

KLAUS GESING heartluggage

ATS-Records CD-0610



Komplexe Kuchen-Klänge – Klaus Gesings „Heartluggage“

von
Andreas Felber

Seine Musik fließt virtuos und rund, und aller kammermusikalischen Leichtigkeit zum Trotz schlummern da unter der Oberfläche strukturelle Vertracktheiten, vielfältige, oft verdeckte Bezüge, die, so die Eigendiagnose, durchaus auch Ausdruck persönlicher Zerrissenheit sind. Klaus Gesing, der aus Düsseldorf stammende Sopransaxofonist und Bassklarinetttist, der in Den Haag ausgebildet wurde, viel Zeit in Oberitalien verbringt und nichtsdestotrotz seit 1998 in Wien lebt, ist ein Klang-Ästhet, dessen tiefschürfende, immer wieder hitzig aufkochende Lyrismen sich als komplexere, vielschichtigere musikalische Gedanken erweisen, als es beim ersten Hördurchgang scheinen mag.

Süffig, sublim, selbstverständlich: Auf diesen Nenner könnte man die Musik Klaus Gesings bringen. Eine Musik, die sich bei aller Virtuosität durch eine Aura kammermusikalischer Transparenz auszeichnet, durch kontinuierliche, nuancenreiche Fließbewegung, formsichere organische Bögen. Die nicht die Weiten des Experiments, sondern die Tiefen emotionalen Ausdrucks erkundet, lyrische Grundhaltung und expressive Intensität miteinander versöhnt und in hörenswerter Weise in einen ästhetisierenden klanglichen Kontext stellt. Es ist Musik aus einem Guss, von Gesing sowohl in freiem als auch in gebundenem Improvisationsrahmen in architektonischer Stringenz und apollinischer Ausgewogenheit choreografiert. So scheint es.



„Mein Grundanliegen ist Kommunikation“, so Klaus Gesing, „allerdings ohne meine Integrität als Komponist in Frage zu stellen. Das macht es für mich spannend: Zu wissen, dass hier etwas sehr Schwieriges wie ein Stück Kuchen, wie ein Kinderlied klingt. Wodurch die Musik intellektuelle Tiefe bekommt, und man auf mehreren Ebenen kommunizieren kann: Mit Fachleuten ebenso

wie mit Jazz-Neulingen.“

Da horcht man auf. Lässt ein Statement wie dieses doch vermuten, dass da noch eine andere Schicht, ein anderer Code in Klaus Gesings Musik verborgen ist, dass hinter der so entspannten Oberfläche mitunter schweißtreibende Diffizilität steckt. In der Tat eignet den Klängen des 1968 in Düsseldorf geborenen, ab 1990 am Königlichen Konservatorium Den Haag und in den Masterclasses Dave Liebmans in Stroudsburg, Pennsylvania, reifenden Musikers nicht zuletzt dank der mitunter diabolischen Komplexitäten, die da – oftmals unhörbar – im Untergrund schlummern, Raffinesse und Substanz. Es ist die spannungsvolle Ambivalenz zwischen eingängigem akustischem Erscheinungsbild und gefinkeltem kompositorischem Konzept, die die Arbeit des seit 1995 in Österreich ansässigen Aerofonisten auszeichnet. Sie prägt sowohl seine kompositorische Arbeit für die Jazz Big Band Graz als auch die bis dato wohl relevantesten Resultate unter eigenem Namen - das brillante, 2002 live aufgenommene Duo-Album „Play Songs“ (ATS Records) mit dem Udineser Pianisten Glauco Venier sowie das Trio-Opus „Chamber Music“ (Universal Music) von 2003 mit Venier und der britischen Vokalistinnen-Magnifizenz Norma Winstone („Azimuth“).

