London College of Music* (for which, after receiving high pass marks, he was chosen to play at the annual *Lloyd-Webber Concert* – the only guitarist to do so).

In August 2000 Mark won the *Chris Kilvington Memorial Prize* – held at *Dillington Music Festival and Summer School* – for his guitar quartet composition “*Symphonic Dance No. 1*” – which was subsequently published by *Corda Music Publications* and performed at the Dillington Festival.

Mark has several original works for one, two, three and four guitars published by *Lathkill Music*, which also includes two volumes of Baroque arrangements for guitar duo. Mark also has solo pieces included in the “*Stanley Yates Repertoire Series*” (published by *Mel Bay*) and pieces featured in the teaching books by Irina Kirscher and Alfonso Montes (published by *Chanterelle*).

In recent years his works have been exclusively published by *Les Productions D'OZ*, featuring music for all combinations of guitar as well as chamber music for guitar with other instruments and featuring in D'OZ 6-volume graded solo guitar series, “*La guitare dans tous ses états*”.

Mark's works have been given first performances by internationally acclaimed guitarist/music scholar Stanley Yates, *Appassionata Guitar Trio* (Amanda Cook, Rebecca Baulch and Hayley Savage), *Milena and Valentin Valchev Guitar Duo* and *Bleasdale/Heywood Guitar Duo*, the latter naming their debut CD after Houghton's premiered works, “*Impressions*”.

On 23rd June 2004, a chamber work for Flute, Guitar, Cello and Percussion entitled “*Embrace*”, commissioned by the Italian virtuoso guitarist Eros Roselli, was premiered by the *Arlicansemble* in Monteverchi (Toscana) Italy.

My piece **Aurora Op. 68** is a rare piece, for me, conceived from a harmony and rhythmic device on the guitar (actually that which is played in measure one of the guitar part). The title of this work was arrived at by the performers on this CD (who are also the dedicatees), following rehearsal of the piece and the feelings which that evoked for them. The Italian word “aurora” means dawn in English. Due to the prevalence of counterpoint ideas in this piece, I also like to think of it as being in a *concertante style* – where the guitar not only accompanies the clarinet but provides equally important motivic gestures throughout. Broadly speaking this composition uses a simple *ABA with coda* musical form. The outer sections contain the main flesh ideas of the piece while the middle *B* section is a slower more calming intermezzo-like *serenade*. The work also exists in a version for flute, clarinet and guitar, again, dedicated to the performers on this CD. On 1 February 2008 the trio version of **Aurora** was unanimously voted first prize in the *First Online CGML Classical Guitar Composition Competition* directed by Stephen Dick (www.mojacarflamenco.com) and hosted on the site of Alvaro Henrique (www.alvarohenrique.com).

My **Four Jazz Waltzes Op. 53** were written for a clarinettist friend Alistair Watson, a medical professor and good amateur clarinettist, back in 2004. At the time, Alistair and I had no useable repertoire to hand and so I decided to tackle this problem. I wrote these **Four Jazz Waltzes** along with **Changes Op. 57** over a 1 week period.

Jazz Waltz No. 1, chooses the key of F major and is a fleetingly short motivic idea, adopting a through-composed structure. In Jazz terms it is demonstrable of utilising a very basic melody and applying simple

rhythmic variation over a jazz *eighths* feel (indicated on the score by writing triplet quavers which “lean” on the rhythm).

Jazz Waltz No. 2, is somewhat melancholic in its conception, but with shafts of light in the form of short major key interjections. It frequently uses melodic ideas which descend in phrase shape – further supporting the melancholic effect.

Jazz Waltz No. 3, in B flat major has a lightly reflective and nostalgic feel, in a structure not dissimilar to a primitive sonata form. The central section allows the guitar to steal some limelight from the clarinet and play a little waltz of its own. A simple motif presented by the clarinet in the first two measures provides the driving force for the whole waltz and this melodic idea appears in fragments and disassembly throughout – again highlighting a principle ethic of jazz improvisation (and composition generally) – motivic/organic growth, maturation and death.

Jazz Waltz No. 4, is a rollicking *finale-type* piece to end the set with – and thus suggesting that all four waltzes might be programmed together as one. Set in the modal key of A *Mixolydian* and utilising the simple *ABA* musical form, melodically the piece consists of ascending quaver flourishes with occasional staccato punctuations handed to the clarinet with a perpetual rhythmic pulse from the guitar lending the composition an almost *etude-like canter*. The middle *B* section abruptly interrupts the earlier rhythmic drive with stabbing chords from the guitar and melodic fragments derived organically from *A* section compositional material.

Changes Op. 57, written shortly after the **Four Jazz Waltzes** (and also dedicated to Alistair Watson), this piece serves to provide a melodic *concert-typical* composition in a jazz idiom – while still retaining a pleasing classical *ABA* formal structure. The piece also serves to address the problem of guitar in combination with clarinet where modulation to different keys may disadvantage the guitar in accompaniment output volume. Hence the title **Changes** emanates from my attempt to freely modulate – or at the very least, move into harmony areas freely while the guitar retains hints of idiomatic writing. As it happens the piece is central around the key of C major with a mid-section which prevails in C sharp minor. Additionally I wanted to provide study sight-reading for the dedicatee and decided on mixed 5 and 6 beat meter and all the possibilities for stressed beats that that entails. In terms of influence the choice of 5-beat meter may give a clue as pointing toward the Dave Brubeck classic “*Take Five*” ...and this would be correct.

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David W. Solomons (born 1953), began his musical career relatively late, taking up the violin at the ripe old age of 14 and the classical guitar a few years after that. Most of his musical expression in composition has been based on the principle of “learning by doing” liberally seasoned with musical collaborations. The first of these collaborations, as far back as 1969, was with two pen-friends in France and Germany, which gave rise to several trios for the unusual combination of violin trumpet and piano.

David moved on to *Christ Church at Oxford University* in 1972, to study French and German and also began to sing there on a regular basis, eventually settling on alto as his preferred range. At Oxford he met lots of great musicians, many of whom had important influences on his compositional style.

His music (including some of his most romantic pieces for cello and guitar) continued to develop during his two years of language teaching in Strasbourg and Oakham but he finally decided to leave teaching, joined the Civil Service, and moved to London where he also made progress both as composer and as church singer.

In 1991 he had to move up North with his job in the translation service, so he bade farewell to the London choirs and moved quickly into the musical life of Manchester Cathedral, singing alto in its various choirs. The music department there has been supportive to his compositional side over the years also, and various of his pieces have been performed there, including the “*Manchester Magnificat*”, a carol called “*Alleyways*” and his “*Mass for men's voices*”.

His composing has also been supported in various fruitful ways by the *North-West Composers Association*, the music publishers *DaCapo Music* and *Musik Fabrik*, and online organisations such as the *Classical Music Makers*, *Toptempo*, *Kalvos* and *Damian's Music Bazaar* and the *Delian Society*. As a result of this, his compositions have now been heard at many concerts, on CDs, and also online.

Over this time David's compositional style has – of course – developed, but he has always remained true to the principle that a good memorable tune is what counts. David has his own website www.dwsolo.com which contains links to his publishers and to a large number of mp3 files of his works.

An Exmas Carol. Story behind the piece: the guitar part plays "*Oh little Town of Bethlehem*" while the clarinet laments about how we have forgotten the message of peace that Christmas is supposed to bring – written in 1984 after singing "*Oh little Town*" in church once too often! The original version for alto voice and guitar is included in the collection "*Songs of Solomons*".

Petticoat Lane. This dance in 3-3-2 time was written in 1984 and was inspired by the traditional street-market (on *Wentworth Street* and *Middlesex Street*, traditionally known as *Petticoat Lane*) which the composer saw from his window on the 18th floor in central London. It is mainly derived from the Caribbean *calypso* but takes a few ideas from some of the many other nationalities making up the ethnic mix of the *East End*, with the sound and treatment of the clarinet part itself creating a foretaste of the *klezmer* route that the composer would sometimes take in subsequent years.

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Paolo Fontana was born in Rome in 1968.

Following various studies that led him to the guitar and composition, Paolo began to find an interest in early music and the viola da gamba.

He devoted many years to concert work, both as a soloist and as a performer within various chamber music ensembles but he has always kept before him the need to write for his own instruments and also for the voice, in his continual search to achieve a musical message that would communicate something.

He then concentrated all of his artistic work in *Ecovanavoce*, established in 2004, in collaboration with Fabio Lorenzi. *Ecovanavoce* is a wide-ranging musical production which brings to the fore those connections that unite diverse and distant repertoires: an encounter between early music, popular tradition and contemporary original music. His compositions for this group include works for theatre, contemporary dance and various cinema and television productions and he is also finding a showcase for his own music in important national and international events.