Noch charakteristischer scheint diese Kunst des „komplexen Kinderlieds“ für das neue, 2004 inaugurierte Quartett „Heartluggage“. Gerade die Musik dieses Ensembles lebt vom inneren Kontrast von strukturell-technischem Hürdenreichtum und dessen scheinbar müheloser Umsetzung: Etwa in aus der bulgarischen Volksmusik bekannten 11er-Metren, die sich – in ersterem Fall in Gestalt einer folkloristischen Flöten-Trommel-Figur – durch „Dorothy's Dance“, „Force on Fours“ und „Tanz ohne Antwort“ ziehen; oder im kontrapunktischen Zusammenwirken der instrumentalen Parts, den „*rhythmischen Polyfonien*“ (Gesing), die im Stück „Heartluggage“, Namensgeber des Ensembles, für Spannung sorgen. Während Gesing seine Blasinstrumente auch in der Horizontalen per Overdub zu mitunter kühnen Stimm-Schichtungen übereinander legt, die im Falle von „Here And Now And You Forever“ gar in ein Fugato münden



„Ich habe viel Volksmusik gehört und das hat sich in meinen Gehirnwindungen einfach festgesetzt“, so Gesing, der als Sopransaxofonist mit Faible für hohe Lagen noch dort mühelos intoniert, wo andere nur mehr Geräuschklänge hervorbringen. *„Das kommt an allen Ecken und Enden wieder heraus, ob ich will oder nicht. Oft auf sehr versteckte Art und Weise. Der volksmusikalische Anteil ist eine Art Geheimcode, der so tief in mir drin ist, dass ich mich als Komponist niemals bewusst dafür oder dagegen entscheide. Das bin einfach ich.“*

Was hinter diesem Interesse an musikalischer Tradition steht?

„Volksmusik hat für mich mit Heimat zu tun. Vielleicht ist meine Sehnsucht danach vor dem Hintergrund zu sehen, dass ich aus Deutschland stamme, viele Jahre in Holland verbracht habe, jetzt in Österreich lebe, aber auch viel in Italien unterwegs bin. Meine Musik ist auch ein Spiegel meiner eigenen Zerrissenheit, weil ich manchmal nicht mehr weiß, wo ich mich zuhause fühlen soll. Und dann muss man darauf zurückgreifen, sich bei sich selbst zuhause zu fühlen, anstatt an einem topografisch benennbaren Ort.“

Dass der Bandname ursprünglich nicht auf „Heartluggage“, sondern auf „Osterweiterung“ lauten sollte, dieser Umstand lässt auch auf eine paneuropäische Programmatik der Musik Klaus Gesings schließen – eine Annahme, die einerseits ins Schwarze trifft, jedoch gleichzeitig zu kurz greift.

Zwar ist es kein Zufall, dass Gesing auf ein internationales, junges Sideman-Team setzt:

So auf den virtuosen Moskauer Bassisten Yuri Goloubev, der schon für Michel Portal und Adam Nussbaum tiefe Töne gezupft und als Mitglied diverser klassischer Orchester auch Barbara Hendricks, Thomas Quasthoff, Kim Kashkashian und anderen prominenten Solisten sekundiert hat. Von seinem technischen Können zeugt der Umstand, dass er etwa Mozarts Klarinettenkonzert oder Beethovens dritte Cello-Sonate für Kontrabass und Klavier transkribiert und ediert hat.

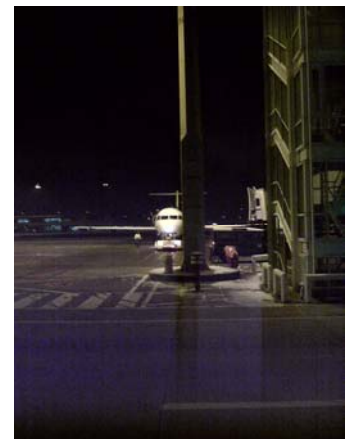
In wechselnden Bandkontexten hat Goloubev dabei eine mittlerweile beinahe intuitive musikalische Beziehung zum israelischen Schlagzeuger Asaf Sirkis aufgebaut, der seit 1999 in London lebt und hier sowohl als Sideman – etwa im „Orient House Ensemble“ von Landsmann Gilad Atzmon oder in der Formation um Saxofonist Tim Garland – , aber auch als Leader seiner eigenen Formation „The Inner Noise“ – auf sich aufmerksam gemacht hat.

Jüngster im Bunde ist der erst 24-jährige, walisisch-stämmige Pianist Gwilym Simcock, zurzeit vielleicht DER Shootingstar der englischen Szene, der auch als Komponist und Waldhorn-Spieler im Jazz- und Klassikbereich tätig ist und u. a. auf

Kenny Wheeler, Dave Holland, Evan Parker, Norma Winstone und Lee Konitz als Referenzen verweisen kann.

Trotz dieser Einflussvielfalt, für die also einerseits die Person Klaus Gesings steht, die andererseits in Gestalt der unterschiedlichen Backgrounds seiner Mitstreiter mitklingt, ist nicht eine möglichst facettenreiche Demonstration der Ergiebigkeit europäischer Volksmusik-Traditionen das Anliegen des Quartetts. Die Themen, die Klaus Gesing als Inspiration dienen und in seiner Musik verhandelt werden, sind nicht politischer, sondern höchst persönlicher Natur: Sie reichen von den ersten Krabbelversuchen seines heute vierjährigen Sohnes („Force on Fours“) über ein Liebesgedicht („An meiner Küsten Strände“, ehemals für das Kammermusikensemble „Ambitus“ geschrieben) zur Erfahrung des Abschiednehmens („To The Missing“). Klaus Gesing verleiht die Bestandteile seiner musikalischen Sozialisation der eigenen Ausdruckswelt ein, um daraus im Grunde nichts anderes als - Klaus-Gesing-Musik zu destillieren. Weshalb sich auch ein volksliedhafter gregorianischer Choral und ein vielgespieltes Jazz-Thema darin finden können, ohne den Eindruck der Geschlossenheit, eines höchst individuellen musikalischen Kosmos gefährden zu können. Wie Gesing mit John Coltranes „Giant Steps“ verfährt, wie er die Melodie in der balladesken Einleitung andeutet, ihr eigene Harmonien unterlegt und darüber zu einem gänzlich anderen Höhepunkt kommt als es das Original vorgibt, kann als Lehrbeispiel dafür gelten, dass im Jazz derjenige zu eigener Stimme findet, der nicht die Ausdrucksbedürfnisse der Form, sondern die Form seinen Ausdrucksbedürfnissen anpasst. Der Bandname „Heartluggage“ darf also in mehrfacher Hinsicht als eine Sache von Herzensangelegenheiten gelesen werden: Klaus Gesing hat als musikalischer Europäer, der er zweifellos ist, in sich selbst sein Zentrum, seine Heimat gefunden.

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A complex piece of cake - Klaus Gesing's "Heartluggage"

by Andreas Felber

His music has a virtuoso and round sound to it, but despite the lightness and ease of the performance – underneath its surface there are structural complexities, multifaceted and often disguised references. In the opinion of the composer they may also reflect traces of a personal disruption. Soprano saxophonist and bass clarinetist Klaus Gesing, who was born in Düsseldorf (Germany) graduated in The Hague. Since then he has been spending a lot of time in Italy and has been living in Vienna since 1998- he is an aesthete of sound: his profound and often fervid lyricisms prove to be musical thoughts of a more intricate and multi-layered nature than initially meets the ear.

Tasteful, sublime and self-evident: these may be the properties that one could attribute to Klaus Gesing's music.

A music that - despite all virtuosity – manages to maintain an aura of chamber musical transparency and is characterised by a continuous and nuanced flowage spanning structurally secure and organic musical phrases.

A music that explores the profundities of emotional expression rather than the widths of experiment, a music that reconciles expressive intensity and a lyrical attitude.

It is music of a piece and Klaus Gesing being the choreographer manages to realise architectural stringency and an apollonian equilibrium. Or so it seems.



"My foremost interest lies in the aspect of communication", explains Klaus Gesing, "though not at the expense of my integrity as a composer. In my opinion tension is: knowing that something quite intricate and complex can sound very simple, a piece of cake, so to speak. The music gains intellectual depth and it enables me to communicate with experts and jazz-novices alike."