He has also been active in organising festivals and musical events that align with the spirit and message of his own artistic production and he has also worked for the radio and television media as music consultant for *RAI Radio Televisione Italiana*.

The **Otto pezzi** [Eight pieces] came about thanks to his collaboration with the clarinettist Roberto Nobile. They are small, descriptive and sparkling pieces that were composed by letting the hands wander over the fingerboard of the guitar while imagining the sound of the clarinet filling in to achieve full expression of the emotions.

In fondo al mare mosso [At the bottom of the restless sea]. It is the agitated mind in unceasing activity. A restless arpeggio movement on the guitar interlocked with insistent triplets on the clarinet developing into a melody reminiscent of earlier times, symbolising the fact that deep down below the desperate activity of the mind there is a substantially simple cause, and yet it is intensified by our natural tendency to complicate matters.

Il pagliaccio della sagra [The festival clown]. In his desire for peace and quiet, the composer rented a small cottage in Barbarano Romano, a village in the province of Viterbo. During its patronal festival period he came across an aging acrobat, equipped with stilts and skittles, who was entertaining the public in exchange for a little small change. This piece describes him with alternating moments of clumsiness and little caricatures in a simple yet tender melody.

Il mercatino rionale [The local street market]. The typical hubbub and din of the little street market in Torpignattara, a working-class quarter of Rome, where the composer lived for a few years. Dissonances, trills, knocking the wood on the guitar and acrobatic leaps on the clarinet describe the confusion, the thousand colours and the ceaseless shouting of this market. It is not just by chance that the clarinet suddenly comes across the word *sguaiato* [coarse] in the score and that the guitar is suddenly asked to sound *come un campanaccio* [like a cowbell].

Canzoncina per una bimba [Little song for a little girl]. A simple arpeggio and a delicate and innocent melodic line do indeed seem to suggest a little girl, but in fact the person is a lady. The gentleness and great spontaneity that characterises her actions makes the composer see her just like a little girl.

Omaggio a Mario Castelnuovo-Tedesco [Tribute to Mario Castelnuovo-Tedesco]. The reference in the title is quite clear; it is a tribute to the great Tuscan composer to whom this composer feels very close. This piece centres upon exaltation based on simplicity of resources and its harmonic language is inspired by that of the composer to whom it is dedicated.

Rimpianto di un esiliato [An exile's regret]. Dedicated to the composer's great friend Andrea Graziano, with whom he grew up. For reasons of work Graziano was forced to move to Brescia and leave his beloved Rome. Indeed he called himself an exile since he was removed so far – against his will – from his bonds of friendship and affection.

The desolate song of the clarinet is supported by minimalist accompaniment from the guitar, but the guitar then explodes into a furious solo only to sink back into resignation.

Spigolosità lineari [Linear angularities]. A linear angularity indeed... a small cell of tightly imitated melodies, which is then disrupted with declamatory dissonances and sudden pauses. It is a simple work to which the composer is greatly attached, since it is the first of the **Otto pezzi** to be written and forged the way for him to draft the others after it.

Spiccando il volo [Spread your wings and fly]. Tribute to maestro Claudio Scozzafava, to whom the composer owes his initial training and his love of beautiful things. The composer uses the symbol of the eagle chick, which is almost grown and, after being prepared by skilful teaching, is ready to leave the nest on his own, spreading its wings and flying towards its own life.

The piece is constructed on a small melodic cell inspired by the fourteenth century composer Francesco Landini, which undergoes variations and is inserted into complex rhythms where the accent is continuously shifted.

This is the composer's favourite of the **Otto pezzi** pieces and concludes the whole series of narrations.

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Translation: David W. Solomons

Jan Freidlin was born in Chita (Southern Siberia) in 1944. He studied composition, piano and music theory at the *Odesskoe Musikalnoe Uchilizshe* [Odessa Music College]. From 1965 to 1971 he studied composition and theory with Prof. A. Kogan at the *Odesskaya Gosudarstvennaya Konservatoriya* [Odessa State Conservatory]. Upon his graduation he served as Artistic Director and Principal Conductor of the *Big-Band Odesskoy Philharmonii* [Odessa Philharmonic Society Jazz Orchestra], and in 1974 became a member of the *Soyuz Kompositorov SSSR* [USSR Composers' Union]. He was the Head of the Music Theory department at the *Odesskaya Srednyaya Musikalnaya Shkola dlya Odarennih Detey* [Stolyarsky Special Music College] from 1974 until 1990 when he immigrated to Israel. Freidlin taught at the *Rubin Academy of Music* for three years, and he currently teaches at the *Levinsky College of Music* in Tel-Aviv.