This sort of statement raises curiosity insofar as it implies another layer, another code that lies hidden in the music of Klaus Gesing containing great structural challenges while being disguised behind a very relaxed surface. It is these sometimes diabolic complexities, often unperceivably simmering under the surface that provide the music of Klaus Gesing, who has attended the masterclasses of David Liebman in Stroudsburch, Pennsylvania – with substance and refinement. The suspenseful ambivalence of a smooth and rounded acoustic appearance on the one hand, and his cunning compositional concept on the other, characterises the work of this since 1995 Austrian based wind instrumentalist.

It coins his work for the Jazz Big Band Graz, as well as the so far most relevant recordings under his own name – the brilliant duo album "Play Songs" (ATS-Records), recorded live in 2002 with the Italian pianist Glauco Venier, and the 2003 Trio-Opus "Chamber Music" (Universal Music), with Venier and the British vocalist-magnificence Norma Winstone ("Azimuth").

This art of the "complex nursery rhyme" seems to be even more characteristic of his new quartet "Heartluggage", which came into being in 2004.

Especially the music of this ensemble lives on the inner contrast of a very intricate structural concept and its seemingly effortless rendition: 11/8 metres known from Bulgarian folk music for example, as in "Dorothy's Dance" – where it appears in the

form of a folkloristic flute-percussion-motif – "Force on Fours" and "Tanz ohne Antwort" , or the contrapuntal interpolation of the instrumental parts, the "rhythmic polyphonies" (Gesing), that create tension in the piece "Heartluggage", giving the ensemble its title. Gesing, per overdub, also employs audacious super-impositions of various layers of wind instruments. In the case of "Here and Now and You Forever" they even culminate in a fugato.

"I have listened to a lot of folk music, and that has left a deep impression on my way of hearing music", explains Gesing, soprano saxophonist with a liking for the high register, who easily intonates high up there where others produce mere noise-sounds. "It manifests itself at every corner, not asking for my permission, and often in a very subconscious manner. The part of the folk music is like a secret code so deeply rooted in myself, that as a composer I never consciously decide in favour or against it. That's just me".

What lies behind this interest in musical tradition?

"Folkmusic for me is a synonym of "Heimat", of being at home.

Maybe my longing for it has got something to do with the fact that I am German, spent long years in the Netherlands, and spend much time in Italy. My music also somehow reflects my own disruption, as I from time to time do not know where I can feel at home myself.

Consequently one has to take refuge in feeling at home just with oneself, rather than with a topographical place."

The fact that the initial name for the project was not "Heartluggage" but "Eastern Enlargement"("Osterweiterung"), could lead to the conclusion that there might also be a pan-european program to the music of Klaus Gesing – a conclusion that hits the mark and still does not reach far enough.



It is no coincidence that Gesing relies on a young and international group of sidemen: The virtuoso Moscowian bassist Yuri Goloubev, who plucked the low notes for Michel Portal and Adam Nussbaum among a multitude of others, and as a member of a variety of classical orchestras worked with Barbara Hendricks, Thomas Quasthoff, Kim Kashkashian and other well-known soloists. His technical facilities are illustrated by his transcriptions of Mozart's Clarinet Concerto and Beethoven's third Cello Sonata for double bass and piano.

In a variety of different ensembles, Goloubev developed an almost intuitive musical collaboration with the Israelian drummer Asaf Sirkis.

Sirkis has been living in London since 1999 and drawn a good deal of attention to his playing as a sideman, for example in the "Orient House Ensemble" led by his compatriot Gilad Atzmon, as well as the leader of his own group called "The Inner Noise".

The youngest member is the only 24 year old, Welsh born pianist Gwilym Simcock, presently THE shooting star of the English jazz scene, who works also as a composer and French horn player in the field of classic and jazz. He has also worked with Kenny Wheeler, Dave Holland, Evan Parker, Norma Winstone and Lee Konitz, to name but a few.

Notwithstanding this diversity of influences - manifest in the person of Klaus Gesing, and evident through the variety of different backgrounds of his co-musicians – the aim of this quartet is not a multi-faceted demonstration of the richness of Europe's folk music tradition. The topics that inspire Klaus Gesing and are being discussed in

his music, are not of a political, but of a highly personal nature: they reach from the first attempts to crawl on all "fours" ("Force on Fours") of his now four year old son, a love poem ("An meiner Küsten Strände", initially written for the composers collective "Ambitus") to the experience of bidding farewell to somebody ("To the Missing"). Klaus Gesing incorporates the ingredients of his musical socialization into his own world of expression in order to distillate nothing else but Klaus-Gesing-Music from it. Therefore also a Gregorian Choral and a frequently played, well-known jazz tune can be integrated, without in the slightest altering the impression of unity of a highly personal musical cosmos.

The way in which Gesing treats John Coltrane's "Giant Steps", how he hints at the melody during the ballad-like introduction, how he respells it with his own harmonies and how he reaches a completely different climax than the original: this can be taken as an instructive example of how to find one's own voice in the realm of jazz: don't adopt the needs of expression to the form, but the form to your needs of expression.

The name of the group "Heartluggage" may thus be read with a variety of interpretations: Klaus Gesing, being the musical European that he undoubtedly is, has found the center, the "Heimat" in himself.

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(Translation by Klaus Gesing and Barbara Conrad)



Personel

Klaus Gesing [D] (ss,bcl,fl, comp.) www.klausgesing.com

was born in 1968 in Düsseldorf, Germany.

Having studied both clarinet and saxophone for some years (he won the prestigious "Jugend Jazzt" Award of NRW on tenor sax in 1988) he moved to the Netherlands in 1990.

He was professionally trained in Jazz (John Ruocco) and Classical (Leo van Oostrom) Saxophone at the Royal Conservatory of Music in The Hague, where he finished his studies with a special remark for his compositions and artistic expression. He had additional studies with David Liebman in Pennsylvania.

In the Netherlands he led his own group "The Jahi Jazz Ensemble", writing all the material and focusing on composition.

With this group he had various radio broadcasts, concerts and festival appearances.

He was awarded Best Soloist at the Middelzee Jazzfestival in 1994, won the Van Merlen Jazz Price of The Hague in 1995.

In 1996, now principally based in Austria, he travelled to the Vienne International Jazzcompetition in France, where he was again provided with the Price as "Best Soloist". In the following years he opened up collaborations with a variety of artists, including Kenny Wheeler, Norma Winstone, Martin France, Michel Godard, Gabriele Mirabassi, Glauco Venier, Ricardo Zegna, Jarrod Cagwin and others.



He published several CDs in Duo with Glauco Venier ("Klaus Gesing and Glauco Venier play Bach", "Klaus Gesing and Glauco Venier play Songs") began an intensive collaboration with Norma Winstone. The result is the Trio Opus "Chamber Music" (Universal Music 2002) where they had appearances in the Austrian Television, Austrian Radio (Ö1) and recently at the Bath International Jazzfestival.

Being member of the 'JazzBigBand Graz' he contributed two of his own widely noted compositions and arrangements to the CD "A Life Affair" published at Universal Music in 2004.

In 2000 he presented his first CD under his own name, consequently called "First Booke of Songes".

He now presents his second album as a leader entitled "Heartluggage".

Klaus Gesing recently entered the realm of Film Music with two very different projects: One is a complete Soundtrack to the Mute Movie Classical "Joan of Arc" by the Danish director Carl Theodor Dreyer that he composed in collaboration with the Italian organplayer and composer Paolo Paroni. It is performed live with organ, soprano saxophone and a 30 piece choir.

The other is a multi media performance based on the only Film by Samuel Beckett "Film". This work has been commissioned by the 16th Grabenfest, a widely renowned contemporary composition festival in Vienna. "Film" is a Soloperformance, using two Videoscreens, live improvisation and electronics.