He has composed music for many television programs, for 26 theatre plays and for 7 feature films. A prolific composer, many of his works have been performed in Russia, Israel, Germany, Australia, Italy, Sweden, UK, Czech Republic, Holland, France, Brazil, Japan, and the USA. The works of Jan Freidlin are published in many Editions in USA (3), Germany (2), France (2), Israel (2), Russia (2), Ukraine and Belgium.

Among his important achievements are: Grand Prix of *Warna Cinema Festival* (Bulgaria) for the original music for the movie *The Summer has Begun* (1978).

The *ACUM Prize* (Israel, 1993) for "*Miscenscenes - Sonata for Violin and Cello*".

The *ISCM - Liberson Prize* (Israel, 1995) for "*Piano Trio No. 2*".

2nd Prize of *Guitar Foundation of America* (Claremont, CA - 1995) for "*Letters from Arles*" for guitar.

"*Sonata in 3 Visions*" for Solo Harp was chosen by the *13th International Harp Contest* (1998) as required Israeli work.

In 2002 his work "*Twilight music*" for Flute, Violin and Piano becomes the First Prize Winner of *Tampa Bay International Composers' Forum for Excellence in Chamber Music* (Florida, USA).

Performances in Jerusalem, Tel-Aviv and Haifa by *Israel Philharmonic Orchestra* conducted by Gennadi Rozhdestvensky with cellist Michael Haran playing the "*Cello Concerto*" (1995).

2 *Melodia* LP albums containing the "*Capriccio Concertante for Piano and Orchestra*" and chamber works. In May 1998 in Paris, Israel was represented by "*Trio No. 2*" by Jan Freidlin at the *International Radio Broadcasting Rostrum* and getting a high estimation. It has been broadcasting in many Europe countries.

"5 *Duets*" for Violin and Cello have been very successfully performed and warmly accepted at Annual *Festival Mozart* in Bruxelles (Belgium) on September 2003 (performed by G. Sharon and M. Haran).

In march 2006 "*Ballade in Black & White*" for piano has been performed at Carnegie Hall in New York by Ina Faliks.

11-12 August, 2006 "*Symphony No. 2*" has been very successfully performed and warmly accepted in Santiago by *Orquesta Sinfónica de Chile* under conduction of M. Haran.

"*Poem of contrasts*", a commissioned work which was written for the *Israel Philharmonic Orchestra*, was premiered under the baton of Maestro Zubin Mehta in October 2007.

His pieces are recorded by: Gregory Nisnevich (guitar), "*Letters from Arles*", *Proforma Records* (USA); Nitzan Haroz (trombone), "*Towards the Light*" (USA); Briggen - Maestri Duo, "*Ballade No. 4*", *Fabrique en France* MPO-422001; Gregory Nisnevich (guitar) and others, CD "*Souvenir of Russia*", *Sonora Productions* S022601 (Canada); Cynthia Dealmeida (oboe), "*Mist over the Lake*", *Crystal Records* CD 729

Jan Freidlin's web address, with a catalogue of his works and contact details, is www.under.org/cpcc/jfreidlin.htm.

Mist over the Lake is a picturesque landscape that I saw many years ago. I would therefore describe this piece as a painting. **Mist** has become so popular that I decided to make many arrangements for various solo instruments.

I never write pieces with a view to any particular style. I try to write music spontaneously, establishing a real level of understanding between composer and musicians and between musicians and audience .

Tenderness is a piece of subtle emotional feelings, psychologically complicated, despite the simple palette of colours I have chosen. I am sure it is not easy to perform this piece, despite its simplicity. It demands great emotional endeavour.

I can imagine that it is a real challenge to create the right ensemble in a piece where the musicians have to know each other intuitively as individual musical subjects.

Path to Childhood. This piece is like a retrospection that includes several returns of a simple tune in which one can recollect some early pictures or immerse oneself in deep distant and half-forgotten images.

I also suppose it has an intimate atmosphere with an insistent desire to return back to such an *Amarcord* of feelings.

Path to Childhood is written specially for *Duo Mosaikón*.

«I also would like to add my warmest words about the Duo Compostella - Balsimini. I really enjoy collaborating with them and am I certain that they will make great progress in their musical career. I have written pieces for them before, and I will continue our cooperation in the future».

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Emanuel Vahl was born in Odessa (Ukraine) in 1938.

After completing his musical studies at the *Stoliarisky Conservatoire* in Odessa and the *Music Academy* in Moscow, he started to compose for all kind of instruments and ensembles. So far, he has composed more than 100 works!

In 1990 he immigrated to Israel.

He taught Harmony and Composition at the *Hasadna Conservatoire* in Jerusalem, and now he teaches at the *Dance Studio* of Jerusalem.

As a member of the *Union of Israeli Composers* and *ACUM* since 1991, he has written, among other works: "*Symphony*" for Symphonic Orchestra; "*Symphonietta*" for String Chamber Orchestra; 18 "*Sonatas*" for all kind of solo instruments (Violin, Viola, Cello, Double-bass, Flute, Clarinet, Trumpet, Harp, Guitar, Marimba, Piano, Organ and Soprano solo).

He wrote also: 5 "*Suites*" for Piano; "*Suites*" for Oboe and Piano; "*Suite*" for Horn and Piano; "*Suite*" for two Cellos; "*Jewish Suite*" for Strings. These Suites were performed at the Festival "*Sounds of the Desert*" (in Sde Boker) in 2004.

Further works: "*Suite*" for Guitar (which was published in Quebec, Canada, in 2003); "*Flute Trio*"; "*String Quartet*"; "*Saxophone Quartet*"; "*Jewish Rhapsody*" and "*Hazanut*" for Saxophone Quartet; "*Jewish Ballade*"

for Saxophone Octet; "Suite" for Wind Quintet; "Mass" (in Latin) and extracts from liturgical Jewish music (in Hebrew); "Adon Olam", "Mode Ani Lefaneykha", "Hine Ma Tov", for mixed Choir; "Suites for Children's Choir"; "Liturgical Jewish pieces" for Voice and Piano: "Shema Israel", "Sim Shalom", "Halleluya", "Siman Tov", "Im Ta'hane Alay Ma'hane", "Eley Barekhev", "Isme'hu Bemalkhutekha"; "Mediterranean Dances" for Piano Trio; and a lot of "Songs for Children".

Emanuel Vahl has organized 15 concerts involving his own compositions at the *Cultural Centre* of the *Hebrew Union College* in Jerusalem, the *Bnai-Briith* organization, the *Hasadna Conservatoire* in Jerusalem and the *Blumenthal Library* in Tel-Aviv together with the composer Sara Faygin.

I composed the **Jewish Duet Op. 69** in the year 2000.

I wrote it in 3 different versions: for clarinet and guitar, for viola and guitar, and for cello and guitar.

This piece consists of 3 sections:

1. *Lyrical and full of suffering in a cantorial style*, expressing the history of the Jewish People;
2. *Lyrical but brighter like a recitative in a Mediterranean style*.

This part segues directly into the 3rd section;

3. *Happy Hasidic scherzo-dance*.

I originally intended to write only a Hasidic dance. So I started with the 3rd part of the piece. Then, at the request of the clarinetist Ilya Schwartz and the guitarist Gregory Nisnevich, my conception of the piece developed, and I wrote successively the second then the first section.

As in Hebrew writing, I composed this piece from right to left!

Later, I made an arrangement of the **Duet** for clarinet (viola, cello) and piano, because you can find more pianists than guitarists in the world.

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Laurent Boutros was born in 1964 in Maisons-Alfort near Paris. At the age of 12 he began his studies at the Alfortville municipal Conservatoire in the Paris region. His meeting in 1984 with the Argentinean maestro Raúl Maldonado was decisive. He studied the classical repertoire with him for a few years and also South American folklore in his company. He won a first prize in classical guitar at the *Ecole Nationale de Musique* in Issy les Moulineaux in 1992. Laurent Boutros carries within him the breath of his origins. Born in France of parents of Armenian origin, he finds his musical path by writing in a style reflecting the sounds of the Near-East, inspired by the traditional music of Armenia and other countries of the Caucasus. Since 1993 several publications have appeared in the *Henry Lemoine* catalogue.