Gwilym Simcock [GBR] (piano, melodica) <http://www.bashomusic.co.uk/gwilym.htm>

GWILYM SIMCOCK (24) is the most outstanding jazz pianist and composer of his generation. Awarded a grant from the Peter Whittingham Foundation he is writing a series of pieces for his first major UK tour as bandleader / composer, which features some of the

leading names in British jazz including Norma Winstone, Tim Garland, Stan Sulzmann, Martin France alongside young virtuosos Phil Donkin on bass and The Swallow String Quartet. As a composer, Gwilym has been influenced by Maurice Ravel, Igor Stravinsky, Keith Jarrett, Chick Corea, Jaco Pastorius and Frank Zappa. This project will be recorded for Jazz on 3, BBC RADIO 3 in Sept 2005.

Winner of Rising Star award at this year's BBC Jazz Awards and winner of the British Jazz Awards 2005 in the same category, GWILYM SIMCOCK is also an exceptional classical pianist and French horn player. At the age of eleven Gwilym attained the highest marks in the country for his Associated Board Grade 8 exams - on both piano and French horn! Introduced to jazz by Steve Berry (ex-loose tubes) at Chethams School, Manchester he went on to study jazz piano at The Royal Academy of Music, London with teachers John Taylor, Nikki Iles, Nick Weldon and Geoff Keezer. He graduated from the Royal Academy with a first-class honours degree and the coveted 'Principal's Prize' for outstanding achievement.



Gwilym was a member of the winning Perrier Young Jazz Ensemble in 2001, and has played with the BBC Big Band and the National Youth Jazz Orchestra on both French horn and piano. He has performed with Tim Whitehead, Stan Sulzmann, Norma Winstone, Iain Ballamy, Bill Bruford, Julian Arguelles, Pete King and Don Weller, as well as leading his own groups. He toured with Kenny Wheeler on French horn in 2003, and on piano in January 2005 - when his fellow musicians included Dave Holland, Evan Parker, Norma Winstone and Lee Konitz. In May 2005 Gwilym performed to an audience of 800 the premiere of Tim Garland's piano concerto with the Northern Sinfonia at the Sage, Gateshead. He has also toured extensively throughout the world having played in amongst others Japan, Mexico, Russia, and Scandinavia. Gwilym is currently endorsed by YAMAHA.

Asaf Sirkis [Israel]

(drums)

<http://www.asafsirkis.co.uk/>



Asaf was born in Israel in 1969. In the early 90s, having studied drums for seven years with David Ritch, he started playing professionally with many jazz, rock, and free jazz artists in Israel such as; Harold Rubin, Albert Beger, Ari Brown, and Emmmanuel Bex to name a few. He played in various venues and festivals including the Jazz in the Red Sea Festival and the Israel Festival. Asaf was also involved in a variety of ethnic musics, playing with different klezmer groups and Middle Eastern music artists such as Yair Dalal and Eyal Sela. From 1994 he recorded and toured

Europe with the Amir Perelman trio.

While still in Israel Asaf formed his own band, The Asaf Sirkis Trio, with which he toured Israel and recorded his first album, One Step Closer. His second project, The Inner Noise, was partly commissioned by the department of arts of the Tel-Aviv City Council, and was performed around Israel in 1997-8.

In April 1999 Asaf moved to London where he soon became a part of the UK jazz and world music scene. During that year he started working with Adel Salameh, a Palestinian Aud player/composer, as well as Steve Lodder and Mike Outram with whom he reformed his own band, The Inner Noise. Between 2000 to 2005 Asaf was a regular member of Gilad Atzmon's Orient House Ensemble. This band has recorded four albums for Enja Records and toured Europe frequently. Their album 'Exile' has won 'Best CD of the Year' at

the BBC Jazz Award 2003 as well as in Time-Out 'Reviewer's Pick' (by John Lewis). The band was nominated for the BBC jazz award 2004 as 'Best Band'.