Since 1997 Laurent Boutros has appeared on various tours in Europe, Asia and Central America. He teaches the guitar at the *Ecole de Musique* of Bures sur Yvette, where he is also the headmaster. For some years his music has been regularly played and recorded by many groups both in France and abroad, including Sarah Chenal and Olivier Pelmoine, Thibault Cauvin, Toshiji Ishii, Krzysztof Pelech and Jan Jakub Bokun.

In 2004, at the request of the *Centre National d'Art Contemporain Georges Pompidou*, he created and recorded a work inspired to "*Le Carnaval d'Arlequin*", on the guitar, for the Joan Mirò exhibition "*La naissance du Monde*".

Recently, in 2007, he has been the guest of the *Festival international de guitar* of Ile de Ré, of the *Rencontres internationales de guitare* in Antony (near Paris) and of the *International Festival of Bath* in England, and he has been invited to present a conference on his works at the *Instituto Superior del Arte* in Havana, Cuba, on November 1, 2007.

In January 2007 his latest CD appeared, entitled "*Une guitare en Arménie*" [A Guitar in Armenia] involving his compositions for solos, duets and trios, with a preface by the Canadian director Atom Egoyan, who is of Armenian origin.

Egoyan says of him: «...*Laurent Boutros has succeeded in seizing the soul of the Armenian folk tradition in a fascinating and original way. These beautiful pieces which combine a work of transcription with significant re-interpretation, offer an evocative and delicate spiritual voyage. Boutros is an exceptional guitarist and these works represent an important contribution to the repertoire ...*».

At the Crossroads of the East and the West is **Amasia**, a city in Turkey and in the Ancient Ottoman Empire. In this colourful piece there are both Eastern melismata and traditional Western or classical harmonisation. Following an introduction of insistent rhythms, almost like a liturgy, the theme of the central section approaches the rhythmical feel of an Argentinean *Milonga*. Then comes a slow, plaintive and languorous

section which evokes the nostalgia of Armenian music. A cadence for the guitar follows before the final restatement of the main theme.

In **Introduction et Danse arménienne** [Introduction and armenian Dance], the first bars introduce the theme of a languorous melody in a 5/8 and 6/8 rhythm. The clarinet plays in a way approaching that of its double-reeded Eastern cousin the *Duduk*. The character of this binary 2/4 dance with its martial accents is close to the *Kotchari*, one of the oldest characteristic dances of Armenia. The principle of the dance is that of a mixed open round which the dancers join at will. The dance version uses many repetitions and speeds up as it goes along.

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Translation: David W. Solomons

Duo ΜΟΥΣΑΙΚΌΝ

The philosophy behind the musical project of the Μουσαϊκόν Duo is inherent in its very name: the Greek word **μουσαϊκόν** [mosaic], which could be understood under a wider meaning of "patient work worthy of the Muses". Indeed the Duo's basic inspiration was to develop an original repertoire for the two instruments comprising precious musical "tesserae" placed next to each other in harmonious order to form a whole multicoloured picture.

They have been performing as an established Duo since 2006 when, after completing their own academic studies, they found the need to explore new soundscapes going beyond the confines of the classical repertoire. This journey, which originally developed from the search for original unperformed works, naturally progressed to sending requests to composers of various cultural and musical backgrounds to write new works to add to the repertoire of this fairly unusual instrumental combination.

EURASIA is a musical journey of the mind across the Ancient World, from the ancient Britannia to the distant grasslands of the Caucasus, crossing the sun-drenched Mediterranean and the boundless vastness of Russia.

The programme of music comprises a masterly mixture of sonorities from Europe and the Near-East with classical and folkloric elements forming a multicoloured musical fresco.

In conclusion we would also mention the close collaboration between writers and performers, to which this booklet bears witness, since, apart from these short notes, it was written entirely by the composers themselves. We affectionately regard them as "our composers", and, quite rightly, we offer them heartfelt thanks for the enthusiasm with which they have provided us, from the very outset, with their own experience and cultural traditions, to enable this project to be accomplished so superbly.

Duo Μουσαϊκόν, March 2008

Davide Compostella is playing a *Selmer "St. Louis (Paris)"* clarinet, with *Vandoren* mouthpiece and reeds.

Alessandro Balsimini is playing a *Ramirez "De Camera"* guitar, made in 1989, with *D'Addario Pro-Arte "Extra-hard tension"* bass strings and *Savarez Alliance "Tension forte"* treble strings.

Translation: David W. Solomons