Asaf also plays/played/recorded with other artists in the UK and in Europe, including Chick Corea, Tim Garland, Larry Coryell, Gary Husband, John Taylor, Norma Winstone, Lenny Stern, Julian Siegel Quartet, John Law, Peter King, Stan Sulzman, Barbaros Erkose (Turkey), Antonio Zambrini, Ari Brown (Chicago), Bela Szakcsi-Lokatos (Hungary), Glauco Venier (Italy), Yuri Goloubev (Russia), Klaus Gesing (Austria), Christoph Spendel (Germany), Eyal Maoz (NY), Sigi Finkel (Austria), Carlos Barretto (Portugal), Simon Fisher Turner, Phil Robson, Arnie Somogyi, Martin Speake, Mark Latimer, Reem Kelani, Christine Tobin, Nicolas Meier Tom Arthurs, John Etheridge and more.

Yuri Gloubev [RUS] (bass) <http://www.yurigoloubev.com/home.asp>

Born in Moscow, Russia, in 1972. After many years of a splendid career in classical music, since his moving to Italy in december 2004 dedicates himself exclusively to performing and composing jazz that he has been playing and composing alongside with his classical activities for some years and considers as his true call. In his "adopted home", Italy, collaborates with such important figures of Italian and European jazz scene as Enrico Pieranunzi, Franco Cerri, Glauco Venier, Claudio Fasoli, Giovanni Falzone, Guido Manusardi, Gianni Cazzola, David Boato, Antonio Zambrini, Massimo Manzi and many others. At the same time performs with some of the important international jazz artists as Klaus Gesing, Franco Ambrosetti, Gwilym Simcock, Asaf Sirkis, Ron Horton, Mike Serin, Will Holshouser, Michael Rosen participating in such festivals like Umbria Jazz (Italy), Porsche Jazz (Italy), Iseo Jazz (Italy), Loulé Jazz Festival (Portugal), Boheme Jazz (Russia), St.Petersburg Jazz Spring (Russia), Saalfelden Jazz Festival (Austria), Jazz Carnival (Ukraine) - to name a few. While still living in Russia, performed in different concerts and festivals with such noted jazz masters as Paul Bollenback, Eddie Gomez, Miles Griffith, Shawnn Monteiro, Adam Nussbaum, Denise Perrier, Christoph Spendel, Enrico Pieranunzi and many others.



Receiving his Master's Degree in double bass as a soloist, chamber musician and teacher from the Moscow Tchaikovsky Conservatory in 1995, where he also studied composition, in 2002 he became the youngest bass player ever in the history of both USSR and Russia to be awarded the prestigious title of the Honored Artist of Russia by President Putin.

From 1992 till 2004 has been the Principal Bassist with one of the world's most noted chamber orchestras - Moscow Soloists directed by Yuri Bashmet. In this way he collaborated with some of the most famous musicians of the classical scene amongst which are Gidon Kremer, Sviatoslav Richter, Mstislav Rostropovich, Barbara Hendricks, James Galway, Lynn Harrell, Thomas Quasthoff, Vladimir Spivakov, Maxim Vengerov and many others. During his career, has been appearing on

the stages of a great many important venues including Carnegie Hall (New York), Suntory Hall (Tokyo), Concertgebouw (Amsterdam), Musikverein (Vienna), Salle Pleyel (Paris), Royal Albert Hall (London), Palacio de Bellas Artes (Mexico City), Sydney Opera House, Palais des Beaux Arts (Brussels), Accademia di Santa Cecilia (Rome), Megaro (Athens), Gewandhaus (Leipzig) and in such festivals as Bath Music Festival (England), Omaggio a Roma (Italy), Casals Festival (Puerto Rico), Festival di Perth (Australia), Prestige de la Musique (France), Kuhmo Chamber Music Festival (Finland), Hong Kong Festival of the Arts.

Has also collaborated with such orchestras as l'Orchestra Filarmonica del Teatro alla Scala and l'Orchestra Filarmonica Toscanini.

Yuri Goloubev has written a number of jazz and chamber music works as well as transcriptions and arrangements, some of them are published in Russia, Germany and United States and recorded over 30 albums, including 3 CDs as a leader and composer ("Rendering", 1996, "Toremar Island", 2001, "The Bridge", 2003). Gave diverse master classes in The United States, England, Ireland and Italy. In 2000 a well-known magazine "Harper's Bazaar" placed a feature article on Yuri Goloubev.

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